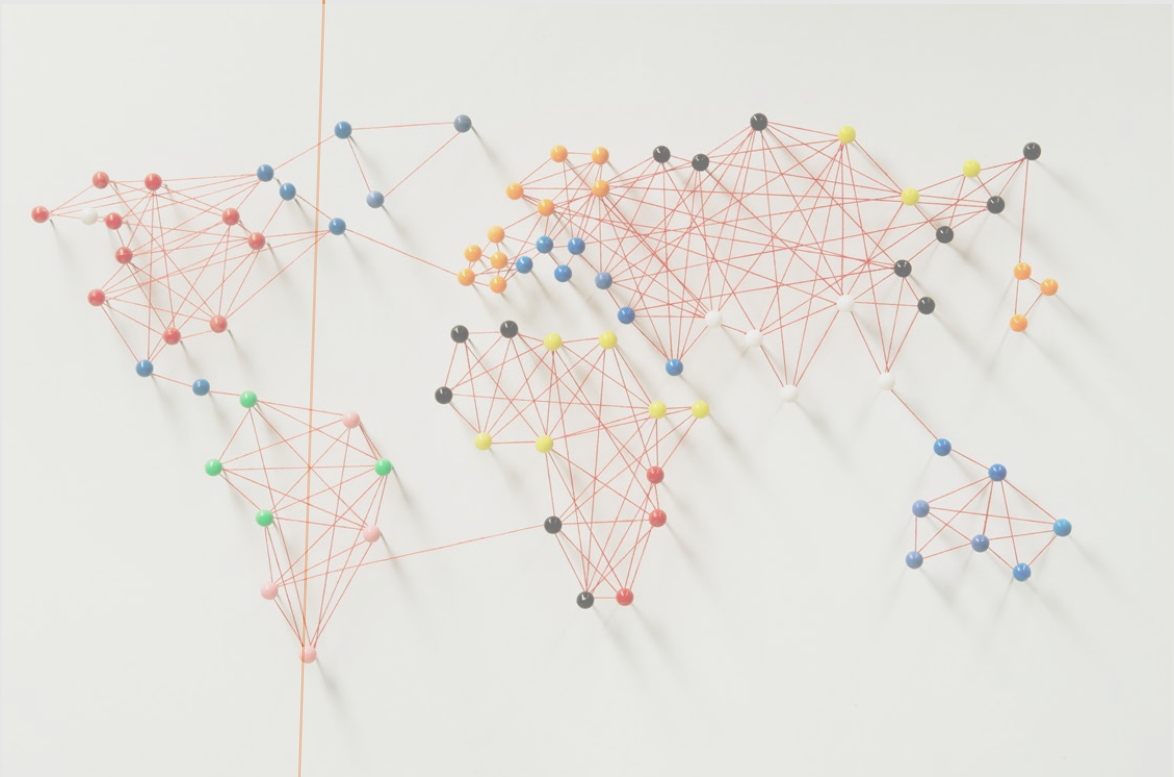


# **DST CONFERENCE 2021**

**June 21<sup>st</sup> 2021 – June 22<sup>nd</sup> 2021**

**'24-hour online marathon, following the sun across different time zones'**



## ***Story Work For A Just Future***

*Exploring Diverse Experiences And Methods Within An International  
Community Of Practice*

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# Welcome

## Welcome to our 24-hour digital storytelling online marathon!

I have strong, beautiful memories of our last DST Conference, wonderfully hosted by our dear colleagues and friends Michalis Meimaris and Andreas Moutsios-Rentzos in Zakynthos in 2018. I remember in particular that moment when Philippa, Bill, Mike and I talked with Joe about our intention to co-host the Conference in the UK and the US. We were conscious of the amount of energy and time required to organise our two-year plan, but also excited to work together with all the Conference Committee members towards what we wanted to be the celebration of the amazing Story Work that you all do worldwide.

But, at that point, who could have imagined what 2020 was going to bring to all of us?

Some of us have experienced loss and grief; some of us separation, isolation and pain; all of us were limited in our ability to make decisions.

We were ready to host you in our wonderful campus in Loughborough, in March 2020, to celebrate together the Spring in the northern hemisphere: we have still boxes of reusable cups and water bottles packed in our office. But now we all know what has happened...

15 months after our original conference dates, while still working with the Conference Committee on our two-year plan to host the DST Conference face-to-face hopefully in the UK in 2022 and in the US in 2023, we felt the need to re-unite our community of practice, to heal together from the shock of the pandemic and give everyone, from different parts of the globe, the opportunity to join an event that was accessible, friendly and meaningful.

And we had this idea of co-hosting an online 24-hour marathon, following the sun across different time zones during the Summer solstice (in the northern hemisphere).

It is that time again to celebrate our collaborative work and the stories we had the privilege to listen to!

Let's rejoice in being reunited!



## Story Work for a Just future

Storytelling has been defined as ‘the artform of social interaction’ (Wilson, 1998), not only for its inner dynamics, but also for its power to unlock grass-roots knowledge, explore dilemmas, develop community resilience, engender change.

Stories can generate empathy and trust in the audience and at the same time demonstrate their usefulness because they have the power to give meaning to human behaviours and to trigger emotions (Bourbonnais and Michaud, 2018). ‘This happens because stories are perceived as vectors of truth. They also challenge the meaning of truth itself and suggest a deeper reflection on how various perspectives embedded in personal narratives about contested themes and events can generate multiple truths’ (Liguori, 2020).

Yet we acknowledge the existence of multiple truths when we recognise, as the Nigerian novelist Chimamanda Ngozi Adichie observes, ‘the danger of a single story’ (2009). As she describes, ‘because our lives and our cultures are composed of a series of overlapping stories, if we hear only a single story about another person, culture, or country, we risk a critical misunderstanding’. In a time of worrying ‘critical misunderstandings’ worldwide, we want to explore with you the value of Applied Storytelling as a tool to co-develop ‘A Just Future’.



## Going forward

The conference is part of a multi-institutional, multinational, three year process and programme – organised by [Loughborough University](#) (UK), [StoryCenter](#) (US), [UMBC – University of Maryland Baltimore County](#) (US), [SCLDA – Smithsonian Center for Learning and Digital Access](#) (US), [Montgomery College](#) (US), [Patient Voices](#) (UK) – that includes a face-to-face event in Loughborough in 2022 and a series of follow-on activities in the Washington, D.C. area and in Maryland, USA, in 2023.

## Contact Details

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**Share your  
thoughts with us  
on padlet during  
the online  
marathon**



## Conference Committee

**Conference Chairs:** Antonia Liguori and Michael Wilson (Loughborough University, UK)

**Conference Committee Members:**

Lyndsey Bakewell (DeMontfort University, UK)

Sally Bellman (Loughborough University)

Jessica Berman (University of Maryland, Baltimore County UMBC, US)

Bev Bickel (UMBC, US)

Matthew Decker (Montgomery College, US)

Patrick Desloge (Hong Kong University)

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Sara Ducey (Montgomery College, US)

Daniela Gachago (Cape Peninsula University of Technology, South Africa)

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Burcu Simsek (Hacettepe University, Turkey)

Tony Sumner (Patient Voices, UK)

Pam Sykes (University of the Western Cape, South Africa)

Chris Thomson (Jisc, UK).

# Programme

**DST 2021 Programme**  
**PART A - Monday 21<sup>st</sup> June 2021 – 4pm – 8pm BST**

Time BST	Activity					
4.00 pm - 4.30 pm BST	Conference Welcome and a Conversation with former DST Conference hosts Nyatiti Stories by Daniel Onyango					
4:30pm-5:00pm BST	Eleni Mylona Performance Three Orange Trees. In the future.			A Dash of Spice Burcu Simsek – Humus Story		
Session 1 5:00pm-6:15pm BST	Ana Oliveira Garner  Life Stories Application: Digital Storytelling in the Age of Social Media	Filippo Trevisan, Michael Vaughan, and Ariadne Vromen  Crowd-sourcing for change: Interrogating the rise of participatory storytelling in disability rights advocacy		Giselle Aviles  Mapping the Hispanic Reading Room: Digital Storytelling in the World’s Largest Library	Megan Howard  Community building with digital stories in the virtual, pandemic classroom	Iragena Rodriguez  <i>'An insight from a Rwandan an explorer of various storytelling formats - music. documentary films. Photography</i>
Session 2 6:30pm-7:45pm BST	Nancy Luke  Digital Stories for Advocacy and Awareness: College Students’ Personal Narratives	Sonia Chaidez & Stephanie Carmona  Building a Community Learning Laboratory with Digital Storytelling	Mai Mowafy  Digital storytelling as a way of empowering Muslim women: Unheard voices as “counter narratives”		Elisa Bonacini  The #iziTRAVELSicilia participatory project	William Finnegan  Using digital storytelling to explore climate futures with youth
Session 3 7:45pm-8:00pm BST	Daniela Gachago, Jacquie Scheepers, Pam Sykes, & Candice Livingston  Ethical guidelines for digital storytelling in Higher Education					



**DST 2021 Programme**  
**PART B - Monday 21<sup>st</sup> June 2021 – 8pm – 12 Midnight (3 – 7pm EST)**

Time	Activity				
8pm - 8.45 pm UK	Introduction and Highlights from the previous session				
3- 3.45pm EST	<b>Reflections and Thoughts about the Pandemic</b> <i>Mike Wilson and Digital Decameron</i>	<b>A Tune for the spirit</b> The Sonic Bliss of the 17 Year Old Cicadas Steve Bradley		<b>Dash of Spice</b> Sara Ducey – Maryland Lump Crab cakes – Our Local Traditional Under Pressure	
<b>Session 3</b> 20.45-22.15 BST  3:45-5:15 EST	<b>Jamie Gillan, Matthew Decker and Sara Ducey</b>  Designing a Digital Storytelling Internship for Skill-Building, Professional Development, and Real-World Experience	<b>Azra Rashid</b>  Women Writing History	<b>Bryn Ludlow</b>  "'What makes a great story?': Multidisciplinary and international perspectives on digital stories by youth formerly in foster care in Canada"	<b>George Metaxiotis</b>  The Interactive Turn in Digital Storytelling	<b>Jeremy Lignelli</b>  Odds and Ends of DST at Montgomery College
<b>Session 4</b> 22.30-23:45 BST  5:30-6:45 EST	<b>Tania Lizarazo</b>  Baltimore's Immigration Stories	<b>Philippa Rappoport, Beth Evans and Micheline Laval</b>  Smithsonian Institution - Museums, Stories, Community	<b>Bill Shewbridge, Bev Bickel, Tania Lizarazo, Charlotte Kenniston, Jamie Gillan, and Kaleigh Mrowka</b>  "The Story In The Middle:" The Power Of Collaborative Story Processes	<b>Kristine Crane</b>  Digital storytelling as form of literary nonfiction and memoir	<b>Sabrina Timperman</b>  A Story about Storytelling

**DST 2021 Programme**  
**PART C - Tuesday 22 June 2021 – 12am – 4am BST**

Time	Activity				
00 - 00.30am BST	Introduction and Highlights from the previous session				
4 – 4.30pm PST	<i>Connecting Stories</i>		<b>A Tune for the Spirit</b> <i>Cielito Lino</i> , a traditional Mexican folksong and another song of Siboney's choice Siboney Godoy – Violin		<b>Dash of Spice</b> Turkish Soup Siboney Godoy
<b>Session 5</b> 00.30-02.30 BST  4.30 - 6.30pm PST	<b>Amanda Hill</b>  Constructing Self: Digital Storytelling with Homeless Yout	<b>Parul Wadhwa</b>  Stories of Home VR	<b>Joe Lambert</b>  How the Pandemic Shifted Our Stories	<b>Mary Ann McNair</b>  Digital Storytelling in Museums and Historical Settings	<b>Sonia Chaidez &amp; Stephanie Carmona</b>  How to Build a Community Learning Laboratory Through Digital Storytelling
<b>Session 6</b> 02.30-04.00am BST  6.30 – 8pm PST	<b>MiHyun Kim</b>  Stories Become Data: How Stories and Visual Narrative can be collected as Data through Co-Creation process	<b>Stephen Dobson</b>  From mihi to konene - Storytelling and culture in the context of NZ	<b>Gareth Morlais</b>  Digital Storytelling 2001-08, some innovations <b>(pre-recorded session)</b>	<b>Tahera Aziz</b>  Transforming Encounters? Racism and the Sonic Representation of Stephen Lawrence's Story <b>(pre-recorded session)</b>	<b>Ana Cavic, Sally Morfill &amp; Tychonas Michailidis</b>  I am not Listening <b>(pre-recorded session)</b>
4-4.30pm BST	<b>Joe Lambert and Pip Hardy</b>  Simple Steps Connections and Appreciations for the 2021 DS Conference				

**DST 2021 Programme**  
**PART D - Tuesday 22<sup>nd</sup> June 2021 – 4am – 8am BST**

Time	Activity				
4am – 4.30am	Introduction and Highlights from the previous session				
	<i>Connecting Stories</i> <b>A Tune for the Spirit</b>	Reflections and Thoughts about the Pandemic		Dash of Spice	
<b>Session 7</b> 05.00-06.15 BST	<b>Hayley Trowbridge</b>  Changing the world, one story at a time: A methodological approach to curating stories of lived experience	<b>Katrina Brown</b>  Making space for non-human agency in digital storytelling	<b>Klaudia Jancsovics</b>  Storytelling in a dystopian video game: What makes us human?		<b>Patrick Desloge</b>  Global Experiential Learning through Digital Storytelling
<b>Session 8</b> 06.30-07.45 BST	<b>Pre-recorded session: Exploring mental health through animation, design, art, and role-playing</b> <b>Chair: Sachiyo Ito-Jaeger</b> University of Nottingham, UK	<b>Sarah Gordon</b>  Exploring mental health and Black student experiences through design	<b>Lucy McLaughlin</b>  Mental Health: Frame by Frame Exploring the potential benefits of stop-motion animation in improving the mental wellbeing and mental health literacy of both the animator and audience	<b>Ngozi Oparah</b>  Arts-based companion manuals to DSM: reapproaching the content of the Diagnostic and Statistical Manual of Mental Disorders with the Humanities	<b>Joe Stevens</b>  Can co-created storytelling through role-playing within a gamified system increase mental health literacy?

**DST 2021 Programme**  
**PART E - Tuesday 22<sup>nd</sup> June 2021 – 8am – 12 Noon BST**

Time					
8am – 8.30am	Introduction and Highlights from the previous session				
	<i>Connecting Stories</i> <b>A Tune for the Spirit</b> Uzun İnce Bir Yol [ I’m on a long narrow road] <b>Atilla Türkoğlu</b>	<b>Reflections and Thoughts about the Pandemic</b>		<b>Dash of Spice</b> Lentil Balls - <b>Nehir Tataroğlu</b>	
8.15- 8.30 am BST	<i>Keepsake: The Recipes and Their Stories from Refugee and Local Women Living in Ankara</i> <b>Burcu Şimşek- Şengül İnce</b>				
<b>Session 9</b> 09.00- 10.15 BST	<b>Andreas Moutsios-Rentzos</b>  “My relationship with mathematics”: A Systemic Digital storytelling-centred training programme for pre-service teachers	<b>Anita Lanszki</b>  Digital Storytelling in the Hungarian Public Education System	<b>Duška Radosavljević</b>  Oral/Aural Dramaturgies: The Immersivity of Storytelling	<b>Naveed Hameed</b>  Bridging Gaps to Build Vibrant Communities through Storytelling	<b>Heike Muller &amp; Silke Bartsch</b>  “Me as a Teacher”: Using Digital Storytelling For Developing Teacher Professionalism In Subject-Matter Didactics
<b>Session 10</b> 10.30- 11.30 BST	<b>Joseph Sobol, Chair</b>  PANEL: <b>Digital Storytelling Partnerships for Social Well-being</b>	<b>Prue Thimbleby</b>  PANEL: <b>Digital Storytelling Partnerships for Social Well-being</b>  Digital Storytelling - The Grassroots Artform creating System-wide Improvements in the NHS	<b>Emily Underwood-Lee</b>  PANEL: <b>Digital Storytelling Partnerships for Social Well-being</b>		<b>William Gold</b>  PANEL: <b>Digital Storytelling Partnerships for Social Well-being</b>
11:30- 12:00 BST	<b>Sharon Magill</b>  The Ystrad Stories Trail – A Short Walk into Art, Story, History and Place <b>12 minutes film</b>	<b>Evika Karamagioli, Arnaud Laborderie, Michais Meimaris</b>  Enhance social skills and become an active citizen: Results from a three years digital storytelling Franco Greek project <b>(pre-recorded session)</b>			

**DST 2021 Programme**  
**PART F - Tuesday 22<sup>nd</sup> June 2021 – 12 pm – 5pm BST**

Time	Activity									
12 noon – 12.30pm	Introduction and Highlights from the previous session									
	<i>Connecting Stories</i> <b>A Tune for the Spirit</b> Asanda Ngoasheng, diversity consultant and storyteller; Philippa Namutebi Kabali-Kagwa, storyteller and coach; Gilly Southwood, storytelling facilitator		Reflections and Thoughts about the Pandemic		Dash of Spice					
<b>Session 11</b> 12.30-13.45 BST	<b>Abigail Gardner</b>  Song World Stories. Storytelling with music on a European project called <i>Mapping the Music of Migration</i> <a href="http://www.mamumi.eu">www.mamumi.eu</a>		<b>Adrienn Papp-Danka</b>  Use of Digital Storytelling in Geography Lessons in Hungary		<b>Alex Henry</b>  The Geordie Guide to Happiness		<b>Antonio Baia Reis</b>  The art of saving art: immersive storytelling for social change			
<b>Session 12</b> 14.00-15.15 BST	<b>Elisabeth Arnesen</b>  How can we organize Digital storytelling workshops for a large number of students and use it as an examination form?		<b>Smriti Mehra</b>  'Like Dadima Like Smriti'		<b>Teti Dragas</b>  Digital Storytelling in the higher education 'classroom' : a discipline-specific approach		<b>Veronique De Leener</b>  Digital Storytelling:a tool for (digital) inclusion and advocay for people in illegal situations?			
<b>Session 13</b> 15.30-16.45 BST	<b>Federica Pesce</b>  Human regeneration. The power of stories.		<b>Vicky Macleroy</b>  Cultural Webs of Deptford: Multilingual Digital Stories of Friendship and Belonging		<b>Ozgur Yasar Akyar &amp; Burcu Şimşek</b>  Cultivating inclusion: DST in physical education teacher education during Covid-19		<b>Nehir Tataroğlu</b>  Women Empowering Together: Digital Storytelling for Understanding Migration Experiences		<b>Serena D Gould</b>  The Power of Narrative: Addressing Immigrant College Students' Cultural Conflicts and Identity Formation	
16.45-17.15 BST	Performative session <b>Asanda Ngoasheng</b> , diversity consultant and storyteller; <b>Philippa Namutebi Kabali-Kagwa</b> , storyteller and coach; <b>Gilly Southwood</b> , storytelling facilitator									
17:15-17:30 BST	Conference Closing remarks									

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# Abstracts

Part A Session 1	
Title	<b>Life Stories Application: Digital Storytelling in the Age of Social Media</b>
Name	Ana Oliveira Garner
Affiliation	City University of Hong Kong
Abstract	<p>This paper describes research that used digital stories to facilitate awareness and critical consciousness of social media use. It was inspired by Participatory Action Research (PAR) and Digital Storytelling (DST), both of which seek to generate knowledge through action, by asking participants to create something and reflect on it. By adapting these methodologies to the social media era, this research is in response to Lambert's (2013) call for future work in DST to be updated in line with new digital technologies. The lack of a platform that allows people to create their own narratives via voice and photos, and share them in a social media environment, led to the development of the Life Stories app. Participants were invited to use the app to create and share a personal story through voice and images. They were also asked to listen to, and comment on, other people's stories. This practice generates empathy, by helping to understand the other. Participants were then interviewed with the goal of not only finding out about their participation in the study, but also to provoke a reflection on their own online practices. The stories were then analysed according to the small stories framework (Georgakopoulou) and compared to the stories we see frequently on social media. By reflecting on how the app affordances contributed to shaping the narratives, it was also possible to draw conclusions on how we can rethink social media.</p>

Part A Session 1	
Title	<b>Crowd-sourcing for change: Interrogating the rise of participatory digital storytelling in U.S. disability rights advocacy</b>
Name	Filippo Trevisan
Affiliation	School of Communication American University, Washington, D.C
Abstract	<p>In recent years, personal stories have become central to the efforts of U.S. disability rights advocates to contrast regressive policy proposals from the Trump administration. Although storytelling has long been a staple in the repertoire of progressive advocacy groups (Polletta, 2006), it constitutes a more recent innovation for the disability rights movement. This is because traditionally disability activists have been concerned that personal stories may amplify medical or pitiful stereotypes of disability, or be distorted by other agents including the news media (Doddington et al., 1994; Ellis and Goggin, 2015). Simultaneously, the turn to storytelling in disability rights advocacy coincides with the digitization of collective action, which supports the crowd-sourcing of story material and do-it-yourself contributions in a variety of formats. This paper investigates the implications of this shift toward digital storytelling for disability advocacy initiatives and the disability community more broadly to understand whether it is making the former more representative of the latter and in which ways it is re-shaping portrayals of people with disabilities in public debates and shared imagery. Emerging practices in this area are mapped through interviews and content analysis that focus on three main types of actors, including: emergent Washington-based story-centered organizations such as <i>Little Lobbyists</i>; innovative distributed story-brokers such as <i>Rooted in Rights</i>; and organic crowd-sourced initiatives such as the <i>Disability Virtual March</i> in 2017 and 2018.</p> <p>References:</p> <p>Doddington, K., Jones, R.S.P, &amp; Miller, B.Y. (1994). "Are Attitudes to People with Learning Disabilities Negatively Influenced by Charity Advertising?" <i>Disability &amp; Society</i> 9(2): 207–222.</p> <p>Ellis, K., &amp; Goggin, G. (2015). <i>Disability and the Media</i>. Basingstoke: Palgrave Macmillan.</p> <p>Polletta, F. (2006). <i>It Was Like A Fever: Storytelling in Protest and Politics</i>. Chicago: University of Chicago Press</p> <p>Author bio: Filippo Trevisan is Assistant Professor in the School of Communication and Deputy Director of the Institute on Disability and Public Policy at American University in Washington, D.C. His research focuses on the digitization of grassroots advocacy – in particular the disability rights movement – and the impact of new media technologies on political communication in international comparative perspective. He is the author of <i>Disability Rights Advocacy Online: Voice, Empowerment and Global Connectivity</i> (Routledge, 2017). For more information and a complete list of publications: <a href="http://www.filippotrevisan.net">www.filippotrevisan.net</a></p>



Part A Session 1	
Title	<b>Mapping the Hispanic Reading Room: Digital Storytelling in the World's Largest Library</b>
Name	Giselle M. Aviles
Affiliation	Hispanic Reading Room, Library of Congress
Abstract	<p>What is it like to be a researcher in the world's largest library, which holds nearly 110 million items in multiple languages, during a pandemic? The Covid-19 situation created new opportunities for the Hispanic Reading Room to engage with users and connect our services with digital storytelling projects. Drawing from the Library of Congress digital collections we have been developing and publishing several story maps with the intention of emulating some of our on-site services. These storytelling projects curate new forms of conversations to build a wider community through knowledge and navigate audio-visually a wealth of infinite resources. By mapping the Hispanic Reading Room's services with digital storytelling projects, we expand the conversation for research and outreach; boundaries are crossed and a community is constantly evolving and growing. Digital storytelling is a unique way of sharing information and the Hispanic Reading Room's publications are the perfect way to expand our voices locally and beyond.</p> <p>Sub-themes: building communities; crossing boundaries; human/landscape relations; new forms of conversation; new digital environments, platforms and applications; storytelling for evaluation; curation; dissemination and storyteller safety.</p>

Part A Session 1a	
Title	<b>Community building with digital stories in the virtual, pandemic classroom</b>
Name	Megan Howard
Affiliation	Montgomery College (Maryland, USA)
Abstract	<p>As happened in classrooms around the world, in March 2020, my English classrooms at Montgomery College, a two-year college near Washington DC in the United States, suddenly went virtual in response to the Covid pandemic. I have been teaching both composition and literature virtually using Zoom ever since.</p> <p>Building community in a classroom is always key to successful learning, but, during the last fourteen months of the Covid pandemic, it is even more critical. During periods of quarantine and lockdown, both students and instructors were isolated. The virtual classroom would sometimes be the only time we interacted with people outside of our Covid bubbles. Community building was (and is) even more critical in the classroom, not just for student success, but to combat the isolation we were (and still are) all experiencing.</p> <p>Community building in virtual classrooms is challenging. We are all arriving at the virtual classroom space from our homes, where the circumstances are often less than ideal for learning. With cameras off, low-quality microphones, and no shared space dedicated to learning, how can we connect in a classroom? How can we connect as people?</p> <p>For my classrooms, digital stories provided that tool for connection. In both my composition and literature classes, students sharing their digital stories has done more to create community than any other pedagogy. It has allowed us to meet each other, see each other, and understand each other.</p> <p>I propose a presentation that explores how digital stories functioned as a powerful tool for creating connection in the virtual pandemic classroom. The presentation will include an overview of the digital story assignments in both composition and literature classrooms, brief examples of student stories, reactions from students on the experience, and my reflections as the classroom instructor.</p>

Part A Session 2	
Title	<b>Digital Stories for Advocacy and Awareness: College Students' Personal Narratives</b>
Name	Nancy Luke
Affiliation	Western Carolina University, Cullowhee, NC
Abstract	<p>In a digital literacy education methods course at a public university, teacher candidates create a personal digital story. The topic of the story is entirely of their own choosing. Stories vary in focus from family members and significant others to the students' college experience. A subset of these multimodal personal narratives focuses on advocacy and awareness of issues such as those related to sexuality, physical and mental health, and people with exceptionalities.</p> <p>This roundtable will share personal stories of students': struggle with anxiety, depression, and suicide; coming out; challenges living with diabetes; and the loss of a friend whose death brought a change in national policy. In tandem with the stories, the presenter will describe how students watching these powerful and often controversial pieces responded and the subsequent discussions that resulted. Stories have the potential to change hearts and minds for those who view them but also for those who create them. Excerpts will also be shared from the storytellers' reflections on the process of creating an advocacy and awareness story and the emotions, self-awareness, and growth that result.</p> <p>Attendees will be encouraged to discuss their own experiences and offer perspectives on the potential of this activity with the college students they teach. We will also engage in reflective conversation on the importance of choice with regard to digital storytelling as personal narrative and the benefits of screening stories in the safe, semi-public setting of the classroom.</p>

Part A Session 2

Title	<b>Building a Community Learning Laboratory with Digital Storytelling</b>
Name	Sonia Chaidez & Stephanie Carmona
Affiliation	Instructional Technologist, Whittier College
Abstract	<p>How can digital storytelling help to build a community of life-long learners? It begins with creative collaboration. We developed a partnership between our College Library and the Education Department who hosts the Community Education Program Initiative (CEPI) to launch a learning laboratory that partners adult learners, many who are English Language Learners from our neighboring community with undergraduate students to create authentic learning experiences using digital storytelling methods. This multilingual and intergenerational group began with a series of workshops on digital literacy that led to the creation of digital stories. We then created <a href="#">Storymaps</a> using the <i>Photovoice</i> method; a process by which participants can identify, represent, and enhance their community through specific photographic techniques.</p> <p>This process enhanced the learning experience of both groups by having them practice a set of skills in using creative and technologically empowering tools. The undergraduate students gained opportunities to interact with, learn from, and share knowledge while working with members from diverse backgrounds. Challenges have included language barriers, various learning styles, and digital divides. The process of digital media making with storytelling has facilitated communication between the groups helping them learn as collaborators inside the community learning laboratory.</p> <p>Showcasing our digital stories has provided opportunities to help increase understanding of the diversity participants bring to our community. This multilingual and intergenerational learning experience merits consideration for providing more opportunities in Digital Storytelling as well as using Photovoice and Storymaps into college curriculum to help students gain digital fluency skills and better understand diverse learning styles as collaborators in digital media making projects and life-long learning.</p>

Part A Session 2

Title	<b>Digital storytelling as a way of empowering Muslim women: Unheard voices as “counter narratives”</b>
Name	Mai Mowafy
Affiliation	Al-Azhar University in Cairo, Egypt
Abstract	<p>The paper investigates the use of digital storytelling as a means of empowering Muslim women and enabling them to be heard. It examines how digital stories are used as “counter narratives” by Muslim women to refute public dominant narratives (Baker, 2006). “Counter-narratives” are concerned with the social and political as well as the personal; they resist or counter official texts and taken-for-granted assumptions” (McCarty et al., 2006). “Narrating” or “storytelling” is a powerful mode that can be used in the struggle of changing stereotypes. Currently, in the digital era where we live, stories are narrated digitally by the use of digital tools. Digital stories by Muslim women are refuting dominant public narratives and establishing a new “master narrative” of their own that challenges the stereotypes. The study applies a multimodal critical discourse analysis of selected digital stories by Muslim women and highlights the strategies used to counter those “dominant public narratives”. Moreover, the study investigates the use of digital stories as a powerful tool for empowering Muslim women in refuting misconceptions and creating a better future where diversity and acceptance can prevail.</p>

Part A Session 2	
Title	<b>The #iziTRAVELSicilia participatory project</b>
Name	Elisa Bonacini
Affiliation	Institute for Digital Exploration (IDEx), Department of History, University of South Florida
Abstract	<p>The workshop deals with the topic of participatory strategies and co-production of museum audio-guides and city audio-tours published within the larger-scale regional project ,launched as #iziTRAVELSicilia.</p> <p>First main aim of this project was to bridge the gap of digital communication and enhancement of Sicilian cultural heritage through izi.TRAVEL, a free digital storytelling platform and app, and participatory and co-creative processes with local stakeholders.</p> <p>#iziTRAVELSicilia has been soon transformed into a participatory process, by involving more then 3.000 native people as “digital Ciceroni”, representing the “heritage communities” cited by the Faro Convention, coming from different ranges of Sicilian “heritage communities”, from students to scholars and museum curators. About 230 audio-guides have been created.</p> <p>As used in this pilot project, izi.TRAVEL could encourage both Cultural and Tourist institutions to digitally enhance their heritage and attractions, by using this innovative tool for stimulating emotional and creative involvement of people in the co-creation of app contents, and tourists to enjoy cities, landscapes and cultural resources, making tourism experience better overall through storytelling and in experiencing the territory through a close contact with cultural resources and everyday life.</p> <p>#iziTRAVELSicilia could be recognized as a good practice of cultural content and value co-creation, so revealing a serious impact on civil society made by izi.TRAVEL platform and app. During the workshop the author will present all the characteristics of the project itself and all the functions of the platform, through its Content Management System, and the app.</p> <p>Keywords</p> <p>Digital storytelling, participatory museums, heritage communities, digital heritage, digital tourism, public engagement</p>

Part A Session 2	
Title	<b>Using digital storytelling to explore climate futures with youth</b>
Name	William Fennigan
Affiliation	School of Geography and the environment, University of Oxford
Abstract	<p>This research explores how secondary school students in the UK and Ireland envision a future impacted by climate change. Through facilitated digital storytelling workshops, young people crafted multimedia letters from the year 2050. These authored, visual statements provide insights into both negative and positive visions of the future, as well as potential future social practices. These themes were further investigated through a questionnaire exploring future scenarios, hope and action competence. This strand of research is part of a larger research project investigating how secondary schools in the UK are responding to the climate crisis and preparing young people for the future in terms of climate adaptation and resilience. The conference session will share the methodological considerations of future-orientated digital storytelling and preliminary findings of youth perspectives on climate futures.</p>

Part A Roundtable	
Title	<b>Ethical guidelines for digital storytelling in Higher Education</b>
Name	Daniela Gachago, Jacqui Scheepers, Pam Sykers and Candice Livingston
Affiliation	Cape Peninsula University of Technology and University of the Western Cape
Abstract	<p>Digital storytelling has taken higher education by storm: it has been adapted for teaching and learning, in community engagement projects but also more and more as a research methodology. In our context, we define digital storytelling as the process of creating a (personal) narrative that documents a wide range of culturally and historically embedded lived experiences, by combining voice, sound and images into a short video, developed by non-professionals with non-professional tools within the context of a digital storytelling workshop (Lambert, 2010; Reed &amp; Hill, 2012).</p> <p>Introducing DST has improved digital literacies and student engagement, provided a space for critical reflection and enhanced multicultural learning and engagement across difference. However, adopting this sometimes emotional and process-oriented practice into an educational context, with its constraints of course objectives, assessment regimes, timetables and large classes, raises ethical concerns.</p> <p>This presentation shares guidelines for an ethical practice of digital storytelling in higher education. These guidelines are the result of a one-year consultation process at the Cape Peninsula University of Technology led by Ass Prof Daniela Gachago, Jacqui Scheepers, Dr Candice Livingston and Dr Pam Sykes in 2018. It draws from lecturers' and students' experiences with and perceptions of digital storytelling. We also draw on our own experiences as digital storytelling facilitators and those of colleagues outside our institutions. Our thinking around the ethics of digital storytelling was shaped by the Ethics Working Group participants at the 2017 Untold Conference. In particular, this experience allowed us to recognise the many DST practices with all their different ethical concerns and encouraged us to work towards specific guidelines for higher education.</p> <p>These guidelines are aimed at opening up a space to reflect on possible ethical questions and dilemmas lecturers may encounter in planning and running a DST project. We offer a list of questions or issues to consider rather than fixed solutions because context is critical: it's important to ask the questions, but different constellations of lecturer, students, discipline and access to resources will require different answers.</p> <p>This document is divided into three parts: guidelines for teaching and learning, research and community engagement. Lecturers thinking of using DST for community engagement are advised to read through the first two parts, as the third part covers only additional elements that apply to community engagement only. You can access the document here: <a href="https://docs.google.com/document/d/1sV6Dn3N_8xCTF_7kTP8p6VmoyDVMuvV4QzhQ-SghaUA/edit?usp=sharing">https://docs.google.com/document/d/1sV6Dn3N_8xCTF_7kTP8p6VmoyDVMuvV4QzhQ-SghaUA/edit?usp=sharing</a></p>



Part B Session 3	
Title	<b>Dash of Spice: Maryland Lump Crab cakes – Our Local Traditional Under Pressure</b>
Name	Sara Ducey
Affiliation	Montgomery College (Maryland, USA)
Abstract	This short presentation notes the challenges to our local “lump crab” industry that threaten this treasured local food of the Chesapeake Bay region of the USA. Sara will share two recipes – one for Maryland Crab cakes and another to approximate our OLD BAY spice blend. Ducey teaches food and nutrition, directs the Paul Peck Humanities Institute and serves as collegewide chair for Integrative Studies at Montgomery College.

Part B Session 3	
Title	<b>Designing a Digital Storytelling Internship for Skill-Building, Professional Development, and Real-World Experience</b>
Name	Jamie Gillan, Matthew Decker and Sara Ducey
Affiliation	Montgomery College (Maryland, USA)
Abstract	<p>At Montgomery College (Maryland, USA), one of the largest as well as the most diverse community colleges in the United States, our engagement in “Urgent Story Work” is reflected in the design of a new student internship in digital storytelling enabled through the support of two Montgomery College Innovation Grants as well as MC’s Paul Peck Humanities Institute. This professional development opportunity for students is created not only to enhance their storytelling and technical proficiencies but also to engage hard and soft skills essential for professional competence in the future. In the past two academic years, 27 participating interns have led discussions, networked with representatives of a top transfer institution, designed presentations for the college community, volunteered service hours in multiple MC learning centers and online, supported students and faculty in class visits, and developed new digital stories to share in a final semester showcases. The Internship has evolved each semester, too, allowing us to pilot Level One and Level Two roles, the latter of which involves a guest leadership position at a partner institution.</p> <p>In this proposed presentation and Q and A, Professors Decker, Ducey, and Gillan will share how the Digital Storytelling Internship grew from concept to implementation, reflect on institutional barriers and funding strategies, outline the rewarding framework of the internship, and invite intern alums to share insights about their professional development.</p>

Part B Session 3	
Title	<b>Women Writing History</b>
Name	Azra Rashid
Affiliation	University of Sydney, Australia
Abstract	<p>While many studies of the Cambodian genocide offer a narrative on the Khmer Rouge's ascent to power, not enough research has been done on the implications of gender. Statistics show that in Cambodia today, there are more women than men in the adult population, especially among the genocide survivors. A Cambodian's encounter with genocide during the Khmer Rouge regime depended not only on the individual's ethnicity but also on their gender, religion and socio-economic conditions. Using research-creation as methodology, I am investigating the mechanisms by which gender relationships were transformed or maintained during Pol Pot's rule, the representation of gender in the mainstream narratives on the Cambodian genocide, and the articulation of gender in the Cambodian national identity post-genocide. I challenge the gender-neutrality of historical discourses and make room for the specific experiences of women, using the art forms – film and dance – that the Khmer Rouge sought to eliminate. In this workshop, I intend to show my intervention in historical discourses through a film made in a reflexive mode. Acknowledging my status as an outsider, I take a collaborative approach with Rohtana Lek, who is a Montreal-based Apsara dancer and a survivor of the Pol Pot regime. Using the testimonies of survivors that I have collected and drawing on her own experiences under the Khmer Rouge, Lek is producing dances that interpret and represent the experiences of women from Cambodia. In this collaborative project the work of translation is being performed by the women survivors, the translator, the dancer, the researcher/filmmaker, and the viewer. This project is a collaborative effort led by women to portray, challenge and resist the hegemonic and nationalistic interpretation of the atrocities committed by the Khmer Rouge by situating women and their experiences within the discourse, using the very art forms that Pol Pot wanted to eliminate. The workshop will include a viewing of the film and working through the concepts of mediation and translation in women's intervention in the writing of history.</p> <p>Biography: Dr. Azra Rashid is a filmmaker and postdoctoral fellow in the department of Gender and Cultural Studies at the University of Sydney. Azra's research is focused on testimony and representations of gender in the existing discourses of the Cambodian genocide. Her book, "Gender, Nationalism and Genocide in Bangladesh: Naristhan/Ladyland," investigates selective remembering of women's experiences in the 1971 genocide in Bangladesh and offers a counter-narrative that emphasizes a gendered reading of that genocide.</p>

Part B Session 3	
Title	<b>"What makes a great story?": Multidisciplinary and international perspectives on digital stories by youth formerly in foster care in Canada"</b>
Name	Bryn Ludlow
Affiliation	Communication and Culture, York University
Abstract	<p>In the summer of 2017, I co-facilitated three digital storytelling workshops in Toronto, Moncton, and Winnipeg with youth who were adopted, or in foster care. Facilitators from the Adoption Council of Canada, CAMH, and a digital storytelling lab at Guelph University assisted the youth with creating a video-based story about their adoption, and/or foster care experiences. Following this, I was curious to explore the impact and potential of digital storytelling as a social change strategy.</p> <p>In a panel discussion on the question, "What makes a great story?" (with R. Sanderson and colleagues), I will share preliminary results from a video elicitation and semi-structured, one-on-one interview study. From January–May 2019, I conducted 33 video elicitation interviews with participants who are working in the arts, health care, social services, and digital storytelling facilitation sectors, across eleven countries over Skype. The video elicitation phase included a screening of three digital stories created by former youth in foster care who "aged-out" and are starting their independent journeys to adulthood. Following this, I asked participants to discuss their unique perspectives on the stories in a semi-structured, one-on-one interview.</p> <p>Throughout the data collection phase, I developed 8 knowledge translation outputs as cross-project initiatives, rather than post-project reflections. One output involved ArcGis ESRI © "Story Mapping" web-based software, and I discovered that responses to the research question differs across professions, and based on geography. Currently, I am working to complete the data analysis phase, with intent on submitting a draft dissertation in December 2019.</p>

Part B Session 3	
Title	<b>The Interactive Turn In Digital Storytelling</b>
Name	George Metaxiotis
Affiliation	Communication and Media Department, University of Western Macedonia, Greece
Abstract	<p>Dana Atchley's shows, that inspired the digital storytelling workshop format, were focused on the interactive and the performative use of personal stories. Both of these properties are often set aside by the very coherent personal narrative structure and the cinematic medium of the stories produced in these workshops. Although most facilitators revere the importance of "story circle" and "listening deeply to other people stories", this process is never materialized. Interactivity is also neglected as very little research is carried out on how we use the personal stories after the workshop, the methods of dissemination and evaluation, and how personal stories inhabit, occupy or even transform the interactive public discourses. In this paper I am exploring the possibilities and applications of digital storytelling methodology in more interactive contexts: the use of digitales in interactive web-documentaries, in document-theatre and the use of interactive techniques and technologies (sensors, augmented reality, gamification) to enhance, broaden the story circle and make connections between individual stories.</p> <p>Today's prominent public interactive discourses, in social media and mass media platforms, are highly problematic because of their lack of empathy and performativity and they could benefit in multiple ways from digital storytelling applications. On the other hand, personal stories by maintaining a focus on individual writing, drawing, acting and editing are often accused of romanticizing everyday life and whitewashing social issues, like oppressive institutions, exploitation at work, gender and class inequalities etc. Thus, it is very important to clarify the dissemination methodology of personal stories, and its importance on creating more valid and reliable interactive narratives in the public sphere.</p>

Part B Session 4	
Title	<b>Baltimore's Immigration Stories</b>
Name	Tania Lizarazo
Affiliation	University of Maryland, Baltimore County (UMBC)
Abstract	<p>This paper outlines the digital storytelling methods used for three community-based research projects focused on issues of immigration in Baltimore (Moving Stories: Latinas in Baltimore, Intercultural Tales: Learning with Baltimore's Immigrant Communities. While all these collaborative projects are about immigration, I note how the process of collaboration in the creation and production of digital stories was shaped by the context and our envisioned storytellers. I offer a critical analysis of different approaches to digital storytelling in these projects, focusing on the production process. I</p> <p>am particularly interested in how immigrant communities are defined and imagined, and how the university/community binary is reinforced or challenged in every project.</p>

Part B Session 4

Title	<b>“I Didn’t Believe I Could Be Brave”: How the Smithsonian Uses Stories to Amplify Voices and Build Community</b>
Name	Philippa Rappoport, Beth Evans and Micheline Lavallo
Affiliation	Smithsonian Institution and Fairfax County Public School Family Literacy ESOL Program
Abstract	<p>The Smithsonian Institution is committed to telling the stories that have helped shape the United States. Through a portraiture workshop that is part of a long-standing partnership between the Fairfax County Public Schools Family Literacy ESOL (English for Speakers of Other Languages) Program, the National Portrait Gallery, and the Smithsonian Center for Learning and Digital Access, the stories extend beyond the portraits to connect with the lives and experiences of workshop participants who have migrated to the United States. Participant stories, as shared in deeply personal monologues, help all of us - participants and observers - to understand their experiences of hope, loss, grief, and resilience. This portraiture-based workshop teaches participants the value of their observations, the impact of their voices, and the power in sharing the unique stories the portraits inspire them to tell. Participants develop a sense of confidence and belonging that transmits to their families and communities.</p> <p>The <a href="#">companion Learning Lab teaching collection</a> ensures that these stories do not end with the workshop. The sharing of experiences can continue in classrooms across the country, and lesser-known stories can become a greater part of our national and global narratives. This workshop can be replicated and modified to fit the needs of a variety of learners around the world.</p>

Part B Session 4	
Title	<b>“The Story in the Middle”: The Power of Collaborative Story Processes</b>
Name	Bill Shewbridge, Bev Bickel, Tania Lizarazo,Charlotte Kenniston, Jamie Gillan and Kaleigh Mrowka
Affiliation	University of Maryland, Baltimore County (UMBC)
Abstract	<p>Collaboration is foundational to many storytelling practices and purposes. This presentation explores the ways in which these practices, including story circles, connect individuals working together on community-based projects on and beyond university campuses. The presentation draws from work in several projects, including the University of Maryland, Baltimore County (UMBC)’s Digital Storytelling community of practice, Latinx immigrant community story work in Baltimore, restorative justice circles on campuses, the Peacemaker Fellows program, and a multi-institutional digital storytelling initiative led by Montgomery College in Maryland. Common themes are examined, including developing empathy, connection, and resonance in story circles; building story bridges and community; and enhancing and humanizing community-university partnerships.</p>



Part B Session 4	
Title	<b>A Story about Storytelling.</b>
Name	Sabrina Timperman, Mustafa Sakarya, Matt Lewis, Christine Kosky, & Ilene Rothschild,
Affiliation	Mercy College New York and University of New York
Abstract	<p>Story telling from its earliest beginnings to the modern day has been used to record, teach, and facilitate change. We learn about the past through storytelling and envision what we want the future to be. Stories voice the concerns, thoughts, impressions, emotions and events of the times. There are many stories to be told, some more personal and individualized, and others more global and far reaching, but regardless all stories help to shape the world we live in. What we are watching and talking about reflects the issues that are important to us and thus by focusing on these topics we are changing the way people think about them. Whether it be past experiences and lessons learned from our histories, or urgent current stories which need our attention, or stories that are just evolving. This presentation will follow a group of colleagues through their journey of storytelling. Who we are now in relation to our past, where we might go in the future? We will showcase past project describing where we have been, current projects which need our attention, and future projects like The Living Library. The Living Library is an equalities tool that seeks to challenge prejudice and discrimination, and open lines of communication. Regardless of which institution you find yourself, students and faculty both have stories to tell. Providing opportunities to express and share your story is crucial to understanding the world around us. Join us in a story about storytelling.</p>

Part C Session 5	
Title	<b>Constructing Self: Digital Storytelling with Homeless Youth</b>
Name	Amanda Hill
Affiliation	StoryCenter
Abstract	This presentation considers the practical and theoretical methodologies of the digital storytelling project, "The Recipe of Me," conducted with homeless youth in Orlando, Florida. In this project, youth created personal recipes of identity in a residency aimed at fostering confidence, autonomy, and digital literacy awareness. The project allowed the youth to create digital narratives as artists, encouraging not only the creation of a work of art but also the formulation of an artistic voice.

Part C Session 5	
Title	<b>Stories of Home VR</b>
Name	Parul Wadhwa
Affiliation	StoryCenter
Abstract	Parul Wadhwa will share a selection of stories from the immigrant and refugee communities that StoryCenter works with and discuss the ideas of home, belonging and mental wellbeing in immigrant women narratives, presented by Storycenter in virtual reality for the very first time celebrating the diversity of voices in the United States.

Part C Session 5	
Title	<b>How the Pandemic Shifted Our Stories</b>
Name	Joe Lambert
Affiliation	StoryCenter
Abstract	Joe Lambert will share a selection of stories from the public and custom workshops of StoryCenter over the last 16 months and discuss what shifted in people's narratives, not just how they addressed the impact of the pandemic, but how we witnessed greater creative depth and seriousness in our participants narratives.

Part C Session 5	
Title	<b>Digital Storytelling in Museums and Historical Settings</b>
Name	Mary Ann McNair
Affiliation	StoryCenter
Abstract	In this session, we will share stories made in StoryCenter workshops for inclusion in museums and other contexts. Our collective voices need to play a major role in the narratives told in museums. We will discuss the power of digital storytelling to do just that— breaking down barriers and telling larger stories from multiple viewpoints.

Part C Session 5	
Title	<b>How to Build a Community Learning Laboratory Through Digital Storytelling</b>
Name	Sonia Chaidez & Stephanie Carmona
Affiliation	Whittier College
Abstract	This session will focus on how a digital literacy and media arts curriculum brought undergraduate college students and adult learners together to form a multilingual and intergenerational digital storytelling program. We will share examples and cover strategies to get similar programs started.

Part C Session 6	
Title	<b><i>Cielito Lino</i>, a traditional Mexican folksong and another song of Siboney's choice</b>
Name	Siboney Godoy
Affiliation	Recently graduated from Montgomery College (Maryland, USA)
Abstract	Violinist Siboney Godoy travels the world playing in formal and non-formal (busking) settings. She performs under the name "Siboney Music." Her current base is currently based in Connecticut, USA, but she has resumed traveling now that the world is re-opening. Just this month she traveled to Mexico to record a music video, and she will return from Miami in time to perform for us on the Summer Solstice.

Part C Session 6	
Title	<b>Dash of Spice: Turkish Soup</b>
Name	Siboney Godoy
Affiliation	Recently graduated from Montgomery College (Maryland, USA)
Abstract	Ms. Godoy will tell us about her introduction to a savory Turkish Lentil Soup during her travels as a musician. She will also share the recipe for this savory vegetarian dish.

Part C Session 6	
Title	<b>Stories Become Data: How Stories and Visual Narrative can be collected as Data through Co-Creation process</b>
Name	MiHyun Kim
Affiliation	School of Art and Design. Texas State University
Abstract	<p>Stories Become Data (SBD) is an interactive digital workshop that invites participants to share their own stories to a collective narrative through writing, drawing, and animating. By utilizing mobile devices, the workshop allows individuals to share their narratives, allowing participants to see a fuller perspective of our common ground of humanity. SBD is designed for creative expression and civic imagination, and it runs through the processes of conception, design, and construction with an element of play, experimentation, and collaboration. SBD utilizes quantitative and qualitative research methodology to create data visualization by collecting and displaying visual and written narratives through interactive workshops. The participatory nature of the experience actively involves participants through collaboration and co-creation in the digital environment. The <b>main research questions</b> for SBD are: 1) How can we use collective writing, drawing, and animating to help people feel connected in a meaningful and personal way? 2) Can a visual narrative be collected as quantitative and qualitative research data to describe and explain common traits of human experiences and interactions? 3) What makes images quantitatively meaningful? To answer these questions, I conducted a series of interactive digital workshops in which the participants are prompted to share their memorable life events via <b>Stories Become Data: How Stories and Visual Narrative Can Be Collected</b> MiHyun Kim</p> <p>as Data Through Co-Creation Processes collective drawings, writings, and animations. Drawings created by individual participants on wi-fi interconnected iPads are projected on an open wall to show the cumulative process of the participants' creations. This digital environment creates a space for participants to share and visualize their stories collectively and simultaneously in real-time. SBD allows the attendees to rethink the role of the audience in the creation of interactive work in real-time. By shifting the role of the audience from onlooker to a participant, the workshop becomes even more engaging, dynamic, and personal. By creating interactive experiences in a physical environment, the communication process is transformed from a personal experience to a shared community experience. Consequently, it promotes the value of interactive experiences in exploration, serendipity, and collaboration in the creative research process.</p>

Part C Session 6	
Title	<b>From <i>mihi</i> to <i>konene</i> - Storytelling and culture in the context of NZ.</b>
Name	Stephen Dobson
Affiliation	Victoria University of Wellington, New Zealand
Abstract	<p>Bio and photo: <a href="https://people.wgtn.ac.nz/stephen.dobson">https://people.wgtn.ac.nz/stephen.dobson</a></p> <p>This presentation is inspired by the European authors John Berger's and Walter Benjamin who explored the simple question: what is a story of (non-)belonging in a modern world? I will argue that there are two main kinds of storyteller – the journeyman and the one who has remained at home. Between the two we have of course those who draw upon both traditions. This summarises the art of storytelling as I understand it in New Zealand. <i>Konene</i> is the Te Reo (Māori) word for a drifter or sea navigator and the <i>Mihi</i> is the Te Reo (Māori) word for a story told to introduce your family lineage and relationship to land, rivers and family.</p>

Part C Session 6	
Title	<b>I'm not Listening</b>
Name	Ana Cavic, Sally Morfill & Tychonas Michailidis
Affiliation	University of Southampton, Manchester School of Art & Solent University
Abstract	<p>The reading of any text, or the translation from one language (or mode) to another relies on a process of interpretation. Following Derrida, in his theory of translation, Lawrence Venuti writes that 'Because meaning is an effect of relations and differences among signifiers along a potentially endless chain (polysemous, intertextual, subject to infinite linkages), it is always differential and deferred, never present as an original unity' (Venuti 2008: 13). The audience is witness to what Roman Jakobson describes as 'intersemiotic transposition' (1959): verbal signs are interpreted by means of non-verbal sign systems, and vice versa. Where Jakobson stated that 'poetry is untranslatable,' a creative transposition provides the listener with vibrating sensory feedback that is in fact a direct translation of the text.</p> <p>Our projects present a chain of translation processes that begins with simple drawing gestures from which a 'kit' of lines is developed. These lines, translated into a material form (initially adhesive vinyl), are physically arranged and rearranged to construct a series of poetic texts or 'sculpture poems' that in turn provide the content for audio recordings of spoken word. These are reinterpreted in their final material form - a spherical sculptural object - to incorporate vibro-haptic technology, providing an object-interface through which the audio recording can be manipulated. In this work, therefore, literature is mediated by technology. The inclusion of alternative sensory formats to support the listening/reading of a text both augments the experience of the audience, and underlines its incompleteness within a chain of signification.</p> <p>We would like to propose an abstract for an academic paper presentation as well as an installation/performance where audience can explore and interact with the sphere.</p>

Part C Session 6	
Title	<b>Digital Storytelling 2001-08, some innovations</b>
Name	Gareth Morlais
Affiliation	Breaking Barriers Community Arts
Abstract	<p>I'm a non-executive director of Breaking Barriers Community Arts and a former member of the BBC Capture Wales / Cïpolwg ar Gymru digital storytelling team led by Daniel Meadows</p> <p>Playing examples from the BBC Capture Wales / Cïpolwg ar Gymru digital storytelling back catalogue, I'll look at innovations in storytelling during the 2001-2008 lifespan of the project.</p> <p>For example, we'll see the shift of ownership of voice from the broadcaster to the audience enabled by cheaper consumer digital technology. We'll see the introduction of 'swooping' in storytelling by Hanne Jones in her story Walking with Maurice. (I gave a whole presentation just about this at GoTech World in Bucharest this month, entitled Heartfluttering Digital Storytelling.) We'll clock a change in the point of view of accounts of protests from outside to from inside the protest. We'll look at the Welsh-language stories which have, with two exceptions, never been seen on TV. We'll summarise some of the features of effective storytelling surfaced by those who told their digital story with the BBC.</p>



Part C Session 6	
Title	<b>Transforming Encounters? Racism and the Sonic Representation of Stephen Lawrence's Story</b>
Name	Tahera Aziz
Affiliation	London South Bank University
Abstract	<p>This paper explores the role that digital storytelling can play in engaging young people in a dialogue about racism in contemporary life by revisiting the murder of Stephen Lawrence in 1993. Focusing on an exhibition of the multi-channel, sound-only installation, <b>[re]locate</b>, at the Otter Gallery (University of Chichester) in late 2015, and the accompanying learning programme undertaken with Year 9 pupils from local secondary schools, the paper reflects on the analysis of qualitative feedback elicited from pupils following their encounter with the artwork. Using an analytical framework of thematic analysis and the dimensions of narrative engagement proposed by Busselle and Bilandzic (2009), it examines the benefits of using an 'immersive' sound-only story environment to promote dialogue about the impact of racism, discrimination and stereotyping in society. It concludes by pointing towards the transformative and educative power of the artwork, and its potential to act as a catalyst for social activism: motivating young people to become proactive in tackling racism in their schools and community spaces.</p> <p><b>[re]locate</b> is a multi-speaker sound-only installation revisiting the Stephen Lawrence case, as framed by the media and public debates associated with the Stephen Lawrence Public Inquiry (Macpherson Report). The installation is a culmination of earlier AHRC-funded practice-led research, in which sound, storytelling and computer-mediated technology were used to find new and innovative ways to encourage an audience to re-examine the complex and multi-layered narratives associated with the case. The installation, together with an accompanying visual display, was produced with funding from the Arts Council of England.</p> <p>The paper presentation would include playing an audio extract from the installation.</p>

Part D Session 7	
Title	<b>Changing the world, one story at a time: A methodological approach to curating stories of lived experience</b>
Name	Hayley Trowbridge
Affiliation	People's Voice Media
Abstract	<p>Community Reporting is a storytelling movement that uses digital tools to enable people to tell their own stories, in their own ways. It is committed to supporting people to transform their worlds from the ground-up through using stories of lived experience as catalysts of change. It originated in 2002 and has been developed across the UK and Europe as a mixed-methodological approach for enhancing citizen participation in research, policy-making, service development, and decision-making processes. An essential component of the practice is story curation. Within the context of the digital age, the term 'content curation' is used to describe the process for gathering, organising and presenting information in relation to subject matters. In a similar fashion, the Community Reporter movement uses the term 'story curation' to account for a story analysis process that is accompanied by packaging activities that seek to effectively present and communicate the insights from people's stories. Their analysis model examines each story in terms of the topic, content, and context before inductively determining the findings across different stories. In essence, the approach is broadly based on principles associated with established methodologies within discourse analysis (Brown and Yule, 1983) and grounded theory (Glaser and Strauss, 1967).</p> <p>This paper will explore how this approach has been applied in the CoSIE project - a pan-European applied research project that is testing out co-creation methodologies within public services – to support citizen engagement in the design, development and evaluation of public services. It will cover topics such as ethics, method and results and present the argument story curation can avoid what Chimamanda Ngozi Adichie (2009) describes as 'the danger of a single story' and support the co-creation of a just future.</p> <p><b>Biography</b></p> <p>Hayley is a digital practitioner with a keen focus on using technology in community and informal learning settings to enhance people's lives, develop skills and capacity (at both individual and organisational levels), and to address social and cultural inequalities. She currently leads People's Voice Media and oversees and delivers a number of UK and European research and organisational/service development projects. In this role, she uses Community Reporting practices to support individuals and groups to have a voice on the issues that are pertinent to them and equips people with the skills to use narratives of lived experiences to create social change.</p> <p>Hayley also has a PhD in the field of media convergence and film distribution, awarded by the University of Liverpool and has a number of publications. She is currently Work Package Lead for the 'User Insight' strand of the CoSIE project.</p>

Part D Session 7	
Title	<b>Making space for non-human agency in digital storytelling</b>
Name	K.M. Brown, A Byg, A Conniff and S Herrett
Affiliation	James Hutton Institute, Aberdeen
Abstract	<p>A growing body of work has demonstrated the merit of digital storytelling in enabling multiple knowledges to be expressed, considered, negotiated and co-produced, and to bring lesser heard voices into spaces of deliberation and decision-making. However, little work has considered how digital storytelling fares in giving voice to nonhuman ways of knowing, expressing and attending, or the possible implications. This paper seeks to address this gap by reflecting on some of the opportunities and challenges presented by a digital storytelling approach for generating and circulating more-than-human modes of articulation. We do this by drawing on our experience in the Cairngorms National Park in Scotland where our project seeks to story woodland expansion, its drivers, frictions and futures. Here we focus specifically on our initial experiments in trying to incorporate nonhuman agency – especially the agency of trees, their presence, absence and wider ecologies and landscapes - into our storytelling practices, and reflect upon ways in which various nonhuman entities can be invited to articulate through digital means, and how this shapes the co-production and multiplicity of knowledges in storytelling approaches. We consider too the prospects for nonhuman</p> <p>‘voices’ actually being heard in spaces of influence, which in the case of afforestation can mean having agency in debate and decision-making surrounding climate change, biodiversity, human wellbeing and the rural economy.</p> <p>Format: academic paper with video clips</p>

Part D Session 7	
Title	<b>Storytelling in a dystopian video game: What makes us human?</b>
Name	Klaudia Jancsovics
Affiliation	University of Szeged, Doctoral School of Literary Studies, Department of Comparative Literature, Szeged, Hungary
Abstract	<p>In my studies I research the field of Game Studies and within that, I focus on video games. My goal is to prove that you can analyze them with the methods of literary studies. In my opinion, video games tell us stories like books or movies do it, but the method of their storytelling is really unique.</p> <p>In my presentation, I want to shed light on the interesting ways of storytelling in this new field of media. This time I will mainly focus on one game, called SOMA. This is a video game, where the player encounters an interesting, speculative future, and it asks hard questions like what it means to be human.</p> <p>I want to compare this game with dystopian writings (such as Dmitry Glukhovsky – Metro 2033, or Robert Bloch – It happened tomorrow). In this piece of writing, and in my presentation, I want to answer some questions as well: can video games tell stories? How do they do it? What kind of methods do they use?</p> <p>The game gives a context (like books), where the player has to think with the main character, while he slowly understands this world, this story. In this part I will rely on Shlomith Rimmon-Kenan's book called Narrative fiction. I believe that, it is possible to „read” a game, while you play it.</p> <p>SOMA, which is a survival horror game, came out in 2015. The story immediately incorporates the player: the hero (Simon Jarrett) suffers an accident in 2015, and sustains severe brain damage. Due to his injuries, he agrees to undergo an experimental brain scan, but during the process, Simon appears to black out, and he wakes up in 2104 on Site Upsilon of PATHOS-II, an apparently-abandoned submarine research center.</p> <p>While he is wandering alone he must find out where he is, and what happened. He also encounters robots that believe they are human and bypasses hostile machines and mutants. This game has an interesting storytelling method: the player will get answers about this abnormal behaviour, and dystopian present, while he gets acquainted with the past.</p> <p>While you are reading a book, you have to imagine the world. In video games, you can see everything, but you need some instructions, and you have to lean on the character's thoughts, interactions. The player gets a story, while he/she sinks into the world of SOMA. In this game you also have to deal with the elements of horror movies, books.</p>

Part D Session 7	
Title	<b>Global Experiential Learning through Digital Storytelling</b>
Name	Patrick Desloge
Affiliation	Digital Literacy Communication Support Coordinator, Centre for Applied English Studies, University of Hong Kong
Abstract	<p>As part of the vision to be “Asia’s Global University” the University of Hong Kong (HKU) has created a host of global experiences embedded in experiential learning (EL) activities, which are often part of credit-bearing academic programs. These EL activities, by nature, push learners outside of their normal surroundings where they face a wide gamut of unpredictable challenges. One such course is the CAES2001: Nurturing Global Leaders (NGL) program involving students teaching English over the summer in less developed regions of Asia.</p> <p>While the pandemic meant the temporary cancellation of global experiences such as NGL it also created new opportunities for engagement as communications moved online on a global scale. CAES2002: Online Digital Storytelling in English moves Digital Storytelling (DST) from being an assessment tool to a central focus of the teaching experience. CAES2002 students tap into the emerging digital communication skills across the region to create a new type of global learning experience by delivering online DST workshops to marginalized learners in Myanmar. Over six weeks students from HKU engage in small group and 1:1 engagement with workshop participants to support their spoken, visual and technical communication skills as they develop their digital stories. The safe sharing spaces created through DST creates opportunities for community building while helping students on both sides of the project to develop essential digital literacies. This presentation will outline the evolution and future of the initiative as an integral part of our EL profile and as an online pedagogical element for partner organizations.</p> <p>Key words : Digital Storytelling, experiential learning, global education, cultural exchange, digital literacy, oral literacy, language teaching, service learning</p>

Part D Session 8	
Title	<b>Exploring mental health and Black student experiences through design</b>
Name	Sarah Gordon
Affiliation	University of Nottingham
Abstract	<p>Mental health touches the lives of students to varying degrees. Undergraduates are at high risk, beginning their academic journey at the turbulent time of emerging adulthood. For Black students, there are distinctive nuances of mental health related to race, ethnicity, and the higher education experience that are often unaddressed.</p> <p>British universities have experienced surges of anxiety, mental breakdowns, depression, increased drop-out rates, and higher rates of suicide. It is speculated this is due to pressures of employment, rising student debt, target driven cultures and students feeling less in control of their lives than previous generations (Shackle, 2019). Covid-19, as it has for many, has also created unique challenges.</p> <p>Black students with a mental health condition have some of the lowest continuation and attainment rates. The degree gap between Black and White students with a mental health condition has been reported as very high. Universities are failing these students throughout their journey, suggesting a need for tailored, culturally competent support (Office for Students, 2019).</p> <p>The effectiveness of efforts to support ethnic minority students is vital as universities embrace Black Lives Matters and explicitly seek to increase participation from ethnically diverse groups. Recent incidents at the University of Manchester, Nottingham Trent, University of Oxford, Cardiff University and more highlight the lack of appropriate resources, information, and mental health support available to Black students, particularly when race, discrimination and racism is involved (Adey, 2021; BBC News, 2018; Busby, 2018).</p> <p>Some universities have made genuine efforts towards change in equality, inclusion, and diversity. However, this is the start of the journey for many, and they will not achieve true inclusivity without engaging students in genuine acts of participation.</p> <p>A participatory, social justice design will be implemented. Co-design has been selected to drive the methods, comprising of design probes, co-design workshops, focus groups and pre/post engagement surveys. The result will be digital, mental health literacy that embraces participant voice, lived experience, and tells stories through mental health journeys, supported by relevant mental health education. The resource is intended to spark conversations, encourage further sharing of stories, and to be a steppingstone in the journey to mental health support.</p> <p>The study seeks to answer the research question: <i>How can lived-experienced be used to develop suitable mental health literacy for Black students in the UK?</i></p>

Part D Session 8

Title	<b>Mental Health: Frame by Frame Exploring the potential benefits of stop-motion animation in improving the mental wellbeing and mental health literacy of both the animator and audience</b>
Name	Lucy McLaughlin
Affiliation	Loughborough University
Abstract	<p>As we collectively continue to battle the COVID-19 pandemic, it seems fair to say that the decline in our society's mental health is a pandemic in its own right. While many previous studies have focused on the development of mental health literacy, it seems timely that we now look to implement that knowledge in the form of mental health action. Animation is already understood to be a highly effective method of communicating difficult themes to the viewer. However, the potential benefits of the animation process on the mental health of the animator is an area that is yet to be fully explored. The proposed study investigates this potentiality via co-created animations on mental health with young people aged 18-24.</p>

Part D Session 8

Title	<b>Arts-based companion manuals to DSM: reapproaching the content of the Diagnostic and Statistical Manual of Mental Disorders with the Humanities</b>
Name	Ngozi Oparah
Affiliation	Loughborough University
Abstract	<p>Mental health literacy is not only about being able to recognize mental health concerns, but also feel confident and knowledgeable about how one might address them. This project is aware of the many obstacles to this process: including a lack of information, a paucity of language with contexts that can be easily understood and communicated, taboo around help-seeking, diversity of mental health profiles, and confusion around adaptive vs. maladaptive behaviors.</p> <p>Almost every creative writing professor since the beginning of time has adopted the mantra “Show don’t Tell.” Where “showing” permits increased engagement, audience agency, and empathy. “Showing” permits the audience to experience a story, test it out, without the consequences of actually living it. This project, informed by philosophical, semiological, psychological, literary, and neuroscientific research, offers a literary and artistic companion to the Diagnostic and Statistical Manual of Mental Disorders (DSM).</p> <p>By addressing disorders through multiple and various lenses and rendering felt-realities, rather than mere summarization or disembodied description, the research hopes to nuance mental disorder symptom experience and increase awareness and clarity. This research is looking to answer the question of how storytelling in the broadest sense—visual and textual and symbolic stories—can be used to “show” how mental health symptoms <i>actually</i> exist and reveal adaptive responses.</p>



Part E Session 9	
Title	<b>“My Relationship With Mathematics”: A Systemic Digital Storytelling-Centred Training Programme For Pre-Service Teachers</b>
Name	Andreas Moutsios-Rentzos, Fragkiskos Kalavasis, Georgios Kritikos & Michalis Meimaris
Affiliation	University of the Aegean, University of Athens
Abstract	<p>In the DST 2018 conference, we discussed a research project that was addressing the fundamental question: <i>How can you teach a teacher to teach something that makes her/him affectively and cognitively uncomfortable (at least)?</i> This question derives from the research team’s collective broad and long experience in training future kindergarten and primary school teachers how to teach mathematics. Most of those future teachers have a strong negative relationship with mathematics. In our previous work, we discussed the theoretical bedrock and the methodology of our approach, which employs digital storytelling to provide the pre-service teachers with the <i>affective support</i> to constructively re-visit their relationship with mathematics. Our five-component programme is designed to work both within each year group and across the different year groups of the four-year degree, with its components interacting in multiple, complex ways, thus constituting a system. <i>Component 1</i> includes the mapping of their lived affective relationship with mathematics. <i>Component 2</i> refers to their creating a digital story to communicate their lived relationship with mathematics through specific personal experiences, <i>Component 3</i> includes their individual reflective activities (for example, keeping a reflective log as they create the digital story). <i>Component 4</i> refers to the collective reflective activities (for example, reflective co-laboratories with showings of their digital stories). <i>Component 5</i> refers to the technologically enabled facilitation of conducting both synchronously and asynchronously collective and individual reflections with appropriately designed web-based tools. In this paper, we present the findings of the first year of our implementation of the systemic digital storytelling-centred training programme to pre-service pre-school teachers.</p>

Part E Session 9

Title	<b>Digital Storytelling in the Hungarian Public Education System</b>
Name	Anita Lanszki
Affiliation	Hungarian Dance Academy, Budapest
Abstract	<p>The paper presents the results of an empirical research entitled "Digital Storytelling in the Hungarian K-12 Education". Digital Storytelling (hereinafter referred to as DST) was integrated into the main Hungarian curriculum in 25 classrooms of 15 public schools in the academic year 2016/2017 and was facilitated by 18 teachers. The students (n=391) developed 164 digital stories in 8 subject areas in individual, paired, small-group learning organization forms. The purpose of the research was (1) to clarify the conditions of application of DST in pedagogical processes in the Hungarian public education system in secondary and high school levels and (2) to explore and map the impact of it on students' learning competencies. During the selection of research methods and tools the principle of methodological triangulation was followed, and quantitative measurements were supplemented by qualitative examinations.</p> <p>In the lecture I will present: (1) the methodology and research tools which helped to measure the impact of DST, (2) how DST could be integrated in Hungarian classrooms by highlighting the curricular opportunities and challenges, (3) the diversity of students' digital stories by highlighting the age- and subject-specificity differences, (4) the research results: what kind of effects could be measured on students' competencies ((self)reflection, social skills, writing, listening, reading, digital literacy, media literacy).</p>

Part E Session 9	
Title	<b>Oral/Aural Dramaturgies: The Immersivity of Storytelling</b>
Name	Duška Radosavljević
Affiliation	The Royal Central School of Speech and Drama University of London
Abstract	<p>This academic paper is part of the AHRC-funded project Oral/Aural Dramaturgies: Post-Verbatim, Amplified Storytelling and Gig Theatre in the Digital Age. In the 21st century, contemporary live performance and theatre are increasingly concerned with exploring the potential of speech and sound. This project's focus on the aural aspects of speech, sound, voice and sound design replaces the late 20th century dominance of literary textuality (new writing) and/or corporeality (physical theatre) as the primary dramaturgical motors in live performance. Some notable works that illustrate this trend include Robert Lepage's Lipsynch (2008), Simon McBurney's The Encounter (2016) but also, more symptomatically, the works known as 'gig theatre' in the UK (by artists such as Kate Tempest, Christopher Brett-Bailey, Kieran Hurley, Rash Dash, Middle Child etc). The trend emphasising aurality/orality has an international dimension and can be detected in its various manifestations in the works of, for example, Taylor Mac in the US, Lola Arias in Argentina, Valentijn Dhaenens in Belgium. Other noteworthy examples that privilege the dramaturgical rather than a merely utilitarian or decorative use of sound in live performance include forms such as headphones theatre (Rimini Protokoll, Rotozaza, ZU:UK) ordinarily considered a form of immersive or participatory theatre. Taking a broad spectrum approach, but at the same time focusing on examples found at the intersection of orality, aurality and contemporary performance-making, the project seeks to also connect this trend to verbatim theatre of the early 2000s and to argue that the renewed interest of makers in speech and sound should be viewed together as a part of a paradigm shift, rather than as isolated phenomena or unrelated sub-species of contemporary performance. These trends can be understood as belonging to the same paradigm as they seek to engage the audience primarily, though not exclusively, through an act of listening.</p>

Part E Session 8	
Title	<b>"Me As A Teacher": Using Digital Storytelling For Developing Teacher Professionalism In Subject-Matter Didactics</b>
Name	Heike Mueller & Silke Bartsch
Affiliation	Technische Universität Berlin, Germany
Abstract	Supporting pre-service teachers in developing their individual teacher professionalism is a common issue of the core elements of teacher education. This article presents an approach of using Digital Storytelling with teacher students on professionalism in subject-matter didactics. Based in Work Studies Education, we asked teacher students to express their current views on themselves being a professional subject teacher (in the future) through Digital Storytelling. Then, we analysed the content of eleven Digital Stories, mostly by qualitative means. Various approaches to sketching their positions as a subject-teacher and orientations towards professionalism became visible, e. g. in how teacher students draft the meaning of professional competence and their desired impact on pupils. The results highlight Digital Storytelling as one opportunity to reflect on the subject-specific educational task and the "I" within – the role of the professional subject-matter teacher

Part E Session 10	
Title	<b>Digital Storytelling Partnerships for Social Well-being</b>
Name	Joseph Sobol , Prue Thimbleby, Emily Underwood-Lee, William Gold
Affiliation	University of South Wales
Abstract	<p>We propose a panel presentation/facilitated discussion involving diverse digital storytelling projects from the George Ewart Evans Centre for Storytelling at University of South Wales, clustered around the theme of partnerships for social well-being. These projects include:</p> <ul style="list-style-type: none"> <li>* ongoing Storytelling for Health partnership between the Centre and Prue Thimbleby of the Swansea Bay University Health Board. This work has resulted in two successful international conferences on Storytelling for Health, and a world-leading program to use the tools of digital storytelling for patient care and system improvement;</li> <li>* the 40 Years, 40 Voices Project created by Emily Underwood-Lee along with Welsh Women's Aid, exhibited at the National Museum of Welsh Life and the Welsh Assembly, and hailed as potentially life-changing for women in Wales;</li> <li>* Roiyah Saltus's series of dementia-themed digital stories of migrant leisure, dignity, and agency from the communities of elder black Britons, in partnership with Diverse Cymru;</li> <li>* the RICE (Reducing Industrial Carbon Emissions) project, a series of digital stories documenting efforts to address climate change from scientific, industrial, and political angles;</li> <li>* and the Cancer Stories Project, involving digital stories in training physicians in compassionate doctor-patient communication.</li> </ul> <p>We will present the framework and sample outputs from each of these initiatives and use them to frame key issues and techniques in the burgeoning field of digital storytelling. Due to the breadth of the presentations we would propose to take a double (90 min.) time slot, allowing each presentation 10-15 minutes plus time for discussion.</p>

Part E Session 10	
Title	<b>Digital Storytelling - The Grassroots Artform creating System-wide Improvements in the NHS.</b>
Name	Prue Thimbleby
Affiliation	Arts Coordinator, Swansea Bay University Health Board
Abstract	<p>In this 15 minute academic paper I will tell the story of how digital stories are becoming embedded in every part of the health service in Swansea Bay Health Board in South Wales, UK.</p> <p>Over the last seven years we have made more than 200 stories. We believe we are the first part of the health service to train and support frontline staff as story facilitators – including nurses, OTs and Patient Advisors who use story listening and recording to nip complaints in the bud as they meet patients on the wards. Stories tell of best practice and of serious complaints. They are listened to at the beginning of our board of directors meetings, quality and safety meetings, nursing, midwifery and medical boards to keep the patient’s voice central to everything we do.</p> <p>I will give three concrete examples of stories which have created system wide change. I will show the stories and describe the impact they have had both for the storyteller and for the NHS. I will finish by describing how the work is becoming formalised as part of the core work of the health board and how it is being used as a model for change across Wales and beyond.</p>

Part E Session 10	
Title	<b>Bridging Gaps to Build Vibrant Communities through Storytelling</b>
Name	Naveed Hameed
Affiliation	Kahani Sunao
Abstract	<p><b>1. Naveed's Story</b></p> <p>Naveed Hameed's life story is a potent reminder of how a person of humble beginnings can surmount his environment, build bridges of understanding on a global level and produce positive and lasting change.. As a Christian boy from a small impoverished village in Pakistan, a predominantly Muslim country, Naveed faced frequent discrimination and personally witnessed acts of religious violence and extremism. Nevertheless, through his consistent hard work and deep commitment to become a bridge of peace, in 2016 at age 28 he was chosen as an Emerging Leaders of Pakistan and was invited to the United Nations and the White House and other government institutions in the US. Naveed has also received several prestigious recognitions and fellowships for his work, singling out his entrepreneurial and filmmaking talents and his ability to work with youth and build vibrant communities through digital storytelling.</p> <p>The presentation will feature subjects related to Naveed's personal journey of transformation including: conflict management, women's empowerment, and bridge-building through mutual empathy in order to counter stereotyping and discrimination. <b>Digital stories</b> created by <b>Kahani Sunao</b> team and fellows will be screened to drive home the power of storytelling and digital peace-building.</p> <p>Website: <a href="https://www.kahanisunao.org/">https://www.kahanisunao.org/</a></p>

Part E Session 10	
Title	<b>Enhance social skills and become an active citizen: Results from a three years digital storytelling Franco Greek project</b>
Name	Evika Karamagioli, Arnaud Laborderie, Michais Meimaris
Affiliation	National and Kapodistrian University of Athens and BnD – Bibliothèque nationale de France
Abstract	<p>Enhance social skills and become an active citizen: Results from a three years digital storytelling franco grec project</p> <p>In this article we present quantitative and qualitative results and discuss the potential of the Digital Storytelling to enhance meaningful civic dialogue through a specific case study, a one-week Digital Storytelling workshop organized yearly since 2016 in Athens by the Laboratory of New Technologies in Communication, Education and the Mass Media, of the Faculty of Communication and Media Studies of the University of Athens and IDEFI-CréaTIC, University Paris 8.</p> <p>The themes of the workshops were: solidarity, transformation, social innovation, transition, civic engagement, civic action.</p> <p>Athens was considered as the ideal inspirational test bed for such themes taking into consideration that fact that social innovation and social change are flourishing after more than 8 years of recession and social crisis.</p> <p>During one week each year therefore the 8 -10 French MSc students participating had a series of lectures and group discussions on theoretical and practical aspects of digital storytelling and performed a series of “inspirational meeting with key social players and local authorities representatives. They were asked to document their personal story – narration in a digital format on one of the four themes of the workshop.</p> <p>The authors were directly involved in the design of the aforementioned action research project, organized as a one week workshop, presented the theoretical parts, accompanied the students to the sensitization visits and acted as instructors and story circle facilitators in the participatory parts of the workshops.</p>



Part E	
Title	<b>The Ystrad Stories Trail – A Short Walk into Art, Story, History and Place</b>
Name	Sharon Magill
Affiliation	School of Journalism, Media and Culture, Cardiff University
Abstract	<p>The Ystrad Stories Trail is a two-mile art and story trail through the Rhondda valley. Working with residents of the Rhondda this project used the paintings of Ystrad Rhondda artist Ernest Zobole to prompt memories and experiences of their lives and landscapes. Zobole's paintings describe a Rhondda from the 1950s to the 1990s capturing the valley's daily life and its evocative landscape while the stories reveal a wealth of personal histories, humorous and tragic, tied to the coal industry, wrapped in the warmth of a tight-knit community and looking towards an unknown future.</p> <p>The trail was launched in 2017 with the accompanying iBook, audio guide, map and website. See link for details - <a href="https://artisttrails.wordpress.com/ystrad-stories-trail-2/">https://artisttrails.wordpress.com/ystrad-stories-trail-2/</a></p> <p>For this conference, DST 2021, I share the Ystrad Stories trail through video. You'll be taken on a short journey through the Rhondda and discover some of the paintings and stories along the way, providing a sense of moving through the valley, similar to walking the trail with the iBook or audio guide.</p> <p>Ystrad Stories was an experiment in digital storytelling, conceived while I studied MA Art Practice at the University of South Wales, to create an experience connecting paintings with their landscapes, learning from local communities through stories, providing opportunities for participation in art and discovering new insights of the people and places around us.</p> <p>Four years on, new technology offers exciting ways to produce experience and participation and I look forward to discussing this with you.</p>

Part F Session 11	
Title	<b>Song World Stories. Storytelling with music on a European project called <i>Mapping the Music of Migration</i> <a href="http://www.mamumi.eu">www.mamumi.eu</a></b>
Name	Abigail Gardner
Affiliation	University of Gloucestershire
Abstract	<p>Palermo. Sicily, mid-October 2018. For a newcomer to the city, the noise is deafening. Sirens, car horns, people shouting, in Italian, Bengali, Arabic and Igbo. The city's walls are equally 'noisy', covered in anti-Fascist and anti-corruption graffiti and posters. The audio-visual environment is multi-lingual and politically intense. This context is vital for understanding the musical flows in a workshop that took place at the end of a meeting of eight European NGOs and academics working on an Erasmus + media literacy project for refugee women.</p> <p>The paper looks at storytelling and song across the life course; of 'song worlds' (Gardner, 2019) revealed in confessional 'moments'. These relate to what de Nora (2000) calls 'priming' and 'co-presence', whereby music acts as a technology of emotion and memory and a 'device for the unfolding, the replaying and the temporal structure of the moment' (p.67). Locational and temporal context is vital to approaching these participants' song stories since they take 'place' in geographically and temporally contextualised bodies. The song worlds that emerge illuminate shared and shifting musical affiliations and affections, where music is handed down and across lines of inheritance that are not only familial, but contextualised within a broader complex political 'traffic'. Its methodology draws on digital storytelling practices to open up spaces to talk about music and is the basis for 'Mapping the Music of Migration', an Erasmus+ project which aims to embed the song/story workshop model across Europe, produce audio archives and an interactive storytelling app.</p>

Part F Session 11	
Title	<b>Use of Digital Storytelling in Geography Lessons in Hungary</b>
Name	Adrienn Papp-Danka
Affiliation	Hungarian Dance Academy
Abstract	<p>The aim of this paper is to present how digital storytelling can be used as a creative method among high school students in geography lessons. The subject "Geography" includes both scientific (f.x. cartography, astronomy, environmental protection), social and economic topics in the Hungarian curriculum. The paper presents how students (n= 64) could use digital storytelling to visualize topics in this interestingly mixed subject area. The main question of our examination was if there is a causal relationship between the individual learning characteristics of students like cognitive style or digital literacy and their willingness and engaging to use digital storytelling as learning tool. Quantitative and qualitative instruments, including digital story evaluation rubric were implemented to examine, what kind of strategies students used to select images and informations to design and create their digital stories, and how they used the ICT-tools to their digital stories. Students' beliefs and reflections about the use of digital storytelling were collected and categorized. The findings from the analysis of students-produced stories revealed that students did well in their projects.</p>

Part F Session 11	
Title	<b>The Geordie Guide to Happiness</b>
Name	Alex Henry
Affiliation	Curiosity Creative CIC
Abstract	<p><i>The Geordie Guide to Happiness</i> was a project which was led and managed by Curiosity Creative CIC and was made possible thanks to support from the Newcastle Cultural Investment Fund at The Community Foundation.</p> <p>The Newcastle Culture Investment Fund celebrates the power of arts and culture to have a direct impact on the health and well-being of Newcastle residents. While achieving that, grants develop Newcastle's rich, diverse and accessible independent cultural sector.</p> <p>The project ran from April 2020-March 2021 and 32 episodes were released. However, continuation funding was successful thanks to the National Lottery Community Fund and the project was rebranded in April 2021 into the Northern Guide to Happiness spreading more joy and happiness around the North East.</p> <p>Focusing on happiness, the project has encouraged participants to reflect and think about what brings them joy, to encourage positive wellbeing and mental health.</p> <p><i>The Geordie Guide to Happiness</i> was a digital inclusion project which has been engaging participants from Newcastle-upon-Tyne in the ancient art of storytelling through the modern medium of podcasting. Exploring the idea that "Our culture is who we are", the project has focused on the intangible heritage of people's stories and experiences which contribute to the heritage of Newcastle.</p> <p>Podcasts have become a cultural phenomenon since they were first developed in 2004. They are a unique cultural format for the busy way we live today. Podcasts are a significant storytelling tool and have the ability to communicate real, engaging stories. Stories are important in shaping our understanding of our place in the world. Podcasts offer a special ability to share incredible stories which listeners can connect with.</p> <p>We have been asking people who live and/or work in Newcastle to tell us what makes them happy. At a time which has been described as "unprecedented" we have been asking participants to focus on happiness and contribute to <i>The Geordie Guide to Happiness</i>. What does happiness mean to you? What makes you smile? What brings you joy? What makes Newcastle a great place to live?</p> <p>Stories have been captured in facilitated online happiness workshops and shared publicly through the creation of a brand new podcast.</p>

Part F Session 11	
Title	<b>The art of saving art: immersive storytelling for social change</b>
Name	Antonio Baia Reis'
Affiliation	University of Porto
Abstract	<p>Drawing on rapid ethnographic methods (Millen, 2000), this research was approached as a kind of analytical reportage, with the researchers acting as translators or cultural brokers between the culture under study and the reader (Anderson, 1992). This approach proved to be effective in obtaining a reasonable understanding of the aforementioned issue (Baia Reis, 2019) given the significant time pressures and limited time in the field (Millen, 2000). The analysis of the empirical work will reference key studies in the field such as studies on the feelings of immersion and presence (Heeter, 1992; Slater and Wilbur 1997; Kim and Biocca, 1997; Witmer and Singer, 1998), immersive media (De La Pena et al., 2010; Aronson-Rath et al., 2015; Owen, 2015; Speir, 2015, Jones, 2017), social and cultural awareness (Quappe and Cantatore, 2005; Rakotonirainy et al., 2009), and 360-degree video and empathy (Bandura, 1997; Kumano et al., 2011; Jackson et al., 2015; Archer and Finger, 2015; Hill, 2016; Swant, 2016; Chirico et al., 2017).</p> <p>Dissecting this empirical case will take on two strands, looking at what the role is of immersive media (XR) in contributing to addressing taboo subjects in small communities, and what circumstances enable the use of XR to encourage positive attitude change and open dialog around taboo issues. Ultimately, we aim to demonstrate that the power of XR can enliven even the duller experiences and excavate the most deeply buried scandal; a simple still photo of the storage space where the sculpture is being held would likely not have generated this level of reaction. Combined with the ability to explore the desolate space, coaxed on by a narrator's voice, the public can be "seeded" with the questions we have around why this artwork continues to be concealed from the public. The artwork and attendant media coverage provide an occasion for the Madeiran public to discuss and air this dark chapter; we posit that it is this particular combination that provided this unique opportunity to reflect on the potential of using XR storytelling for pro-social attitude change.</p> <p><b>Keywords:</b> digital storytelling, 360-degree video, virtual reality, documentary, immersive media. social change.</p>

Part F Session 12	
Title	<b>How can we organize Digital storytelling workshops for a large number of students and use it as an examination form?</b>
Name	Elisabeth Arnesen
Affiliation	Oslo Metropolitan University
Abstract	<p>Education has used Digital Storytelling as a work requirement that must be passed to submit for assessment / exam since 2012. This has been at our parttime program with ca. 60 students. The part time program has been shut down and we decided to use it for the fulltime students with 160 students. We applied in 2019 for a project together with the Department of Nursing and Health Promotion (HV), there we wanted to work systematically with the further development of the workshop model. And we have identified three challenges that limit further implementation and further dissemination of the working method, as well as useful use of the finished digital narratives as learning resources. The purpose of the project in question was, on the basis of this, to explore the use of Digital Storytelling and to further develop the way of working, through three sub-projects;</p> <p><b>Sub-project 1:</b> Explore and further develop models and learning resources that make learning design sustainable and accessible to large student groups without triggering unrealistic resource needs, including using reverse classrooms and inclusion of student assistants. This will be done through two years with a systematic evaluation and further development between the implementations.</p> <p><b>Sub-project 2:</b> Explore what media we can use to establish a "bank" of quality-assured and searchable Digital Stories, accessible to all. For the child welfare students, the Digital stories can be used in learning situations in theory blocks and clinical / practical studies. This could strengthen the interdisciplinary competence of social students and be in line with many of the learning outcomes in the Regulations on a common framework plan for social education (RETHOS) (Lovdata.no). The Digital Stories should be able to stay open in a "bank" for download for everyone, so that they can be used in learning, teaching and research. In addition to other institutions in the University sector, the project involves strengthening collaboration and knowledge sharing with the field of practice. At the Bachelor in Child Welfare, students use the method in the field with students in high school.</p> <p><b>Sub-project 3:</b> In order to quality assure the content of the learning resource such a bank can represent, it is important to establish criteria and routines for assessing students' contributions, seen as both a reflection process and a product. We want and be able to assess the students' contributions as work requirements in the students' study programs, and as a contribution in an examination portfolio. The plan for the project was to be organized as collaborative project with the Department of Nursing and Health Promotion (HV). Due to lack off grant for this project and the corona situation we have not been able to do so. But at the we at the Department of Social work at the Bachelor in Child Welfare Education have tried out some new models for workshops during the two last years. The first workshop was to be run at 18 th of March – five days after the look down of the society. We organized it with the use of telephone and different social media. This year we organized the workshop again using zoom.</p> <p>We also organized an exam using a digital story with the combination of an oral exam over zoom last year in May. This turned out very successful and we organized it again now in May.</p>

Part F Session 12	
Title	<b>'Like Dadima Like Smriti'</b>
Name	Smriti Mehra
Affiliation	Independent Artist
Abstract	<p>With this project, Smriti embarks upon remembrance, which is also the meaning of her name. She ventures into this territory in an attempt to not leave unnoticed the deep imprints of those closest to her. She acknowledges that her memories are fraught with biases, gaps, fictions and fact but what she attempts to stay true to is the emotion paired with the fragments of memory and a newer understanding of her relationships. She is both a purveyor of information and storyteller and is challenged by taking the mundane &amp; every day and unravelling &amp; reassembling these details into visible intricacies. While sorting through her grandmother's things after her death, Smriti came across a trunk full of her grandfather's clothes that her grandmother had put away after his very sudden and early demise. This project is about loss, letting go and preserving memory. The Memory Project, in large part, is an active act of remembering her grandmother (Dadima) and her father beyond the last few months of their lives, which as she witnessed was very, very hard. She refuses to let the memory of this last struggle overpower thirty-three years of her life with them. She loves her family profusely. This project is an act of love, an act of refusal to accept sadness as the story or as the end. It demands of her an emotional will that she sometimes doubt she has but she has known that strength before and she will find it again.</p> <p>The video can be accessed here,  <a href="https://www.smritimehra.com/like-dadima-like-smriti">https://www.smritimehra.com/like-dadima-like-smriti</a></p>

Part F Session 12

Title	<b>Digital Storytelling in the higher education 'classroom': a discipline-specific approach</b>
Name	Teti Dragas
Affiliation	University of Durham
Abstract	<p>This talk will explore a series of digital storytelling projects that have been carried out amongst diverse groups (UG, PG and research staff) and disciplines with a higher institution in the UK offering new insights into how DS can be used in discipline-specific ways. The groups include, a group of English literature undergraduates, a group of research staff from two interdisciplinary research centres (Science, and Social Sciences) and PG students from a Masters in Conservation. For each disciplinary group, four key workshops, broadly following Lambert's model are offered, mostly, on a sign-up, voluntary basis with one more explicitly being offered as supporting a module within the curriculum. The workshops all share the broad aim of investigating what affordances DS might have in disciplinary fields in relation to crossing boundaries, building communities and supporting 'new' kinds of conversation and accessing new forms of knowledge through stories. Each specific group workshop series importantly aimed at supporting the participant's <i>learning, exploration, understanding</i> and <i>position within</i> their disciplinary field, drawing on and transforming their subject-specific knowledge through a focus on their identity as 'a student/researcher/educator' etc. The talk draws mostly on the English Studies case study and employs an interpretative/ constructivist paradigm and narrative analysis using <i>rich data</i> from interviews, focus group questions and the digital stories themselves to address the RQ. Analysis revealed that DS transformed the learning environment to a more 'authentic' supportive space allowing participants to explore their relationship to the subject and themselves anew, allowing them to come to new understandings of themselves as people and their relationship to the discipline and their own futures. The importance and focus on their voice and claiming their position as storyteller was integral to this process.</p>



Part F Session 12	
Title	<b>Digital Storytelling: a tool for (digital) inclusion and advocacy for people in illegal situations?</b>
Name	Veronique De Leener
Affiliation	Maks vzw
Abstract	<p>Estimates suggests that Belgium has around 140 000 persons in illegal situation. The undocumented persons who crossed the border legally as student, tourist or candidate-refugee remain today in horrible situation. Even if they rent an apartment or a house, 50% of them doesn't have the basic comfort like electricity, water or a shower. Sending the children to school without furniture or books, because they have no revenue.</p> <p>During two pre-elections periods, Maks vzw conducted a project with "people without documents" seeing that they are desperately trying to put their issues on the political agenda with hope for a better future. Balancing between the will to make the alarm ringing and the difficulties of their situation, digital storytelling permits them to send around their stories without danger of fear. For the most of them, making a digital story was also a first contact with a tablet and opens a view on a digital highway permitting them look for all kind of information. They called their stories a cry of alarm, a SOS to democracy. During this workshop, we will give you a view of their insights and the way we worked with them.</p> <p><a href="https://vimeo.com/326753819">https://vimeo.com/326753819</a></p>

Part F Session 13	
Title	<b>Human regeneration. The power of stories.</b>
Name	Federica Pesce
Affiliation	Melting Pro
Abstract	<p>The word “regeneration” is often used in urban contexts to indicate social inclusion and innovation through the reuse and redefinition of spaces. What if we apply this term to human beings? In a broad way – e.g meaning far away from the literal tissue or organ regeneration - human regeneration can be defined as a process of transformation that brings people to acquire self confidence and deep understanding of the competences and abilities they already have in order to act in a certain context, a sort of autopoiesis in terms of “creation, transformation and destruction of components which continuously sustain and regenerate the same system”.</p> <p>In this paper we want to underline the role of stories in sustaining storytellers in a self-reflective process that can help them regenerating themselves, by redefining the skills they have and focusing on the positive core. Specifically we will refer to a workshop hold online by Melting Pro during the pandemic emergency (Jan- Mar 2021) for professional empowerment targeting 9 women willing to update their job position.</p>

Part F Session 13	
Title	<b>Cultural Webs of Deptford: Multilingual Digital Stories of Friendship and Belonging</b>
Name	Vicky Macleroy
Affiliation	Culture and Learning at Goldsmiths, University of London
Abstract	<p>This paper presents our 'Deptford Storytelling Project 2020' which is funded by Language Acts and Worldmaking (AHRC) and was set up in collaboration with Deptford Cinema (a community-led cinema) and the Albany (a neighbourhood arts centre). This project continues the work of the 'Critical Connections: Multilingual Digital Storytelling Project' (2012 – present) and draws on combined expertise in the fields of language education, community building, digital technology and the arts (Anderson &amp; Macleroy, 2016).</p> <p>The project positions language learning in the London community of Deptford and fosters integration, intergenerational learning, and social inclusion through the process of digital storytelling. Significance is given to personal and community artefacts as a cultural focus and trigger for storying (Pahl &amp; Rowsell, 2010). The multilingual dimension enables community members to gain a better understanding both of others and of themselves, to build confidence and respect, and to challenge discriminatory discourses. Taking a critical ethnographic research approach, language learning is situated in the context of lived experience and personal meaning-making. The digital stories look at place and migration and what it means to belong in the Deptford community.</p> <p>Research findings from the project are discussed and how the storytellers' language repertoires are drawn upon and extended in their digital stories. In this project, we move beyond school settings and work across generations to see whether digital storytelling can push language learning into becoming 'part of a befriending, community practice' (Phipps, 2019: 92) and part of the movement to decolonise multilingualism.</p> <p><b>References</b></p> <p>Anderson, J. &amp; Macleroy, V. (Eds) (2016). <i>Multilingual Digital Storytelling: Engaging creatively and critically with literacy</i>. Oxford: Routledge.</p> <p>Pahl, K., &amp; Rowsell, J. (2010). <i>Artifactual literacies: Every object tells a story</i>. New York, NY: Teachers College Press.</p> <p>Phipps, A. (2019) <i>Decolonising Multilingualism</i>. Bristol: Multilingual Matters.</p> <p>Project website: <a href="https://goldsmithsmdst.com/">https://goldsmithsmdst.com/</a></p>

Part F Session 13	
Title	<b>Cultivating inclusion: DST in physical education teacher education during Covid-19</b>
Name	Özgür Yaşar Akyar & Burcu Şimşek
Affiliation	Hacettepe University
Abstract	<p>In order to have a persistent education system and teaching to be created in the current century, the system and environments, where individuals exist, are in constant demand. Inclusive education is one of the challenges of the current century which should be tackled both by professionals and students in the field of education. Without any doubt, one of the important aspects of achieving inclusive education includes providing quality teacher education so that teachers feel ready to accept the inclusion challenge and develop their own solutions for inclusive education during their everyday educational practices. Pre-service teacher education is an important part of teachers' professional development for the understanding and internalising inclusion which is worth encapsulating inclusive practices through the active participation of pre-service teachers. Recently an international project called SELI has focused on improving education, inclusion, and accessibility through ICT and storytelling (Şimşek et.al, 2021). In this context, one of the innovative approaches in the project is the integration of digital storytelling through the SELI learning platform. Digital storytelling can contribute to an effective way of using ICT to create interactive learning by making it possible to conduct research process through the active participation of pre-service teachers.</p> <p>The main assumption of this study is that pre-service teachers can be empowered to understand their practices for cultivating inclusion through digital storytelling. The participants of this research were seven pre-service physical education teachers who have used SELI platform. The findings of the observations and focus group interviews unfold digital storytelling provided intrapersonal and interpersonal communication for pre-service teachers as they could both self-reflect on their experiences of exclusion due to Covid-19 pandemic and build mutual understanding by connecting through stories.</p>

Part F Session 13	
Title	<b>Women Empowering Together: Digital Storytelling for Understanding Migration Experiences</b>
Name	Nehir Tataroğlu
Affiliation	Hacettepe University
Abstract	<p>This study aims to understand the various aspects of the migration experiences of women through digital stories. Migration is a very challenging process, especially for women and other vulnerable groups, which creates the possibilities of multiple exploitation and discrimination. It requires a certain literacy to adapt to a new society and language, to encounter healthcare and legal services such as knowing the necessary institutions and applying to them. For this purpose, it is a matter of community to establish institutions where women can communicate comfortably and to provide mechanisms that can contribute to women's own emancipation and subjectivation processes. Health communication should be considered in the context of not only interpersonal communication between healthcare professionals and patients or mass communication with the help of a broadcaster, but also all interactions undertaken to integrate into a society. This study analyzes digital stories of health mediators, the migrant women they are working with and the social workers in a community health center, created in the digital storytelling workshop, "Women Empowering Together" which is also an example of an effort in Turkey to provide a place to women who want to tell their stories.</p> <p><b>Key Words</b></p> <p>Gender, health, migration, digital storytelling</p>

Part F Session 13	
Title	<b>The Power of Narrative</b>
Name	Serena D Gould
Affiliation	Montgomery College (Maryland, USA)
Abstract	<p>I propose to share some of the findings of my ongoing doctoral research on personal narrative, assisted by my professional training in literature, European history and linguistics. I will illustrate these outcomes using theoretical principles of narratology and practice- based examples of inter- and multigenerational late postwar Holocaust memoirs, both Jewish and German. The focus is on the long-term lingering legacy of the war as a search for lost identity, using the theoretical lens of written personal narratives, both Jewish and German. The aspect I will share is both personal and theoretical, with outcomes that are multidisciplinary, multivocal, inter- and metatextual: the power of narrative to reveal, unlock, confront and work through personal trauma and biases as part of a self-reflective healing process.</p> <p>My own childhood was an aggregation of contested narratives as a white, Jewish, English-speaking female born in South Africa, hinged between two repressive and stratified societies; first under British Colonial rule, followed by the era of apartheid. Our social milieu belonged to none and was somehow responsible for all. In addition, my own family story is closely linked with that of the Holocaust.</p> <p>Using interactive narrative inquiry to “see both sides”, I have been working closely with a case study, an ex-Waffen-SS soldier, now a practicing Orthodox Jew aged 93 ½. Our process of writing his memoir with my role as recipient/facilitator, and my own story integral to the process, has enabled an examination of the burdens of inherited transgenerational trauma and collective guilt, undergoing the thought-provoking, soul-searching and painful process of reconsidering and re-evaluating privilege, bias and current events, using the past to inform present and future.</p> <p>Theoretical constructs and keywords: transgenerational trauma; collective guilt; narrative inquiry-interactive multivocal, multidisciplinary, metatextual; genre; Bakhtin; Vogotsky; conflicts of history and memory; using <i>thinkaloud</i> (written verbal protocol) and <i>stimulated recall</i> for reflection, mediation, problem solving; transgenerational trauma studies; linking oral history with written memoir; residual psychic, social and cultural implications of trauma; psychological and social reconstruction, recovery and /or reconciliation.</p>

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