D4.4: Teacher’s Guide to Digital Storytelling

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</tr>
<tr>
<td><strong>Report Author(s):</strong></td>
<td>Adelina Pastor, Miguel Lopez, Felipe González (ASOCE)</td>
</tr>
<tr>
<td><strong>Reviewed by:</strong></td>
<td>Ms Irene Kalemaki (Stimmuli), Dr Aristidis Protopsaltis (FAU)</td>
</tr>
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1. Executive Summary

The aim of the current deliverable is to describe the NEMESIS teachers guide to digital storytelling. It aims at introducing teachers and learners in digital storytelling technique through guidance and support. Digital storytelling will be used as a motivational tool to engage students into collaborative learning. Particularly, through digital storytelling students will create short video stories by designing, shooting, remixing and sharing them with their peers locally and at an international level. In these stories students will present the sustainability challenge they try to address as well as the process and the social innovation model they apply.
2. **Introduction: Digital Storytelling as part of NEMESIS**

Digital storytelling has its origins in one of the oldest arts in the history of mankind - telling stories. It is based on creating and telling or sharing narrations using not only words, but also modern IT tools and multimedia materials like: graphics, video, audio, animation. As Silvia Rosenthal points out in her article “Digital Storytelling: What it is and What it is not” “Humans are natural storytellers. It has been THE FORM of passing on knowledge from generation to generation. Storytelling existed in some shape or form in all civilizations across time. In the 21st century, which we have the luck to live in, Digital Storytelling, has opened up new horizons, inconceivable without the use of technology. Storytelling is evolving, as humans are adapting, experimenting and innovating with the use of ever changing technology, the growth of human networks and our ability to imagine new paths”.

- It is also important to clarify, as she reminds in the same text that Digital Storytelling:
  - It is not just about the tools. It is about the skills.
  - It is not about creating media. It is about creating meaning.
  - It is not only about telling a story. It is about contributing and collaborating with others.
  - It is not about telling an isolated story. It is about sharing and connecting experiences and perspectives to a community
  - It is not about substituting analog stories. It is about transforming stories.
  - And It is not just a story told/created/published on a digital platform.

So, conceived like this, Digital storytelling is not about how to use VoiceThread or iMovie. It is not about the ability to create an MP3 recording and adding it to an XML file, so people can subscribe to our podcast channel”. Digital storytelling is about different types of skills we are developing in the process, such as:

- writing, speaking, communication skills
- oral fluency
- information literacy
- visual literacy
- media literacy
- language skills
- auditory skills
- drama Skills
- presentation skills
- listening skills
- publishing skills”

Now, educational use of storytelling has been very well known for very long time. Even before the invention of writing people used to tell stories to entertain and educate themselves and they were handed down through the generations for the preservation of history and culture of the community.
The knowledge accumulated by the community, values that were appreciated and the attitudes that were expected were being transmitted in the same way. For these reasons storytelling has been an integral part of education and communication since the beginning of the dawn.

Nowadays, storytelling is still widely used in education and in everyday life. However, the development and the widespread use of technology has changed the tools we can use to tell a story. The use of ICT tools in creating and sharing stories has changed the range and impact that such stories might have and allowed us to reach larger audiences and its impact might be greater and much more effective. Nowadays, digital storytelling is not only an element of culture, education and the arts, but also a tool used in other fields of human activity, such as:

- advertising - as a tool for effective sales,
- public relations - as an effective tool of building the brand of product or organization,
- coaching and trainings - as a method that encourages to self-reflection, used in personal and professional development,
- health care - as a tool for disease prevention and promotion of a healthy lifestyle,
- counteracting social exclusion - on the one hand as a way to build public awareness about this issue, and on the other hand, as a tool for social inclusion of people experiencing this problem,
- strategic planning and participation - as a method of engaging groups of stakeholders in certain activities and a tool of developing grassroots solutions.

Digital Storytelling is an integral part of NEMESIS as it will be used as a learning tool as well as to document and showcase the work created in the Co-creation Labs. It is one part of a unique educational programme that promotes Social Innovations skills combining digital open technologies, hands on experience, co-creation and collective learning. The stories will be shared on the Social Innovation open learning platform as a resource but also as a method of bringing people together online. There will be a Film Festival at the end of the project to promote the videos developed by students and celebrate their Social Innovation competence learning and development.

3. Theoretical Issues

3.1. Traditional communication vs communication in the digital era

The way we tell stories has changed a lot in the last 30 years. We have moved from a Broadcast model in which a few had the resources and the tools to tell stories from the current one, a Multidirectional and Transmedia model in which many citizens have access to the tools to those stories which were told before just by these few.

How does this change happen? Well, the Digital Era is the answer. As internet developed, as new technologies emerged, as software evolved and became simpler to use, more and more people could get their voices heard. “The communication network will be a medium for everyone’s voice, not just the few who can afford to buy multimillion printing presses, launch satellites or win the government’s permission to squat on public airwaves”, said Dan Gillmor, author of “We, the
media” in a 2004 interview. So those who control the main media outlet don’t have exclusive power anymore: everyone is a potential media outlet.

![Figure 1 – Old and New Media](https://digitalpatang.files.wordpress.com/2015/05/old-new.png)

The digital technologies also blurred the lines between producers and consumers of stories. “Big media...treated the news as a lecture. We told you what the news was. You bought it, or you didn’t. You might write us a letter; we might print it...It was a word that bred complacency and arrogance on our part”, added Gilmor on the same interview. Now there is no need for waiting the newspaper to print your letter; you can write your thoughts in a blog or in social media and being read anywhere in the world. You can comment on news, television programs, or radio shows by doing your own news and shows. “Audience” is no longer a passive concept, but refers to people being able to comment and to provide feedback in an almost immediate manner.

Just like that, communication evolved from being unidirectional to be a conversation (actually, Twitter’s motto is just that: “join the conversation”). A conversation between content producers and consumers. Think of viewers of television shows making their own blogs about them, creating memes from the episodes aired, or pressing for a show to continue. Think of online fan communities of Star Wars publishing their own fanfiction.

This change it is not confined to entertainment, but have permeated culture and politics as well. In a world where the roles of producing and consuming information are blurring, differentiation between new and old media is losing sense; conversation takes place both in new and traditional media.

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1 [https://digitalpatang.files.wordpress.com/2015/05/old-new.png](https://digitalpatang.files.wordpress.com/2015/05/old-new.png)
Another metaphor which works to explain this change in the social, cultural and communication paradigm is the one developed by Nicholas Negroponte when he explains in the book “Being digital” (1995) the difference between a world made of atoms and world made of bits. Atoms make up physical tangible objects such as CDs, books and letters. Digital information, on the other hand, is made up of bits, the smallest unit of information on a computer. He analyzes the huge difference between replicating a physical cultural object (such as a book) and producing (and reproducing) digital content. As he says, “Computing is not about computers anymore. It is about living.”

Digital and Media literacy skills are more important than ever, even to be take part in the conversation as a citizen: think of the Arab Springs, the 15M/Indignados or Occupy Wall Street, where digital media allowed citizens to get their voice heard, and relied on collective intelligence (the ability of communities to leverage the combined expertise of their members) to transcend the digital sphere and get themselves heard in other medias and forums.

So, Digital Storytelling and Media Literacy is one of the key elements of what we consider Social Innovation at NEMESIS. This works in two ways:

- Providing tools to democratize and to question the way knowledge is exchanged among people. The rise of many collaborative practices question the role of many of those who traditionally played the role of leading a group. That’s why Social Innovation in schools should imply questioning power relationships between all the actors involved in the knowledge exchange issue. As Pierre Lévy says in his book “Collective Intelligence: Mankind’s Emerging World in Cyberspace” (1997): “No one knows everything, everyone knows something, all knowledge resides in humanity”

- Sharing what happens in a contemporary way. Many schools and teachers deal with tons of bureaucratic issues. But in some cases, students and some teachers too are already using tools and understanding better how contemporary communication works. The ideal is to combine the principles and the values the teachers can bring with the formats and tools the students usually use.

In any case, Digital Storytelling and Social Innovation (or how to tell stories to make change happen) don’t have a magic formula. In many cases it will depend on the context and the desires of the people involved in certain processes. What we are going to read here is a series of advices and clues which could help you on developing a Digital Storytelling strategy in your Social Innovation processes.
3.2. Media Literacy Skills

To function in the current media environment, to become artists, creators, workers and even responsible citizens, we need a set of skills that allow us to participate in the conversation. We need skills that involve creative expression and connect people together in something larger than the individual level, skills that will also allow us to act as citizens.

Those skills will actually be digital skills. The Digital Competence Framework, developed by the EU, identifies five areas of digital competences (for which they describe eight proficiency levels):

1. **Information and data literacy**: To articulate information needs, to locate and retrieve digital data, information and content. To judge the relevance of the source and its content. To store, manage and organise digital data, information and content.

2. **Communication and collaboration**: To interact, communicate and collaborate through digital technologies while being aware of cultural and generational differences. To participate in society through public and private digital services and participatory citizenship. To manage one digital identity and reputation.

3. **Digital content creation**: To create and edit digital content. To improve and integrate information and content into existing body of knowledge while understanding how copyright and licences are to be applied. To know how to give understandable instructions for a computer system.

4. **Safety**: To protect devices, content, personal data and privacy in digital environments. To protect physical and psychological health.

5. **Problem solving**: To identify needs and problems, and to resolve conceptual problems and problem situations in digital environments. To use digital tools to innovate processes and products. To keep up to date with the digital evolution.
Digital and Media Literacy is crucial and it is important to conceive it as tools we have as citizens (no matter we are teachers or students in the educational environment). The media landscape is continuously changing and it’s almost impossible to keep up to date. But more than a technical thing, this is a social issue. That’s why it’s really useful to bring the list of skills which Henry Jenkins (former MIT teacher) have developed with their students, in a video called “The New Media Literacies”:

- **Judgement**: the capacity of discriminating the veracity and reliability of online information.
- **Negotiation**: being able to enter different groups and knowing the norms.
- **Appropriation**: remixing and sampling existing content in a meaningful way.
- **Play**: the capacity of experimenting with the surroundings as a form of problem solving.
- **Transmedia navigation**: the ability to use and understand different media, even simultaneously.
- **Collective intelligence**: the ability of communities to leverage the combined expertise of their members. On an individual level, the ability of cooperate.

There are others words than can be considered skills and are also mentioned in this video, such as Performance, Distributed cognition, Visualization, Multitasking or Simulation. All these skills are related with the increase of Participatory Culture which social innovation advocates. Most of the times, in this participatory culture that characterizes the digital media landscape, those skills can be learnt in an informal manner, while participating on that same landscape (using twitter or...
Facebook, being part of a fan community online, etc.). It is by being part of that same culture that people learn how to pool information, share and compare, evaluate, make connections, express interpretations, and circulate what they create online. This learning takes place in “affinity spaces”, learning environment that is not necessarily restricted by space, institutional bureaucracy, and adult authority, but rather depends on peer to peer teaching and learning across various informal learning spaces.

Figure 4 –Types and examples of collective intelligence

3.3. Wikipedia as an exemplary practice of contemporary communication

A lot of teachers are worried about the skills their students show when it comes to reliable information. It’s true that so often discussions with teachers about the Internet in the classroom often come back to a particular refrain: “Students just don't know how to do research anymore; all they use is Google and Wikipedia”.

In 2005, Nature famously reported that Wikipedia articles on scientific topics contained just four errors per article on average, compared to three errors per article in the online edition of Encyclopaedia Britannica. Britannica objected to the report, but Nature stood by it, and the report remains widely cited today. The Wikimedia Foundation itself conducted a study in 2011 in collaboration with the Oxford University and having into account it is considered a pilot “The results suggest that Wikipedia articles in this sample scored higher altogether in each of the three languages, and fared particularly well in categories of accuracy and references. As the report notes, the English Wikipedia fared well in this sample against Encyclopaedia Britannica in terms of accuracy, references and overall judgement, with little differences between the two on style and overall quality score”.

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2 ‘The wisdom of crowds’ and ‘Smart mobs’ Image from Olga Generozova
But beyond from this debate, how Wikipedia is seen as an educational tool? As part of the document “Introduction to Online Community Engagement” (2016) published by the canadian researcher Jessie Currell for the Canada’s Centre for Media and Digital Literacy, she points out: “Forbidding students from using Wikipedia, though, is a bit like telling them not to use the library. In fact, Wikipedia is a lot like a library: it has a lot of different things in it, assembled by a variety of people from a variety of sources; some of them are useful, some less so. We don't forbid students from using the library; instead we teach them how to find what they need there, and to judge whether a source is useful and reliable”.

Coming back again to Henry Jenkins with the video he produced with his students, he suggests that learning to use Wikipedia is a good way for students (with the guidance to do so) to acquire the mentioned New Media Literacies skills, particularly those termed Collective Intelligence (collaborating with others in creating, obtaining and judging information), Judgment (assessing the reliability and usefulness of information), Networking (finding, synthesizing and spreading information) and Negotiation (moving between different contexts, formats and communities.)

As Curell insists in the “Introduction to Online Community Engagement” (2016): “While the problem of reliability should not be ignored, Wikipedia can be used to teach students to be critical readers. As a consequence of its openness, Wikipedia offers many ways to judge the reliability of its articles”. Also, there is something crucial regarding Wikipedia and its philosophy: everyone can be a contributor.

No one said Wikipedia is neutral or perfect. In fact, it needs to be improved: by 2011, nine of every ten editors were men. This is changing and it’s mainly because of the efforts of the Wikimedia Foundation itself. But specially because there are committed groups who really want to fill this gap. So basically, the history is there to be written and that’s why Wikipedia is such a great example of a co-created cultural object but also a digital storytelling tool.

3.4. Engaging a community using digital tools

Digital Storytelling is not an end in itself: it has to be the way to achieve bigger goal. In this case, since NEMESIS advocates for introducing social innovation at the core of the schools, fostering the emergence of engaged future citizens among the youngsters, Digital Storytelling intervenes transversally in many ways but always as a tool to improve the self-esteem of the educational community by:

1. documenting and better understanding the different educational tactics or strategies, sharing what happens in the classroom/school with other peers.
2. including the students in the proposed activities by making them publicly accountable of those but also engaging a broader community around the school.

Education is many times about intangible results. There are many things which are socially valuable which cannot be easily tracked or evaluated. Sharing what a community does usually goes in favor of valuing those intangible issues. Even if the result of an activity is not good enough or the outcomes are not clear enough, documenting and sharing a social process usually goes in favor of valuing it by having feedback from people outside of our community. And by valuing this many
people feel connected to their relatives and people from their communities, increasing the self-esteem of all the actors involved.

3.4.1. Digital Storytelling to document and better understand the different educational tactics and strategies

Digitally documenting a process is key when it comes to certain experimental activities. As we said before, Social Innovation is not a magical formula which happens just by following this or that tutorial. It will imply certain levels of risk, doubts and contradiction. We also know many schools deal with many particular circumstances: discussion between formal responsibilities and the new ones which comes from this ‘new’ activities, lack of resources or skills, the relationship between these initiatives and the official curriculum, bureaucratic or institutional barriers, lack of time...

But we can ensure you something: documenting innovative practices is key. There are many ways of documenting a process, but for sure, by sharing what happens in the classroom/school (not just by the end of the process but on an ongoing basis) with other peers will bring always positives results such as exchanging specific knowledge with other professionals and improving our own practices or by evaluating the process in a structured manner which could help us on how to improve the process if this becomes replicable.

3.4.2. Digital Storytelling to include the students in the proposed activities by making them publicly accountable

Students are already digitally telling stories. They know the tools and the formats. And sometimes they are even very innovative. Once it is solved the privacy setting and parental/guardian consent which allows everyone to organically use the same tools, it is important to engage them by giving space to self-expression.

One of the common problems many schools have is the gap between the official curriculum (and its goals and tools) and what’s happening in their student’s life. As we said before, it is not about accepting uncritically the use of social media made by the students but trying to combine some values and goals from the Curriculum with the tools and formats they already use. Students love stories. They are all the time consuming and producing stories online. The ideal is to deal with this tension, between forcing them to think about certain social values while they use the languages and tools they already know.
3.5. Choosing your tools and formats

There is nothing like a global solution for particular situation when it comes to establishing a Digital Storytelling strategy related to a Social Innovation project in the school. That’s we propose you a list of steps that you can follow in order to discover which are the best tools and formats you can use depending on your specific context:

3.5.1. What do you want to achieve socially speaking?

As we said before, Digital Storytelling is crucial, but it’s a tool. Before establishing any kind of narrative strategy there should be clearly set what is the social goal you have. At NEMESIS we believe that Digital Storytelling should act as a learning tool as well as to document and showcase the work created in the Co-creation Labs. But before deciding what to tell and how: what are you going to do with your community? Is it a community garden? Is it a scientific investigation connecting parents and students? Is it cultural programme?

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3 Image by Silvia Rosenthal from her post “Digital Storytelling: What it is... And... What it is NOT”
3.5.2. Who is going to be involved?

One of the key things regarding the Co-Creation Labs at NEMESIS is to involve not only students and teachers but parents and/or Social Innovation practitioners. In this sense, everyone can be a social innovation practitioner: it’s about bringing a social transformation to the community of the school. But clarifying who is on board is key.

3.5.3. Which are the tools these actors are already using?

Once it’s defined the social goal of the project/action/experiment, it’s time to research which are the tools all the actors involved are already using. What are the digital tools your students are using? And the teachers? Is there any digital platform the preferable one of your involved community members? Why? This is something which needs to be revealed. As a matter of an example and as a tool for research, here is a list of questions you could ask:

- From 1 to 10, how advanced do you consider yourself regarding the Digital Storytelling tools and practices?
- Can you name which platforms you already know and use regarding Digital Storytelling (not necessarily in the classroom, it can be in your daily life)?
  - Facebook
  - WhatsApp
  - Telegram
  - Twitter
  - YouTube (or Vimeo)
  - Pinterest
  - Instagram
  - Snapchat
  - Giphy (or similar)
  - Tumblr (or Wordpress or similar)
  - Another:
- How often do you share stories online (your own stories or from other people)?
- What type of stories do you share from other people and why?
- Can you name one example of a digital content you like regarding education? Please, give us a link if you have it.

3.5.4. Which is the best tool (or tools) to be used according to our social goal?

Once we know which our social goal is, which are the tools our community are using, now it’s the time to set which could be the tool (or tools) to better share our activities. This will require also thinking not just on tools but formats.

When it comes to formats, there are many possibilities and some of all of them can be combined: do we want to take pictures? do we want to produce videos? Which type of videos? For YouTube or for Instagram? Do we want to use Twitter or Facebook? How? Would you like to produce an audio podcast/radio show? May be a comic? Or a series of illustrations?
There are many possibilities and the decision should be according your needs and your context. What we are going to do in the following pages is to explore some tips for some of the very well-known options. Again, remember this is just a general guideline. The good news is that there are many options and possibilities which will be adapted to your situation. But it’s up to you to choose.

4. Practical Issues

4.1. The NEMESIS Social Innovation Open Learning Platform

NEMESIS will encourage participants to take part in a Social Innovation Learning Platform. This platform will be a peer to peer space for learning and sharing as well as a place to promote the videos developed by students with the use of the digital storytelling techniques. These videos will present the sustainability/ community challenge and how it can be addressed through a social business or a non-profit organisation or even through a community initiative. In that way, students and teachers from different environments will have access to inspirational stories and will be encouraged to share their work and knowledge, comment and collaborate.

Also, student teams in each pilot school will have a local or an international partner (i.e. a student team from other pilot school) with whom they will share their videos or and receive and exchange comments, promoting in that way the creation of online collective learning communities of peers. Videos will be uploaded in the SI open learning platform, taking into account all related ethical issues, enabling thus the creation of knowledge on a collaborative basis. In this way, digital stories will mediate knowledge creation within a context of multimodality where digital and traditional literacies blend together to spark the production of meaningful outcomes that students share with peers online.

Apart from videos, other formats (such as audio podcast, pictures or even blogs) will be accepted and promoted as part of the learning exchange process. That’s why list a few of them now.

4.2. How to properly use video

It’s important to know in advance if you have a professional video camera and you know how to use it. Also it’s crucial to know if you have someone in your teams with basic editing skills. If this is covered, the following tips could be very basic. If this is not covered, then this is very important.

4.2.1. Decide in advance what you want to tell with the video

Before recording everything there should be a decision on why to record something with video and what do we want to tell with that video. One video, like many other formats, doesn’t work the entire process. Of course, just having general footage from an activity is something already valuable, but if you are not going to produce a documentary and you want to share a short video (meaning 3 to 5 minutes) then it’s super important to have a script of what you want to tell. The script will tell you what are the contents you need to cover: are you going to interview someone? What type of images do you want to record?
4.2.2. Create a production plan just for the video

Any educational activity has its own plan with dates, tasks and people responsible of different issues. It’s important that you clarify in advance who is in charge of recording what. Many often, it seems just one person can do that, but ideally, there should be more people involved, especially if you have interviews in it. That means someone picking people, bringing them to the setting, asking them the prepared questions, etc. Not everything related to the video should be on one person’s shoulders. The production plan should also answer to certain tricky things: is there going to be any noise in the interviews set? Is there any need related to light? Is there any need of having electricity power or batteries for the cameras? Do we need any special permission to record some people? Etc.

4.2.3. Be aware of the sound and the image

Depending on the script, sound will be more or less important. For sure, if the ambient sound has to be recorded or if there is any interview, there are some important things to have into account. First of all, if we work with a video camera, this should be able to put a microphone. This will ensure you can properly capture the audio of an interview. If not and you basically record with your cell phone, then it is important to be a bit away from everything which produces high level of noise and to take a shot not more than 1 metre from the person speaking. One really common mistake is to record an interview with a cell phone (or with a video camera) without microphone and recording 2 or 3 metres from the recording source. Regarding the image, it is important to avoid really dark shots, to avoid recording backlit and to try to balance our pulse while we are recording.

4.2.4. Simple editing is the best option

Video editing software gives you many possibilities when it comes to making a transition from one shot to another. We strongly recommend you to go for the simplest: just cuts or fade in or out depending on the moment. There are certain cell phones in which you can already “edit on camera”. This is basically to record including some pauses in your recording session. This will allow you to introduce ellipses in your narration.

Choosing music for your video is important, but instead of using something which could be violating some copyright licences, you can have access to many of the free licenced archives there online right now such as (freemusicarchive.org or ccmixter.org). Another option is to not put any music, just ambient sound.
* Special tip: Video Blogging or the YouTube style*

Another option which is really popular is to use the ‘video-selfie’ format which is really popular among the Youtubers (also known as video blogging setup). This consists in recording in one shot one entire speech and then cutting up some parts to make it faster and adding some sound effects. In a way, it’s sort of creating a daily-video report of an activity. This requires having some acting skills and developing a public character.

This option will require of having a regular strategy in which we share this type of video because you slowly engage your community by telling them your stories.

**4.3. How to properly do and share pictures**

Many cell phones already have a proper camera from which you can already cover an activity by taking pictures. Apart from the tons of advices and tutorials you can have access to online on how to become a great photographer, there are some tips regarding the NEMESIS context which could be useful for you.

4.3.1. Think on explaining the activity after it

Pictures are the proof of something we lived. Of course, a picture will never replace the living experience of attending a transformative activity, but they can explain later what happened. That’s why it’s useful to take picture which could help describing the activity. This requires thinking on
some issues: what is happening? Which type of picture do we need to explain what is happening? Do we have main character of the action we need to document? Who are they?

4.3.2. Pick someone to do it!

As with the video, the ideal is to have someone fully responsible of taking proper pictures. It is not that easy to be coordinating an activity and also thinking on how to take the best pictures. Giving this task to someone (it can be a student, for example) can be the best option.

4.3.3. Archive some of them online

You may be taking many pictures. But not all of them work to be shared. The best option is to select some of them to be archived in an online repository (We suggest you to use the NEMESIS platform but of course you can choose your preferable private one: Pinterest, Flickr even Facebook can work for that). The ideal is to archive them in the highest quality and then to use it when needed: if you want to illustrate a blog-post, if you want to create a document of the activities you have done, etc.

4.3.4. Edit them if needed

There is easy to use software or apps that allow you simply edit a picture (GIMP is a free software option): from cropping the image to balancing the brightness. This could be an option to go further in selecting and editing the best pictures.

Figure 7 – Agualandia project in Cervantes School
4.4. How to blog using Instagram, Twitter or Facebook

Blogging is one of the basic storytelling techniques. It is also one of the accessible ones: to tell stories in a written way. The ideal option is to have an independent website for it. If you have it and you have been using it, then you already know how to tell stories by writing and sharing them!

However and unfortunately, the blogging act has been moved from independent websites to private platforms such as Facebook, Twitter, and Instagram. And having into account the sensitiveness regarding the privacy issues and the fact that the users are the core of their business model, it’s also fair to accept that these days the best way to spread some things is by using these platforms. We offer for that the NEMESIS website and social media accounts.

Of course, all of them have their own ways of using it. We share with you some general and specific tips.

4.4.1. Being regular is key

Sometimes we force ourselves to produce thoughtful materials of what we do. Contemporary Social Media and especially after all these platforms started using algorithms it’s about posting regularly. This means that one of the key issues is regularly update them.

4.4.2. Honesty over beauty

It is important to care about the aesthetics of what we do: nice pictures, nice videos, nice texts. But it is also very important to be honest. Being able to truly communicate lessons learned, concerns, contradictions, etc. on processes will be the fastest way to engage a community. They need to do what you achieved, but they also need to know when you were wrong and why.

4.4.3. Sharing valuable thoughts and experiences

Even if “blogging” comes from the word “web log”, contemporary social media is not that much about describing and archiving the documentation of your activities but about sharing valuable thoughts and experiences. By tracking the reactions you can better understand what your community considers valuable. Also, contrary to what most people think and accepting that we are living the golden age of fake news and the increasing obsession by digital newspapers to adopt Clickbait strategies, tracking how your community react to the contents you post is important.

Now, practically speaking, we are going to give you some tips regarding the different platforms and its particularities:

**Twitter: doing a thread**

Twitter is considered a micro blogging network. Right now it allows 280 characters per messages along other type of media such as GIFs, videos or even pictures. In the last two years it has become
really popular what’s is considered a Thread: a series of connected messages which tell a story. If the story is good and it reveals something interesting, it will probably go viral.

Check this: [https://www.wikihow.com/Create-a-Twitter-Thread](https://www.wikihow.com/Create-a-Twitter-Thread)

**Instagram: using the Stories**

Snapchat became really popular among young people from western countries. At some point, Instagram was bought by Facebook and the application stopped being just for square pictures and they included the so called “Instagram Stories”. Those are basically short video updates with a vertical format in which you can add many multimedia content (emojis, locations, GIFs, etc.). This has become really popular among young people as a way to share their daily stories but also as a way to build their identities and it could have many uses in a classroom.

Check this: [https://www.wikihow.com/Use-Instagram-Stories](https://www.wikihow.com/Use-Instagram-Stories)

**Facebook: creating an Event**

Sometimes our community gathers around an event. An event can be a format which mixes different strategies: since Facebook allows all formats such as pics, video, etc. when you organize an event you can offer a valuable thoughts and at the same time spreading the word of one of your activities.

Check this: [https://www.wikihow.com/Create-an-Event-on-Facebook](https://www.wikihow.com/Create-an-Event-on-Facebook)

4.5. **How to make an Audio-podcast**

Rescuing the noble and prestigious art of telling stories through radio is becoming trendy nowadays. An audio podcast is another option if what we want is to engage a community. In relation to traditional radio shows, a podcast offers your listeners the possibility to listen them when and where they want.

An audio podcast can be recorded with your cellphone, edited with Audacity (a free software available in Mac and Windows) and uploaded to platforms like Ivoox, Soundcloud or others. There are also specific apps such as Spreaker Studio or Anchor.fm

Check this: [https://www.wikihow.com/Make-an-Easy-Podcast](https://www.wikihow.com/Make-an-Easy-Podcast)

5. **Online resources to learn more**

This will be an ongoing list of interesting links to specific resources which will be available in the NEMESIS Platform as well as in the Website.

Introduction to Online Community Engagement

[http://mediasmarts.ca/teacher-resources/introduction-online-community-engagement](http://mediasmarts.ca/teacher-resources/introduction-online-community-engagement)

Digital Storytelling for Community Engagement

Digital Outreach for Community Engagement
http://mediasmarts.ca/teacher-resources/digital-outreach-community-engagement

Introduction to Participatory Action Research:

All creative work is Derivative
https://www.youtube.com/watch?v=jcvd5lZkUXY

Made with Creative Commons:

Documenting Children’s learning:
https://www.youtube.com/watch?v=RdOqkukZikE

Pedagogical narration:
https://www.youtube.com/watch?v=RRWKp4hXadQ

Remixing Media