



## **Background and Project Scope**

As with most young people, youth in the Sahtu are media aware and possess relatively strong media technology skills. Outwardly at odds with this perception, or often, rendered silent, is a tradition of storytelling that runs deep within Northern D ne and M tis communities. Two digital storytelling workshops in the Sahtu Region (Norman Wells January 25-29, 2010 and D l n  Feb 1-5, 2010) aimed to address community perspectives on changes in caribou herds, climate, and community health. In the process, the workshops aimed to bridge the gap between technical skills and storytelling and help transform passive consumers of media into active producers.

This report documents the processes and outcomes of the two workshops, and offers background to the stories including how the youth developed their thoughts and ideas. It also offers some reflections about the stories as they shed light on the experiences and perspectives of youth living in a constantly evolving North.

Referring to ongoing research this report will help to better understand the success and significance of digital media, specifically digital storytelling, to the project and suggest where improvements may be made. Reading and writing proficiency, story building and technological skills will also be outlined. It will be noted where the strongest improvements were made, in which areas youth's skills may be improved and what learning tools the youth used to best accomplish telling their stories and how that differs from, or remains similar to, storytelling of the past.

## **Sponsors and Partners**

This project was made possible by the sponsorship of the D l n  Knowledge Project, Norman Wells Land Corporation, and Sahtu Renewable Resources Board, as well as Mackenzie Mountain School and Ehts o Ayha School. Funding partners included the NWT Cumulative Impact Monitoring Program, Health Canada's Climate Change and Health Adaptation in Northern First Nations and Inuit Communities Program, and NWT Education, Culture and Employment (Sahtu Region).

## **The Team**

### ***Lead Facilitator***

Robert Kershaw is the Director of Canadian Projects for the Center for Digital Storytelling. He has been facilitating digital storytelling workshops in Canada, the

United States and internationally since 2004. In the fall of 2009 Rob lead two workshops in Rigolet, Nunatsiavut for the community-based project *Changing Climate, Changing Health, Changing Stories*.

### ***Co-facilitator***

Dawn Ostrem (Dawn Ostrem Communications) is a former CBC radio documentary producer living in Yellowknife. She previously collaborated two radio/podcasting projects in Déline and one pilot digital storytelling workshop in Colville Lake.

### ***Project Coordinator***

Dr. Deborah Simmons is Assistant Professor in Native Studies at University of Manitoba and Senior Social Scientist with SENES Consultants.

### ***Project Support***

Norman Wells: Shannon Barnett-Aikman, Thomas Aikman (Principal and Vice-Principal Mackenzie Mountain School); Rodger Odgaard, (President, Norman Wells Land Corporation and Jess Fortner (Administer Social and Cultural Activities, Norman Wells Land Corporation)

Déline: Brian Wishart and Trent Waterhouse (Principal and Vice-Principal Ehtséo Ayha School); Orlena Modeste, (Déline Remediation Office)

### **About the Center for Digital Storytelling (CDS)**

The Center for Digital Storytelling (CDS) is an international non-profit training, project development, and research organization dedicated to assisting people in learning and using digital media to tell meaningful stories. Over the last seventeen years their work has spanned the United States and Canada and spread around the world. CDS project partners and funders include agencies, communities and organizations in health and human services, education, environmental and social justice, and arts, culture, and historic preservation sectors across the globe. Their focus is on building partnerships with community, educational, and business institutions to develop large-scale initiatives in health, social services, education, historic and cultural preservation, community development, human rights, and environmental justice, using methods and principles adapted from their original Digital Storytelling Workshop.

Along with the workshops detailed in this report, CDS facilitated workshops in Rigolet, Nunatsiavut for the community-based project *Changing Climate, Changing Health, Changing Stories*. The Rigolet project similar to the Traditional Knowledge Project in the Sahtu is exploring the effects of climate change, in particular its impacts on human health, and whether or not people in Rigolet have had to adjust jobs, hobbies, activities or other ways of life.

## **A Brief History of Digital Storytelling**

*What is a digital story? A short, first-person video-narrative created by combining recorded voice, still and moving images, music or sounds.*

Digital storytelling has evolved into an important participatory media production method used in a variety of community, educational, arts, and academic settings. Drawing from well-established traditions in the fields of popular education, oral history, participatory communications, community photography, and, most recently, what has been called citizen journalism, practitioners of digital storytelling in localized contexts around the world have refined their methods for working with small groups of people to facilitate the production of short, first-person video pieces that document a wide range of culturally and historically embedded lived experiences (Lambert, 2002; Burgess, 2007).

While the term “digital storytelling” has been used to refer to a variety of media production processes and products, its roots can be traced to the pioneering work of the Berkeley, California based Center for Digital Storytelling which in the early 1990s began to develop and refine a model for assisting people in sharing important moments from their lives in video format. The practice was initiated as a way of harnessing the power of new media technologies for individuals and groups located outside of existing “formal” communities of documentary filmmakers, oral historians, digital media artists and information communication technology specialists. In this way, digital storytelling draws explicitly on longstanding traditions of community arts and community-based learning, challenging dominant assumptions about what stories were worth telling and who was telling them, thereby democratizing cultural and media production.

Proponents of participatory research argue that nobody knows more about the lived experience of a community and culture than those who actually live in it. In order for participants to have the capacity to share their expertise, they must recognize that their indigenous knowledge and experience is legitimate, valued, and valuable (Kelly & Van Vlaenderen, 1995). Digital Storytelling as practiced by CDS allows participants to acknowledge and share their experiences in three important ways:

- By empowering them on their lives, their community and their culture
- Fostering insightful reflection
- Creating a context safe for exploring personal and diverse perspectives

## **Digital Storytelling Methods and Values**

The digital storytelling method established by CDS brings small groups of people (typically eight to ten) together in a workshop taking place over the course of three to five days to construct short, first-person digital videos. In these workshops, participants share aspects of their own life experiences in a group “story circle”; write and record voiceover narration that becomes the “foundation” of their stories; select or generate still photos and short video clips to use in illustrating the stories;

and learn, through hands-on computer tutorials covering the basics of digital imaging and editing software, how to assemble these materials into finished digital stories. A crucial moment of the workshop comes at the end, when participants' work is screened, thereby providing opportunity for celebration, collective support and validation, and a tangible sense of accomplishment and self-efficacy.

If empowerment is crucial to participatory community research then the methods used demands that they do "not contradict the aims of empowerment" (Rappaport, 1990; Foster-Fishman, Nowell, Deacon, Nieva & McCann, 2005). At CDS we understand that our workshops can intrude upon those who participate. To ensure the workshop process supports empowerment we need to continually assess the impact of our methods on the individuals and communities that are engaged in them.

This suggests the need for an overriding awareness concerning objectives, desires and outcomes. Research objectives and personal goals while not mutually exclusive can often be at odds, especially if the research objectives are derived at from outside the community. It may be that to actually have participants attempt an answer to a specific research question or to attempt to substantiate an objective that they do not fully grasp or that does not reflect their lived experience or meet with their desire to tell their own story that the idea of empowerment and reflection are undermined and therefore the ability to ensure a safe environment for exploring personal experiences and insights can be lost.

Ultimately this awareness is the consequence of deep listening. CDS's motto is "Listen deeply. Tell stories." The need to listen runs throughout the workshop and in particular is at the heart of the story circle. Here participants and facilitators support each storyteller as they work toward a story they want to tell. Our fear would be realized if indigenous storytellers when asked to tell a 'first-person story' about something they have not directly experienced or a concept embedded in Western science like climate change "speak in uncharacteristic ways...in language authorized by the apposite setting." (Cruickshank, Pg 61- 62) or worse still a participant opts out of the process altogether.

### **Workshop Goals and Objectives**

The workshops' primary goal was to have participants conceive, design and produce a 2-4 minute digital story focused on caribou, climate change and community health. Each workshop consisted of four and a half days (36 hours) of story sharing, digital production and video editing. Participants crafted and recorded first-person narratives, collected images and music to illustrate their stories, and were guided through computer tutorials, which enabled them, with facilitator support, to edit their own digital video. The emphasis was on personal voice and the use of a facilitative collaborative teaching method to encourage and support each participant as writer, photographer, videographer, sound engineer, editor, and producer.

Along the way to finding their voice and producing their digital stories, participants used and improved on other essential skills: reading text, document use, writing,

numeracy, finding information, oral communication, task planning and organizing, critical thinking and problem-solving, working with others, and computer use.

### Storytellers



**Norman Wells:** Bryson Rogers, Daniele Nyland, Emma Pope, Ethan Tobac, Jordan Tobac, Jenelle Rodgers, Siobhan Quigg.

**Déłı̄nę:** Brett Elemie, Cheyanne Beyonnie, Doris Taneton, Edith Mackeinzo, Kathleen Taylor, Mitchell Naedzo, Rodney Tutcho, Sidney Tutcho, Samantha Kenny

There were initially a total of 18 participants recruited for the two workshops – nine in each. Fourteen participants were enrolled in high school, while two were young adults recently out of school and two were local researchers working for the Déłı̄nę Traditional Knowledge Project.

In Norman Wells (January 25-29, 2010) seven of nine participants completed the Norman Wells workshop, including five from Norman Wells Mackenzie Mountain School and two from Fort Good Hope. The seven high school students were participating as part of their Career and Technology Studies (CTS) accreditation. Four of the Norman Wells participants had previously participated in a project-related field trip to Palmer Lake in September 2009.

In Délı̄ne (Feb 1-5, 2010) all nine participants completed a digital story. The seven students were selected by the school principal and vice principal based on their general interest in media, their skill level and/or previous involvement in Délı̄ne Youth Radio projects. They were also required to attend as part of their school evaluation.

### **Implementation**

Preparation materials: Workshop agenda, youth handout and preparation letter were sent out two weeks prior to each workshop (See preparation materials, sample workshop agenda appendix 1, 2, 3).

Each workshop included welcoming and orientation exercises, a story-sharing circle, script writing, hands-on computer software tutorials, production and editing time and one-on-one support from the facilitators.

To start off participants in both workshops talked as a group about how to make a digital story, how to choose what story to tell, and how to start writing. At the core of the workshop was a story-sharing circle. In the story circle participants as a group, after establishing their own ground rules about how to be respectful, shared their story ideas with each other and used the group feedback to focus their ideas into a story. After the story circle participants took the feedback and began writing their 250-350 word script.

The workshops continued with individual script writing. The group reconvened and shared what they had written again to get supportive feedback from the group. Once each storyteller was happy with what they had written they were recorded reading their completed script. Images were also collected and scanned: photos, original artwork. Students were then given a digital video editing tutorial using Sony Vegas software. Participants, using their recorded script and selection of images, then worked on a storyboard for their video.

The remainder of the workshop was spent putting all the parts of their story together on the computer using Sony Vegas. Storytellers explored the use of special effects and compositing techniques to broaden their experience as film editors. Often students were faced with creative problems to solve such as finding an appropriate image or video clip to help illustrate their narration.

At the end of each workshop there was public screening to show off everyone's work and a brief group discussion about the experience.

## **Expected Results**

Each student was expected to complete a digital story by drawing on personal connections to the land, caribou, climate change and community health and especially passed on traditional knowledge.

## **Actual Results**

Between the two workshops, 16 storytellers completed their digital story.

In Norman Wells there were seven digital stories created. Two participants did not complete the week.

- Six stories were about going out on the land – connecting with family, hunting, fishing, learning skills, wildlife experiences, individual insights,
- One story was about relocating to the north and finding community through friendship and cultural adaptation

In Délı̄nę there were nine digital stories created.

- Five stories were about going out on the land – individual experience and insight, community and cultural awareness
- One story was about the importance of knowing and speaking Slavey – self-awareness, cultural revitalization.
- Two stories were about leadership values, personal goal setting and achievement
- One story was about relocating to the north and finding community through cultural experience and friendship

## **Finding Voice.**

Overall, all participants who completed stories enjoyed the workshop and experienced positive personal outcomes from the process. These individual outcomes ranged from self-awareness about the value of their own story to an increased sense of confidence and ability that came with engaging in a unique learning process to produce a story of their choice using digital media.

The storytellers discovered strengths and capacities within themselves. In particular, participants became more confident in their ability to communicate desired outcomes and take control of the process as a means to achieve their desires.

Through their own explorations, as well as through hearing and sharing their stories in the group story circle, participants became more knowledgeable and expressive about each other, about their community, the land and relationships whether personal or communal. In short they found their voice.

*As a seven year old, coming to Norman Wells, not knowing how to read or write in English was challenging and scary! There were so many*

*differences I had to adapt to. I had to switch from French Emersion to an English speaking school. I couldn't stand the isolation. Being so far away restricted us to seeing family once a year, which was really hard. The local culture was strange to me. The environment was different too. It was way colder. The wildlife was not the same. The mountains were farther away than back home. And all that summer daylight and dark winters. (Pause)*

*I've lived in Norman Wells for ten years now. From time to time, I still think about how different my life would be if our house hadn't burned down. I guess everything has its pro's and con's. All the things that were strange to me I've grown to love. The people, the culture, the beautiful landscape... my friends... everything about this place!*

*This place is home.*

Danielle Nyland, from her script for her digital story *This Place is Home*

If we examine the stories and themes that emerged it is evident that participating in the digital storytelling workshop also brought about a certain participatory capability, specifically: increased self-competence, critical awareness of one's surroundings and the importance of storytelling for personal and community engagement.

Many participants seemed to develop an expanded awareness of circumstances and conditions with respect to their relationship between the land and their community that they may have previously overlooked or not expressed openly.

*The creek was the most wonderful thing about the campsite. Everyday I would go swimming by myself. I loved this. I'd put my head half way in the water and look up in the blue sky and just float away. It felt like flying, I just floated away to the point where I was far away without even knowing it.*

*When I'm back in Délı̄ne, school, friends and work are all that are on my mind. I try hard to find my special qualities. It is a challenge to focus on what I like. But at camp things come clear.*

Samantha Kenny, from her script for her digital story *Happy*

*The next day they all left to go back to town. I was left to myself. I just love it. So peaceful – the sound from the wood stove; the birds singing; the raven calling. I see the wind gently moving the trees. I feel so alive sitting by the window, the beauty of Great Bear Lake, making me feel at home. I sit quietly sewing, thinking about all the worry we have when we are in town. It's different when we are in the bush.*

Edith Mackeinzo, from her script for her digital story *Being With Youth*

Other stories of trips to the land expressed the importance of family and sharing the



experience with others.

*The very last night my mum, sisters and grandparent were out with us. We barely get together back in town so it was a special time. We took advantage of everyone being there and chilled out by the cracking fire laughing, talking and enjoying time.*

*The next day my mum asked if I would like to go back to Norman Wells. I knew my aunt and uncle would be staying back so I asked if I could stay behind. School was starting in two days but even one more day of camping would be worth it.*

*“Are you sure that’s what you really want?” “Yes!”*

Emma Pope, from her script for her digital story *The Get Away*

*This one day when I was 13, the family and I went down river to my Uncle Charlie’s camp. I love going there, or anywhere out on the land.*

*Back then I was always the young punk trying to hang with the older boys. So after hauling up our gear I followed them into the bushes. I didn’t know where we were going. But we ended up on a cut trail. Near the end of the trail, I noticed all my family working on something up ahead. What was it?*

*They were building a bridge. The creek must have been about 35 to 40 feet across. That bridge was going to have to be big. I wanted to help.*

Jordan Tobac, from his script for his digital story *The Bridge*

Some individuals saw themselves in relationship with their community in a way they never had never considered or at least had never openly communicated before. Some participants developed a critical consciousness about their community and culture, talking about what was amiss and what could and should be changed.

*I know that I’m going to be a good leader because most of my friends are always asking me “Sidney what should we do? Where should we go?” and I always reply “Well what do you want to do? Where would you want to go?” and at those moments I know that I would be a good leader.*

*But if I’m going to be the next future chief I have to have a lot of respect from the people in the town. To run for Chief I have to know if people are going to pick me. So the next day I went to school and ask my classmates. Most of them said “Yeah.” Except for Andre.*

Sidney Tutcho, from his script for his digital story *Future Chief*

*I still have the tape when I was speaking Slavey to my auntie Barbara Ann. I am really proud of speaking my language, especially at that age. Because my family taught me my language I feel I have been given an honour. Now it's also a responsibility for me to teach my friends and others.*

*There are about four teenagers in Délįnę who speak Slavey. But there are about a hundred teenagers who live here. They need to try harder to learn, and parents need to try harder to teach them.*

Mitchell Naedzo, from his script for his digital story *Our Culture, Our Language*

For a storyteller of any age, but especially a teenager, and more so a young adult from the north, the chance to express themselves by way of a personal experience is often the difference between “success or failure.” Instead of walking away from the process and risking both personal failure (not being part of the post workshop celebration) as well as academic failure (expulsion from the workshop and denial of school credit), more than one participant found his or her voice and stayed instead of walking away.

*Finally the cabin was ready and we came down. Inside, we all sat around talking and laughing. My mom, making the food for supper, my dad lying on the bed with my sister coloring, my grandma sewing and my uncle Ted listening to his cd portable... loud!*

*I sat beside my grandma and watched her. It was so interesting for me to see her how she sewed...*

*The next morning it was another bright sunny day. I could hear the river flowing behind the cabin. I could hear my dad making scrambled eggs and bacon and my mom frying-up the toast. Everyone else was still fast asleep.*

*I stayed in bed covered up in blankets keeping warm, waiting for breakfast.*

Cheyenne Beyonnie, from her script for her digital story *My First Time Out On The Land*

### **Empowered as Experts**

Conspicuously absent were any direct stories about climate change, also there was only one story about caribou. One wonders why?

First, clear communication that their story is important and their life is of value was conveyed to participants at multiple times and in varied ways throughout the workshop. In the initial orientation and during group sessions, participants were continually reminded that what they have to share and say is important. They were informed that the purpose of digital storytelling was to provide them with the skills

and opportunity to communicate with each other and their community. They were shown examples from other youth digital story projects to support the assertion that everyday people have important things to say. Overall, it is believed that this normative stance created a learning environment where participants felt like their lives were meaningful and valuable.

The non-evaluative and non-judgmental climate created within the story circle and throughout the workshop was believed to be critical to promoting participants' confidence in communicating their knowledge about their lives. Writing was not evaluated for its literary merit, and facilitators worked with the group to set norms that recognized every story and visual production as evocative of something important. Many participants appreciated that there were no 'wrong' stories or 'incorrect' images and that every choice they made was vital; every story had value.

What is particularly important to note is that digital storytelling as a method does not necessarily emphasize the building of consensus across participants, a common strategy in participatory research that aims to find the "community's voice." When consensus is emphasized, the community's voice is treated as singular, ignoring the diverse realities present in community life. (Cornwall, Guijt, & Welbourn, 1993; Greenwood & Levin, 1998, Foster-Fishman, Nowell, Deacon, Nieva & McCann, 2005).

In contrast, the digital storytelling workshops provided opportunity for individual expression along with group discussion. As a result, participants developed deeper understandings of their fellow participants and shared awareness about community life. Importantly, however, the stories indicate that these insights did not replace the participants' own perspectives, but instead broadened them.

On a more basic level of understanding, climate change while almost indisputable in its existence and its impacts does not necessarily factor directly into the youths lives. Participants did not seem to have personal experience or connection to climate change. A more intensive and extensive exploration into possible experience and insight with respect to climate change whether through existing school curriculum or community learning would be necessary to find personal stories and connection, but this was beyond the scope of the workshops.

Arguably all participants, whether from Délįnę, Fort Good Hope or Norman Wells would have some connection to caribou (although participants in Norman Wells less likely). It is hard to imagine any of them not at least tasting caribou, seeing one in the wild, or hearing someone else's caribou stories. But the possibility exists. Again, however, only one participant told a caribou story.

*We were looking around the lakes. Then we saw a herd of caribou. I saw about 25 of them on the ice resting, brown and whitish animals against the white snow. When I saw them I was anxious to shoot but I didn't really show it much.*

*We all pulled out our guns, but I was the first to fire my rifle.*

*I missed my first three shots. I thought they would bolt. Some got up but they stayed around. As we got closer I shot one in the neck. It dropped right away. I knew I'd killed it.*

Ethan Tobac, from his script for his digital story *My First Caribou*

This type of story about hunting, about being with family: fathers, older brothers and uncles and especially about first kills was a theme that was also common in the Rigolet *Changing Climate, Changing Health, Changing Stories* youth workshop. It was also particular to the boys in each group. One might consider the peer dynamic between boys and girls when it comes to telling stories and experiences with respect to traditional knowledge and the land. Again if personal stories about caribou and relationships to traditional knowledge are hoped for then setting up the participants for success toward that goal is critical. This would mean having a number of informal discussions and story sharing prior to the workshop.

That said, the stories about the land and particularly about hunting or fishing are expressions of an indigenous way of being – “...of hunting, of cold or endurance, of disappointment or triumph, of going out and returning, of feeding the people, and of expressing what all feel – if it is a community life...” (Holthaus pg 79). If these digital stories are to be seen and heard with any consideration at all then they must be acknowledged in a framework traditional knowledge.

### **Challenges:**

There were a number of challenges encountered during the workshops. Of primary concern was the level of facilitative support needed to spark participant interest and keep them engaged. It was apparent from the onset of each workshop that the participants were not entirely aware as to what they would be doing or why, other than attendance was required.

Equally challenging was the lack of responsiveness to the themes. The original intention of the project was to conduct workshops that brought youth together to share ‘community perspectives’ about changes in climate and caribou. However, it became clear that participants were not prepared before hand to tell stories on these themes at least in this particular workshop process.

Instead of leading a discussion on climate change, caribou and/or community health, themes we the facilitators were not experts on, the story circle instead focused on personal experience and insights. This helped participants find a story, any story, that they were committed to sharing. In hindsight as described earlier the level of personal commitment and as a result the quality of the storytelling likely increased as outside pressures were minimized and self-motivation increased.

Of significance but not critical to the final outcomes was the quality of the computers and the organization of the computer labs. In both instances the computer labs are not very conducive to either group process or creative inspiration. Tables and chairs could not be re-arranged to bring the group closer together. Tables also had little room for anything else other than monitors and keyboards, so there was little room for other creative forms of expression. Often participants like to sketch script ideas and take notes on paper, or create storyboards or original artwork on paper. Sightlines to the screen at the front were also less than ideal.

Disruptions especially with respect to the Délînę workshop from students not involved in the workshop were a distraction throughout week for both participants and facilitators. In Délînę for example other students also needed the computer lab to finish their science fair projects. This was relatively easy to negotiate despite the fact that some of the computers were not working and often the science fair students would come in unannounced. The non-structured interruptions were by far more disruptive.

### **Further Outcomes**

**Radio Spots** – Some of the audio files generated at the workshops were broadcast on CBC North radio in the weeks after the workshop. The audios can also be used as the basis to develop community radio programming.

**Story versions in Slavey** – This would require translation of the scripts; recording of those, by native speakers who know how to read; and then re-editing of the digital videos. CDS could develop a budget, depending on how many stories there were to produce in Slavey.

**Additional digital storytelling workshops** - Now that we have piloted the workshop process and given the great extent to which the two workshops were positively received by participants and those community members that saw the digital stories we encourage additional digital storytelling workshops and training.

Taking what has been learned from the initial workshops and with more integrated planning among project partners project design and outcomes could more explicitly incorporate climate change, traditional knowledge, caribou monitoring and/or community health. Stories can be told and recorded out on the land and brought back to the community to be produced as digital stories, what we call Storymapping

Participants could be trained to go into their classrooms and/or communities and deliver specific information, interpretations and messages based on the stories they and others have told.

It could also be interesting to use digital storytelling workshops as a way of doing community assessment about barriers to specific ongoing research. This could be done by building in interview sessions and/or focus groups, for qualitative research.

CDS feels that if a workshop were to be done again, it would be nice to incorporate more visual and audio exercises, having participants share stories about the photos they would have taken or interviews with elders or peers that they have done, and perhaps more storytelling exercises in pairs or groups - in particular teaming a youth(s) who has recently gone through the workshop process with a community elder or elders.

**Development of print materials** - The photos and scanned drawings could easily be used to develop outreach print materials to support ongoing research and community learning. It would be nice to reinforce the messages being put forward on radio and in the videos, in print form. Billboards, posters, pamphlets, brochures, and facilitators' guides could be created which excerpt quotes/pieces from the stories and include images from the stories. The scripts themselves offer a valuable resource and with editing could be included community story books.

**Technology skills development** – Digital Storytelling and other media learning with proper consideration could be designed to support or enhance existing curricula and evaluations like the Career and Technology Studies for defining particular career paths media and or and the creation of student e-portfolios.

## **Conclusion**

It would be wrong to conclude that the digital workshops did not meet the initial goals of the funding partners: to address community perspectives on changes in caribou herds, climate, and community health. The stories created are rich with experiences and meaning. Conceived and created from start to finish by youth who live in northern communities, the links to the land, to wildlife, to people and to community - indeed a way of life – are more than apparent, making them valuable resources for traditional knowledge research.

In the process, the workshops did indeed help to bridge the gap between technical skills and storytelling and help transform passive consumers of media into active producers.

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