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# Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents

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## Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents

Soufiane Khebbaz

PIM 74

A capstone paper submitted in partial fulfillment of the requirements for a Master of Arts in Intercultural Service, Leadership and Management at SIT Graduate Institute in Brattleboro, Vermont, USA.

August 15, 2016

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## YOUTH MEDIA AND SOCIAL CHANGE

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### **Abstract**

Today the importance of digital technology has significantly increased worldwide, as cameras, laptops, and easy-to-use applications and software have become available to educators and activists, enabling them to join the digital world. Through a digital storytelling workshop, I examined the use of digital storytelling as a potential means of empowerment for teenagers participating in the Access Micro-scholarship Program. Using qualitative methods, I looked at the students' interactions with each other as well as with technology in the process of digital storytelling. The main purpose of this project was to investigate the opportunities that digital storytelling practices hold for youth in order to promote agency and self-expression, adding more data to the literature since digital storytelling has not drawn the attention it needs in Morocco. My main objective is to examine whether digital storytelling can be used as a change agent, that is, an inclusive tool that encourages Moroccan youth to express their concerns about social justice issues. In this regard, I describe the digital storytelling process and the impact that it has on youth, including the factors that turn storytelling into a tool for social change and community building. The results indicate that digital storytelling provided an opportunity for these youth to build their communication and leadership skills and amplify their voices so that in the future they could become advocates for themselves and the issues they care about.

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### I. Introduction

For many years, storytelling has played a significant role as an educational tool, utilized to transmit knowledge, skills and practices from one generation to another. However, this act of creating stories has undertaken many changes in terms of the variety of media that is used to convey and express the message. Also, innovative ways have been implemented to target different audiences from different parts of the world.

During the 1990s a unique personal storytelling renaissance emerged (Lambert, 2006), which was paired with the use of technology to start what is called now the digital storytelling movement. A combination of folk and traditional music and oral storytelling, digital storytelling unifies personal narrative and digital photography into a continuous extension of everyday storytelling. This movement of digital storytelling became very popular among activists and educators who began to look for ways to use this innovation to raise awareness and engage people (Lambert, 2006).

Digital storytelling, in general, is the practice of creating media-rich stories by combining images and music with narrative and voice together. Such practice triggers and brings to the surface valuable connections to the past, present, and the future. Digital storytelling is used as a medium to share personal experiences and a tool that effectively embodies moving messages that affect a wide range of audiences.

My own journey into discovering digital storytelling started in early 2002, in my “Information Communication Technology” class. I worked on a high school multimedia project that integrated photographs, which our group took to illustrate a popular traditional festival we selected. Moving to graduate school, following the vast spread of multimedia usage, I did a project with some colleagues as part of our requirements for a class called “Coalition, Community Building, and Leadership.” We worked with an organization in Brattleboro, Vermont that uses digital storytelling to connect people and bring communities

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together. As I sat there in the laboratory watching stories for hours, I felt the impact of these stories. Since then I have reconnected with the philosophy of John Dewey in the Training for Experiential Learning class by reflecting on my own position as a learner and teacher and how I can make use of these experiences to serve my community in Morocco.

Therefore, this research project aims to explore the impact of digital storytelling on youth empowerment and self-expression. It focuses on exploring the potential that digital storytelling holds as an innovative approach that engages youth to be involved in social issues around them. The research involved a case study of Access Program students in Morocco. I asked:

- What impact does digital storytelling have on the self-expression of Moroccan youth?
- How do Moroccan youth use digital storytelling to create meaning? and;
- Do Moroccan youth see digital storytelling as a means of self-expression that helps them to feel empowered?

The main purpose of this project was to investigate the opportunities that digital storytelling practices hold for youth in order to promote agency and self-expression, contributing to the literature of digital storytelling, which has received little attention in Morocco. My main objective is to examine whether digital storytelling can be used as a change agent, that is, an inclusive tool that encourages Moroccan youth to express their concerns about social justice issues. In this digital storytelling workshop, students were trained to make digital stories to share their personal life stories and the issues they care about. The data was collected through observation and focus group interviews. This research project aimed to help teachers, trainers, and students to discover the power of digital storytelling. Based on my research and literature review I argue that digital storytelling helped students acquire a sense of self-

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confidence to express themselves and that the process of digital storytelling is powerful in the sense that it brings people together and fosters community building and self-expression.

In Section I, the literature review explores the research that has been done so far to define digital storytelling as well as its relationship to social change, empowerment and gender. The Methodology in Section II investigates the benefits of qualitative methods for this particular study using the participatory action research methodology. I provide detailed notes on my workshop design in Section III and I discuss my findings and analysis in section IV.

### **A. Researcher background**

Throughout my career as a student, an educator, and a social entrepreneur, I have worked on developing my competency in intercultural communication and leadership. I have been fortunate to work in a field that allows me to develop relationships and dialogue about culture and cultural differences as well as identity and inclusion. I believe the understanding and willingness to break assumptions is key to learning about another person. SIT has a clear and thorough list of competencies (“SIT course catalog”, 2015 p.8), all of which are relevant to my position as a teacher. Knowing these competencies has helped me focus on my goals, learning, and contributions at SIT and in the field. With that being said, as I move into the practicum phase of my degree, I continue to purposefully develop my competency in the area of Intercultural Communication and Competence. My role as an advocate requires collaboration with individuals, offices, students and other stakeholders.

As a professional, I have used intercultural communication and competence (ICC) as a teacher through The English Access Micro-Scholarship Program (Access Program), an educational program set up by the United States Embassy. It piloted in Casablanca in 2003 and is now available in 55 countries. Students are welcome to come learn about U.S.



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American history and culture and learn English for free as part of the program. It is an exciting initiative funded by the U.S. Department of State. This highly effective training program is designed to provide a significant English-language learning experience to 13-20 year-olds from economically disadvantaged sectors. It also has the goal of improving students' appreciation of U.S. culture and values, encouraging critical thinking and open-mindedness, and improving performance in regular school classes. According to the State department website, since its inception in 2004, approximately 95,000 students in more than 55 countries have participated in the Access Program.

The Access Program in Morocco has been one the most successful in the region. In Casablanca, there are five organizations that are hosting the Access Program and providing its services; one of them is Association of Derb Ghalef for Development, which I have the honor to be a part of. I have been working as an Access teacher since 2013 and I have seen the impact that this program has on Moroccan youth. One of the components of this program is the Enhancement Activities, a session in which we provide extra-curricular activities like music, theater, leadership skills, public speaking, discussions about US culture and traditions, etc. As all of our students come from an underserved population, it was clear to us that most students come with very low self-confidence and self-esteem. When students enter the classroom, they bring with them their stories of experience and lessons learned. This history is scaffolding that supports new knowledge and allows it to be assimilated for new meaning. As teachers, we try to nurture their personalities and provide an encouraging environment that promotes equality and equity for all. As someone who values relationship, language, experience, and understanding, the methodology of this inquiry guided me in understanding youth developmental experiences and perceptions of digital storytelling as a means to promote self-confidence and self-expression.

### **II. Literature Review**

In this literature review, I will explore the genre known as digital storytelling. I begin by defining what a digital story is, followed by its relationship to empowerment. I then looked at available literature that takes the factor of gender into consideration, and close with the relevance of digital storytelling to promoting agency for social change.

#### **A. What is Digital storytelling?**

Digital storytelling uses technology in order to capture people's stories digitally, weaving together images, music, and narration in order to create a vivid, multi-media story in the form of a short movie. A digital story, in the Center for Digital Storytelling tradition, is a short 2-3 minute personal story told with the use of graphics, audio, and video (Lambert, 2013). Digital storytelling is a new way of telling and presenting stories through the use of digital media using graphics, sounds, and music. It is usually used to refer to short personal narratives, created using widely available, low-cost digital technology (Robin, 2006). Digital storytelling is considered the modern expression of the ancient art of storytelling. It is a continuous development of storytelling by taking it from the campfire to the silver screen, and then to the computer (Digital Storytelling Association, 2011).

Digital storytelling usually includes the following seven elements:

1. Point of view: the general point or specific realization that a student wants to communicate with his/her story.
2. Dramatic Question: the very significant key question that the students will try to answer at the end of the story and which draws the attention of the audience.
3. Emotional content: special writing that will grab the audience members' attention and engage them emotionally.

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4. The gift of your voice: the way the text should be narrated, including emotion, intonations, and inflections that increase meaning and relevance of the story and aid in the audience's understanding.
5. Soundtrack: a great deal of attention is given to the selection of sounds and music in order to add further emotional response and embellishment.
6. Economy: the shorter the better; many stories can be produced using a short, small number of images and videos.
7. Pacing: the rhythm of a story and how slowly or quickly it moves (Lambert, 2007, p. 9-19; Robin, 2008, p. 223).

The Center for Digital Storytelling has published these seven elements, which they believe are essential in the making of any digital story, and advise that these elements be kept in mind during the production process. However, Robin and Pierson (2005) explored this idea, adding multiple ways of using digital storytelling; they expanded and modified the traditional version of the seven elements of digital storytelling to the ten elements that are shown below.

1. The Overall Purpose of the Story	6. Pacing of the Narrative
2. The Narrator's Point of View	7. Use of a Meaningful Audio Soundtrack
3. A Dramatic Question or Questions	8. Quality of the Images, Video & Other Multimedia Elements
4. The Choice of Content	9. Economy of the Story Detail
5. Clarity of Voice	10. Good Grammar and Language Usage

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McLellan (2007) gives a broader definition of digital storytelling beyond the Centre for Digital Storytelling (CDS) model; he describes digital storytelling as several practices and forms of expression that allow participants to open up and bring hidden emotions into questions and discussions, including an interactive narrative approach that involves using digital media tools (McLellan, 2007). Digital storytelling can be used in many forms to inspire, educate, record events, entertain and pass on cultural traditions and expectations (Collins & Cooper, 1997). The subject of a digital story may be as diverse as the skills that are being honed; they may include engaging personal stories, cultural and historical figures or events. In this sense, Robin (2008) categorizes digital stories into three different types: personal narratives, stories that are meant to inform or instruct, and stories that explore historical events. The many uses of digital storytelling highlight the flexibility and multiple possibilities that this genre holds for the future development of human communication and engagement.

In summary, digital storytelling simply means taking the traditional personal story and enhancing it with digital elements like images, music, and narrative voice. The process in this regard is as important as the product and the stages that the participant undergoes to create his/her story is rewarding in terms of self-development and self-expression.

### **B. Digital storytelling for empowerment**

Many researchers have stated that digital storytelling can be used as a tool to help students see their life differently (Hull & Katz, 2006; Maier & Fisher, 2007; Merritt, 2006; Tendero, 2006). When youth are provided with tools that enable their self-expression, they feel that they can effectively contribute to the community around them. They become change makers, and they develop a sense of ownership and control over their realities and concerns they hold. What is more, when we talk about empowerment, and specifically youth

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empowerment, we should take into consideration the importance of experiences that the youth have gone through, and we should recognize the fact that each individual has a unique personality that has been shaped by his/her experiences (Burk, 1997). When people take action and feel responsible for their contributions, they make their life better, and when individuals respect each other based on the idea that everyone has a valuable contribution to make, people become empowered (Robinson, 1994). The unique experience that digital storytelling provides is empowering in the sense that it creates a safe space for individuals to reflect on the past and present by looking at their lives and their interactions with people through a critical eye. When students take control of digital storytelling to create and envision their future, starting from the past and present, then empowerment is possible.

The process of creating digital stories can provide youth with a clearer understanding of how life events shape who they are, and the final products become tools of learning for the authors themselves (Davis, 2004, Michalski, Hodges, & Banister, 2005). Digital stories challenge students to think and reflect on their own lives with respect to the larger social and historical picture. By doing this they acquire valuable writing, language arts and literacy skills for the future.

When students finish their projects and feel ready to share their stories with audiences, that moment can be empowering if the audience affirms the value of each story. This social interaction of sharing stories reveals the power of the individual voice to influence positive change (Lambert, 2007). By listening to someone's story, people are able to connect with each other. Individuals can feel the impact of their stories on others and at the same time on themselves as they reflect more deeply on who they are and what they want to become.

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### **C. Digital storytelling and social change**

There are many Information Communication Technologies tools being used by activists and social movements, such as mobile phones, e-mail, software and the Internet (Garrett, 2006). The Internet, for example, transmits information in a way that crosses time and space; it also lowers the costs of communication. Other technologies like digital video and mobile phones help people to organize themselves and overcome those political barriers, issues of identity and ideology, allowing and giving space for activities and action that seem impossible otherwise (Bennett, 2003).

Digital storytelling has contributed in many forms to social change movements. It encourages deep listening, and contemplative awareness. By utilizing audiovisuals, digital storytelling has shown potential to spark positive change as audiences are moved by stories they see and listen to. Digital storytelling asks people to take action and move away from a specific status; it channels new approaches for problem-solving that leads to societal change. According to Inayatullah (2005), empathy means being in someone else's shoes in order to understand his/her hopes and concerns. This social process is being used by many social workers to raise awareness about significant social issues. To create a sense of community, listening to and sharing collective stories is essential (Perry 2008). When audiences are exposed to the circumstances that give rise to someone's particular story, they feel connected and may alter their judgments.

Digital storytelling is an art, and art relies heavily on imagination. Digital storytelling sparks creativity and innovation. It releases imagination to go beyond reality and brings alternatives to new connections in order to seek capacities that help us act for change. By provoking imagination, digital storytelling provides a platform for social change, as change can only happen when we think of new ways to see and envision the world. When we, the

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community, do imaginative work, that work can itself frame a story which reflects and sustains its own properties in the world (Beeson & Miskelly, 2005). Using digital storytelling as a tool to explore seventh-grade students' interaction with human rights issues, Behmer, Schmidt, and Schmidt (2006) noted that the experience motivated these teenagers to tell touching and inspiring stories about human rights issues to others. The results of this study show high levels of engagement with the process and the story from students. They took responsibility for their stories; they reached out to the target community, conducted interviews and searched more information to get a deep understanding of the issue they were advocating for. This engagement provoked a sense of community-building and provided an authentic learning experience for the students.

Through the different functions of digital storytelling, either as a means of community building or expressing themes of social justice, digital storytelling can empower individuals who immerse themselves in the process of creating their stories (Hlubinka, 2003; Lambert, 2006; Meadows, 2003; Paull, 2002). Regardless of uses and genres, digital storytelling has been shown to increase student motivation and engagement about social issues and encourage them to connect to themselves and the community they are part of.

### **D. Digital storytelling and gender**

According to the report of Global Gender Gap (2014), Morocco places at the 133rd position of the total 142 countries (see Appendix D). This graph explains the level of exclusion of women from development and participation in economic and social activities. Despite major changes in the status of women in Morocco, women still suffer from many problems: unemployment, poor access to health care and a high rate of illiteracy. Because of the latter, women usually use oral communicative strategies for self-expression and self-assertion (Sidiqi, 2003).

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Within the Moroccan socio-cultural context, women frequently use the speech genres that are offered by their social and individual conditions. Women in Morocco have acquired their own ways of expressing themselves. Sadiqi (2003) states that these strategies include oral genres like poems, folktales, and code-switching, which is defined as the mixing of two languages. These demonstrate women's oral genres and oral skills. In both techniques "Moroccan women exhibit a typical and creative use of language (s) and deeply female ways of expressing the self and resisting patriarchy" (Sadiqi 2003, p.232). Many feminist theorists and researchers suggest that women can acquire a sense of agency and self-healing after experiencing violence by sharing and telling their stories in their own way, or through "reclaiming" their personal stories and forming a sense of ownership (Rowland-Serdar & Schwartz-Shea 1991; Russo 2002). When women are provided with an opportunity to speak or write about their own experiences they start to "reconsider old messages of devaluation" and by doing that they pave the way for new "messages," or narratives, in a form that defies previous narratives from the past (Rowland-Serdar and Schwartz-Shea 1991, p. 613).

Digital storytelling fosters communication and provides a space for voicing social concerns. Hamadeh et al. (2006) describe a participatory development communication project in Lebanon where the video was used as one of a suite of tools to facilitate conflict management and positive change. In this project, the video was used to show how productive women could be outside of the home when they worked with NGOs. The authors saw that people who were in the film felt empowered, especially when viewers complimented them on their opinions stated in the film. The video stimulated discussion amongst women and men and seemed to be an appropriate format in that community, where people preferred watching to reading. As in the case of digital storytelling, this case illustrates the usefulness of the visual/video medium, and that outside intervention was needed in order to supply the necessary skills and technology.



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It is very important to provide such a space for women to express themselves and also make sure there is a non-hierarchical relationship during the process of a digital storytelling workshop. It is clearly known that the field of technology is dominated by males, a position that has been historically reinforced throughout exclusion and the lack of female participation. Women are forcedly marginalized in access to technology, following stereotypes and stigmas that they are not expected to use it, and women have internalized the perception that technology is an exclusively male domain. This affects women and girls when they participate in a workshop like mine because these young women are coming from underserved communities, and they are also part of a male dominant community. The process of digital storytelling helps these young women see the power they have; it allows a high level of connectedness and freedom while interacting with technology and participants.

Researchers have been collecting narratives of women's experiences through different means in order to form alternative sources of knowledge instead of the traditional narrations and representations of women we have in fairy tales and from the image of the angel like-mother. This digital storytelling project was executed with the aim of empowering women to raise their voices by being as useful as possible, challenging the status quo and providing an outlet for empowerment.

### **II. Research Methodology**

I used the participatory action research (PAR) methodology, a qualitative method that is appropriate for my setting and the research population. Using qualitative data collection, PAR attempts to make the distinction between the research and those being studied so that subjects are actively involved in the production and acquisition of knowledge. This process calls for researchers intentionally to step back and reflect on their role, as well as on their power within the relationship with their subjects (Bergold, 2012). The aims of PAR are focused on social change and transformation, grounded in an activist approach toward research. At the beginning of the workshop, I asked students some questions to explore their fears, hopes, and expectations. I also prompted questions while I was conducting the workshop to evaluate the level of engagement with materials. At the end, I conducted a focus group to get a sense of the students' thoughts and reactions to the short videos they made. The main objective of the focus group was to understand the participants' feelings and thoughts and how the latter developed during the process of digital storytelling.

Because my group consisted of men and women, I had to recognize societal power relations and the role of gender in Morocco. A gender-based approach was taken into consideration to look at the different facets of this focus group. I created an open and safe space for students to share their thoughts and feelings by dividing them into two separate groups based on gender.

The process of digital storytelling within the framework of PAR requires students not only to be critically self-reflective but also to work collectively to correct any problems they experience as a group. The researcher acts as a facilitator. Within the framework of PAR, digital storytelling can encourage youth to resist the normalization of oppressive systems, calling on collective inquiry and collective action by "reading the world" to promote social justice (Freire, 1993, Cammorata, 2010, p.2). In conducting qualitative research, it is very

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important to understand the researcher's role in order to successfully conduct a thoughtful analysis. The researcher is considered an instrument of data collection (Denzin & Lincoln, 2003). This means that data is collected and mediated through human interactions rather than other mediums like questionnaires or surveys. For this reason, I remained aware of the privileges, biases, assumptions, expectations and experiences that I carry with me throughout the process of conducting this research.

### **A. Setting and Participants**

This research took place at Derb Ghalef Social-cultural Center in Casablanca, Morocco. The participants were my students; we met every Sunday from 8 am to 1 pm. A semester in the Access Program is 12 weeks long and an average of 24 hours. The classroom is provided with computers, a video projector, television, and loudspeakers. The total number of students is 48 divided between two classes.

### **B. Description of Population Studied**

Every year, the Derb Ghalef Association for Development welcomes a unique population of students who are interested in the English language, but they do not have the means to join available language centers that charge money for their services. Access program students come from an underprivileged population and show unique advancement in their schools. They are students who are willing to open up their horizons and explore skills and practices beyond language learning in order to understand current issues and to learn how to solve problems in a systematic way. The students are aged between 14 and 17 years old, and most of them are female. In each class of 20 students, we usually have 4 to 5 males; there is no gender-based selection of students. It just so happens that girls are more interested in joining this program.

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### **C. Sampling**

I collected data from a focus group, which I conducted at the end of the workshop. The focus group consisted of all the participants from the workshop; I divided them into two groups based on gender. The purpose of this deliberate sampling was to create a unit of analysis that was representative of the population and this research. The majority of the students were the same age, which gave me the opportunity to target the same population. They knew each other, and they had spent a great amount of time studying together.

### **D. Sampling Methods**

My sampling method was voluntary response sampling because individuals were given the choice to be part of the workshop. However, I am aware of the limitations of this method in the sense that there may be a difference between people who choose to participate and people who do not.

### **E. Data Analysis Procedures**

The data contain continuous notes of observation and focus group interviews of students from three different phases of this research (before, during and after the workshop). Therefore, the best form of analysis is a comparative one. I analyzed the digital stories that students produced. I looked at each phase's data as a separate unit, and then put them side-by-side to see where differences and similarities emerged. To help facilitate this process, I used a matrix table in which the rows represent my interview questions divided into three (before, during and after) and the columns represent individual interviewees. This allowed me to look at themes as they emerged.

### **F. Potential limitations of the study**

One of the primary limitations of my methodology is my small sample size. Because of the length and time-consuming nature of interviews and focus groups, my sample size

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reflects a very small percentage of the Access Program community. This allows for general inferences but cannot be used to make definitive statements about the entirety of each individual's experience, nor can I generalize my findings to all Moroccan youth. Another limitation is the subjective nature of interpreting interviews. As an interviewer, I am potentially biased, and I tried to be careful about projecting my own expectations on the qualitative data that I gathered. However, all research, whether qualitative or quantitative is subjective – awareness of this fact is central to using the scientific method.

It was clear that some students who chose to produce their stories using a second language (English/French) struggled a bit in producing them. The language factor played a very important role; students who used their mother tongue, Arabic or Berber, were more expressive in their digital stories. For this reason, I suggest facilitators need to encourage participants to speak in their digital stories using their native language, supported with a subtitle if they like.

### **III. Workshop Design**

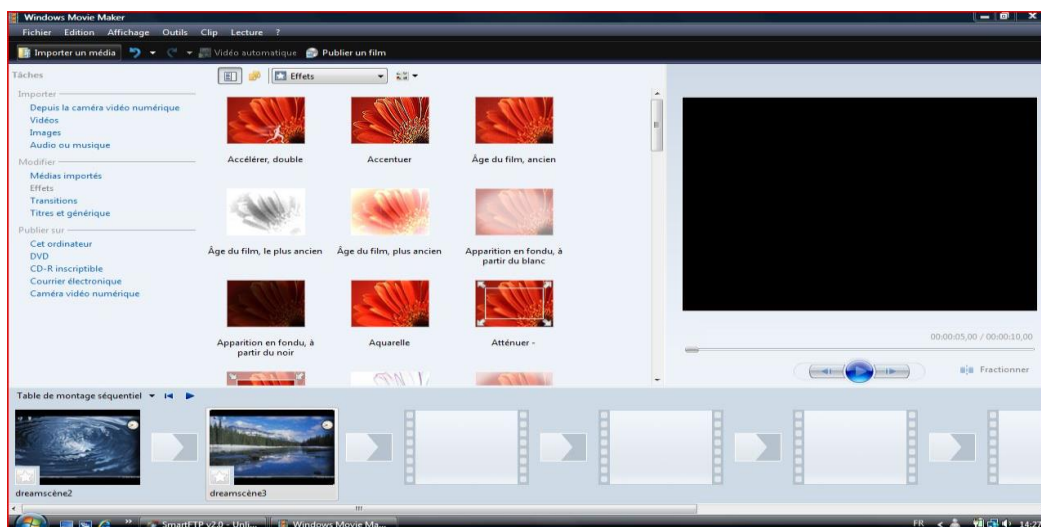
In this chapter I will illustrate the background that guided me through the process of designing this workshop, then I will explain my journey to discover and explore multimedia tools that suited the population I worked with. I also provide a step-by-step explanation of the workshop design that I used as a guide.

The process of this workshop was more important than the product, and as digital storytelling is still a new practice, attention must be given to the process of introducing and explaining the steps of this new tool in a workshop conducted for youth. Many researchers highlight the fact that the way by which we integrate technology in the classroom is a crucial factor that determines the level of success for both students and teachers. A genuine effort is imperative and necessarily in the planning, sequencing, and monitoring of any type of technology-related activity in order to realize the outcome of successful learning (Pitler, 2006). For the past eight years, in my work as a language teacher, I have acquired a good amount of experience in lesson planning and classroom management. My experience as a summer camp manager also gave me the opportunity to design and facilitate workshops for new mentors to become youth programs leaders. I also had the chance to facilitate workshops about different topics related to students' motivation and engagement in the classrooms with the Moroccan Association of Teachers of English (MATE). However, the most unique and rewarding experience was in my Training Design for Experiential Learning class at SIT. I was introduced to experiential learning theories and practices, and which taught me to look at workshops from a perspective that uses people's experience as the building block of each workshop. With this combination of experience, I felt confident in my ability to put together this digital storytelling workshop and move from theory to practice, following certain steps.

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### A. Tools selection

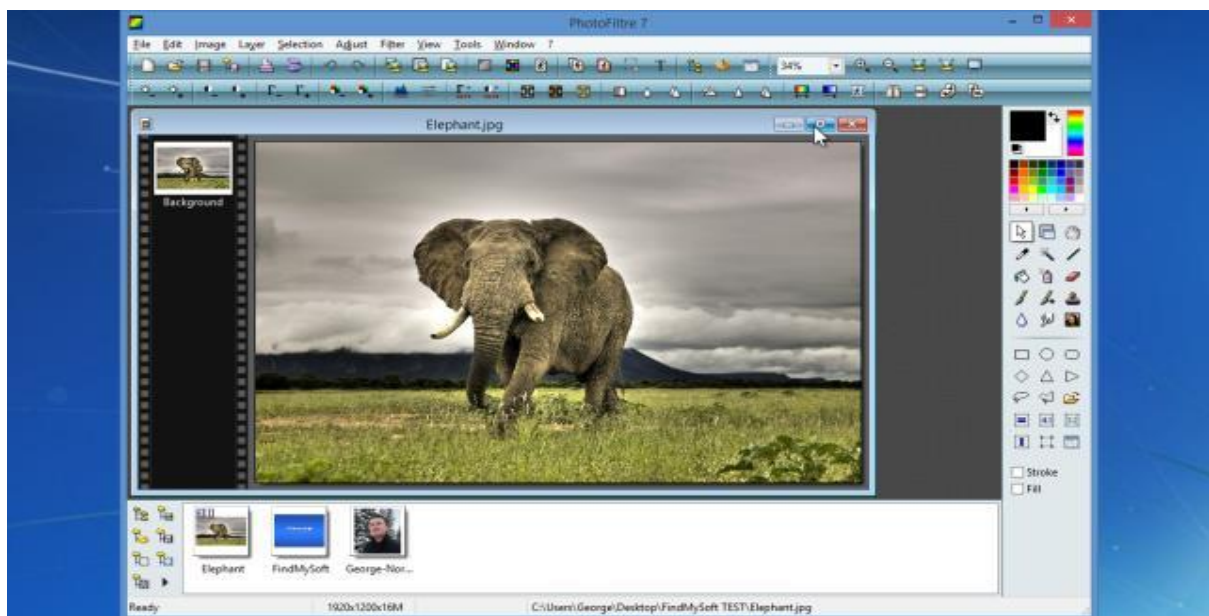
In this workshop, I tried to find the most convenient, suitable software that can be easily used by youth to create digital stories. I examined iMovie and found it interesting in its features and flexibility. However, Morocco is not “Apple friendly”; people like Windows, so I had to seek something that was compatible with this setting. Adobe Premiere is a very professional video editing software, but it requires a lot of memory, and it affects the computer’s functionality, which makes the process frustrating if the computer keeps freezing during use. Moreover, this software costs around \$500, which was beyond the budget of this workshop. I had to look for something free and practical tool that had most of the qualities that I needed. I found Windows Movie Maker. This software usually comes already installed on the computer itself, whether PC or laptop. If it does not, people can go to Microsoft’s website and download a free Windows Live Movie Maker from the website. Movie Maker has the same functionality as iMovie in that it guides students and let them edit pictures, video, and music or sounds to create a moving story. I was also introduced to a very easy-to-use mobile app called Viva Video, which many students preferred to use in putting their final video together.



*The interface for Windows Movie Maker 2 (timeline view).*

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I thought that if students wanted to edit photos before including them in their narratives in Windows Movie Maker, they could use Adobe Photoshop, the most popular and comprehensive imaging software. With a focus on a layered approach, this software allows users to apply filters, write texts, and add other images to their photos. However, Adobe Photoshop costs around \$700. Again I had to look for something free for windows users, and I found Photo Filter, a free open software for photo-editing, which has similar features to the ones in Photoshop. It is so easy to use, but it does not provide professional features for editing images. After these two softwares had been secured, the next step as to find a tool for editing music and the soundtrack. At this point, I decided to rely on the internet and ask students after they recorded their narrative using their phones or in a tape recorder, to simply upload their audio tracks at ([www.audacity.sourceforge.net](http://www.audacity.sourceforge.net)). Audacity is a free open-source program that allows uploading using a USB cable; users also can record and edit sounds with any USB microphone plug-in.



*The interface for photofilter 7*



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### B. Ethical considerations

While looking for images and audio to use in their digital storytelling projects, students were inclined to use material that they did not have permission to use. In this case, it was an opportunity for me to increase the participants' understanding of copyrights and fair use and also to draw attention to alternatives like the open access movement (Matthews, 2008). It has been noted that when teachers/facilitators provide students with sample links as resources to use in order to get images and audio, respect to copyright increases dramatically. During this workshop, I shared Matthews' (2008) *Digital Storytelling: Tips and Resources*, a list of open-access sources for use in digital storytelling workshops. I made a link in a single word document at the computers' desktops so that it would be easier for the students to simply click on links from there (see box below).

- **General Search Creative Commons**

Search <http://search.creativecommons.org>

Music/Audio	Images
Creative Commons Audio <a href="http://creativecommons.org/audio">http://creativecommons.org/audio</a>	BigFoto <a href="http://www.bigfoto.com">http://www.bigfoto.com</a>
Free Play <a href="http://www.freeplaymusic.com">http://www.freeplaymusic.com</a>	Creative Commons Images <a href="http://creativecommons.org/image">http://creativecommons.org/image</a>
Download.com <a href="http://music.download.com">http://music.download.com</a>	Dreamstime <a href="http://www.dreamstime.com/freephotos">http://www.dreamstime.com/freephotos</a>
The Freesound Project <a href="http://freesound.iua.upf.edu">http://freesound.iua.upf.edu</a>	Free Images <a href="http://www.freeimages.com/photos">http://www.freeimages.com/photos</a>
Ghost Note <a href="http://ghostnotes.blogspot.com">http://ghostnotes.blogspot.com</a>	Open Photo <a href="http://openphoto.net">http://openphoto.net</a>
Opsound <a href="http://www.opsound.org">http://www.opsound.org</a>	Magna Tune <a href="http://www.magnatune.com">http://www.magnatune.com</a>

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### C. Workshop process:

Whenever I wanted to start the class, I remembered that educators have to first inform all students of the lesson's objectives (Lim & Tay, 2003). During the introduction of digital storytelling, I made the students familiar with the purpose and goals of the workshop, and we were able to establish norms and practices to prepare for the anticipated dialogue throughout the training. I stated that digital storytelling "should be in the foreground and the technology in the background" (Bull & Kajder, 2004, p. 47). Therefore, the focus is on the writing process rather than the technical effects (Ohler, 2008). For the full design of the workshop see Appendix B.

**Icebreakers and Rapport building.** Icebreakers are a great way to lay the foundation for the community you are creating amongst participants. It's one of the first moments in the training in which all are highly encouraged to participate. The icebreaker that I carried out focused on power relations and building trust among the participants. I wanted the students to respect and own the emotions they wanted to put in the room; with this in mind, I ambitiously led some simple activities to bring some of that out. From those activity, I was able to elicit emotions about topics we could all relate to. Using Theater of the Oppressed as a background for this icebreaker, Columbian Hypnosis was a very useful tool for helping the students understand the concept of power dynamics. During the activity, I asked the students to hypnotize themselves using their own hands and follow their hand's movements; then I asked them to find a partner and practice both roles, that of the hypnotizer and the hypnotized. Then I asked them to have a chat with their partners about how it felt to lead and the how it felt to be led and follow. Every participant had eye contact their partner and expressed their feelings about each role. This organically created a sense of community, as everyone shared openly. This activity gave us a background to start a discussion that triggered topics about authority and power dynamics, and I tried to link that to media then to digital storytelling specifically.

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After I had distributed the first handout (see Appendix A), we talked about our commitments in this workshop, discussed some concerns about the process, and I asked the students to join me in the first stage of this workshop.



*Students doing Colombian Hypnosis to each other.*

**Stage 1: Story circle.** Digital storytelling requires a lot of attention to the space of the room; the feeling of comfort is very significant in the sense that the whole workshop relies on individuals' abilities to express themselves comfortably. I arranged the room where students and I sat in circles. The circular arrangement of the chairs placed me as the facilitator of this workshop in an equal position, and gave the students the chance to establish "eye to eye" contact with each other (Rosenfield et al.,1985). After we all had been seated, I invited the students to talk about their hopes, fears and expectations from this workshop. Lambert (2006) notes that "we engage people who are feeling reticent about their participation, prodding for a bit more background, or joke assuringly about everyone's shared fear and uncertainty in participation" (2006, 98-9). Because of the nature of this project, it was very important to provide a safe and caring space for all the participants in order to meet their expectations and hopes and at the same time reduce the factor of fear.

Getting the students to tell their stories was not my main objective. Instead of looking at the interactions between the storyteller and listeners and how that relationship has changed,

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Lambert (2006) points out that in this fast-changing world we do not often get the chance to practice quietude and listening. More importance is given to speaking: “we mainly talk at each other not to each other” (2006, p95). Digital storytelling provides the unique practice of focusing on details by asking questions.

From my experience at the story circle stage, I understood that the role of the facilitator is crucial. Meadows writes:

Story facilitators have to work hard at listening, trying to hear what students sound like; how they speak when they aren't formal; their use of language; their relative abilities when speaking and telling, reading, and writing (statistically, in the UK one in five adults experiences a ‘literacy skill deficiency’). Facilitators also need to be keen observers of the group dynamic. (Meadows & Kidd 2009, p. 102)

In the story circle, I explained to the students that everyone has a story to tell, and all the stories are worth sharing; there are no stories better than others because we cannot compare the experiences of others to ours. I started by telling a story about my grandmother, who I love so much and how her presence has affected my life positively. Students then took turns telling their stories. I had the students process those stories by giving them the chance to ask questions if they wanted more details, without interruption. It was interesting during the story circles to see youth learn more about one another and find parallels and similarities in their ways of thinking or being. The students enjoyed the practice of telling their stories, As the atmosphere started to get more familiar, some students wanted to tell a second story. I did not interfere, leaving the floor for the students to take authority and interact with each other. There was one participant who seemed reluctant and hesitant. He said ‘I don’t have any interesting stories to tell.’ This was a good opportunity to intervene and remind the students that we all have something to tell and share. I decided to give him some time to think and

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come back to him at the end. As the idea of asking questions and giving feedback to the storyteller organically became part of the process, the responses and feedback that were expressed by the listeners helped the storytellers feel better about their narratives and gave them a sense of confidence to share more personal details. We closed the story circle with a final discussion about the stories we want to talk about and why these stories were important to us. I wanted to make sure that everyone had a story in mind after this stage to get them ready for the script writing.



*Students sharing their stories during the story circle stage.*

**Stage 2: Script writing.** During this stage, students moved to a new way of looking at their stories; I asked them to choose a topic they wanted to talk about, then write a draft script using small index cards. However, the multilingualism of the students (Berber, Arabic, French, and English) needed to be discussed. I asked the students to choose any language they felt comfortable with. The Centre for Digital Storytelling suggests that scripts should be written in a format that one uses in his/her everyday life, in a conversational tone rather than a formal writing one (CDS, 2012). With this flexibility that digital storytelling workshop provides, students were encouraged to use the first person narrative in order to connect to the audience and make their information more tangible and memorable.

We moved after that to the storyboard phase. I distributed a sample (see Appendix A) for students to follow. Using a comic strip format, students showed how the words in their

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scripts could be synched with the images they planned to use in their stories. The storyboard helps the storyteller drive his/her story through a sequence of events that he/she wants to share with the audience. I was always careful when asked for feedback to respect the view they wanted to take, and at some point the students paired up and gave each other feedback. This distance I took helped preserve the intimate relationship the storytellers need to form with their stories and with the audience. This stage requires a lot of time, so I ended up asking the students to finish their work at home, giving them more time to reflect on their stories. I provided them with Handout 3 (see Appendix A) and asked them if they had any questions to ask before they left.



*Students reading their script for the last time and listening to their friends' feedback*

**Stage 3: Recording Audio Narration.** We started this part of the workshop by listening to everyone's script; Students gave each other feedback and exchanged ideas and opinion. I gave them some time to break into groups and practice their scripts. I asked the students who were ready to join me in the coordinator's office to record their voiceovers. While we were conducting the recordings in that room, the students waiting for their turn to come rehearsed their scripts. It became clear that recording one's own voice created a lot of stress for the participants. One of the students said "I don't like listening to my voice, it's horrible. I know a software that can voice my script instead of me." I gave a short presentation on how to edit the background noise using Audacity. They explored methods

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and ways to improve the quality of their audio recording and add background music if they wanted to. While students were recording their scripts, I provided some assistance with pacing and intonation. Most stories were recorded in English, with only 3 recorded in French and 2 in Arabic (in the Moroccan dialect of Darija).

**Stage 4: Image searching and editing.** I gave a quick tutorial on the basic uses of PhotoFilter Studio, and I stated my personal amateur approach to this kind of program. The tutorial really motivated the students to go ahead and start editing their pictures, learning from trial and error. Using the Creative Commons websites, storytellers collected the images they felt were relevant to their stories, while others brought their own personal pictures and one student used pictures that she took during the workshop using her mobile phone. I saw one student using the scanner to help his friend transfer his drawings to images that he could edit in the computer. A lot of skills emerged. As Gauntlett states, “Digital storytelling enables a different kind of account to emerge, through a process which is driven by visual elements and which – in its very name – highlights the task of *telling a story*” (Gauntlett 2009, 253). With the use of PhotoFilter Studio, students edited the images they wanted to use. Since PhotoFilter is an easy software to use, students did not encounter any difficulties adding colors, text, contrast, etc. A lot of peer support took place – students were relying on each other to edit their pictures. I noticed at some points during this stage that my presence was irrelevant, which I was glad to see happening. At the very end of the time allowed for this stage, I thought that the students would be going to the video creation in different stages of their digital stories. However, their contribution to each other’s work made this transition smooth and helped others to catch up and finish at the same time.



*Facilitator showing students how to edit pictures on PhotoFilter Studio*

**Stage 5: Putting the digital story together.** This stage is the compilation of the past four stages; it's where voice recording, images editing and storyboarding come together to be used as one piece: a video. Students were introduced to the basics of Windows Movie Maker (WMM). I thought that this stage would be difficult and complicated for some participants. However, once they started carrying audio and dragging image files into WMM, they felt more confident, and refused to ask for support, but rather wanted to do it themselves.

Students enjoyed this stage very much as they were playing with video effects, adding text, transitions, and subtitles to their images. They took control of their projects, and felt a sense of ownership of the story they were telling. It was interesting seeing the students place the images they edited according to the sequence and time of their voiceovers. At this point, they started to see the story coming together, and as they were making final touches, they were always replaying the video for a friend to seek confirmation and feedback. While they were making these final touches, I asked students to choose a title for their digital stories, a name that reflected the whole story in a word or two. I told them that they could also choose pseudonyms if they preferred to stay anonymous.





*Students working together to add pictures and script and edit images.*

### IV. Findings and Analysis

In spite of the time constraints of this research project, the study turned out a considerable quantity of results. Through observation and focus group interviews, I acquired a wide perception and keen understanding of youth interaction with media. The structure of the focus group interview was a relaxing, comfortable, safe environment, and students often had a great deal of information to offer. Technology and its relation to self-expression is a subject that people tend to talk about with ease and comfort and, with the added issues of identity and gender, most of my participants kept up long conversations that went far beyond my expectations.

After the workshop was over I analyzed the qualitative data that was collected through focus group interviews with 21 students who participated in the digital storytelling workshop, as well as an analysis of the students' digital stories using the following matrix:

*Table: Merged themes in digital stories- Access Program students*

Name of the digital story			Themes			
	Body/Self	Struggle	Identity	Teenagers' Life	Leadership	We vs the Other
Me and Fati	*					
The lonely kid		*	*	*		*

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Dreams	*	*		*	*	
Facebook is my problem		*	*			*
I need some space	*	*			*	*
Save me	*	*	*			
Women of today	*	*	*			
Who cares!		*		*	*	
Mother	*	*			*	
Will Morocco change?		*	*		*	*
Summer with granddad			*	*	*	
My neighborhood		*		*		*

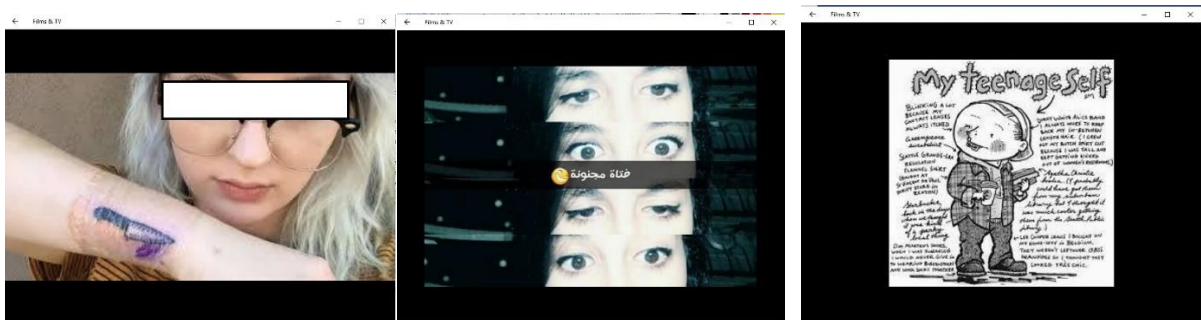
This table reveals some of the themes that the students focused upon in their stories. I will refer to them each time in the rest of this analysis. I thematically categorized the digital stories into six areas as stated in the table; however when these themes are examined through the lens of empowerment, it becomes apparent that they are interrelated because each one touches upon the others. Although each student developed his/her own way of telling his/her story, most of the stories reflect a strong bond to the social and economic background of the students; i.e., self/body/the other, which was portrayed through these images:



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### A. Struggles and challenges

Findings show that digital storytelling provided an outlet for the students to speak out about challenges and struggles they were facing. In most digital stories, the theme of struggle was clear as the students discussed hardships they were facing as teenagers, family, and socioeconomic issues. Students who focused on these themes used sad instrumental background music in addition to the following pictures:



Students expressed their struggles as teenagers because of the generation gap. They expressed feelings of loneliness and isolation from the adult world. They stated that adults do not take them seriously, and they ignore most of their concerns. The above pictures show a mixture of issues that students struggle with every day. For instance, one student in the focus group interviews said:

Sometimes it is very hard to fit in at school if you are coming from a poor family, students brag about new clothes, new phones...etc..etc... and ...I don't know; it is just hard to keep asking parents for money when you know that they are fighting every day to make sure we have food on the table.

During the story circle and the focus group interviews many students shared very personal information about their family and social background. One of the student stated "I have never shared this with anyone in my life". When I heard this I felt the power of digital storytelling and the effect that this workshop had on the participants, especially when another

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student added “It was really comforting for me to see that I am not alone in struggling and that we all have some kind of struggles... but we choose to struggle inside instead of sharing it with others who may help us overcome them.”

Analysis of the data shows that the students identify digital storytelling as a useful and beneficial tool because it encourages understanding of differences among them as teenagers. Throughout the stages, students were enthusiastic to use their newly acquired skills to tell their stories and express themselves. Regarding the theme, this is what one of the students had to say:

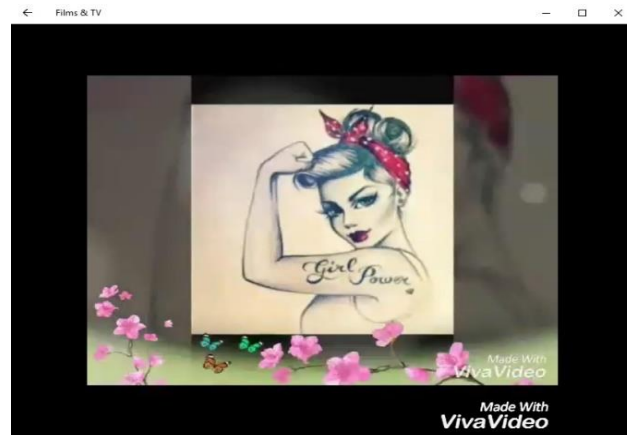
I was studying with these people for two years, I see them every Sunday, but now...I know them, I know their stories.... I wish we had this workshop at the beginning of the program. We look very different, but we share a lot of things because of our situations.

The data also shows that digital storytelling helped the students learn about each other. In this sense, it provided a supportive and empowering environment and led them to respect each other as the stories helped them deal with prejudices and stereotypes they held against one another. Students came to realize that with the skills they have learned they can actively participate, using digital storytelling as a platform for them to make their own voices heard and let others know their struggles.

### **B. Women's empowerment**

The comfortable and relaxed atmosphere we created in the class after the icebreakers created a safe and secure haven where each young woman could express herself freely. Many female students found the topic of women's issues very relevant to them. They discussed in their stories what it means to be a woman in Morocco, their relationship to other women and what can be done to improve women's situations.

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This type of picture was often chosen in different digital stories. When I asked a student why she choose this photo, she said “It explains it all, we hold the power, but inside ... and this picture is a model that gives me hope that one day the power we have will go outside and change the situation of all women”. In addition, the analysis of the focus group interviews has shown that these women not only discovered topics that interest them but also that during the process of digital storytelling they felt empowered, and discovered their voice. This is what one of the students had to say:

Nobody is interested in our issues; they make fun of them in videos and vines.... It is our time to fight back; I feel like by making digital stories about what we think of as women will help break the stenotype... I am thinking to make another story about my cousin in the countryside who could not continue her education even if she was always the best student in the class.

From one stage to another as the digital storytelling process unfolded, each woman began to perceive herself as the unique heroine of her own story. By doing this, she claimed individual power through the expression and validation of her story. What was really interesting is that most women did not want to see themselves as helpless victims of their own personal circumstances; instead, they chose to see themselves as exceptional persons due to their life experiences. As one of them stated during the focus group interview “I am good

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with myself... I am not harsh on myself, whatever happens to me I take it as an experience to learn from, by doing this I feel satisfied with my life.”

Digital storytelling helped these young women find their inner voice. As they were navigating the process, the level of self-disclosure in the making of the digital stories was intense, and they decided to own the parts of themselves they were presenting and telling in the digital stories. Each young woman tried to answer the question “what does it mean to be a woman?” from her own perspective, touching upon the themes I mentioned in the table above. Women felt empowered as they envisioned a bright future in which they could obtain control. Some stories looked closely at the situation of women in Morocco and the changes that needed to be done. One storyteller took herself and the people around her as an example to express her thoughts and feeling about women’s right. She stated “When I was thinking of doing a digital story, I thought of doing a video that may start a movement, when I put it on YouTube other women will see me and we can form a community to talk about these issues we face as women in Morocco.” She continued, “...this story is very important to me, because it made me feel that I did something that might open people’s eyes and start conversation...and this is my objective.”

The digital storytelling process provided a unique opportunity that gave these women a voice. It served as a means to empower them to take action and influence others with their stories. As I mentioned in the study’s limitations, I would need to do long-term research to determine whether the workshop had a lasting effect on the participating women.

### **C. Collective identity and Leadership**

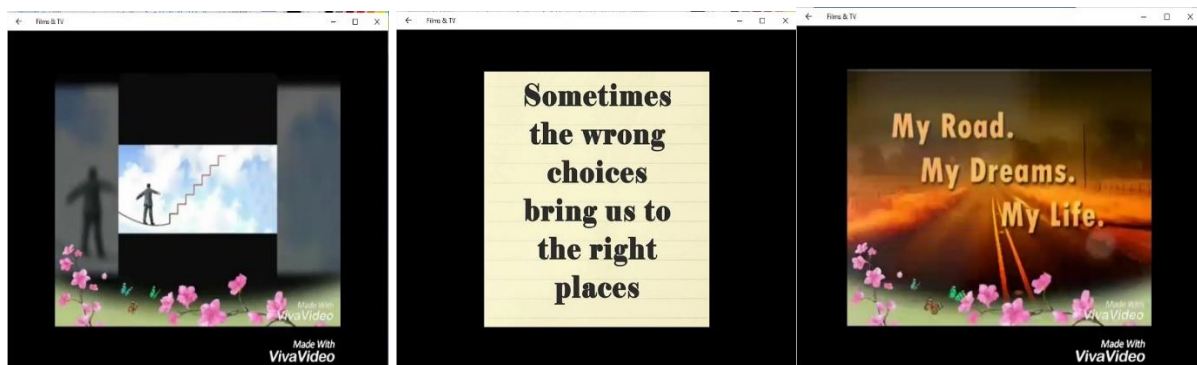
An analysis of the findings also lends itself to support the notion of collective identity and shared leadership among the students of this digital storytelling workshop. One student explained that in her experience in the workshop, she noticed that there were several

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outspoken students who emerged as leaders in expressing their concerns, especially during the story circle stage, which led other students to express themselves as well. She said:

When I saw everyone bringing up social issues in their stories I felt an obligation to voice my concern too...and...this created a storm of thoughts in my mind, where shall I start from? There was a lot happening in my mind; I thought of all the issues that face different community in Morocco and how these people are neglected and left behind.

The discussion in the focus group showed that leadership is not based on personality type, but rather leadership emerges based on the context and exposure to certain issues or people. Students stated differently during the discussion that a strong central leader is not the catalyst for a particular social movement; rather, strong leadership is shared collectively by individuals who are aware of their own unique strengths and abilities.



*Snapshots from students' digital stories related to hopes, dreams and leadership*

Students clearly stated that together if people are united towards a common goal, they can bring about social change. "The road to success is not easy, but together we can easily get where we want to be," another student added, "...unity is power." These comments show that students believe in community-building and that people as a group hold the power to make a change.

The digital stories brought many students together over common concerns shown in the themes I discussed above. Effective collective leadership certainly requires cooperation

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and communication, which was the case in many instances that students discussed. A student explained that while he was watching the digital stories of his classmates, he felt that he shared the same concerns, that he cared about issues that his classmates care about too and has the same goals and dreams of a better, more successful life. He also stressed the importance of communication with others to achieve intended goals.



## **V. Conclusion**

The purpose of this project was to investigate whether digital storytelling would promote agency and self-expression among disadvantaged Moroccan youth. I asked:

- What impact does digital storytelling have on Moroccan youth self-expression?
- How do Moroccan youth use digital storytelling to create meaning? and;
- Do Moroccan youth see digital storytelling as a means of self-expression that helps them to feel empowered?

I described and discussed the process of a workshop which I developed using the experiential learning model. Using participatory action research as my methodology, I explored the practice of digital storytelling as a tool for encouraging self-expression among young people. Over the course of one week at the Access Program Center, twenty teenagers aged 13 to 20 constructed short digital videos about themselves and the issues they care about. I described the set of tools I used, activities that took place, and the contexts that were brought up. I also examined the limitations and challenges of the workshop that was presented.

Through the analysis of the stories produced by the students, focus group interviews, and observations and discussions during the workshop, I argue that digital storytelling helped students acquire a sense of self-confidence to express themselves. As one of the participants noted, “I really did not think that I could make videos like this...but I find it so easy to do so now.” I explored the impact of digital storytelling on students and realized that this unique combination of images, pictures, and sounds that digital storytelling provides helps students express and navigate issues of identity and belonging more easily and clearly. By interacting with each other during the process students also built a sense of community; when they shared their stories they empathized with each other and felt connected. This, in turn, could

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lead to the mobilization of people around common social concerns to establish change. Scholars note the efficacy of this technology in allowing less literate participants to present their feelings through their own digital stories. It has been noted that this digital storytelling is very useful for fostering engagement about social issues.

The findings of this research show that the digital storytelling process offers soft skills and an opportunity to assess and feel the struggles of others. It provided an outlet for students to speak out about challenges and struggles they were facing. The students identified digital storytelling as a useful and beneficial tool because it encouraged the understanding of the differences existing among them as teenagers.

The potential of this innovative technology provided the opportunity for the youth to regaining energy and strength for fighting against everyday struggles. However, further investigation is needed to test the efficacy of digital storytelling in changing the state of self-expression with a larger sample. In the future, digital storytelling could have a large potential for underrepresented communities and for underserved people, like young women. For example, much more research would be necessary to investigate the effectiveness of digital storytelling in encouraging women who experienced domestic violence to express themselves and share their stories for the sake of raising awareness and changing attitudes.

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## Appendix A- Handouts

### Handout 1

#### Getting started

- Decide what you want to say about what you do, what you make ... and then relate that to what that says about who you are
- Start writing and revising your story
- Collect images
  - images are available online: [http://www.google.com/advanced\\_image\\_search](http://www.google.com/advanced_image_search)
  - under “Size” choose Return images that are... “very large”
- Collect music
- Talk to Michelle to get the juices flowing!

#### Sharing your story

- Online web sites
- A collective CD or DVD with all the movies
- A special screening
- Or .... nowhere at all ! (you can make it just for you)

#### Your commitment

- Come up with a story
- Make your digital story
- Bring a signed consent form
- Help others perfect their stories
- Decide how you want to share your finished story
- Interview with me before & after you make it
- Have a good time!

#### My commitment

- Help you with your stories
- Share your finished story (I’ll make DVDs and a web site)
- Respect your wishes
- Have a good time!

#### Digital stories

2–5 minutes = images + music + your voice + a story + a point + you!

Source: Hlubinka, M. (2003). *Behind the screens: Digital storytelling as a tool for reflective practice*. Unpublished masters thesis, Massachusetts Institute of Technology.

## What you need to build a digital story

(in no particular order)

- images
- a music soundtrack
- a story voiceover
- an idea (this is the hardest part!)

Here are some ideas for where to find each of these things. You can check off the ones you have. You don't need all of them—just the most convenient ones and the ones that tell your story best. You'll decide how to use them later.

### **images**

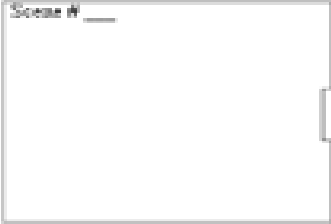








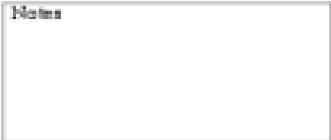
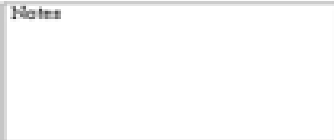
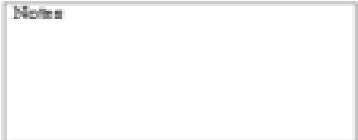
- ☐ photos from your scrapbooks & photo albums at home
- ☐ digital pictures of you and your friends and family
- ☐ files from your saved as Photoshop or JPEGs
- the earlier files you have, your rough drafts, may also be interesting for the story you want to tell
- ☐ screenshots of the project files you have been working on—use the "Print Screen" button and then paste into Photoshop
- ☐ very very short video clips (long ones will slow you down!)
- ☐ pictures of things you like from the Internet (at least 400 pixels tall or wide)
- ☐ drawings from your sketchbook — last week or eight years ago: it's all good
- ☐ printed things like maps, books, CD covers, menus, candy wrappers, ticket stubs
- ☐ stuff! bring in letters or objects that mean a lot to you—we can scan these

### **music soundtrack**

- ☐ your own music that you made in Audacity or another application
- ☐ simple background music
- ☐ sound effects from the Internet
- ☐ sounds and voices you record from home, school, or your neighbourhood
- ☐ MP3s you download
- ☐ CDs

Story Boarding Template

Page # \_\_\_\_\_

Scene # ____	Scene # ____	Scene # ____
		
		
		
		

## Appendix B- Workshop Plan

### Pre-meeting:

- Place: Social-Cultural center
- Sunday 12<sup>th</sup> , 11AM - 12:00PM
- Promoting the importance of the workshop and meeting with students
  - Thank you and Introduction
  - Engaging, interactive, and voluntary workshop
    - Won't just be sitting there, won't be a lecture
    - But more activities and thoughtful discussion
    - Opportunity to learn from each other
    - Is voluntary but would appreciate your participation and help
  - Will here to answer any questions and talk for a bit about your concerns.

### The Workshop

#### Curriculum:

- Youth, Media and Social Change

#### Rationale:

- To examine our roles as educators in research, development, and facilitation of youth-centered empowerment activities focused on social justice issues using digital storytelling
- Examine local youth's knowledge of the manifestations of digital storytelling and its power structures that influence its role in self-expression and empowerment.

#### PGOs:

**Purpose:** To explore the power and influence that digital storytelling holds and its consequences to empower students to express themselves and share their concerns about the social change.

#### Goals:

- To examine DIGITAL STORYTELLING in the context of social structures of power such as those that exist in schools or peer group settings and also in the community at large

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- To examine the influence of DIGITAL STORYTELLING in terms of interpersonal relationships
- To provide a safe space for students to express themselves using DIGITAL STORYTELLING

**Objectives:** by the end of this workshop students will be able to:

- Learn how to use software about video editing
- Describe issues that concern them using media
- Interact with their classmates and share their ideas

### Procedure

Time	Activity
	<b>Day 1: Monday, June 13<sup>th</sup>, 2016</b>
9:00am	<ul style="list-style-type: none"> <li>• Icebreaker</li> <li>• Columbian Hypnosis <ul style="list-style-type: none"> <li>○ Instruction and demonstration by facilitators</li> <li>○ Ss divided into pairs (include facilitators if odd numbers)</li> <li>○ Person A hypnotizes Person B for 3-5 minutes, then switch</li> <li>○ Person A and Person B simultaneously hypnotize each other</li> </ul> </li> </ul>
9:18am	<ul style="list-style-type: none"> <li>○ <a href="https://www.youtube.com/watch?v=B0r9MmTgsuk">https://www.youtube.com/watch?v=B0r9MmTgsuk</a></li> </ul>
9:40am	<ul style="list-style-type: none"> <li>• Processing discussion <ul style="list-style-type: none"> <li>○ How was that? The experience? Notice?</li> <li>○ What was it like to have the power? And follow? <ul style="list-style-type: none"> <li>▪ Respectful? Kind?</li> </ul> </li> <li>○ Did you prefer one over the other? Why?</li> <li>○ Did you notice any differences between the two actions?</li> <li>○ How does it connect to public spaces and online spaces? <ul style="list-style-type: none"> <li>▪ Spaces we can see vs. Spaces we can't see</li> </ul> </li> <li>○ Something about Power and Media</li> </ul> </li> </ul>

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10:00am	<ul style="list-style-type: none"> <li>▪ Anonymity, consequences? <ul style="list-style-type: none"> <li>○ How can we connect that to our own actions if use Media to acquire power? What roles that YouTube, short movies, clips...Play in our life?</li> <li>○ How can these media be a source of power for us?</li> </ul> </li> <li>• Introducing Digital storytelling : <ul style="list-style-type: none"> <li>▪ See Handout 1.</li> <li>▪ Hopes, fears, and expectations</li> <li>▪ Talk about the objective of this workshop</li> </ul> </li> </ul>
11:00am	<ul style="list-style-type: none"> <li>▪ Explain, show examples of uses of DIGITAL STORYTELLING</li> <li>▪ Agree on norms of this workshop</li> </ul>
11:15am	
12:55pm	<p>Stage 1: Story circle</p> <ul style="list-style-type: none"> <li>▪ Ss take turns to tell stories that they have experienced</li> <li>▪ Handout 2. Explanation and discussion about the process.</li> <li>▪ Ss get familiar with the idea of DIGITAL STORYTELLING</li> <li>▪ Surf the net for examples</li> </ul> <ul style="list-style-type: none"> <li>• Break for 15 min</li> <li>• Stage 2: Script writing <ul style="list-style-type: none"> <li>○ Talk about the important of this stage</li> <li>○ Students see some examples of scripts and prompts (Handout 3)</li> <li>○ Provide any necessary help for students</li> <li>○ Talk about storytelling genres (Handout 4)</li> </ul> </li> <li>• Closing workshop and ask students to work more on their script at home.</li> </ul>
	<b>Day 2: Wednesday, June 15<sup>th</sup>, 2016</b>
9:00am	<ul style="list-style-type: none"> <li>• Icebreakers: Hand web / bombs and shields</li> <li>• <a href="http://www.bucksgfl.org.uk/mod/page/view.php?id=6338">http://www.bucksgfl.org.uk/mod/page/view.php?id=6338</a> <ul style="list-style-type: none"> <li>▪ Explore the idea that things that one person does can touch a variety of people</li> <li>○ Ask a question that will prompt conversation related to the impact we have on people and also vice versa.</li> </ul> </li> </ul>

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9:30am	<ul style="list-style-type: none"> <li>○ Ask: how can we relate that to DIGITAL STORYTELLING?</li> <li>• Step 4: Recording audio narration <ul style="list-style-type: none"> <li>○ Ss learn how to record using a digital device (iPhone, iPad or microphone on a laptop)</li> <li>○ Practice script before recording</li> <li>○ T-stresses the importance of intonation and pacing</li> <li>○ Ss records their stories <ul style="list-style-type: none"> <li>▪ Break</li> </ul> </li> </ul> </li> </ul>
10:15am 10:30	<ul style="list-style-type: none"> <li>• Stage 5: Putting the digital story together <ul style="list-style-type: none"> <li>○ Ss learn how to use Movie Maker/ VivaVideo</li> <li>○ T allows freedom of creation</li> <li>○ Ss add images, sounds, music...</li> <li>○ Final touches</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>• Possible follow-up emergency activity <ul style="list-style-type: none"> <li>○ Mirror activity</li> <li>○ Hand web</li> </ul> </li> </ul>
<b>Day 3 : Sunday, June 20<sup>th</sup> , 2016</b>	
	<ul style="list-style-type: none"> <li>• Sharing and Focus group <ul style="list-style-type: none"> <li>○ Ss watch each other's videos</li> <li>○ Ask questions and interact with each others</li> </ul> </li> </ul> <p>Focus group interview</p>
	<ul style="list-style-type: none"> <li>• <b>Ensuring safety for everyone</b></li> <li>• <b>Being loose and flexible</b></li> <li>• <b>Going with the flow towards our purpose</b></li> </ul>

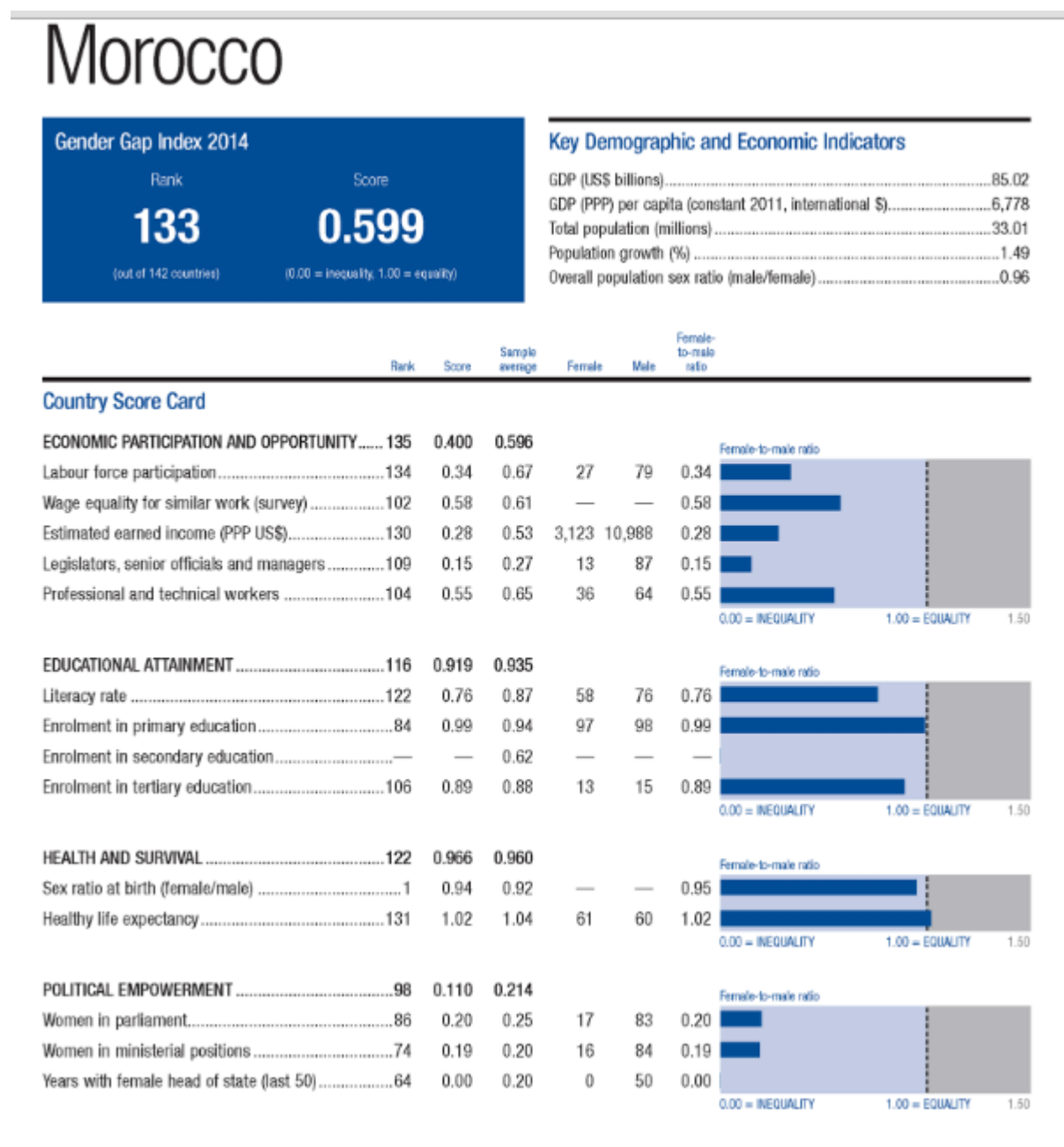
## **Appendix C – Focus Group Interview Questions**

These are the questions that were used to guide the focus group interviews

- 1) How do they see technology? What is technology, in their view?
- 2) What was their experience of the digital storytelling workshop process?
- 3) Did they feel that they benefited from the process? If so, how?
- 4) How do they feel about what they created? (i.e. about their digital story)
- 5) How do they feel about having created this thing outside of themselves?
- 6) How do they feel about their story being ‘out there’? Any feelings about ownership of their story?
- 7) How did they find learning technology?
- 8) How do they hope to use their story in activism/social change?
- 9) Any sense of distancing from their story as a result of using technology?
- 10) Is there anything that they would like to ask me?



## Appendix D- Global Gender Gap Report 2014



## Appendix E- Human Subject Review

### Application for FULL- Human Subjects Review SIT Institutional Review Board

**READ YOUR RP HANDBOOK, COMPLETE, PROVIDE ATTACHMENTS AND SIGN THIS APPLICATION.  
RETURN TO: [IRB@SIT.EDU](mailto:IRB@SIT.EDU)**

Researcher\_\_\_Soufiane Khebbaz\_\_\_e-mail\_soufiane.khebbaz@mail.sit.edu\_\_\_ Phone +212663334935  
Advisor\_\_\_Dr. Rachel Slocum\_\_\_ Graduate student(s)\_\_\_1\_\_\_ Undergraduate(s)\_\_\_ Faculty\_\_\_ Staff\_\_\_  
Exeditor\_\_\_\_\_  
Type of Project: Class project\_\_\_; Capstone\_X\_\_\_; Independent Study\_\_\_; IPP\_\_\_; ISP\_\_\_  
Other Type Project: \_\_\_\_\_  
Title of Research: Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents.  
Location of Field Activity\_\_\_Casablanca Morocco  
Practicum/Project Site Supervisory Organization\_\_\_Association of Derbghalef for development\_\_\_Contact: +212665389783  
Proposed project dates: from \_05\_/\_08\_/2016 to \_05\_/\_14\_/2016  
Funding: \_X\_ No funding necessary \_\_\_ Funding necessary, will apply \_\_\_ Funding approved.  
If funding is sought or approved, specify source\_\_\_\_\_

**Please indicate the number of field participants:**

\_\_\_ Adults (over 18 years of age) \_\_\_ Children under 13 years of age \_\_\_X\_\_\_ Children 13-17 years of age \_\_\_ Vulnerable People

**This project deserves a FULL IRB review in the spirit of federal HSR requirements (reference links).**

***\*\*Do NOT begin your research (including contacting potential research participants) until you are notified by your advisor that your application has been approved. It is expected that all researchers will fulfill their obligation to protect the rights of human participants. Research that includes the use of human participants is subject to review by your Faculty Adviser/Supervisor and subject to review by the SIT Institutional Review Board (IRB). The researcher has the primary responsibility to ensure safe research design. Research that exposes human participants to the risk of unreasonable harm shall not be conducted. No research shall expose participants to any risk that can be avoided without impairing the research design. The SIT-related IRB has the primary responsibility for determining whether the proposed research design exposes participants to a risk of harm. If there is a risk of harm, or if there is uncertainty, the researcher shall seek the advice of the Faculty***

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*Adviser/Supervisor who, in turn, will seek advice from the respective Department, Field and the SIT IRBs, per guidelines. The respective IRB shall review and approve or disapprove cases brought to its attention, and state conditions for the conduct of any research involving human participants, in accordance with stated policies, to reasonably protect human participants through the articulated research design. LEARN MORE in your Handbook and at:*

<http://www.hhs.gov/ohrp/policy/ohrpregulations.pdf>  
<http://www.hhs.gov/ohrp/humansubjects/guidance/belmont.html>  
<http://www.hhs.gov/ohrp/humansubjects/guidance/45cfr46.html>

**I have read and understand these policies and guidelines. My application is truthful.**

**Signed**\_\_\_\_\_ **SOUFIANE KHEBBAZ**\_\_\_\_\_ **Date**\_\_\_05/17/2016

**Advisor Signature/Electronic approval sent directly to the**  
**IRB**\_\_\_\_\_ **RS**\_\_\_\_\_ **Date**\_\_\_May 27, 2016\_\_\_  
**Submit to: Grad Institute: [irb@sit.edu](mailto:irb@sit.edu);**

**Application for FULL- Human Subjects Review  
SIT Institutional Review Board**

**Tell us why your proposal is safe and necessary. Attach complete and orderly documentation to make this case and that includes the requested below. Make sure your case is complete for no delay in response.**

- 1. Write a clear summary paragraph regarding your project proposal for HSR approval.**

In this project, I will try to bridge the gap between Information and Communication Technologies (ICT) and underserved poor Moroccan youths who have been disadvantaged in terms of their access to such technologies. Throughout a digital storytelling (DST) workshop, I will examine the use of digital storytelling as a potential means of empowerment for teenagers participating in Access Micro-scholarship program. I will analyze their perceptions of digital storytelling as a means to increase self-confidence. The aim of this project is to investigate the opportunities that DST practices may have for youth as a means to promote agency and self-expression, adding more data to the literature since digital storytelling has not drawn the attention it requires in Morocco. My main objective is to examine whether DST can be used as a change agent, an inclusive tool that encourages Moroccan youth to care more and express their concerns about social justice issues. The most important part of this research is the process, the interaction during the workshop when these youth create their own digital stories. It's an opportunity to build their communication and leadership skills, and amplify their voices so that in the future they might advocate for themselves and issues they care about.

- 2. Next address the *who, what, when, where*, particularly the *how and why* your particular field approach is reasonable and necessary in comparison to other less intrusive approaches.**
- 3. Provide attachments of your proposal and particularly field protocols to include: a. project proposal, b. informed consent form(s), c. precise individual interview/focus group questions, questionnaires, surveys, d. interactive protocols (who, what, when, where, how), e. organizational support/sponsorship letters, f. any other documentation for expedited consideration.**

**Protocol Information to be covered (*who, what, when, where, how and why this approach*):**

**Title of the study:** Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents

**When:** TBD

**Description of Population Studied**

Every year, Association of Derbghalef for Development welcomes a unique population of students who are interested in The English language, but they do not have the means to join available language centers that charge money for their services. Access program students come from a very underprivileged population who showed unique

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advancement in their schools, students who are willing to open up their horizons and explore other skills and practices that are beyond language learning in order to understand current issues and to learn how to solve problems in a systematic way.

### **Setting and Participants**

This research will take place at Derbghalef Social-cultural Center, Casablanca, Morocco. The participants are my students; we meet every Sunday from 8 am to 1 pm. A semester in Access program is six weeks length an average of 24 hours. The Classroom is provided with computers, a video projector, television, and loudspeakers. The total number of students is 48 divided between two classes. The workshop will be held on Monday 13th and Wednesday 15<sup>th</sup>.

### **Specific subject matter, topics, interest areas being addressed, and assessed risk or injury:**

The subject matter in this research is digital storytelling and how it can be used to promote and increase youth's self-confidence and self-expressions. These youth have few interaction with technology as they are economically disadvantaged and they have been raised in poor neighborhoods. I want investigate how using DST can enhance the students' self-expression and engagement with social issues.

I believe that there are no risks for participants, as the workshop will be part of the program they are already in which is 'Access program'. Attentive care will be given to the students in order to protect them from any discomfort or stress.

### **How are participants recruited? (Is an inducement offered?)**

Students are already part of Access program for learning the English Language and American Culture. Since they are my students, I will use convenience sampling which means that whoever wants to attend the workshop is considered part of the research. Students who don't want to be part of this project are welcome to join my colleague's class until this workshop is finished.

### **Number of subject, Age range, Gender, Other relevant characteristics of participants:**

The number of the participants will vary between 40 and 48 as I can't guarantee that all students will be present during the workshop. The class is an equal mixture of boys and girls, which is one of the program policies.

It is important to note that gender will play a very significant role in this study, especially the intersectionality of a girl's experience being a woman and coming from an underserved population. This intersectionality is very crucial to this study as we can't talk about empowerment without acknowledging the barriers that girls in particular face in this society. I believe that a tool like DST can allow these students to explore their areas of concern and to give voice to the issues they face as women in a male dominant society. In this regard, I will conduct two separate focus group based on gender to give more freedom for young women to speak out their feelings and concerns.

### **If there is a sponsoring or cooperating institution (e. g. school, NGO), was permission obtained? Attach letter.**

Yes, this study will be under the supervision of Derb Ghalef Association for development and I have attached below a letter of authorization form the coordinator of the program.

### **What will participants be asked to do, what will be done to them, or what information / will be gathered? Number of interventions? By whom and with what training?**

I will be the only person in charge of the whole process of this workshop. Participants will have the chance to attend a workshop, learn how to use special software (digital.) to express themselves and create a story using the skills they have learnt. At the end we will watch the final products in a big gathering that includes audiences. Students will attend two gender specific focus group to talk about the process they went through and share their feelings/skills that have been developed during this event.

### **Do participants risk any possible stress or harm by participating in this research? If so, why is this necessary? How will the risks/stress be assessed? What safeguards in place to minimize the risk/stress?**

Students will not experience any stress or any kind of risks as we provide a safe space in Access program for self-expression, innovation and creativity. There will be a debriefing after the workshop in order to check with students in terms of their emotions and felling about the final projects.

### **Recruitment letters or fliers:**

Attached below

### **Written Informed Consent Form**

Attached below

### **Instructions to informants & interview guide**

#### **Introduction**

Name

Thank you

#### **Purpose**

- Explain why we need to do this focus group
- Not a class or educational program
- Conversation- just like you have with your friends
- I am interested in all your ideas, comments and suggestions
- No right or wrong answers: want both positive and negative comments

#### **Procedure**

- If at any time you want to stop please let me know
- This focus group is about 1 hour
- Tape record- microphones will be used to record this conversation
- State first name or you can make up a name
- Confidential. No one except the researcher will listen to the tape

### **Data collection instrument, e.g., test or questionnaire**

The data will contain the phenomenological accounts of students from three different phases of this research (pre-during and after the workshop). Therefore, the best form of analysis will be a comparative one. This means that I will look at each phase's data as a separate unit, and then put them side by side to see where differences and similarities that will emerge. To help facilitate this process, I will use a matrix table where the rows represent my interview

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questions divided into three (pre-while and after) and the columns represented individual interviewees. This will allow me to look at themes as they emerge by looking at the students' response to the same question pre-while and after the workshop.

### **Engagement questions:**

Did you know about digital storytelling before today? What questions do you have about the digital storytelling workshop process?

### **Exploring questions:**

What ways do you think DST helps you express yourselves?

How do you compare DST to other ways of expressions like written, theatrical..?

How did you feel while you were interacting with your friends to create your own story?

What kind of feelings did you have while looking at your final product?

How did you choose pictures, audio music to include in your product?

Now, they everyone heard your story is there another story you would like to share using the same process? If so, What is it about?

In what way did DST help you clearly express your feelings thoughts and ideas?

### **Exit questions:**

What were some things you've learned from this workshop?

## YOUTH MEDIA AND SOCIAL CHANGE

### PARENTAL PERMISSION FORM FOR CHILD'S RESEARCH PARTICIPATION

**Research Title:** Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents

**Principal Investigator:** Soufiane Khebbaz

My name is Soufiane Khebbaz . I am a student in the SIT Graduate Institute MA program. I would like to invite your child to participate in a study I am conducting for partial fulfillment of my MA in Intercultural Service Learning and Management.

Please read the information below, and ask questions about anything you do not understand, before deciding whether to allow your child to participate. If you decide to do so, you will be asked to sign this form and you will be given a copy of this form. I will also ask your child to agree to participate and she/he will be asked to sign a form as well.

#### **What is this study about?**

Your child is being asked to participate in a research study about the impact that digital storytelling have on youth self-expression.

The purpose of the study is to explore youth capacity to express themselves on issues of concern to them through digital storytelling. The knowledge obtained from this study will further understanding of the use of media to improve youth self-expression.

In Access Program we strive to find ways that will empower students and improve their perception of the world using media and computer based technologies.

Digital storytelling is process that participants go through using computer-based tools to tell their own stories and share their thoughts about issues they care about.

#### **What will my child be asked to do if my child is in this study?**

In this study, your child will be part of a digital storytelling workshop. The workshop will be held in their classroom at access program, your child will go through a process to create and tell a story that interest them using computer based software. The main goal is promote and encourage them to express themselves and talk about issues they care about. At the end of the workshop they will attend a focus group in which I will ask them questions to explore their experience during this workshop.

Participation will take 8 hours (4 hours over two Sundays). Girls will be in one focus group and boys in another to ensure that girls and boys can discuss ideas freely. Each group will consist of about 20 children.

Your child will be asked to

- Share stories about her/his life as a teenager, her/his hopes, fears and expectations for the future.
- Work with other students participating in the project.
- Use a computer to create and edit digital media to tell her/his story and share her/his opinions about issues she/he cares about.
- She/he will be asked to use her/his image if she/he wants to



## YOUTH MEDIA AND SOCIAL CHANGE

- She/he will be asked to do audio recordings of her/his voice.

I will not be asking personal or sensitive questions. I will observe all the children in the focus group and ask them questions before, during and after the digital storytelling exercise.

I will *not* record your child but instead your child will record herself and I will have access to those recordings.

I will keep the recording your child makes until I complete my MA degree (August 2016) if you and your child allow me to do so. After August 15, 2016, I will destroy these recordings (although your child may keep her/his).

I will keep these recordings and any notes I take during the workshop at my home in a locker. I will be the only person who has access to the notes and recordings.

### **What are the possible risks or discomforts to my child?**

To the best of my knowledge, the things your child would be doing in this study have no more risk of harm than the risks of everyday life. Your child may get tired or bored during the workshop at which point your child can take a break.

Your child may

- leave the workshop at any time.
- choose not to answer any question I pose.
- decide not to use a photo of her/himself

During the writing of this research I will give your child a pseudonym (fake names) to ensure confidentiality. But, as with all research, there is a chance that confidentiality of the information we collect about your child could be breached – we will take steps to minimize this risk, as discussed in more detail below in this form.

### **What are the possible benefits for my child or others?**

Your child is may benefit in the following ways:

- S/he will have the chance to express her/his opinions in a free and safe space.
- S/he learn how to use new information technology in a creative and innovative way.
- S/he will be able to keep a copy of her/his final product.

### **How will you protect the information you collect about my child, and how will that information be shared?**

Results of this study will be used in publications and presentations.

In order to protect your child's confidentiality, I will assign code names for participants that will be used on all research notes and documents. I will keep notes, interview transcriptions, and any other identifying participant information in a locked file cabinet in my personal possession.

## YOUTH MEDIA AND SOCIAL CHANGE

The videos in my possession that your child makes will be destroyed on or before August 15 when I present my research for my Master's degree.

### **Cost**

Participation in this study will involve no cost to you or your child. Your child will not be paid for participating in this study.

### **What are my child's rights as a research participant?**

Your child's participation in this study is voluntary. It is up to you to decide whether she/he can take part in this study. If you decide to let her/him take part in this study, she/he will be asked to sign a form agreeing to participate in the research. After you sign the consent form, you are free to withdraw your child at any time and without giving a reason or your child may withdraw at any time and without giving a reason.

You and your child will not be penalized in any way or lose any sort of benefits for deciding to stop participation. If you and your child decide not to be in this study, this will not affect the relationship you and your child have with your child's school in any way. Your child's grades will not be affected if you choose not to let your child be in this study. If you withdraw your child from the study before data collection is completed, any data I have will be destroyed.

### **Who can I contact if I have questions or concerns about this research study?**

If you or your child has any questions, you may contact me or my advisor at  
Mr.Soufiane Khebbaz  
+212663334935  
*Soufiane.khebbaz@mail.sit.edu*

Advisor:  
Ms. Rachel Slocum  
Associate Professor, Sustainable Development  
School for International Training, Graduate Institute  
*rachel.slocum@sit.edu*

If you have any questions about your child's rights as a participant in this research, you can contact the following office at the School for International Training:

### **RIGHTS OF RESEARCH PARTICIPANT – IRB CONTACT INFORMATION**

In an endeavor to uphold the ethical standards of all School for International Training (SIT) research proposals, this study has been reviewed and approved by the SIT Institutional Review Board. If you have questions, concerns, or complaints about your rights as a research participant or the research in general and are unable to contact the researcher please contact:

SIT Institutional Review Board  
1 Kipling Road, PO Box 676  
Brattleboro, VT 05302-0676 USA  
*irb@sit.edu*  
802-258-3132

**Parental Permission for Child's Participation in Research**

**Study Elements**

**Consent to Quote Child from Focus Group**

I may wish to quote from the interview with your child either in the presentations or articles resulting from this work. I will use a pseudonym (fake name) if I do in order to protect your child's identity.

Initial one of the following to indicate your choice concerning quotes

\_\_\_\_\_ (initial) I agree to allow Soufiane Khebaz to quote my child as long as he gives my child a fake name.

\_\_\_\_\_ (initial) I do not agree to allow Soufiane Khebaz to quote my child

**Consent to child using her or his image in her/his digital story**

Initial one of the following to indicate your choice concerning your child's use of her/his image:

\_\_\_\_\_ (initial) I agree to allow my child to use her image in the digital story she/he creates

\_\_\_\_\_ (initial) I do not agree to allow my child to use her image in the digital story she/he creates

I understand the study described above and have been given a copy of the description as outlined above. I agree to allow my child to participate.

---

Parent/Legal Guardian's Name (printed) and Signature

Date

---

Principal Investigator (Soufiane Khebaz)

Date

## YOUTH MEDIA AND SOCIAL CHANGE

### Minor Assent Form

**Research Title:** Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents

**Principal Investigator:** Soufiane Khebbaz

I am doing a study about the use of digital storytelling and student self expression. In this study, you will be part of a digital storytelling workshop. Digital storytelling is process that participants go through using computer-based tools to tell their own stories and share their thoughts about issues they care about.

#### **Why you have been asked to be part of this study?**

You have been asked to participate in this study because you are part of the Access Program. In this program we strive to find ways that will empower students and improve their perception of the world using media and computer based technologies.

#### **What will you be asked to do?**

You will attend a workshop for 4 hours over two Sundays. In the workshop you will create a story using digital media. You will work with 20 girls or boys who will all be doing the same thing – creating a story about an issue you care about. I will observe you, interact with you and ask you some questions before, during and after the study.

You will be asked to:

- Share stories about your life as teenagers, your hopes, fears and expectations for the future.
- Work with other students participating in the project.
- Use a computer to create and edit digital audio and video media to tell your story. You do not have to make a video that includes your face if you do not want to.
- Make audio recordings of your voice.

#### **Are there any potential risks for you?**

Participation in this workshop and the creation of digital stories carries no risks to you. Your parents know about the workshop and have agreed that it is ok for you to participate.

#### **Are there benefits to being in this study?**

The study could benefit you in the following ways:

- You will have the chance to express your opinions in a free and safe space.
- You will learn how to use new information technology in a creative and innovative way.
- You will be able to keep a copy of their final product.

#### **Do I have to be part of this study?**

No you do not. You can stop participating at any time. There will be no negative consequences if you decide you don't want to participate. You can also decide not to record your voice or to record your image.

#### **Who will see the information collected about you?**

## YOUTH MEDIA AND SOCIAL CHANGE

When I am finished with this study, I will write a report about what I learned. This report will not include your name or that you were in the study. I will give you a fake name and I will not keep any of the materials you recorded.

Please feel free to contact me if you have any questions about the study.

Mr. Soufiane Khebbaz  
+212663334935  
*Soufiane.khebbaz@mail.sit.edu*

Advisor:  
Ms. Rachel Slocum  
Associate Professor, Sustainable Development  
School for International Training, Graduate Institute  
*rachel.slocum@sit.edu*

I understand what I will be asked to do in this study. I understand that I can stop participating at any time.

I want to take part in the study.

---

Signature of Minor

---

Date

---

Principal Investigator Signature

---

Date



Association Derb ghallef pour le Développement (A.D.D)  
Mohamed the V stadium, gate 10  
Maarif, Casablanca.  
Morocco.

Subject: Letter of Authorization to Conduct Research at Derb Ghalef Association for Development.

Dear Office of Research Integrity – Human Subjects:

This letter will serve as authorization for Mr. Soufiane Khebbaz to conduct the research project entitled: *Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents* at Access Program Derb Ghalef.

Derb Ghalef Association for Development acknowledges that it has reviewed the proposal presented by the researcher. We accepted the proposal and we believe that there are no associated risks to the population being studied, and we authorize the research project to proceed. The research project may be implemented at Access program upon approval from our Institutional Review Board as part of curriculum development for the enhancement activities sessions that we provide in our program.

If we have any concerns or require additional information, we will contact the researcher.

Sincerely,

Abdallah EL Mouden  
A.D.D Access Microscholarship program coordinator

25/05/2016

*Recruitment Letter*

05/27/2016

*Name of potential participant*

*Address*

*City, Zip*

Re: Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents

Dear *name*:

I am writing to let you know about an opportunity to participate in a research study about using digital storytelling as a tool that engages youth to become change agents. This study is being conducted by Mr. Soufiane Khebbaz at the Access Program Derb Ghalef. This study will try to bridge the gap between Information and Communication Technologies (ICT) and underserved poor Moroccan youths who have been disadvantaged in terms of their access to such technologies. Throughout a digital storytelling (DST) workshop, I will examine the use of digital storytelling as a potential means of empowerment for teenagers participating in Access Micro-scholarship program.

I am writing to tell you that I believe you may be interested in an approved research study about using digital storytelling as a tool that engages youth to become change agents. Agreement to be contacted or a request for more information does not obligate you to participate in any study. If you would like additional information about this study, please contact me:

Mr. Soufiane Khebbaz  
+212663334935  
[Soufiane.khebbaz@mail.sit.edu](mailto:Soufiane.khebbaz@mail.sit.edu)

Advisor:  
Ms. Rachel Slocum  
Associate Professor, Sustainable Development  
School for International Training, Graduate Institute  
[rachel.slocum@sit.edu](mailto:rachel.slocum@sit.edu)



### Institutional Support Letter

To the SIT Graduate Institute IRB:

I am familiar with Mr.Soufiane Khebbaz research project entitled ***Youth media and social change: Using digital storytelling as a tool that engages youth to become change agents.*** I understand Derb Ghalef Association involvement to be allowing our students to be interviewed, providing data, allowing them to be observed, allowing the use of multimedia room, providing a counsellor to provide direct support service to individual in case something unexpected comes up.

I understand that this research will be carried out following sound ethical principles and that participant involvement in this research study is strictly voluntary and provides confidentiality of research data, as described in the protocol.

Therefore, as a representative of Derb Ghalef Association – Access Program, I agree that Mr.Soufiane Khebbaz research project may be conducted at our institution.

Sincerely,

Abdallah EL Mouden  
A.D.D Access Microscholarship program coordinator  
*abdo126@gmail.com*



## YOUTH MEDIA AND SOCIAL CHANGE

### Informed Consent letter

#### وثيقة الموافقة للإشتراك في البحث

**عنوان الدراسة:** وسائل الإعلام، الشباب والتغيير الاجتماعي: استعمال القصص الرقمية كأداة لتحفيز الشباب للمشاركة في القضايا الاجتماعية

الباحث/ة : Soufiane Khebbaz

المشرف : Rachel Slocum

لمشاركين: access program students

العنوان: Association Derbghalef for development

رقم الهاتف: +2126663334935

مكان إجراء الدراسة:

Centre socio culturelle Derb ghalef

طريقة الدعوة للمشاركة الموافق عليها من لجنة الأخلاق (BRI(IRB@SIT.EDU)

#### مقدمة

اننا ندعوك للمشاركة في دراسة بحثية. لكن قبل المبادرة والموافقة على الاشتراك في هذه الدراسة، يرجى أخذ الوقت اللازم لمناقشة هذه الدراسة سواء مع الأهل والأقارب أو مع طبيبك المشرف أو الأخصائيين المعنيين، وعدم التردد في السؤال عن أية نقطة فيها.

#### ما الهدف من هذه الدراسة؟

. في هذا المشروع، وسأحاول لردم الهوة بين تكنولوجيا المعلومات والاتصالات (ICT) والشباب المغاربة الفقراء المحرومين الذين تم محرومة من حيث وصولها إلى هذه التكنولوجيات. طوال ورشة عمل سرد القصص الرقمية، وسوف تدرس استخدام سرد القصص الرقمية كوسيلة محتملة التمكين للمراهقين المشاركة في برنامج منحة دراسية Access . ساقوم بتحليل تصوراتهم لسرد القصص الرقمية كوسيلة لزيادة الثقة بالنفس. والهدف من هذا المشروع هو التعرف على الفرص التي قد تتحها ممارسات سرد القصص الرقمية للشباب كوسيلة لتعزيز وتعبير عن الذات وكذلك إضافة المزيد من البيانات إلى الأدب لأن سرد القصص الرقمية لم يوجه له الاهتمام الذي يتطلب في المغرب. هدفي الرئيسي هو دراسة ما إذا كانت رواية القصص الرقمية يمكن استخدامها كعامل تغيير، أداة شاملة تشجع الشباب المغربي لرعاية أكثر والتعبير عن همومهم حول قضايا العدالة الاجتماعية. أهم جزء من هذا البحث هو عملية التفاعل خلال ورشة العمل عندما يخلق هؤلاء الشباب القصص الرقمية الخاصة بهم. إنها فرصة لبناء مهارات التواصل وقيادته، وتدعيم أصواتهم بحيث يتمكنون في المستقبل من الدفاع عن أنفسهم وعن القضايا التي تهمهم.

#### ماذا يتضمن انتسابي في هذا البحث؟

تتضمن هذه الدراسة المشاركة في ورشة عمل حول موضوع سرد القصص باستعمال تكنولوجيا المعلومات  
جمع المعلومات

سيتم سؤالك عن تاريخك سجلاتك ، كذلك سيتم الاستفسار عن عرق و نسب عائلتك. في هذا السياق، نلفت انتباهك الى أنه عند موافقتك على السماح لنا بدراسة المعطيات الخاصة بك ، لن يتم تقديم كامل المعلومات الشخصية المتعلقة بك، انما سنكتفي بتوضيح تشخيص، الجنس والعمر فقط

#### ما هو عدد الزيارات المطلوبة؟

ستتعد ورشتان واحدة كل يوم احد لمدة اربع ساعات

هل سيتم الاتصال بي الحقا من قبل الباحثين؟

لا تنتهي الدراسة بانتهاء البحث و الورشة

### ما هي مخاطر الشترك في هذه الدراسة؟

□ لا توجد هناك مخاطر ماعدا التي يواجهها الانسان كل يوم

### كيف يتم الحفاظ على سرية معلوماتي الشخصية ؟

سيتم حذف اسم المشارك، تاريخ ميلاده، وغيرها من المعلومات التعريفية الشخصية من معطياتك. حيث سيتم ربط معطياتك عن طريق رقم مرمز فقط. إن قاعدة بيانات معطياتك ستكون مشفرة ومحمية بكلمة سر تحت إشراف الباحث

### هل هناك فوائد للشترك في هذا البحث؟

إن مشاركتك سوف تساعد البحث العلمي لفهم الشباب بشكل أفضل وتطوير البات جديدة للتعبير قد تساعدك أو تساعد غيرك في المستقبل.

### ما هي خياراتي الأخرى؟

إن المشاركة في الدراسات البحثية هو أمر طوعي تام، لذا فإنك غير ملزم بالشترك في هذا البحث إن لم تكن ترغب بذلك. كما إن قرارك بالمشاركة أو عدم المشاركة لن يؤثر بأي شكل من الأشكال عليك لا في الحاضر أو في المستقبل أو على مشاركتك في أبحاث أخرى أو على علاقاتك مع الباحث.

### ماذا لو عدلت عن قراري المشاركة في هذه الدراسة؟

في حال قررت المشاركة في الدراسة، ثم رغبت الحقا في النسخاب نرجو اعالمننا فورا بقرارك. فإننا قادرون على استقبال مثل هذه الطلبات على النحو الآتي:

□ يمكنك سحب موافقتك على متابعة اتصال فريق الباحثين معك في المستقبل.

□ يمكنك النسخاب من الموافقة على استخدام معطياتك

□ يمكنك المطالبة باتالف جميع معطياتك.

### هل سوف أتقاضى أجرا مقابل المشاركة في هذه الدراسة؟

لن تحصل على أي مبلغ مالي أو خدمات لقاء تبرعك بالخاليا لهذه الدراسة.

### أسئلة أو إستفسارات

إذا كان لديك أي مشكلة أو سؤال حول هذه الدراسة، أو عن حقوقك كمشارك في البحث، أو عن أي إصابة أو خطر محتمل من هذه الدراسة، نرجو منك الاتصال اسم الباحث الرئيسي. يرجى الاحتفاظ بنسخة من هذه الوثيقة في حال كنت ترغب في قرائتها مرة أخرى.

## التوقيع

**تصريح الباحث (أو من ينوب عنه والمصرح له من قبل لجنة الأخلاقيات**

لقد شرحت بالتفصيل للمشارك/ المشتركة في هذا البحث (أو الوصي القانوني) عن طبيعة هذا البحث ومجرياته و الفوائد و المخاطر المحتملة. ولقد أجبته على كل الأسئلة بوضوح على خير ما أستطيع قبل المطالب و بالموافقة و التوقيع أدناه. وسوف أعلم المشارك/ المشتركة بأية تغييرات في مجريات هذا البحث .  
ان نسخة عن هذه الستمارة سوف تقدم للمشارك/ المشتركة أو الوصي القانوني.

**الشخص المعني و الموافق على الستمارة يجب أن يوقع شخصيا**

توقيع الباحث (أو معاونيه و مساعديه)	توقيع الباحث (أو معاونيه و مساعديه)
التاريخ و الوقت	

**موافقة المشارك/ المشتركة أو الوصي القانوني:**

لقد اطلعت بكل وضوح على محتوى البحث الطبي المذكور سابقا وكل أسئلتي تم الجابة عليها. و بناء عليه فاني طوعيا أوافق على الإشتراك فيه. و أسمح باستخدام المعلومات الخاصة بي، وأعلم أن الباحث و معاونيه و مساعديه هم مستعدين للجابة على أسئلتي وأنه باستطاعتي الاتصال به على رقم الهاتف +212663334935 .

وإذا رغبت في الاستفسار عن حقوقي كمنتسب في البحث فسوف أتصل بمؤسسة لجنة الأخلاقيات على الرقم ٥٤٤٥-٩٦١-٣٥٠٠٠٠. انني أعلم ان لجنة الأخلاقيات (RIB) تقوم بحماية المشاركين في هذا البحث. كما أعرف تمام المعرفة بأنني حر في الإشتراك بهذا البحث متى شئت حتى بعد التوقيع على الموافقة

**للمشاركين البالغين****الشخص المعني و الموافق على الستمارة يجب أن يوقع شخصيا**

اسم المشارك/ المشتركة	توقيع المشارك/ المشتركة
التاريخ	الوقت

**للمشاركين الغير قادرين على منح الموافقة شخصيا  
الوصي القانوني يجب أن يوقع شخصيا**

اسم الوصي القانوني المصرح له	توقيع الوصي القانوني المصرح له
علاقة الوصي القانوني المصرح له بالمشارك في	الدراسة
التاريخ	الوقت

**خاص لألوصياء القانونيين الغير قادرين على القراءة**

تصريح الشاهد إنني أؤكد أن هذه الستمارة تم مناقشتها بشكل كافي ومناسب إدراك المشارك أو الوصي القانوني	
اسم الشاهد	توقيع الشاهد
التاريخ	الوقت