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Digital Storytelling: Enriching Reflection And Reentry For Princeton In Africa Fellowship Participants

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DIGITAL STORYTELLING: ENRICHING REFLECTION AND REENTRY FOR PRINCETON IN AFRICA FELLOWSHIP PARTICIPANTS

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"In a sense, it is the coming back, the return, which gives meaning to the going forth. We really don't know where we have been until we come back to where we were—only where we were may not be as it was because of who we have become, which after all, is why we left."

—Bernard, character from the TV show "Northern Exposure", after returning to Alaska from a trip to Africa (episode: *It Happened In Juneau* [3.21]

Abstract

Princeton in Africa's digital storytelling reentry project was designed to fill gaps in reentry programming by encouraging returned fellowship participants to reflect on their experiences living and working in Africa and by helping them identify areas of personal growth and transformation. This project also aims to strengthen the connection Fellows feel to the Princeton in Africa community and their cohort of Fellows. The digital storytelling project will assist the organization with marketing, recruitment, attracting attention from potential partner organizations, engaging donors and other program needs. A pilot digital storytelling project took place at the end of the 2010-11 fellowship year to determine the project's feasibility. The second iteration of this program will take place at the conclusion of Princeton in Africa's 2012-13 fellowships. The project involves producing a digital story based on individual fellowship experiences using photos, narration, text and music. Fellows will be asked to describe a learning experience related to their fellowships that had a deep, lasting impact on them and translate it to a digital story. Participation is optional.

The Princeton in Africa program manager will facilitate this project for the Fellows who choose to participate and will advise them via email, phone and Skype through each stage of creation: brainstorming, story-writing, preproduction, digital story creation and digital story sharing. The project's foundations are based on theories of reentry, experiential learning, holistic learning and student development,

constructivism, and storytelling as a tool for reflection, among others. Through this digital storytelling project, Fellows will be invited to analyze how their Princeton in Africa fellowships were unique learning experiences that affected their values, belief systems and future goals.

Introduction

The Digital Storytelling Reentry Project

The Princeton in Africa (PiAf) digital storytelling project is a reentry program designed to provide PiAf Fellows with an opportunity for intentional reflection on their yearlong fellowship experiences around the African continent. A digital story is "a short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds" (Center for Digital Storytelling, n.d.). This digital storytelling project provides a way for Fellows to process the life-changing experiences they have working on development initiatives in Africa and to share those experiences with others.

The custom of storytelling has deep roots in Africa as a way of making sense of the world. Traditionally, stories reflect the common wisdom of a community and serve important social and ethical purposes. "The story itself is a primary form of the oral tradition, primary as a mode of conveying culture, experience, and values and as a means of transmitting knowledge, wisdom, feelings, and attitudes in oral societies" (Obiechina, 1992, p. 200). Every story in existence varies from culture to culture and storyteller to storyteller, but each story "does many things. It entertains, it informs, it instructs" (Baker, R. and Draper E., 1992).

Long ago stories were used to pass on history, morality and other aspects of culture to African communities with no written language. In modern times, the African storytelling tradition continues with great African authors such as Chinua Achebe, Mariama Ba and Kwame Anthony Appiah, whose books are present on a long list of African literature Princeton in Africa provides Fellows at orientation. It is fitting that Fellows create their own stories to express the intense learning and growth they experience during their fellowships and to share their reflections with others wishing to know more about their time in Africa and the Princeton in Africa program. By participating in the digital storytelling reentry project, Fellows will not only be reading noteworthy African literature, but will be able to share powerful stories illustrating how their time in Africa touched them.

The Princeton in Africa Program

I am the program manager for Princeton in Africa (PiAf), a yearlong fellowship program that sends recent college graduates to work in Africa. Princeton in Africa facilitates entry-level work experiences for young, motivated graduates interested in dedicating a year of their lives to working on the African continent. PiAf Fellows work with various development organizations in fields such as education, healthcare, humanitarian aid and conservation. Princeton in Africa is a nonprofit 501(c)(3) organization affiliated with Princeton University. The organization was started in 1999 by Princeton graduates who wanted to better fulfill the university's motto of "Princeton in the nation's service and in the service of all nations." While the program was only open to Princeton graduates until 2009, PiAf now accepts graduates of any non-profit

U.S. college or university. In 2010-2011 (the fellowship year in which the pilot digital storytelling project was introduced) PiAf's 26 Fellows worked in 18 countries with 15 organizations around the African continent (see Appendix A). Selection to the program is competitive; in late 2010 PiAf received 336 applications from 100 U.S. colleges and universities for its 34 fellowship positions for 2011-12. Although these fellowship positions are often Fellows' first jobs out of college, they are expected to contribute substantively to their fellowship organizations and contribute specific skills and knowledge to the workplace. Many young college graduates interested in developing careers on the African continent see Princeton in Africa as a way of getting their foot in the door.

Rationale for Creating the Program

Princeton in Africa's mission is "to develop young leaders committed to Africa's advancement", but PiAf realizes that the alumni of its program are also essential in helping the organization grow. The more transformative an experience Fellows have and the more connected they feel to the program, the more willing they will be to help the organization with funding, recruiting, marketing and other key program areas in the future. As of 2011, Princeton in Africa has nearly 250 alumni of its program who have worked in 32 African countries. Princeton in Asia (PiA), a program whose model inspired the creation of Princeton in Africa, has been in operation for 113 years and in 2010-11 had 165 Fellows working throughout Asia. PiA has over 3,000 alumni of its program—many of whom are advanced in their careers and able to make significant contributions of money or other resources to the organization (Princeton in Asia, n.d.).

Though completely non-academic in nature, the yearlong PiAf program results in tremendous learning and personal development for Fellows. It also results in substantial professional development and provides participants with unique networking opportunities. Throughout the year, PiAf's executive director and program manager support the Fellows by advising them on workplace issues, guiding them through challenging situations and helping them view negative ordeals as learning experiences. Unfortunately, because PiAf's Fellows are required to work independently and are so far away from the home office and each other, inevitably some of them become a bit disconnected from the program administrators and other Fellows. Since there are no advisors directly on hand to guide participants through the learning and debriefing process each time a major transformative experience occurs, Fellows are encouraged to actively seek out ways to enhance their fellowship experiences and independently set goals and strive towards them. This digital storytelling project will supplement the Fellows' reentry experience by providing a more solid opportunity for reflection and community-building at the conclusion of their fellowships. Now that PiAf Fellows are graduates of many different schools around the U.S., keeping Fellows connected to PiAf is an ongoing challenge. This project encourages Fellows to collaborate with members of their cohort who may be feeling isolated as they experience reentry and issues related to reverse culture shock. The Princeton in Africa digital storytelling reentry project was designed to provide PiAf Fellows with more opportunities to share and connect on a deeper level with program staff and each other.

While PiAf provides an intensive, multi-day orientation for its Fellows, very little support or guidance is offered to prepare Fellows for reentry and reverse culture shock. PiAf's pre-departure orientation covers culture shock, health and safety, professionalism in the workplace, and fellowship expectations and requirements, but the reentry component at the end of the fellowship year is practically nonexistent. This lack of programming closure is made more evident when contrasted with PiAf's comprehensive orientation. In June 2010, soon after spending an engaging weekend in May preparing the '10-'11 Fellows for their experiences living and working in Africa, the PiAf staff began welcoming back the '09-'10 Fellows with a single reentry email. The email acknowledged the difficulties of returning to one's home country after a year abroad and encouraged Fellows to reach out to PiAf staff or each other for support (see Appendix B). The body of the email included a message from one of PiAf's first Fellows describing her own struggle with reverse culture shock after returning from her fellowship in Africa. It included two attachments—a final report form that each Fellow is required to complete at the end of his or her fellowship, and a document on coping with reverse-culture shock, including tips on preparing for reentry by Dr. Bruce LaBrack (1996).

Although these reentry documents provide some support and advice to returning Fellows on dealing with the realities of coming home after an extended time abroad, PiAf Fellows could benefit from a more concrete method of processing their fellowship experiences and applying the learning done in Africa to their lives and careers back home. The digital storytelling reentry project was devised as a tool

allowing for both reflection and a channel for Fellows to tell their stories and start conversations among themselves.

The digital storytelling project came about as a result of the program manager's numerous conversations with PiAf staff, former and current Fellows. The consensus was that the lack of reflection and reentry programming posed a big gap in the organization's strategy for supporting Fellows and that Fellows would benefit from a stronger PiAf network. Each year a new group of Fellows meets for orientation in mid-May in Princeton, NJ and then leaves to start their fellowships at various times throughout the summer. Most Fellows live in different countries and regions of Africa, although some cities and countries host multiple Fellows. They work for a year on development initiatives and then return to the U.S. or their home countries without having a structured method of discussing their experiences with other PiAf Fellows or of processing the ways in which they grew during their fellowships. During a site visit to Zambia, Lesotho and South Africa in February and March of 2011, Fellows expressed a strong desire to connect with one another at the start of their fellowships as they encounter similar experiences and learn to navigate work, culture and life in Africa, as well as post-fellowship as they embark on their careers. They were especially interested in this last point—forming a strong network of like-minded young professionals to draw upon throughout their lives.

Needs Assessment

Primary Needs Assessment

In May 2011, towards the end of the 2010-2011 fellowship year and at the start of the pilot digital storytelling project, a survey was sent to 25 of 26 Fellows (one Fellow left his fellowship halfway through the year) gauging their interest in the digital storytelling project, technical ability and access to tools required to complete the project (see Appendix C). Eleven out of twenty-five Fellows responded to the survey. In response to the question, "*Have you seen a digital story before*?" only one out of eleven said that they had. None of the respondents had ever created a digital story, but five out of eleven were *somewhat interested* in creating a digital story to reflect on their fellowship experiences while six out of eleven were *very interested*. In response to questions gauging whether Fellows had 10 or more high-resolution photos pertaining to their fellowships, whether they would have a reliable Internet connection and access to the required tools after finishing their fellowships, a strong majority responded in the affirmative. All Fellows expressed moderate confidence in their technical skills and all expressed some interest in participating in group conversations about the project. All but one of the eleven Fellows responding to the survey had interest in collaborating with other Fellows to review each other's work and use each other as sounding boards. Finally, four Fellows had ideas in mind for digital stories already; seven had no stories ideas at all.

Secondary Needs Assessment

Before 2010-11 Fellows who had completed their fellowships began working on the pilot digital stories reentry project, they were asked to participate in a phone or Skype call to discuss the project with the program manager. The purpose of the call

was to clear up any confusion about the project, to help Fellows formulate a timeline for completion and to conduct a purely qualitative secondary needs assessment focused on those actually participating in the project. Of the seven returned Fellows who agreed to participate in the project, five made themselves available for a call. The ten-question needs assessment was meant to gauge the extent of reflection Fellows engaged in during their reentry experience and how much support they felt they received during their transitions from their lives in Africa (see Appendix D). The assessment also measured how connected these returned Fellows felt to the Princeton in Africa program and their class of Fellows (i.e. their sense of community).

In response to the question, *Do you have suggestions for creating a tighter-knit PiAf community?*, all of the five Fellows who participated in the secondary needs assessment suggested that Princeton in Africa should reinstate the midyear retreat that had taken place in the past but was discontinued due to PiAf's budget restraints. Formerly, Princeton in Africa paid the costs of bringing the entire class of Fellows together in Africa halfway through their fellowship year. As the PiAf program grows, the costs of a midyear retreat are too much for the organization to justify and other methods of creating a stronger community are being sought out, such as this digital storytelling reentry project. All five Fellows who participated in the secondary needs assessment expressed a desire to form a stronger network of PiAf Fellows. Each of them stated that at most they felt a solid connection with only a handful of the 26 other PiAf Fellows from the 2010-11 class.

When asked, *How strongly do you feel you were supported during your adjustment phase once returning home?*, one Fellow responded, "I got no support at all. I was kind of on my own. Everyone was kind of like, 'Get over it'" (Appendix D, Fellow #1). Another stated, "I kind of felt like I was on my own. I don't think I realized the tools I had to try to adjust" (Appendix D, Fellow #2). Of the five, two definitely felt they experienced reverse culture shock upon returning home, two didn't experience very much culture shock and one spoke from Zambia where she was remaining for five months after her fellowship concluded.

When asked, *How connected do you feel to the Princeton in Africa program?*, one Fellow responded, "I don't know if I feel super tied to it because it was about my own individual experience but when I do think about it I do feel pretty connected. It's not like you get that deep gut feeling of *oh my god Princeton in Africa*, its more like *oh my god, living in Zambia*" (Appendix D, Fellow #4). When asked, *How connected do you feel to your class of PiAf Fellows?*, one Fellow responded, "There are a couple people I feel really connected to but as a collective not really at all" (Appendix D, Fellow #2). Another Fellow responded, "I would be excited to meet someone from my group I didn't get to know but do I feel that connect now? No" (Appendix D, Fellow #3).

Program and Participant Goals

Participant Goals

While the Princeton in Africa digital storytelling project was designed to meet certain goals for project participants and the PiAf program, the participant goals in many ways took precedent over program goals. Fellows were asked before starting the

project to consider whether or not they would like Princeton in Africa to share their digital stories on the PiAf website and on social media sites like YouTube and Facebook. If they decided not to share their digital stories with the general public, the project would primarily meet participant goals. If Fellows choose to share their digital stories via social media, both participant and program goals remain entirely relevant.

Participant Goal #1:

Fellows will reflect on their fellowship experiences and will take the time to process the intense yearlong learning experiences they undergo through the PiAf program.

Objectives:

- Fellows will be able to pinpoint areas of growth and learning as they embark on their careers and their young adult lives.
- Fellows who participate in the digital story project will be better able to articulate their African experiences and tell their stories in a meaningful way, whether to family members or in a job interview.

Participant Goal #2:

Fellows will feel a stronger sense of community and a more solid connection to other Fellows participating in the project and the PiAf program as a whole.

Objectives:

- Fellows will interact with each other and PiAf staff during the creation of digital stories and afterwards as they view each other's stories and share their thoughts on them.

- The digital stories that are shared on the Internet will expose former PiAf Fellows to the experiences of a newer class of Fellows and help to engage many generations of Fellows in conversations with one another.

Participant Goal #3:

Fellows whose stories are shared online will gain exposure that will help them gain attention as they start their careers.

Objectives:

- Fellows will be able to include their digital stories in their professional portfolios and make a strong impact on potential employers by directing them to view their digital stories on YouTube or the PiAf website.

- Newer classes of Fellows will be able to network with former Fellows in a much more compelling manner by directing PiAf alums to their digital stories to learn more about them. This type of connection is especially valuable when current Fellows begin their job searches and are looking for help from former Fellows. In the secondary needs assessment conducted for this digital storytelling project, one Fellow mentioned that after she applied for a job at Acumen Fund, she contacted a former PiAf Fellow who works for Acumen Fund in Ghana and

asked that the former Fellow put in a good word for her. The former Fellow mentioned the current Fellow to a contact at Acumen Fund, but did not know much about the current Fellow. A digital story would have made the current Fellow more memorable and unique to the former Fellow and the hiring committee at Acumen Fund.

Program Goals

The program goals of the Princeton in Africa digital storytelling project are many; however, most of these goals would not be met if the Fellows chose not to share their digital stories with the general public.

- ***Provide a new and engaging tool for marketing and recruitment***. Digital stories posted to the PiAf website will introduce the program to more universities, college career centers, students, and professors. Potential candidates would be made aware of the PiAf program via YouTube, Facebook and other social media outlets.

- ***Provide clarity for potential applicants and ease the workload for PiAf staff.*** The PiAf office is inundated each fall with questions from potential applicants asking general questions about what the fellowship experience is like. Likewise, parents and potential partner organizations often have difficulty understanding what the Princeton in Africa program is all about. These digital stories will be a window into the experience of a Fellow and relieve staff of some of their duties of explaining the program to inquirers.

- ***Attract potential donors and encourage them to provide financial support to the PiAf program.*** Donors are more likely to be moved by the emotional impact of the personal experiences and life lessons Fellows share in their digital stories. According to the Center for Nonprofit Management, "the better you paint the picture (tell the organization's story) the more successful you will be in getting prospective donors to give a gift" (Lewis, E., 2011). Exposing donors to compelling digital stories created by Fellows will feasibly increase financial support of the PiAf program.

- ***Aid PiAf staff in recruiting quality partner organizations and attaining more fellowship opportunities for applicants.*** PiAf staff's staff of two does not have a great deal of time to spend recruiting new partner organizations in Africa. The distance between Princeton, NJ and many potential partner organizations' headquarters in Africa also make recruiting new organizations a challenge. Having a variety of quality digital stories available online to share with potential partners would be a major asset in marketing PiAf to solid organizations and recruiting them as new partners.

- ***Assess individual Fellows' learning experiences.*** The only assessment that currently exists is a final report Fellows must turn in on completion of their fellowships. A number of questions on the final report ask Fellows to share what they gained from their experience in Africa. However, in personal conversations with the program manager, Fellows have expressed their interest in more creative ways for them to share with PiAf what they have learned over their

yearlong fellowships. The digital storytelling project will allow Fellows to creatively express what they've gained from their fellowships while giving PiAf staff another window into their fellowship learning experiences.

- ***Help the PiAf program document the incredible experiences its Fellows have during their time in Africa.*** Currently, Princeton in Africa does not have a strong record of organizational history; when staff members leave the organization, often they take key knowledge of Fellows and fellowships along with them. The executive director and board members greatly want to improve this aspect of the organization. PiAf is seeking better ways to preserve the Fellows' stories—stories that are valuable tools PiAf utilizes to introduce the program to key players such as potential applicants and donors. If each class of Fellows created digital stories, PiAf would have a strong and intriguing historical record of Fellows' experiences throughout the years.

Theoretical Foundations

Reentry

Reentry is described by Bruce LaBrack as "the process or act of returning to one's native country after living or working internationally" (LaBrack, n.d.). The act of returning home after time spent abroad can be as psychologically challenging as the initial adjustment to the new culture. Reentry programming, or the structured reflection and intentional mental processing that takes place after an international experience, is often lacking in abroad programs. This lack of guidance around the

process of reentry leaves participants without a mechanism for processing their international experiences and the impact they had on them.

Reentry programming can be challenging to implement due to the range of issues and hurdles that participants face when returning from an international experience. Each person's reentry experience is very individualized (LaBrack, n.d.) and although there exist patterns in the challenges participants face when returning home, no two participants' experiences will be alike. According to LaBrack (n.d.) the reentry adjustment period can be affected by factors such as prior overseas experience, the degree of difference between the host culture and the home culture, the extent that the participant was immersed in the host culture and the network of support the participant has to draw upon.

Pragmatism

The goals of abroad programs are often pragmatic in nature and involve the application of academic learning to experiential learning opportunities. According to Young (2003), in a pragmatic educational experience, the experience itself is the focus of the learning. The experience alone, however, is not wholly educational—the experience has to be contemplated and reflected upon in order for the learner to glean any value from it. A pragmatic learning experience is based on the needs of the participant and is completely learner-centered; its goal is to develop the participant as a whole. John Dewey, an early champion of pragmatism, believed that one should learn by doing. One of Dewey's followers boiled Dewey's theory down to "school is society and

education is life" (Wang, 2007, p. 43). Dewey asserts that reflection and communication are integral to any educational experience. In order to communicate an experience, Dewey (1916) states, one must step outside the experience and analyze it in order to be able to fully and accurately share it with someone else (p. 6). This process of reflection allows both the storyteller and the listener to learn from the experience and find meaning in it.

Experiential Learning

A yearlong overseas fellowship program is fundamentally experiential in nature as the experience itself is the focus of the learning process for participants (Kolb, 1984; Dewey, 1916). According to Kolb (1984), experiential learning theory involves four stages: the concrete experience, a period of observation and reflection, the formation of abstract concepts and generalizations, and the testing of these concepts in new situations.

Through overseas fellowship and internship programs participants are exposed to unfamiliar cultures and experiences and asked to apply their skills and academic knowledge to their fellowship work. In return, the participants experience personal and professional growth, question their assumptions about diverse issues and cultures, and learn to think critically about social and political issues affecting the community in which they complete their fellowships. Some participants in international fellowships or internships are encouraged to process the life-changing experiences they encounter throughout their time abroad by journaling, blogging and discussing their experiences with others. Many international program participants, however, often do not

thoroughly reflect until their time abroad has drawn to a close and they return home. The reentry period is an ideal time for overseas fellowship or internship participants to draw meaning from their experiences and allow this insight to inform their lives and career goals in the future.

Holistic Learning and Student Development

Holistic learning and development is an essential aspect of a fellowship program with the mission of developing young leaders committed to the advancement of the African continent. According to Gillespie, Braskamp and Dwyer (2009), international experiences are ideal frameworks for holistic learning because participants "encounter new places and people, take in new ideas and information, test themselves, and, in the process, discover something new about themselves and their potential" (p. 445). Holistic student development involves multiple dimensions of a person's nature—cognitive, intrapersonal and interpersonal—which when combined, lead to an understanding of self and others (Gillespie, Braskamp and Dwyer, 2009). In holistic development abroad, the direct experience that results from participants being removed from their comfort zones sparks the learning that develops their values, beliefs and awareness (Gillespie, Braskamp and Dwyer, 2009).

Multiple Intelligences and Learning Styles

Because the reentry experience is such an individualized one, reentry facilitators should take into account Gardner's (1993) theory of multiple intelligences, which describes peoples' different ways of problem solving and making sense of the world. While Gardner states that each person's specific strengths should be acknowledged in educational programming, he argues that educators should encourage participants to

develop a range of intelligences that they can draw upon in different situations. For example, a participant might have a strong intrapersonal intelligence and be deeply in touch with his own feelings, but still should work to strengthen his intrapersonal intelligence so he will be able to work well as part of a team. A participant's learning style also affects the way in which he or she processes information and reflects on learning experiences. David Kolb (1984) identified four different types of learners: assimilators, convergers, divergers and accommodators, each taking in information and transforming it in a unique way. In addition, Jung (1928) and later Myers (1980) documented different personality types affecting the ways in which people interact with the world around them. A person's personality greatly affects the way he or she responds to educational activities and can be placed into distinct categories, according to the Myers-Briggs Type Indicator (MBTI). For example, a person whose personality is classified as being *introverted* and *thinking* might have a harder time with a role play exercise than someone whose personality is considered to be *extraverted* and *perceiving*. The reentry facilitator should attend to these differences in learning styles and personalities to ensure that participants are able to reflect on and process their experiences in ways that suit their unique styles of processing and synthesizing information.

Self-regulated Learning

A reentry facilitator is not single-handedly responsible for an effective reentry experience. The idea that a participant has the ability to guide his own learning plays a strong role in reentry programming. Self-regulated learners, according to King (2003)

are those who are internally motivated rather than being influenced by someone else to learn. Because reentry programming often occurs after the international experience when participants are back home, a structured group environment for reflection does not always exist. The participant must be self-motivated, take responsibility for his own learning and set his own goals. In self-regulated learning the educator takes on the role of guide in the educational journey rather than an outside force determining what the participant will learn.

Self-authorship

Reentry programming can aid participants on their journey towards self-authorship (Magolda, 2001) as they reach a crossroads and look inward to define themselves and begin to become the authors of their own lives. The journey that Magolda (2001) outlines begins with a young adult ceasing to define himself through others and realizing the need for him to have his own vision and choose his own values. The journey continues with the person constructing his own belief system and feeling a strong sense of self while still finding value in others and forming mutually beneficial relationships. Kegan's (1994) "orders of consciousness" also explain the evolution of self and how people process their experiences differently as they strive to attain self-authorship and "the ability to 'write' one's own life" (Kegan, 1994, as cited in Evans, 2003, p. 189). Kegan (1994) explains self-authorship as the capacity to "internalize multiple points of view, reflect on them, and construct them into one's own theory about oneself and one's experience" (Kegan, 1994, as cited in Evans, 2003, p. 189). Many international program participants find themselves speeding along the path to self-

authorship as they interact with new cultures and experiences that markedly shape their lives. Reentry programming exists to help participants pause to identify the changes in themselves resulting from an international experience and the value of questioning assumptions and formulating new beliefs.

Student Development Theory

Student development theory illustrates how students grow, both intellectually and morally, from educational experiences and identifies factors that encourage development. Erikson (1959) and Chickering (1969) stated that each new experience or crisis a student encounters leads to the acquisition of new skills and attitudes. This development, in turn, leads to the formation of a student's identity, purpose and integrity. Chickering (1969) states that a student's development is ongoing and each new experience can lead him to reevaluate his belief system and readjust his identity. Reentry programming draws upon student development theory by encouraging participants to reflect upon their abroad experiences and identify the ways in which these experiences changed the participants' belief systems, assumptions or career goals.

Storytelling as a Tool for Reflection

Boud, Keogh and Walker declare that "reflection, in the context of learning, is a generic term for those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciations" (as cited in McDrury and Alterio, 2003, p. 21). Some higher education professionals feel that storytelling as a form of reflection and as an educational tool can profoundly augment certain educational experiences. McDrury and Alterio state "to educate using storytelling is to take seriously the need for students to make sense of experience and

seek meaning from their lives" (2003, p. 34). They also believe that "because stories hold educative and transformative possibilities, they have significant roles to play in teaching and learning" (2003, p. 36). Through their research McDrury and Alterio found that the ways in which students tell and reflect on their stories determine the learning outcomes they can achieve. They discovered that formal, "predetermined storytelling, where the teller has considered the event in a pre-story reflective phase" is the most likely type of storytelling to result in significant reflective learning (2003, p. 55). According to Boud, Keogh and Walker (1985), feelings and emotions have an important role in the reflective process and the experiential learning cycle as a whole. They maintain that the stronger the emotions felt by a storyteller, the more likely they are to be shared in story form and the more likely the emotions are to be further explored and insights are to be gained.

McDrury and Alterio (2003) posit that a learner's practice setting strongly affects the emotional spectrum a student encounters in relation to his or her learning experience, which in turn determines the types of knowledge and skills the student acquires. The "high hard ground" of a classroom or laboratory is a setting that may elicit few emotions from a student, but empowers him with knowledge and theory. The "swampy lowlands" is the setting in which young adults often find themselves when participating in an overseas practicum or internship. This changing landscape and context require stronger problem-solving abilities and practical thinking and can elicit emotions such as the excitement of learning new skills or the anxiety of adapting to an unfamiliar workplace culture with little supervision. The emotions students encounter

in the process of connecting theory to practice are central to learning and, when reflected on through story, can shape students' understanding of their experiences and themselves. Wells (1986) states:

> Constructing stories in the mind—or storying as it has been called—is one of the most fundamental means of making meaning, as such, it is an activity that pervades all aspects of learning. When storying becomes overt and is given expression in word, the resulting stories are one of the most effective ways of making one's own interpretation of events and ideas available to others. (p. 194)

Constructivism

Storytelling as a form of reflection is a constructivist educational tool, as it allows storytellers to garner meaning from an experience and generate knowledge about that experience that can be shared with other learners. The constructivist view of education is that learning is a social experience and that people make meaning through interactions with other people and their surrounding environment. According to McDrury and Alterio, "through conversation meaning is constructed and insight gained, although what the teller and listener learn may differ" (2003, p. 132). McDrury and Alterio also state "in many ways, storytelling, as a mode of communication and a mode of inquiry, mirrors our human need to learn from others and, on occasions, to turn inwards and learn from self" (2003, p. 132). Digital storytelling projects encourage participants to reflect on and share their experiences while allowing others to gain insight from the stories they tell.

Program Components

Introducing the Digital Storytelling Project

The second iteration of the digital storytelling reentry project will be introduced to the 2012-13 Fellows during their orientation in mid-May 2012. The digital storytelling project will be presented to the Fellows as a means of reflection, reentry and community strengthening and they will be informed that participation in the project is completely voluntary. The program manager will explain the basics of digital storytelling and the tradition of storytelling, an art form with strong roots throughout the African continent. Fellows will be provided with information on digital storytelling from the Center for Digital Storytelling, a nonprofit organization "dedicated to assisting people in using digital media to tell meaningful stories from their lives" (Center for Digital Storytelling, n.d.). Fellows will also be shown digital stories from the 2010-11 class of PiAf Fellows who participated in the pilot digital storytelling project.

A few months before the conclusion of their fellowships, Fellows will receive an email (Email #1) reminding them of the project. The email will contain a link to a survey gauging Fellows' interest in the project, technical ability and access to tools required to complete the project (see Appendix E).

During the summer months, as each Fellow completes his or her fellowship, an email (Email #2) will be sent to them with more information on the digital storytelling project (see Appendix F). Fellows generally will receive the emails with a few weeks left of their fellowships so they will have time to take final photos for their digital stories if they chose to participate in the project.

Email #2 will contain the attachment "Guidelines to Creating Your Own Digital Story" which explains the purpose of digital stories and the process behind creating one (see Appendix G). This document includes guidance on brainstorming a story idea, questions to help Fellows reflect on their fellowships and tips to help them write and structure their stories. The guidelines also direct Fellows to examples of digital stories from the Center for Digital Storytelling and from the 2010-11 class of PiAf Fellows so they will have a frame of reference when creating their own digital stories. Each Fellow will be encouraged not to simply follow the guidelines word for word, but to be creative and produce a digital story that best represents his or her personality and interests.

Email #2 will also contain the "75 Positive Outcomes from an International Experience" document (Appendix H). Before beginning the project, Fellows will be instructed to complete this self-assessment, which is meant to help them think about skills, attitudes and awareness they developed during their fellowship year. Fellows will be asked to read through both documents and respond to the program manager if they are interested in participating in the project.

After completing these two steps, each Fellow will then be asked to participate in a phone call with the program manager so they can ask questions about the project or share ideas they have for stories. During this initial phone call Fellows will also participate in a secondary needs assessment (see Appendix C). Each Fellow will be asked ten questions about their reentry experiences, how much reflecting each has done on their own and how connected each Fellow feels to the PiAf program and the rest of

their class of Fellows. Fellows will also be asked to formulate an idea of the amount of time they think it will take them to complete the project and will be instructed to put together a general timeline for completion. This planning will serve to provide the program manager with an idea of their schedules as well as to help Fellows mentally place this project on their calendars.

Brainstorming and Formulating the Story

In the guidelines document, Fellows are instructed to begin the project by first brainstorming a particular defining moment in their fellowships that they might want to create a digital story about (see Appendix G). They are asked to consider questions such as *How do I see myself as a different person than I was a year ago?* and *What experience from my fellowship do I most want to share with others?* and *Who did I meet via my fellowship that I will always remember for their leadership, mentorship, courage, discipline, dedication, friendliness, etc.?* They are also asked to consider life lessons and skills they acquired through their fellowships and how they can continue to build on this learning as they mature. Fellows are instructed to use their answers to the assessment entitled "75 Positive Long-term Outcomes from an International Experience" to help them concretely assess skills, experience and other things they gained from their fellowship experiences (see Appendix H).

Fellows then will move on to the story-writing phase during which they will solidify their story, pare it down to its essence and refine it until it expresses the Fellow's story in a concise, engaging manner. Each story should be around 500 words or less and last about three minutes when read aloud. To acknowledge different

learning styles, Fellows are encouraged to create unique stories in a digital format that allow them to best express themselves. This aspect of the project—acknowledging Fellows' various creative interests and ideas on how they wanted to formulate their digital stories—is crucial to keeping Fellows' engaged in the project.

The program manager will work with Fellows on conceiving tighter story lines, cleaning up syntax and ensuring the length of the stories are appropriate. Fellows will be asked to submit their stories to the program manager before moving on to the computer-based section of the project. In the pilot program for this digital storytelling project, each Fellow had a completely different idea in mind for his or her story—from a poetry piece to a stop-motion movie to a digital story with original music recorded by the Fellow. The Fellows seemed pleased that they were encouraged to add their unique spins on the digital story format that was introduced to them in the "Guidelines" document.

Preproduction Process

After writing a clear, concise story about their fellowship experiences, the Fellows will begin the process of organizing their thoughts and materials. Fellows will receive an email including the second set of instructions covering the digital preproduction and production processes entitled "Guidelines to Creating Your Own Digital Story Part 2" (see Appendix I). The preproduction process is meant to help Fellows get their digital story components in order, such as photos and music, and to aid them in concretely visualizing their digital stories. Rather than just diving headfirst

into the creation of a digital story, Fellows are advised to be deliberate and thoughtful about how they piece together their digital stories.

A key element of this preparation is the storyboarding process, which will allow Fellows to create a general structure for their digital stories. Fellows will be asked to outline their digital stories by laying out the way in which the photos and narrative will coincide in the story. It is suggested that Fellows use a piece of paper to make a simple sketch of photos, the order in which they will appear in the story and the points at which music will begin to play and end.

As a part of the preproduction process, Fellows will be asked to better acquaint themselves with the digital editing programs with which they will be creating their digital stories. None of the Fellows who responded to the initial needs assessment survey for the pilot program had ever created a digital story and only one had ever seen a digital story. The guidelines suggest Fellows with Mac computers use iPhoto to create their digital stories and that Fellows with PCs use Windows Movie Maker 2. Both programs are relatively simple to use and available at no cost; they exist as preloaded software on most computers or easily downloadable via the Internet. Fellows are instructed to make sure their computers are equipped with photo-editing software and voice-recording software and are directed to free downloadable tools if their machines lack the necessary programs. Fellows also need a microphone and speakers to record their voices and play their stories back. These two pieces of equipment are the only purchases Fellows will have had to make if their computers did not already come equipped with them.

Creating the Digital Story

After mapping out their digital stories, Fellows next will move on to the digital phase of the project. They first will record themselves reading their stories to produce the voice-over narrations meant to coincide with their photos. The guidelines instruct Fellows to practice reading their stories to get the correct pacing and tone and advise them that the ideal voiceover sounds natural and not rushed. They are told to record themselves in a quiet room and to practice many times before recording their final narration.

Fellows next add their audio recordings to either iPhoto or Movie Maker 2 to create the foundation of the digital project upon which all other elements are based. They then will place their photos into the digital editing program in locations that corresponded to the story. Again, Fellows are reminded to be mindful of the pace of the story as they adjust the length of time each photo appears and the way in which this timing corresponds to the story narration. Fellows are asked to use only media that belongs to them or is meant to be shared through websites such as Creative Commons (www.creativecommons.org). They are instructed to cite the source of any piece of media they use in their digital stories that is not their own.

Sharing the Stories

Princeton in Africa will share the digital stories of Fellows who give consent on social media outlets such as Facebook and YouTube and will post their digital stories on the PiAf website. If Fellows wish to share their digital stories with their class of Fellows but not with the general public, the files can be placed in Princeton in Africa's shared Dropbox folder (an online networked folder in which Fellows share photos and music)

and then can be viewed by their class of Fellows only. When a digital story is completed and shared with the rest of the Fellows' class, the Fellows will be asked to watch the story and share their reactions to it. This sharing can be done via a Google group email chain—as each Fellow is required to be a member of the Princeton in Africa Google group and the Fellows frequently communicate via this resource—or Fellows can contact the digital storyteller directly to express their thoughts about the story.

Timetable for Implementation

The second iteration of the Princeton in Africa digital storytelling reentry project will take place at the end of the 2012-2013 PiAf Fellows' yearlong fellowships, which will conclude in the summer and fall of 2013. Fellows' start and end dates generally vary according to their personal schedules and the needs of the organizations with which they work. For this reason, this digital story project will function on a somewhat individual basis, with Fellows who finish their year in Africa at similar times working with one another on Skype, email or the phone as sounding boards and peer advisors. The amount of time necessary for completion of the project will vary with each Fellow. Some will return home to immediately begin a job, graduate school or medical school and will have limited free time. Others will take a break during the summer before their next endeavor and will have more time to devote to this project.

It is estimated that the entire story-writing process will take about two to four weeks, depending on the amount of time Fellows can dedicate to the project. The digital creation process is estimated to take around two weeks to one month, again depending on how much time Fellows are willing and able to devote to it. The Fellows

that finish their fellowships and begin the digital storytelling project in late June should have the project completed by late August or early September. The rest of the Fellows will start and finish their digital stories at different intervals throughout the summer and fall.

May 2012:

The Fellows will be introduced to project. The entire class of 2012-13 Fellows will be informed of the digital storytelling reentry project at orientation in mid-May. This way they will be able to begin brainstorming story ideas early on in their fellowships and can take photos they may want to use later on in a digital story.

March 2013:

The Fellows will be reminded of the project. An email reminding Fellows of the digital storytelling project will be sent to the class of 2012-13 Fellows. This email will contain background information on digital storytelling and a link to a survey gauging Fellows' interest in the project, their technical abilities and access to equipment needed to complete the project (see Appendix E).

June 2013:

The first returned Fellows will begin the digital storytelling project. Each Fellow will receive a personalized email re-introducing the digital storytelling project and providing a general timeline for completion of the project. The email will have two

attachments: "Guidelines for Creating Your Own Digital Story" (see Appendix G) and "75 Positive Outcomes from an International Experience" (see Appendix H). These documents will aid Fellows in the brainstorming and story-writing phases of the project by helping them start to analyze how their fellowship experiences impacted them.

After reading the two attachments, each Fellow will have a phone or Skype call with the program manager so they can ask questions about the project and the program manager can ask a set of secondary needs assessment questions (see Appendix D).

August 2013:

The first digital stories will be completed by Fellows who began the project in late June. These digital stories will be posted to the Princeton in Africa website and Fellows will be encouraged to watch and discuss each other's digital stories.

The final group of Fellows will begin the digital storytelling project in late August or early September.

October/November 2013:

All digital stories should be completed at this time. October begins the busy season for the Princeton in Africa office so the project should be concluded by late October or early November.

Potential Participants

Only the Fellows who choose to participate in this optional project will create digital stories—therefore not all '12-'13 Fellows will be involved. Only eleven of 25

Fellows responded to the initial digital stories survey conducted for the pilot program, and less than half of those 11 actually completed digital stories. It is logical to project that in the program's second iteration less than half of the Fellows who respond to the primary needs assessment survey will actually complete the project. This program's participants will be a self-selecting group of Fellows who have no problem taking initiative, working independently or in small groups, adhering to deadlines and following through on commitments. Only those with the time, resources and interest in the project will participate. As McDrury and Alterio note, "learning through storytelling will not appeal to every student or educator, nor will every form of storytelling evoke a constructive outcome" (2003, p. 171)

However, because the pilot digital storytelling project has been successfully implemented, the digital stories created by '10-'11 Fellows will be used as models that guide later classes of Fellows who participate in the project. These examples will serve to inspire future Fellows to take part in the project and give them a clearer framework as to what a digital story entails. For these reasons, it is probable that more future Fellows will participate in the project and create deeply reflective digital stories about their fellowships.

Staffing Plan

No additional staff will be required to implement the Princeton in Africa digital storytelling reentry project. The program manager will facilitate the project while fulfilling the rest of her regular duties. The period from June to mid-September is typically a much more relaxed time of year in the PiAf office and allows staff more time

for short-term projects than the busy months when colleges are in session. The project guidelines and other project documents are completed and ready to send to the next group of Fellows who participate in this project. Having examples of digital stories created by the 2010-11 class of Fellows and potential guidance from these Fellows will make the project easier to facilitate in the future. In addition, the digital storytelling project is very independent in nature and it is likely that the self-selecting Fellows that choose to participate in the project will not need a great deal of management or assistance to create a digital story.

Budget

Digital Storytelling Project Expenses	Fixed Costs	Variable Costs	Units	Total
Program Costs				
Staffing				
Project Facilitator	$0		/program	$0
Program Materials				
Learning Through Storytelling in Higher Education	$35		/program	$35
Digital Storytelling in the Classroom	$40		/program	$40
Digital Storytelling Cookbook		$10	/participant	$50
Total Program Costs				**$125**

Participant Costs				
Program Materials				
Media Editing Software	$0		/participant	$0
Photo Editing Software	$0		/participant	$0
Voice-recording Software	$0		/participant	$0
Digital Camera	$0		/participant	$0
Computer/Internet Connection	$0		/participant	$0
Microphone	$30		/participant	$30
Flash Drive	$10		/participant	$10
Total Participant Costs				**$40**

Assumptions	
Participants	5

Budget Notes

Because Princeton in Africa is an independent nonprofit organization, the organization makes every effort to conserve its resources and use them wisely. For this reason, the digital storytelling reentry project was devised to meet the goals of the organization without putting a strain on its resources. The project will cost the organization no staff time. The program manager has already put together the project guidelines, facilitated the first iteration of the project for Fellows and managed the linking of digital stories to the PiAf website. The Princeton in Africa office is equipped with computers, cameras, microphones, speakers and an Internet connection. Skype, which was used to speak to Fellows about the project, is available as a free download via the Internet.

They only program expenses are the books that need to be purchased in order to complete this project. Two books were used as references in the "Guidelines to Creating Your Own Digital Story" documents (see Appendix F and G). Excerpts from *Digital Storytelling in the Classroom* and *Digital Storytelling Cookbook* were included in the guidelines that participants will refer to when writing their stories and creating their digital stories. *Digital Storytelling Cookbook* is available as a PDF download from the Center for Digital Storytelling website and can be easily purchased and shared with participants with no shipping costs. One book, *Learning Through Storytelling in Higher Education*, is solely for the use of the project facilitator.

The digital storytelling project comes with little or no cost to its participants. The primary needs assessment will gauge how many potential participants have access to a

computer, reliable Internet connection, microphone and speakers. In the primary needs assessment conducted for 2010-11 Fellows, all 11 respondents had access to each of these resources. This project is designed around media editing programs that are free and easily downloadable from the Internet. The only potential costs a Fellow might have are a microphone if their computer does not come equipped with one, and a flash drive for saving their digital stories if their computer's memory is insufficient.

Operational Sustainability

Princeton in Africa's digital storytelling reentry project can be repeated annually if it is seen as continuing to add value to the Fellows' experience and to the organization. PiAf staff members will have access to the project guidelines and other pertinent documents created for this capstone project. The project was devised to require a minimum of organizational resources and to be flexible and conform to the schedules of Fellows who participate in the project. Former Fellows, who are requested to help with PiAf events such as recruiting, interviewing and the annual benefit, can be called upon to give advice or guidance if they also created digital stories after their fellowships. The digital stories created by former Fellows will help to provide examples to future classes of Fellows who wish to create their own digital stories.

Evaluation Plan

As the Princeton in Africa fellowship program grows and matures it is essential that all aspects of the program, from orientation to reentry, are solid and comprehensive and are achieving stated program and participant goals. For this reason, the creation of a strong evaluation plan is necessary to document what actually took place during the

program and to make recommendations for future iterations of the program. According to John Van Maanen, professor of Organizational Studies at the Sloan School of Management, Massachusetts Institute of Technology, "the purpose of program evaluation is to determine the operations and effects of a specified program—relative to the objectives it set out to reach—in order to contribute to the decision-making surrounding the program" (1979). The evaluation plan for the Princeton in Africa digital storytelling reentry project will be broad in scope and will be formulated to take into account each participant and program goal.

Evaluation of Participant Goals

PiAf program staff, who advise Fellows and facilitate program elements for Fellows, will be the primary parties interested in evaluating the effectiveness of the digital storytelling project for its participants. The subjects of the participant-focused evaluation will include three groups of Fellows: those who participate in the project and complete digital stories, those who participate in the project but do not complete digital stories and those who do not choose to participate in the project at all. Each group of Fellows will be asked questions about the ease of their reentry experience, the extent of post-fellowship reflection they engaged in, and how connected they feel to the PiAf community. Fellows who participate in the digital storytelling project will also be asked to evaluate the project itself via questions gauging their opinions on the effectiveness of the project, the strength of its design and suggestions for improving the project in its future iterations.

To ensure both long- and short-term goals of the program are being met, a secondary evaluation will be performed two or three years after Fellows complete this project measuring their engagement in the Princeton in Africa community, their level of connection to other Fellows and how effective this project was at increasing their exposure and enhancing career opportunities. Some indicators of level of connection and commitment to the PiAf program include: participation in annual interviews of fellowship applicants, attendance at the annual benefit, attendance at events such as orientation and information sessions and whether or not a donation is made to the annual alumni fundraiser. These indicators can be measured by program staff without them even interacting with Fellows; they will be used to discover if Fellows who participate in the project are more, less or equally connected to the PiAf community than other Fellows.

Evaluation of Program Goals

The evaluation plan also will take into consideration goals that were specified for the Princeton in Africa program. The evaluation of program goals will be of interest to PiAf program staff, who focus on marketing and recruitment, and development staff, who focus on fundraising, as well as board members who want to ensure the holistic health of the program. To measure the goal of enhancing marketing and recruitment via digital stories posted on social media websites, applicants will be asked if they learned of the PiAf program through a digital story, and if so, how compelling they found the digital stories and whether or not they affected the applicant's decision to apply to the program. The evaluation of new partner organizations will be conducted

similarly—did members of new PiAf partner organizations view Fellows' digital stories online and if so, did they influence their impression of the PiAf program or their decision to become PiAf partners? In addition, donors will be asked whether or not they found the digital stories compelling and if these stories inspired them to donate to the PiAf fellowship program. Levels of donation by those who viewed digital stories will be measured as development staff and board members involved in fundraising will find this information valuable.

Conclusions and Implications

The Princeton in Africa digital storytelling reentry project is a program that will enhance the reentry and reflection experiences of PiAf Fellows, while adding value to the organization in the form of more engaging recruiting and marketing materials for applicants, more compelling incentives for donors and a more enticing pull for potential partner organizations. This project addresses the reentry needs of Fellows by giving them the opportunity to pause and consider how meaningful their fellowship year in Africa was to them and by connecting them with other Fellows who can relate to their reverse culture shock issues. Because the Princeton in Africa program is experiential in nature, deep reflection is an essential element of the program as it allows Fellows to form abstract concepts and generalizations about their fellowship experiences and helps them test out and apply these concepts in new situations, thus completing the experiential education cycle.

Reentry is a key element in any abroad program, but for Princeton in Africa Fellows, who are recent college graduates working in intense development situations around Africa, a solid space for reentry and reflection becomes absolutely critical. Participants in the 2010-11 digital storytelling project worked in PTMTC (prevention of transmission of HIV/AIDs from mother to child) with mothers2mothers in South Africa, wildlife conservation with Mpala Research Center in Kenya, emergency relief efforts with the World Food Programme in Ethiopia and in developing the future leaders of the African continent at the African Leadership Academy in South Africa. Throughout their yearlong fellowships, these young adults not only found themselves navigating unknown cultures, customs and languages, but also confronting heartbreaking poverty, injustice and suffering. It is the responsibility of PiAf program staff to ensure participants have the opportunity to process their fellowship experiences in a constructive and meaningful way.

Program Challenges

The pilot version of the digital storytelling reentry project exposed some challenges that will need to be addressed as the project enters its second iteration. The project, being creative, artistic and somewhat technical in nature, may not appeal to every PiAf Fellow. PiAf staff selects high-achieving, industrious candidates to participate in the program and many Fellows head directly to graduate school or medical school when their fellowships conclude and have little time to devote to a digital storytelling project. Two Fellows involved the 2010-11 pilot project did not

complete their digital stories because they had such a short break between finishing their fellowships and beginning medical school.

The project was designed as a reentry project, but 7 of the 25 Fellows invited to participate in the project stayed in Africa for at least 5 months after their fellowships, while one Fellow began a consultancy with the World Food Programme's Rome office directly from her fellowship with the World Food Programme in Senegal. Three Fellows worked on the project from Africa—one from Zambia, one from Kenya and one from South Africa. The program manager talked with Fellows about the project via Skype but the quality of Internet connection Fellows had access to in Africa affected the clarity and consistency of Skype calls. In addition, time differences made scheduling these calls more challenging.

Some technical questions and elements arose from Fellows participating in the project that the facilitator had no experience with and could not directly answer. Two Fellows wanted to extract audio tracks of songs being sung from video and one Fellow planned to create a stop-motion video for her digital story. The program manager researched these topics on the Internet, sent suggestions to Fellows on how to proceed with these techniques and checked in to make sure no further guidance was needed. The first Fellow to complete a digital story successfully extracted audio from her video and offered to assist the other Fellows with the production of their digital stories.

The quality of Internet connection and bandwith also affected the ability of Fellows in Africa to share digital stories with the program manager in the U.S. A

shared Dropbox (www.dropbox.com) folder was created for Fellows to deposit their digital stories into so the program manager could access them. This allowed Fellows to view each other's digital stories as they were completing the project. One Fellow in Zambia had so many difficulties accessing the shared folder with her low Internet bandwidth that she had to save her completed project on a flash drive that she eventually delivered to the program manager in the U.S.

Programs such as the PiAf digital storytelling reentry project will always be accompanied by some hurdles to clear and challenges to overcome. In the end, however, this international education practitioner feels that the benefits of the project absolutely outweigh the challenges. It is true that this project would not be an effective reflection tool for every group of participants. However, some of Princeton in Africa's exceptionally dedicated 2010-11 Fellows accepted the challenge and created deeply reflective stories that were juxtaposed with visually engaging images of their fellowship experiences. For a nonprofit educational fellowship program interested in engaging Fellows on a deeper level and sharing their stories with a larger audience, the digital storytelling reentry project addresses many goals of both the organization as a whole and its fellowship participants.

Traditionally, storytelling for the storyteller is often about synthesizing experiences, emotions and values and sharing this information with the community to fill important social and ethical purposes. For the listener, storytelling is largely a source of learning and entertainment. Princeton in Africa Fellows have compelling and meaningful stories to tell and many audiences who are be interested in hearing these

stories—from donors to partner organizations to applicants and other Fellows. According to McDrury and Alterio (2003),

> Storytelling is, after all, what human beings do naturally. It remains the most engaging and commonly used mode of interaction across and within cultures, so it makes sense to us, as educators, to use it as a reflective learning tool. We would like to see it used more frequently in formal education settings, for it is only when we connect with each other in meaningful ways, about topics that matter, that learning is truly rewarding. (p. 172)

The Princeton in Africa digital storytelling project is, at its core, a project focused on intentional reflection and processing of experiences by its Fellows. It is designed to be a culmination of the experiential learning, holistic development and career growth that PiAf Fellows experience during their fellowships and a way for them to readdress their value systems and realize the changes they have undergone while in Africa. This project is a program PiAf will benefit from greatly as it strives to address the needs of its Fellows and attract the interest of the community at large. The digital storytelling reenty project will help propel Princeton in Africa forward as it strives to grow into a prominent and influential educational organization that is developing young leaders committed to Africa's advancement.

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Appendices

Appendix A: Fellowship Placements for Princeton in Africa's 2010-11 Fellowship Year

Partner Organization	Location	# of Fellows	Description of Organization
2iE (International Institute for Water and Environment Engineering)	Burkina Faso	1	Educational and research institute focusing on water, environment, civil works, and engineering.
African Impact	Zambia	1	Voluntourism program that works with local education, healthcare and community service projects.
African Leadership Academy	South Africa	1	Brings together the most promising 16-19 year old leaders from all 54 African nations for an innovative two-year program designed to prepare each student for a lifetime of leadership on the continent.
Africare	Tanzania	1	Alleviates hunger, builds water wells, treats childhood diseases, and supports social empowerment.
Baylor Pediatric AIDS Initiative	Botswana	1	Runs clinics that seek to increase the number of children receiving HIV/AIDS anti-retroviral therapy and provide regular follow-up and care to children, parents, and siblings.
	Lesotho	1	
International Rescue Committee	See list at right	6	Provides relief and renewal to refugees and victims of armed conflict around the world. Country placements: CAR, Ivory Coast, Kenya, Liberia, South Sudan, Uganda
Invisible Children	Uganda	1	Improves the quality of life for war-affected individuals by providing access to education and economic opportunities.

Kucetekela Foundation	Zambia	1	Provides scholarships to Zambian boys and girls who are academically promising but financially disadvantaged to attend private secondary schools.
Lutheran World Federation	Burundi	1	Works to foster awareness, advocacy, solidarity and action on a wide range of human rights, humanitarian, and development issues.
mothers2mothers	South Africa	2	Mentoring program offering comprehensive support for HIV+ pregnant women and new mothers.
Mpala	Kenya	1	Conservation foundation working to protect wildlife and find lasting ways to co-exist with nomadic communities.
Nyumbani Village	Kenya	1	Provides comprehensive care & support to HIV-infected and affected children, families, & communities in a sustainable manner
Generation Rwanda	Rwanda	1	Helps orphans and other socially vulnerable young people pursue a university education and ultimately become leaders in driving economic development & social reconciliation
Plan International	Uganda	1	Works to implement programs at grassroots levels in health, education, water and sanitation, income generation and cross-cultural communication.
World Food Program	See list at right	5	A United Nations agency that fights against global hunger and improves nutrition/promote self-reliance. Country placements: Benin, Ethiopia, Ghana, Senegal (2)

Appendix B: Reentry Email Sent by PiAf to Returning Fellows

Hi *(name omitted)*—

I hope it feels good to be back in the US. Now that your fellowship is complete, I thought I'd send out these materials to you so you have them to look over at home. Below is a letter from a former Fellow about re-entry. I am sending it to you because I know these issues can be tough and can cause sadness, uncertainty and trouble adjusting to life back at home. Also please read the re-entry attachment and perhaps it will resonate with you. Feel free to reach out to Cordelia, me or other Fellows to discuss.

Also, I'm attaching the PiAf Final Report form because we really want to get your thoughts while they are still fresh. Please send it back as soon as you can. For number 9 (goals), you need the following information:

1. Independence

2. Knowledge/understanding

3. Applicable skills

We look forward to receiving your final report—get in touch with us with any questions. And good luck in NYC!!! We're happy to have you much closer to us in the near future!

Thanks,
Stephanie

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I am truly grateful for the opportunity that PiAf has provided me. Here in Burundi, I have been thrown into a challenging post where I contribute to major initiatives and have the freedom to shape my work experience and color outside the lines. I have been immersed in a unique culture with a compelling and troubled history. What I have seen and experienced firsthand has forced me to step far out of my comfort zone, tear down preconceived notions about the world, and push myself to new limits. There are few other experiences out there – especially for a recent college graduate – that provide this kind of potential for learning and growth.

Tony Speare, '10-'11 Fellow at Lutheran World Federation, Burundi

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Dear PiAf Fellows,

Welcome home!

I hope this letter finds everyone well. Before your departure Princeton in Africa spent time during your orientation talking about "culture shock" – not the culture of your host country, but the culture of your home country. Each of you had unique experiences this year and some of what I share may or may not specifically apply to you, but I write to share my own experience with everyone.

The transition home is not always easy; it certainly was not for me. For the past year you've seen both the joy and resilience of human nature, as well as poverty and despair. To reenter a culture where resources are abundant can be overwhelming. You're often left wondering if people here realize just how fortunate they are.

Relationships also change. You may think your family doesn't understand. They can't possibly imagine what your life was like for the past year. You've grown so much in only twelve months. You may think your friends don't understand. How could they be concerned about going to the coolest bar in the city or buying the newest mobile phone? The truth is they probably don't understand; but it's ok. Try to maintain healthy, non-judgmental relationships. Share your experiences and open their eyes to something new.

Perhaps the greatest resource you will have is each other. Reach out and talk about your reentry experience. Share your frustration, as well as your excitement. It's harder coming home than you realize, but PiAf is here to support you!

Toward this end, we have enclosed some materials that we hope will be helpful to you. Please read them over and reflect on the advice they offer.

If you have any questions, concerns or just need to talk, please don't hesitate to reach out to the PiAf office. They are there to help you through this entire experience and re-entry is definitely part of it.

Warmest regards,

(name omitted)

Appendix C: Survey Results from Primary Needs Assessment

Digital Storytelling Survey

SurveyMonkey

1. Have you seen a digital story before?

	Response Percent	Response Count
Yes	9.1%	1
No	**90.9%**	**10**
If yes, where did you see the digital story and briefly describe it and what you thought of it.		1
	answered question	**11**
	skipped question	**0**

2. Have you created a digital story before?

	Response Percent	Response Count
Yes	0.0%	0
No	**100.0%**	**11**
If yes, please briefly explain the topic of the digital story and why you created it.		0
	answered question	**11**
	skipped question	**0**

3. How interesetd are you in creating a digital story to reflect on your fellowship experience?

	Response Percent	Response Count
Not interested	0.0%	0
Somewhat interested	45.5%	5
Very interested	**54.5%**	**6**
	answered question	**11**
	skipped question	**0**

4. Do you have 10 or more good high-resolution photos of yourself at work, with friends, in your community in Africa?

	Response Percent	Response Count
Yes	**90.9%**	**10**
No	9.1%	1
	Do you have access to a functioning digital camera?	8
	answered question	**11**
	skipped question	**0**

5. When you return to the States (or wherever your home will be after your fellowship) will you have consistent access to a computer and Internet?

	Response Percent	Response Count
Yes	**72.7%**	**8**
No	0.0%	0
Not sure	27.3%	3
	answered question	**11**
	skipped question	**0**

6. Does your computer have a microphone or do you have access to one you can use with your computer?

	Response Percent	Response Count
Yes	**100.0%**	**11**
No	0.0%	0
	Do you have a Mac or PC?	9
	answered question	**11**
	skipped question	**0**

7. How comfortable would you say you are using programs involving photograph manipulation, slideshows and/or music files?

	Response Percent	Response Count
Not comfortable at all.	0.0%	0
I eventually figure it out.	**90.9%**	**10**
I'm good at it but don't enjoy it.	9.1%	1
I'm a pro and I love this type of thing!	0.0%	0
	Comments	2
	answered question	**11**
	skipped question	**0**

8. Would you be interested in participating in group Skype calls or chats to receive an introduction to this project and for occasional check ins?

	Response Percent	Response Count
Yes	45.5%	5
No	0.0%	0
I would like to but I'm not sure I have time	**54.5%**	**6**
	Comments	3
	answered question	**11**
	skipped question	**0**

9. Digital storytelling workshops often involve participants working together on their digital stories—to bounce ideas off one another, to ask for opinions on content and style, etc. How interested would you be in being paired with another Fellow on this project?

	Response Percent	Response Count
Not interested	9.1%	1
Somewhat interested	**54.5%**	**6**
Very interested	36.4%	4
	answered question	**11**
	skipped question	**0**

10. Do you have any ideas (however nebulous they may be) in mind for your own digital story?

	Response Percent	Response Count
Yes	36.4%	4
No	**63.6%**	**7**
	If you choose you may briefly describe your idea(s).	4
	answered question	**11**
	skipped question	**0**

Q1. Have you seen a digital story before?		
1	Middlebury College's series, "How We Got Here" on display in the campus library. There were about 10 stories, each including photos of current students reflecting on how they ended up at Middlebury. I thought it was great - an interesting and easy way to learn more about the people around me - I was drawn in and wanted to watch them all. Much more appealing than just reading something!	Apr 13, 2011 11:51 PM

Q4. Do you have 10 or more good high-resolution photos of yourself at work, with friends, in your community in Africa?		
1	Yes	Jun 4, 2011 1:04 AM
2	"Functioning," yes, but the resolution is not so hot...	Apr 18, 2011 5:46 AM
3	Yes	Apr 16, 2011 6:12 AM
4	Yes	Apr 14, 2011 5:15 AM
5	Yes	Apr 14, 2011 12:41 AM
6	Yes - although my photos are much less of community-based work and more of life in Cape Town due to the nature of my work and experience here.	Apr 13, 2011 11:51 PM
7	yes.	Apr 13, 2011 11:01 PM
8	A camera, but not a video camera.	Apr 13, 2011 10:44 PM

Q6. Does your computer have a microphone or do you have access to one you can use with your computer?		
1	PC	Jun 4, 2011 1:04 AM
2	A Mac -- the trick is that my personal computer has basically died over the course of this year, so I am crossing my fingers that I can fundraise for a new one when I return to the States.	Apr 18, 2011 5:46 AM
3	Mac	Apr 16, 2011 6:12 AM
4	PC	Apr 15, 2011 6:28 AM
5	PC	Apr 14, 2011 5:15 AM
6	PC	Apr 14, 2011 12:41 AM
7	Mac (and if I am still in SA, also a PC if that's easier)	Apr 13, 2011 11:51 PM
8	mac	Apr 13, 2011 11:01 PM
9	Mac	Apr 13, 2011 10:44 PM

Q7. How comfortable would you say you are using programs involving photograph manipulation, slideshows and/or music files?		
1	I'd probably be most interested in doing a digital story right after I return from Ethiopia, before I start working. I'll have the most time to commit to the project then.	Jun 4, 2011 1:04 AM
2	I really like it and feel like I have a basic knowledge, but would love some support in making it look better!	Apr 13, 2011 11:51 PM

Q8. Would you be interested in participating in group Skype calls or chats to receive an introduction to this project and for occasional check ins?		
1	Less about not having time, more about scheduling difficulties.	Apr 18, 2011 5:46 AM
2	Please keep me included in any initial conversations and I'll do my best to make it.	Apr 13, 2011 11:51 PM
3	I don't get good Skype reception here unless it's late at night and I doubt I'll have internet this summer while in Yellowstone. With only five days at home in between jobs, I doubt I'll have any time until the fall or winter depending on where I end up next.	Apr 13, 2011 10:44 PM

Q10. Do you have any ideas (however nebulous they may be) in mind for your own digital story?		
1	I would probably be interested in converting a blog post into a digital story. Perhaps an experience from work?	Jun 4, 2011 1:04 AM
2	Expanding my comfort zone in Rwanda, hiking up Mount Kigali, living in Nyamirambo, projects I've done at work...I'm not really sure what would be best for a digital story but those are some ideas that come to my mind.	Apr 28, 2011 6:26 AM
3	using the Zambezi River as a centerpiece, how it changes constantly throughout the year, can be different at any moment to what you expect, also literally as a centerpiece of my time here	Apr 13, 2011 11:01 PM
4	No ideas currently, but I'm sure I can think of some.	Apr 13, 2011 10:44 PM

Appendix D: Secondary Needs Assessment Responses from Returned Fellows on Their Reentry/Reverse Culture Shock and Reflection Needs

Call with Fellow #1 on 7.15.11

1. *Did you experience reverse culture shock or re-entry issues after your fellowship?*
   Yes. Getting adjusted to the climate at home was hard since I was coming from winter to summer. I was missing a lot of foods, the quality of the food was better in Botswana and I missed juice. I also had to get reacquainted with how wasteful the US is and that chemicals and plastics are used a lot.

2. *Did you read all the re-entry materials provided to you by PiAf?*
   I read it very quickly. They helped in some ways—it helped with the final report. It helped me categorize what it is I am feeling. I was able to say I miss this because of blank.

3. *How comprehensive did you feel the reentry/reverse culture shock materials were that you received upon completing your fellowship?*
   It was comprehensive. I jumped around and skipped to things that applied to me so it must have had a lot of information in it.

4. *How strongly do you feel you were supported during your adjustment phase once returning home?*
   I got no support at all. I was kind of on my own. Everyone was kind of like 'Get over it'. They were more excited I was back—especially my parents.

5. *What suggestions do you have for strengthening the re-entry support offered by PiAf staff?*
   Ideally it would be to connect Fellows to people who came back from the same program. Agatha is the only other person I could talk to about the experience but she isn't so available on the social network. Ideally that sort of thing would happen more formally.

6. *Did you reach out to other Fellows to talk about the difficulties of returning home after your fellowship?* No.

7. *How connected do you feel to your class of PiAf Fellows?*
   I probably feel as connected to them as other Princeton students I shared class with but didn't party with. Kind of like people I shared a class with but we didn't hang out outside of class.

8. *How connected do you feel to the PiAf program?*
   I feel more connected to PiAf than I do to my fellow PiAf alums. It's probably the equivalent of an eating club for me since I never joined an eating club.

9. *Do you feel you have a strong network of PiAf Fellows to draw upon in the future?* Yes.

10. *Do you have suggestions for creating a tighter-knit PiAf community?*
    A Fellows' retreat would be nice.

Call with Fellow #2 on 8.1.11

1. *Did you experience reverse culture shock or re-entry issues after your fellowship?*
   I don't know if I experienced reverse culture shock but I'd gotten used to a lot of things in South Africa that were different than home. When I tried to explain what my experience there was like, I realized that nobody understood. I picked up different language too like my mom made fun of me when we went to pick up Chinese and I kept calling it "take away" instead of "take out".

2. *Did you read all the re-entry materials provided to you by PiAf?* Yes.

3. *How comprehensive did you feel the reentry/reverse culture shock materials were that you received upon completing your fellowship?*
   I read them before I left (South Africa) and thought, 'this doesn't apply to me at all' but when I got home and went back to it I felt that it covered everything I was going through so yes, I felt it was comprehensive. But an in-person re-entry piece would have been helpful.

4. *How strongly do you feel you were supported during your adjustment phase once returning home?*
   Do you mean did I feel supported by PiAf or anybody? (I answered "in general"). I kind of felt like I was on my own. I don't think I realized the tools I had to try to adjust. My family and friends were around and I had my favorite dinner but I didn't know how to do things like apply my global health knowledge until I got to GHC (Global Health Corps) and started orientation.

5. *What suggestions do you have for strengthening the re-entry support offered by PiAf staff?*
   I found critical incident reflection helpful. I like the idea of setting goals and readjusting them in the final report. But it would be nice to check in on goals at the halfway point and to go through them in more detail when we come back. You guys are very available so it helps to be able to reach out. Maybe exit interviews would help? Having a personal conversation with each Fellow after they come home?

6. *Did you reach out to other Fellows to talk about the difficulties of returning home after your fellowship?*
   Yes. I talked to Allie. I talked briefly to Jamie. I think it helped—it's nice to know others are feeling similar things.

7. *How connected do you feel to your class of PiAf Fellows?*
   There are a couple people I feel really connected to but as a collective not really at all. I feel most connected to those I worked with or visited or those who visited me. I'd say I'm connected with 5 Fellows from my class.

8. *How connected do you feel to the PiAf program?*
   (Question inadvertently omitted)

9. *Do you feel you have a strong network of PiAf Fellows to draw upon in the future?*
   Yes I feel the network is strong. The alums I met in Cape Town and the alum who works at the foundation that's given money to GHC have been great.

10. *Do you have suggestions for creating a tighter-knit PiAf community?*
    Obviously I'm going to say there should be a retreat. Also a longer training or orientation might allow people a chance to get to know each other better. We have a Facebook group for the 2011-12 GHC fellows and people are much more active on that than on the PiAf Google group or the GHC Google group. You could also pair people up almost as pen pals—that might be interesting and would be a good way to connect Fellows.

Call with Fellow #3 on 8.10.11

1. *Did you experience reverse culture shock or re-entry issues after your fellowship?*
   Not really. Cape Town is so familiar that culture shock wasn't so extreme either way. Being able to walk around at night and not be scared was shockingly refreshing and there were things like this I was aware of when I went home. My year in Cape Town (CT) was so helpful and confirming that I wanted to go to med school that it made the whole transition easier.

2. *Did you read all the re-entry materials provided to you by PiAf?*
   I don't think I did.

3. *How comprehensive did you feel the reentry/reverse culture shock materials were that you received upon completing your fellowship?* N/A

4. *How strongly do you feel you were supported during your adjustment phase once returning home?*
   I built in a lot of cushion space for myself and talked to mothers2mothers (m2m) about the timing of my return. Both of my m2m bosses said you need time to transition and start what's coming next. It was important for me to come home and spend a lot of time with my family. I didn't have a cell phone for 2 weeks after I got home and this eased my transition back.

5. *What suggestions do you have for strengthening the re-entry support offered by PiAf staff?*
   The advice I have is the advice I have for Princeton in Africa overall. A reentry activity

that would help would be connecting PiAf returning Fellows. Seeing Hannah recently was great—talking to her about coming back. It's hard to share that with others and connect with them without it being there from the very start.

6. *Did you reach out to other Fellows to talk about the difficulties of returning home after your fellowship?*
   Hannah. We saw Chris as he was about to leave South Africa. It was fun—he was at an odd place too in figuring out what he was doing. Whenever I would run into a Princeton in Africa Fellow it was a good experience and there were lots of chances for reflection that I appreciated.

7. *How connected do you feel to your class of PiAf Fellows?*
   I would be excited to meet someone from my group I didn't get to know but do I feel that connect now? No. I was lucky to be in a hub (Cape Town) where lots of Fellows visited. I don't feel like we're a community overall but I feel a connection with all of the Fellows I met individually. In CT I saw Joe, Christina in Lesotho, I saw Helaina in Rwanda—she's one of those people I saw for a night but really felt like someone I would like to keep tabs on. I saw Chris and Mary Reid too.

8. *How connected do you feel to the PiAf program?*
   I definitely feel more connected to m2m than I do to PiAf. PiAf is one of the only places I refer people to who are interested in working on these sorts of things—working in Africa. But I don't know if I feel like I'm…I love and adore Brown (respondant's undergraduate university) but I don't necessarily feel that way about PiAf…but I spent 4 years at Brown!

9. *Do you feel you have a strong network of PiAf Fellows to draw upon in the future?*
   I do. I think it could have been stronger. I think it depends on the mechanisms I and PiAf use to keep people connected. The alum updates made me really excited to see what happens to our group moving forward. I don't think everyone was supposed to respond to the entire Google group with their updates on what they're doing now but it was great how that worked out. I'm hopeful that I can continue to use these resources as I move forward.

10. *Do you have suggestions for creating a tighter-knit PiAf community?*
    If it's at all possible, some sort of a retreat. Even if they are geographically divided. Global Health Corps orientation was a 2-week period where they were in one place. If the timing was different so most people weren't about to graduate and had more time and space to discuss what was about to happen to them that would be great. I think also connecting people from our class like the alum updates would be a good way to keep up to date on what they're doing at the end of their fellowships.

Call with Fellow #4 on 9.3.11 (She remained in her fellowship site after finishing her fellowship so she was only asked questions 6 to 10).

6. *Have you reached out to other Fellows to talk about your fellowship/ difficulties or the experience in general?*
A little bit with Jamie. We would g-chat now and then or I would send him an email about his blog post. I honestly wish I had more because we had different experiences but similarities in what was difficult and it was good to talk about it.

I saw Hannah twice and met up with Chris and Katie Camille over Christmas. With the Princeton friends we kind of reverted to talking about Princeton. I had a really good conversation with Hannah and that was probably the most significant reflection I did with another fellow during my fellowship. I automatically trust people a lot more when they're willing to admit the downfalls or negative things. There's a strong internal feeling that we need to be positive and that this is every day, every second the best experience of our lives. She acknowledged the difficulties of working and living in Africa. I had a lot of good conversations with my friend Laura (a Princeton grad from MR's class) who was living in Zimbabwe as well.

7. *How connected do you feel to your class of PiAf Fellows?*
I feel oddly really connected. I say oddly because I only have one or two good good friends who are Fellows. Chris is the only one I came in with. I definitely feel like if I were passing through their area of Africa or the US I would have a network there. Also, if I had a question I would send it out to the entire group, but maybe I just have no shame! I don't think I have used the network all that much, but there's a comfort in that network being there whether I use it or not.

During my fellowship I've seen Jamie, Chris, Katie Camille, Hannah, Case, Allie (Gips), Veda, that's it. I obviously saw Mark when I started (Mary Reid replaced Mark at African Impact) and Erin (Erin replaced Mary Reid at African Impact). I'm guessing I'll see Mark who's in Lusaka soon (Mark replaced Jamie at Kucetekela Foundation).

8. *How connected do you feel to the Princeton in Africa program?*
I don't know. I guess—I kind of thought of that when I got the email about donating for the next fellowship. I would never give money to my high school but I would the semester program I did in Vermont; I would also give money to my camp. I know that's not what you mean. I don't know if I feel super tied to it (PiAf) because it was about my own individual experience but when I do think about it I do feel pretty connected. It's not like you get that deep gut feeling of *oh my god Princeton in Africa*, its more like *oh my god, living in Zambia.*

9. *Do you feel you have a strong network of PiAf Fellows to draw upon in the future?*
I think so. If I was ever in Africa again, I would immediately contact you or whoever I know in Princeton in Africa. When I go back to the US I think Jamie and Hannah are the friends I would reach out to to talk about how I'm struggling.

10. *Do you have suggestions for creating a tighter-knit PiAf community?*
I know ya'll used to have the retreat, I know it's not logistically possible. If it was I think it would be amazing. It's something that halfway through everyone is in different places but everyone's had enough experience to talk about what's going on. Its' hard because everyone's in a separate place, physically and you could make people have conversations on Skype but that might seem a little forced. Afterwards it's good too—organizing the happy hours in DC and New York and if I were in one of those cities I would definitely come. I think ya'll do a pretty good job with the email list, even just getting the job posting makes me feel a part of it.

Call with Fellow #5 on 9.30.11

1. *Did you experience reverse culture shock or re-entry issues after your fellowship?*
   Everyone is asking me that. I didn't experience it per se, but I went into Trader Joe's and I was in awe of all of the food and the options I had. But I didn't experience shock from American consumerism. Two things that were the most difficult to deal with were reintegrating with my friends as an adult in the US (realizing my fiends suddenly are making a lot of money and are wearing expensive clothes and figuring out how things work as an adult) and some of the gender issues I saw in Addis—nothing major happened but I definitely did sometimes feel objectified. My background is in gender studies so I think about this a lot. My experience in Addis has skewed my view of being a woman in the US so I feel like I'm still not trusting of men I don't know which was definitely not the case beforehand which is a result of being on edge for a year in Addis. I feel really comfortable in a crowd but… I am more scared of guns now. I'm trying to figure out how to release some of that built up tension from the year. It would be interesting to reach out to people six months out and see where they are because this didn't even come up until a few weeks after I was home. Talking to other Fellows and friends who have been abroad has been very helpful.

2. *Did you read all the re-entry materials provided to you by PiAf?* Yes.

3. *How comprehensive did you feel the reentry/reverse culture shock materials were that you received upon completing your fellowship?*
I think it was helpful but it was also…when I got it I wasn't even thinking about reentry. I was overwhelmed and it almost came too soon. I think talking about this stuff is so hard because it's hard to be helpful without being patronizing—everyone knows what reverse culture shock is. For me it's more helpful to just talk through things. Maybe more reflective personal questions in the final report.

4. *How strongly do you feel you were supported during your adjustment phase once returning home?*
I had a lot of support. Definitely from PiAf but having the other Fellows here (from the

next class of Fellows) was really helpful. And being able to talk to friends who had come to visit me in Ethiopia.

5. *What suggestions do you have for strengthening the re-entry support offered by PiAf staff?*
   I think you do a really good job of keeping in touch with people so that's great. I think it's definitely one of those things that if you want to make use of it you do.

6. *Did you reach out to other Fellows to talk about the difficulties of returning home after your fellowship?*
   Yeah. I talked to Hannah and Katie at CGI and it was kind of cool to hand over to Elly who had already had a year in Africa. And I think it was good for her to have someone to talk to about Ghana.

7. *How connected do you feel to your class of PiAf Fellows?*
   I've thought about this a lot. I feel connected to the staff of PiAf and to certain people from the class. I would feel really comfortable emailing any of them and even PiAf alumni but would I call them if I were in town to have coffee with them? That's a more select group. I feel comfortable using the PiAf network but I only feel connected on a personal level to a handful. So the people that came to visit I got a lot closer to (Veda) and the people I clicked with at orientation as well. Elly came to visit before she even got the post, which is pretty funny. Helaina came to visit and I saw everyone at the east Africa mini-retreat: Theresa, Chris, Tony, Victoria.

8. *How connected do you feel to the PiAf program?*
   I feel pretty connected.

9. *Do you feel you have a strong network of PiAf Fellows to draw upon in the future?*
   Yeah. Actually this is a very topical story. Katherine (a PiAf alum who works at the Acumen Fund) sent out an alumni email saying she was working for Acumen Fund and I applied for a job with Acumen Fund last week and I asked her to pass my name along and she did.

10. *Do you have suggestions for creating a tighter-knit PiAf community?*

At the mini-retreat Cordelia told me she thought Hannah and I were going through some of the same things and she connected us. I think it would be helpful to get more email threads going. It could be cool to send out a question like—or even get another fellow to send out a question—"hey this is what I'm struggling with"…it was interesting that half the people didn't respond to the question that was sent out to us at the end of our fellowships about what you are doing next. Some people probably aren't interested in connecting as much as others. There was probably some amount of discomfort or they would have said, "Hey I'm looking for a job. I don't know what I'm doing after this." You could start with accomplishments and more innocuous things and go onto heavier stuff. It could have been

cool to get together to talk on Skype. If all the WFP people could have gotten together to talk about what they were going through. If connection is an issue we could have gone into our conference rooms after hours to talk on Skype.

Appendix E: (Email #1) Survey Email Introducing the Project To Fellows

Hi 2010-11 PiAf Fellows!

As some of you know, I am creating a digital storytelling project as part of my thesis to fulfill requirements for an MA in International Education with SIT Graduate Institute. I've put together a brief (around 3 minute) survey that I'd like you to fill out gauging your interest in this project. It's definitely not a mandatory part of your fellowship, but as I've explained, I'm hoping it will be a fun, thought-provoking project that will help you think deeply about the last year of your life. See below for more information/background on the project.

The Survey

Click here to take the survey.

African Storytelling Tradition

The tradition of storytelling has deep roots in Africa as a way of making sense of the world. These stories reflect the common wisdom of a community and serve important social and ethical purposes. "The story itself is a primary form of the oral tradition, primary as a mode of conveying culture, experience, and values and as a means of transmitting knowledge, wisdom, feelings, and attitudes in oral societies" (Obiechina, "Narrative Proverbs in the African Novel"). Each story varies from culture to culture and storyteller to storyteller, but each story "does many things. It entertains, it informs, it instructs" (Chinua Achebe). I want you PiAf Fellows to tell your stories to the rest of us.

What's a Digital Story?

A digital story is a short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds. Digital stories are usually 2 to 4 minutes in length and focus on a particular life experience, idea or emotion. There are free, easy-to-use programs that can be downloaded from the Internet that you can use as tools to create your digital story (I will give you more details on this later). To find out more about digital stories, visit the Center for Digital Storytelling's website (http://www.storycenter.org/).

Why PiAf Digital Stories?

After becoming more closely acquainted with the PiAf program and speaking to Fellows and those involved with the program, I believe PiAf Fellows could benefit from richer opportunities to reflect on their yearlong fellowship experiences. PiAf, which has been in existence for over 10 years, previously was only open to Princeton grads who did not have any formal closure at the end of their fellowships, but still had more of a chance to network and connect with one another when their fellowships were over. In 2010, the PiAf program was opened to recent college graduates of any U.S. college or university. You, the 2010-11 PiAf Fellows, met at the two-day orientation before heading off to your

respective country posts around the continent of Africa. Some of you have been able to meet up with other Fellows to share highlights and challenges of your fellowships and connect over similar experiences, while some have been following your cohort's blog posts. Others of you have only really processed the experience in your mandatory 3, 6 and 12-month reports.

When you finish your fellowships and return home to the US or go on to another job in Africa, I'm hoping you don't move on to the next phase in your life without stopping to reflect on what you learned, how you grew, who you met along the way and how you were affected by this experience in Africa. I want you to look back on your year and think about the transformative roller coaster ride of ups and downs that it was and what you took from it.

The purpose of your digital story is to tell others about your life in Africa—who touched your heart, who taught you an important lesson, which place blew your mind, which moment in time will you remember like it was yesterday? You are the storyteller—you can run with it in any direction you like. I'm hoping this project enables you to reflect on your time in Africa and share it with the rest of us who are spread out around the globe, and that it brings you closer together as a group of bright, enthusiastic young leaders beginning to do great things (especially in Africa!).

Thanks and you'll be hearing more from me soon about the project!

Stephanie

Stephanie Hooper
Program Manager
Princeton in Africa

Appendix F: (Email #2) Email Introduction to Digital Storytelling Project

Hi *(name omitted)*,

So you've nearly finished your fellowship and are moving on the next adventure...but when do you have time to reflect on all that's happened in your life in the last year? I may have an answer to that question...This email is to give you the option of participating in the digital story project I've put together. This project is meant to help you process your fellowship experience by creating a digital story based on an experience or memory from your fellowship. I understand you're going to be really busy getting back into the swing of things after your year in Africa, but creating a digital story can help you collect your thoughts and focus on the ways in which your fellowship experiences will inform the rest of your life and career.

Attached are two documents--one entitled Guidelines for Creating Your Own Digital Story and another entitled 75 Outcomes. Please look over the guidelines and let me know as soon as possible whether or not you would like to participate in the digital storytelling project. If you are participating, I'd also like you to complete the 75 Outcomes document and email it back to me (you may complete this document and return it to me whether you are creating a digital story or not). Please let me know if you have trouble viewing either one of these files.

The timeline for the entire project is as follows:

Brainstorming the story: 1 week
Writing the story: 1 week
Reviewing and refining the story: 1 week
Recording the story: this depends on how many times it takes you to get the right take—it could take one hour or a couple of days
Creating the digital story: 1 week (writing the story is the hardest part!)

This should be ample time for you to complete a digital story; the examples I provide you with in the Guidelines were all created in 3-5 day workshops. I know you lead a very busy life and I created this timeline with Fellows' schedules in mind. So, hopefully you'll sign onto the project to share with the rest of us how your fellowship experience changed you forever.

Remember, these are only guidelines. I want everyone to let their creativity and personality shine through in this project so please feel free to talk to me about ways in which you can make this project uniquely your own.

Just respond to this email to let me know you'd like to participate. Please feel free to contact me with any questions!

Thanks!

Stephanie

Stephanie Hooper
Program Manager
Princeton in Africa

Guidelines for Creating Your Own Digital Story

Princeton in Africa Fellows

Reentry/Reflection Project

PRINCETON IN AFRICA

I. Introduction: What is a digital story?

The Center for Digital Storytelling gives the following definitions:

digital story (dig·i·tal sto·ry)
A short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds. Digital stories are usually 2 to 4 minutes in length, focus on a particular topic and are told from a specific point-of-view (most often first person).

digital storyteller (***dig·i·tal sto·ry·tell·er***)
Anyone who has a desire to document life experience, ideas, or feelings through the use of story and digital media. Usually someone with little to no prior experience in the realm of video production but time to spend a few days developing a story with creative support and technical assistance. Digital storytelling is commonly abbreviated as DST.

To view examples of digital stories created through the Center for Digital Storytelling, click here and select the story genre from the links on the left; scroll to the bottom of the page for more examples under each genre. Some DST examples from the Center for Digital Storytelling are listed below in Section VI.

II. Tools: What tools do I need to create my own digital story?

- Digital camera/photos
- Computer (Mac or PC)
- Microphone
- Software (see below)

Software Options for Macintosh OS X users:

- Apple iPhoto or iMovie (comes loaded on most Macs with the iLife package) *$42*
- Apple's QuickTime Player Pro (digital story creator) *Free download*
- Felt Tip Software's Sound Studio (for recording sound) *$60* or try the *free 15-use demo*
- Audacity (for recording sound) *Free download*

Software Options for Windows XP users:

- Microsoft's Movie Maker 2 (Only for Windows 7 and Windows Vista) *Free download*
- PhotoStory part of Windows XP Plus! Digital Media Edition (digital story creator) *Free download*
- Magix Photostory (NOT the same as above PhotoStory) *$50* or get a free 30-day trial

(Don't download until you have your story written and finalized. If you use the free trial you will not be able to edit your digital story after the trial has expired).

- Audacity (for recording sound) *Free download*

III. The values and principles of digital storytelling from the Center for Digital Storytelling:

There are many ways to make media and many reasons for making it. The Center For Digital Storytelling's work is guided by a strong commitment to offering non-threatening production environments in which the process of creating digital work is just as meaningful as the stories created. We support the individual learning styles of workshop participants rather than insisting on uniform methods, we stress the importance of understanding why and how stories are being produced, and we encourage our storytellers and collaborating partners to share their stories in ways that support positive individual and collective change. The following core values and principles inform all of the work that we do:

1. **Everyone has many powerful stories to tell.** The ritual of sharing insights and experiences about life can be immensely valuable both to those speak and those who bear witness. People who believe they are mundane, uninteresting, or unmemorable possess beneath this mask a vivid, complex, and rich body of stories just waiting to be told.

2. **Listening is hard.** Most people are either too distracted, or too impatient, to be really good listeners. In some parts of the world, this has resulted in a profusion of individuals who get paid to do the emotional labor of listening – researchers, therapists, social workers, etc.). And yet anyone can be reminded to listen deeply. When they do, they create space for the storyteller to journey into the heart of the matter at hand.

3. **People see, hear, and perceive the world in different ways.** This means that the forms and approaches they take to telling stories are also very different. There is no formula for making a great story -- no prescription or template. Providing a map, illuminating the possibilities, outlining a framework – these are better metaphors for how one can assist others in crafting a narrative.

4. **Creative activity is human activity.** From birth, people around the world make music, draw, dance, and tell stories. As they grow to adulthood, they often internalize the message that producing art requires a special and innate gift, tendency, or skill. Sadly, most people simply give up and never return to creative practice. Confronting this sense of inadequacy and encouraging people in artistic self-expression can inspire individual and community transformation.

5. **Technology is a powerful instrument of creativity.** Many people blame themselves for their lack of technological savvy, instead of recognizing the complexity of the tools and acknowledging that access and training are often in short supply. But new media and digital video technologies will not in and of themselves make a better world. Developing a thoughtful approach to how and why these technologies are being used in the service of creative work is essential.

6. **Sharing stories can lead to positive change.** The process of supporting groups of people in

making media is just the first step. Personal narratives in digital media format can touch viewers deeply, moving them to reflect on their own experiences, modify their behavior, treat others with greater compassion, speak out about injustice, and become involved in civic and political life. Whether online, in local communities, or at the institutional/policy level, the sharing of stories has the power to make a real difference.

From The Center for Digital Storytelling, http://www.storycenter.org/principles.html

IV. The Ten Elements for Creating Digital Stories

Adapted from http://www.techlearning.com/printablearticle/8030

Ten Elements for Creating Digital Stories

1. Developing Story topics: "You *do* have something to say"
Most young, and even old, people feel that they have nothing extraordinary to tell. Certain prompts can elicit ideas: (1) Think about a time you had to grow up, made a friend, lost a loved one. (2) Tell the story of your name. (3) Pay tribute to a family member. A word of caution. Often times, a popular topic is a sports story, but if the story merely consists of "winning the big one," consider another idea. Sports stories usually work ***only*** if two conditions are met: one, if the person gains or learns something from the experience; and two, if the story focuses on a specific moment or person. If you simply explain the whole season, all we have is a highlight film.

2. Writing the story: "show, don't tell!"
Economy is one of the most important elements of digital storytelling (DST). One of the best ways to write economically, and at the same time vividly, is to master the skill of showing, as opposed to telling. That is, encourage students to write using "observations" instead of "inferences." We experience the world through our senses, and we achieve effective storytelling through creating vivid pictures with words. Instead of telling the audience, "I was scared" an effective narrator ***shows*** fear with observations such as "sweaty palms," "shaking knees," and "trembling arms." Peer revision is critical at this stage.

3. Images: "quality, not quantity"
When storytellers begin collecting pictures to accompany their stories, emotion often overtakes them, and they start the project with dozens, and dozens, and dozens of pictures that all have sentimental value. If all the pictures are used, the result is a digital scrapbook, not a story. For a three-minute story, limit yourself to a maximum of fifteen images. This achieves two goals: first, it forces you to make value decisions on the photos, and results in only the "best of the best." Second, it focuses the attention back to the story. Digital storytellers must rely on the ***story*** driving the images, instead of the images driving the story.

4. Digitizing: "Size *does* matter"
To supplement their own pictures, some storytellers search for images online. Please only use your own photos, your friends' photos (with permission) or photos that are not copyrighted. If you strongly feel the need to pull media (photos, video, music) from the internet, use a site such as Creative Commons, which allows you to search sites like Google and Flickr for files that have a

Creative Commons copyright and are meant to be shared: http://search.creativecommons.org/.

Your fellowship organization might also be a source for images. Check with someone at your organization before you use photos of people. Do not use any photos that wouldn't be approved by your fellowship organization. If you aren't sure that the photos you plan to use for your digital story are acceptable, contact Stephanie.

No matter where images are taken from, make sure the size exceeds 640x480 pixels. Any smaller, and the images look like a scene from ***Cops***. This is especially true if pans or zooms are utilized. Also, if the story is to be published, make sure to emphasize ethical use of artistic property, and ***always*** adhere to copyright laws.

5. Storyboarding: "the visual outline"
Storyboarding allows you to "structure" the story and "sync" images to words. One advantage is that it enhances revision of the story once a storyteller sees how the words work with the images. At times, it is wise to trim, or even omit, narration altogether if the image creates enough of an impact. There are several effective methods of storyboarding. PowerPoint can render a quick and easy version, or a template from Word using text and image boxes can also suffice. Even a pencil and paper are sufficient storyboarding tools, and sometimes the most effective.

6. Digital editing: "more power?…not necessarily"
There is a balancing act when selecting video-editing software. On the one hand, students need the freedom to utilize a variety of effects; however, they also can't spend an entire quarter-semester learning software. Adobe's Premiere is one of the benchmarks of professional editing software, but its price tag and relative complexity make it a poor choice for a digital storyteller ***{editor's note: consider Adobe's Premiere Elements 3, a much-less expensive full-featured easy-to-learn alternative. It is to Premiere what Photoshop Elements is to Photoshop CS}***. On the other end, Windows XP comes loaded with Moviemaker, which is free and easy, but only allows for one audio track. A good mid-priced program for Mac users is iMovie—it offers a good combination of flexibility and ease of use. New on the front is: Microsoft PhotoStory 3, a ***free*** download from Microsoft. It offers: pan and zoom, transitions, two soundtracks, "packaged" background music, and visual effects – all presented with a step by step wizard to render stories very efficiently.

7. Recording voice over: "Sloooow Dooooown"
Most of us get nervous when we speak to an audience, and our heart rate and blood pressure rise. Digital stories are most effective when the narrator's voice is natural and relaxed. To get students to slow their rate of speaking, one DST facilitator records an excerpt from a documentary containing narration. Next, he transcribes the narration and asks participants to read it aloud while a partner watches the clock. Then he plays the actual excerpts. They are amazed to hear the voice-over take at least ***twice*** the time to read. Storytellers must realize that their audience needs time to process images, and that a slower pace – at least most of the time – is much more effective. Also, blocks of time with ***no*** narration can be even more poignant at certain times. Be aware that beginning storytellers students will, at first, resist the slow, deliberate, articulate pace of narration. However, with practice, they will improve.

8. Choosing a soundtrack: "Instrumental vs. lyrical"
A carefully chosen soundtrack can have a dramatic impact on the entire story. Pacing, emotion, point of view, and dramatic question are all enhanced with appropriate music. Imagine ***Jaws*** without its signature "Prowling shark" music. Conversely, a poorly chosen soundtrack can be distracting and confusing. The question remains, "What makes a powerful soundtrack?" The first

rule, is that lyrics during narration is an ill-advised idea. However appropriate lyrics with no narration can be very powerful. Many editing software titles contain "packaged" music that can be easily dropped into the story. Often, however, students want to bring in their own favorite music, which is fine, as long as the tone is appropriate. Movie soundtracks are excellent places to look, but, again, be aware of intellectual copyright issues. Also, the effect is more powerful if you select only one piece of music. Abrupt, frequent changes do little more than confuse the audience.

9. Visual Effects: "Less is more"
To help storytellers understand this, I use the metaphor of adding salt to food: a little improves taste, but too much just makes food salty and raises blood pressure. Similarly, overuse of visual effects raises ***my*** blood pressure! The rule of thumb is that if an effect is used, there must be a ***reason*** for it.

- **Transitions** between images help tell the story. Digital storytellers need to know what different transitions imply. I use a punctuation metaphor to teach transitions. A "cut", or no transition, is like a comma or no punctuation mark, and serves to quickly move between two closely related ideas. A "dissolve" resembles a period, and suggests a change to a related idea. A "fade" is like a new paragraph and suggests a change of topics or passage of time. A particularly effective technique is the use of a black screen for several seconds: with or without sound. Beyond these, most transitions are superfluous and distracting and should be discouraged.
- **Pans and zooms** can add movement to static images, focus the audience, or give a sense of place for an object. In most cases, slow movement is best so as not to distract the audience.
- **Text as art** can be an effective method for focusing the audience on a particular line, by using actual text on the screen. Select lines that are particularly important and use a plain font. Text can be used in lieu of narration or in addition. Printed words can also be used to emphasize song lyrics.

Remember that each of these techniques creates a different effect. There are of course thousands of other effects such as manipulating color, contrast, lighting, use of split screens, overlays, green screen animation. However, less is more. The common denominator is that effects should enhance the story instead of dominating it.

10. Production and presentation: "show time!"
For a story to be a story, it ***must*** be shared. Digital storytellers should view the stories the group creates and give their thoughts and feedback to the other storytellers. Storytellers will have a platform to introduce the story (you'll create a short blurb that tells us something about you and why you chose to tell the story you did). If you would like to share your story with others (and I hope you do!) Princeton in Africa will post the stories to our website. This will allow you to connect with the rest of your Fellows' class, as well as those interested in Princeton in Africa's program, and for them to learn something about your fellowship experiences.

Adapted from http://www.techlearning.com/printablearticle/8030

V. Digital Storytelling Step 1: Finding Your Story

> *"In the tremendous oral traditions of African and Jewish cultures, there is an assessment of storymaking and telling that is synonymous with the value of life itself. Story is learning, celebrating, healing, and remembering. Each part of the life process necessitates it. Failure to make story honor these passages threatens the consciousness of communal identity. Honoring a life event with the sacrament of story is a profound spiritual value for these cultures. It enriches the individual, emotional and cultural development, and perhaps, ultimately, the more mysterious development of their soul."*
> --Joe Lambert, Director, Center for Digital Storytelling

Maybe you know exactly which fellowship experience you want to create a digital story around, or perhaps your mind is a blank slate and you have no idea where to begin. In either case, you need to take the time to formulate the story and bring out its essence before you even begin to think about the digital portion of the project. Without a strong, meaningful story your photos won't say much on their own. Your story should be around two minutes long when spoken aloud, so you'll have very little room for anything but information that pertains directly to your story.

Having trouble coming up with a good story?
You've had a million new experiences and met tons of interesting people. You've learned a lot on the job and have a better sense of the career path you'd like to take after your fellowship. But where is the story? Here are some tips to help you come up with your story:

- Look back through your blog or journal for notable moments that might strike a chord with you. Notice how your writing and thoughts changed over time.
- Read through your 3-month, 6-month and final reports. Is there anything you would like to talk about more in detail in a digital story?
- Did you create reports, marketing materials, or other publications at your job? Going back through these might help you figure out what to write about.
- Read emails home. Emails you sent to family and friends from Africa might contain story-worthy tidbits.
- Look through photos from your fellowship for story inspiration.
- Answer the brainstorming questions below to help you hone in on a story idea.
- Bounce your ideas off family members, other Fellows, or PiAf staff to gauge how engaging your story idea is.

Brainstorming Questions for Reflection on PiAf Fellowship:
Pull out a sheet of paper or your computer and take a few moments to answer the questions below. You might just find your story emerging in some of the answers.

1. How do I see myself as a different person than I was a year ago?
2. How would my friends and family describe me as a different person than I was before my fellowship?
3. What lesson(s) have I learned during my fellowship that I do not want to forget?
4. What skills have I learned or honed during my fellowship experience?
5. What are some major challenges I experienced during my fellowship?
6. What are some big accomplishments I'm proud of?
7. What experience from my fellowship do I most want to share with others?
8. What aspect of my experiences do I find difficult to put into words or express to friends and family back home, but would love for them to understand?
9. How has my fellowship experience affected my future plans (career, area of study)
10. Who did I meet via my fellowship who I will always remember for their leadership, mentorship, courage, discipline, dedication, friendliness, etc?
11. How do I hope to continue building on lessons I learned or growth I experienced when I finish my fellowship?

Here are some additional questions to help you reflect on your fellowship:

- What made me laugh out loud?
- What brought tears to my eyes?
- What moment took your breath away?
- My greatest personal insight:
- My biggest cultural gaff:
- My biggest cultural success:
- The moment that will live in my memory forever:
- What came as a huge surprise to me during my fellowship?
- Who taught me a lesson I will never forget?
- A time when someone showed selflessness and generosity towards me:

- What will I miss most about my community in Africa?

Adapted from the University of the Pacific Website http://www2.pacific.edu/sis/culture/

75 Outcomes Assessment

Refer to the 75 Outcomes document that you were provided with along with these guidelines. Check off all the boxes that pertain to you and email it back to me within a week of receiving this document. This assessment should help you not only as you put together resumes and/or apply to grad schools, but should be a good tool to help you process your fellowship and what you gained from your time in Africa. Perhaps you will identify a story idea while reflecting on the impact your fellowship had on you, both personally and professionally.

Adapted from the University of the Pacific Website http://www2.pacific.edu/sis/culture/

VI. Digital Storytelling Step 2: Telling Your Story

Or, as the Center for Digital Storytelling sums it up, "Show, don't tell." Another way to look at the storytelling process is to keep in mind the 3 C's: Be Clear, Concise and Creative. Often stories are meant to teach a moral or lesson, and digital stories are no different. What is the lesson you learned that you want others to understand as well? Hone in on the details and identify the essence of the story. From the Center for Digital Storytelling's Cookbook:

> *Economy is one of the most important elements of DST. One of the best ways to write economically, and at the same time vividly, is to master the skill of showing, as opposed to telling. That is, to write using "observations" instead of "inferences." We experience the world through our senses, and we achieve effective storytelling through creating vivid pictures with words. Instead of telling the audience, "I was scared" an effective narrator* **shows** *fear with observations such as "sweaty palms," "shaking knees," and "trembling arms."*
>
> *--The Center for Digital Storytelling Cookbook*

There is no one perfect formula for writing a good story to be used in a digital storytelling project, but there are guidelines. In *Digital Storytelling in the Classroom*, by Jason Ohler, the Story Core figures centrally in the process of laying out a story. The story core consists of three parts-- problem, transformation and resolution.

Parts of a Story Core:

- ***The central challenge*** that creates the story's tension and forward momentum. This challenge can be a question, a problem, an obstacle, an opportunity or a goal that needs to be addressed by the main character in the story.
- ***Character transformation*** that facilitates the response to the challenge. This change usually comes at the end of the story, but in some circumstances can work at the beginning or in the middle.
- ***The response to and resolution of the challenge*** that resolves the tension and leads to story closure. This is when the character addresses the challenge—it by no means implies a happy ending, just a resolution of events.

Adapted from *Digital Storytelling in the Classroom* by Jason Ohler

Digital Storytelling in the Classroom also provides us with a "Visual Portrait of a Story" that seems quite simple, but makes sense for a digital storyteller to review. Obviously, every story has a beginning, middle and end, but each of these components of a story should contain certain story elements. These elements can be used to help you formulate your story, or as a checklist to review after you've written a rough draft, to ensure your story is solidly written. Below is a breakdown of the basic elements of a story.

Story Elements:

- **Elements of a Beginning:**
  - An introduction to the ordinary life of a character
  - The character's ordinary life is interrupted
  - A quest of some kind is described, implied or begun
- **Elements of a Middle:**
  - The full extent of the tension, problem or conflict is made apparent
  - Tension is increased through situations that beg for resolution
  - Character transformation: he or she learns, grows and becomes a new person in some significant respect (This is such a key element that "the rest of the story basically exists to support it")
- **Elements of an End**
  - Closure: all the questions of a story are addressed, but not necessarily answered. Keep in mind that a question can be fully addressed by making it clear that it can't, shouldn't or no longer needs to be answered.
  - The essential transformation, and what is learned from it, is somehow put into play. Life goes forward for the storyteller and ideally the listener also feels changed through the storyteller's experience.

Adapted from *Digital Storytelling in the Classroom* by Jason Ohler

It should be noted that some of the most interesting stories are very effectively told starting from the end or the middle of the story, rather than chronologically. Creating a nonlinear story is likely a more challenging method of storytelling, especially if you want to keep your listener engaged and avoid confusion. If you choose to tell a nonlinear story, take steps to ensure you don't lose your audience. For

instance, if you open the story with a key question or moment of conflict, remind the audience of this conflict at the end of the story.

> *A story becomes a story when it moves past the facts, past the details, to the description of a sequence of events…what is important is that we see the events as part of the process of change and awareness for someone, and in sharing the story, we are suggesting that the message, the point of the story, is an insight that is relevant…to a broader culture through the publication of the story.*
>
> http://www.storycenter.org/canada/meaning.html

Storyboarding

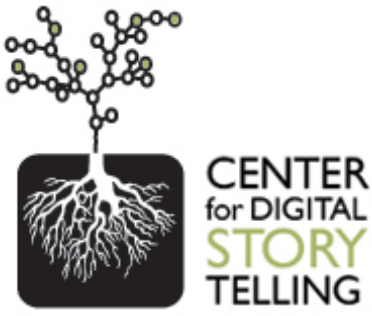
Many digital storytellers find that storyboarding, or laying out how the photos and narrative will coincide in the digital story, helps them organize their story structure. Some storytellers like to make notes in the margins of their written stories that indicate where a photo, music or sound might be included in the digital story. Storyboarding can be a s simple as sketches and notes on a piece of paper, or as involved as a PowerPoint file with actual photos. However you layout your story, remember to keep it brief. *The Center for Digital Storytelling Cookbook* recommends storytellers not exceed a maximum of 250-375 words, and that they use fewer than 20 images or video segments.

Containing the Story

So what if your problem isn't writer's block, but that you have too much story? Jason Ohler suggests "containing" the story: "part of the art of writing a good story is limiting what is included so that a focused, coherent narrative emerges that doesn't wander." He does this containing by creating what he calls a "research box." On a piece of paper, he draws a box and put inside it everything he wants to include in his story. Outside the box, he places everything that is related to the story but will not be directly addressed in it. Try this method as you work on your story. As you progress, some of the items inside the box will move outside it, and vice versa, but nothing is completely discarded. This is a great way to limit your story in terms of time frame, places it involves, relationships, events, characters included in the story, etc.

Adapted from *Digital Storytelling in the Classroom* by Jason Ohler

Watch some of the digital story examples found on the Center for Digital Storytelling's website and note the rich, descriptive narrative, natural tone of voice and concise storytelling (scroll to the bottom of each page of the website to view these stories):



The Balcony (located on the "Community" page: http://www.storycenter.org/stories/index.php?cat=2)

August, 1977 (located on the "Identity" page:http://www.storycenter.org/stories/index.php?cat=7)

New Orleans (located on the "Identity" page: http://www.storycenter.org/stories/index.php?cat=7)

Reunion Story (located on the "Education" page: http://www.storycenter.org/stories/index.php?cat=3)

The Mountain (located on the "Place" page: http://www.storycenter.org/stories/index.php?cat=8)

The Odle Farm (located on the "Place" page: http://www.storycenter.org/stories/index.php?cat=8)

Make note of what you liked about these stories and how you would have created them differently. What works with the narration, pacing, music, visual effects and transitions and what doesn't? Do you feel like the longer digital stories start to drag after a couple of minutes? Let these examples inform your own digital story.

Now it's time to create your own digital story. Use the brainstorming methods above to help you get started, but feel free to use your own storymaking approaches as well—please share your brainstorming techniques with your storytelling cohort (and Stephanie, of course!). It's highly suggested that storytellers work together with a partner or small group to bounce ideas off one another and help each other with the story creation process. If this idea totally does not appeal to you, you are free to work on your own, but you **must** send your story to Stephanie (shooper@princeton.edu) to review before you begin the digital portion of the digital storytelling process.

Here is a timeline to guide you on how long the digital storytelling process takes:

- Brainstorming the story: 1 week
- Writing the story: 1 week
- Reviewing and refining the story: 1 week
- Recording the story: this depends on how many times it takes you to get the right take—it could take one hour or a couple of days
- Creating the digital story: 1 week (writing the story is the hardest part!)

This timeline gives you around 4 weeks to complete the digital storytelling process from the time you receive this packet until your digital story is complete. Those who are home for the summer relaxing could complete the project in half the time (storytellers in the Center for Digital Storytelling's workshops create their entire digital story projects in 3-5 days), while it may take a little longer for those who are in grad school or those who immediately begin working upon their return to the US. Please keep in mind that I will need your story completed in a timely manner in order to include it in my graduate school capstone.

I will give you more guidelines on the technical aspects of creating a digital story in another email—right now we are just focusing on your written story. Don't hesitate to get in touch with me if you have any questions, however big or small. I hope this project is enjoyable and gives you a chance to reflect on how you've grown during your fellowship. I look forward to hearing your stories!

Best,
Stephanie

Stephanie Hooper
Program Manager
Princeton in Africa

Sources:

Lambert, J. (2010). Digital Storytelling: Capturing Lives, Creating Community. (3rd ed.). Berkeley, CA: Digital Diner Press.

Lambert, J. (2010). Digital Storytelling Cookbook. Berkeley, CA: Digital Diner Press.

Ohler, J. (2008). Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning and Creativity. Thousand Oaks, CA: Corwin Press.

University of the Pacific, School of International Studies (n.d.). What's Up With Culture? Module 2.4.1 Seventy-Five Positive Long-term Outcomes from an International Experience. Retrieved on April 10, 2011 from http://www2.pacific.edu/sis/culture/index.htm

Appendix H: "75 Positive Outcomes from an International Experience"

Seventy-Five Positive Long-Term Outcomes from an International Experience

The following exercise is designed to help you think carefully about how living in another country (or several) may have changed you in significant ways, including preparing you for post-graduation employment. Moreover, it may provide you with ideas as to how you can summarize and characterize those positive changes and integrate that information into a resume. Experience living and working abroad is almost always "value added" experience in a job search.

As you read the following statements, check each change that you believe has occurred in you. Be honest! There are no right or wrong answers, only statements that you agree do, or do not, apply to you.

Intercultural/communication skills

- ☐ I have a greater capacity to accept differences in others and to tolerate other people's actions and ideas that may be vastly different from my own.
- ☐ I am more knowledgeable about another culture and lifestyle.
- ☐ I have improved my ability to communicate with people in a second language (or understand better the variety and peculiarities of a version of "World English").
- ☐ I have a greater ability to empathize (i.e., to sense how an event appears and feels to someone else).
- ☐ I understand that there are many ways to accomplish the same task and that those approaches are only "different," not necessarily better or worse.
- ☐ I have learned to improve interpersonal communication through increased abilities in listening well, speaking clearly, and paying attention to nonverbal cues.
- ☐ I have more curiosity about, and respect for, new ideas.

- [ ] I am more flexible and able to adjust to changes in others.
- [ ] I am more tolerant of ambiguous situations, that is, of situations that are confusing and open to differing interpretations.
- [ ] I realize why stereotypes can be so harmful and hurtful, both to others and myself.
- [ ] I have learned how to recognize when I have made a cross-cultural mistake and can use culturally appropriate language and measures to repair any damage.
- [ ] I understand and appreciate how much educational systems can differ across cultures.
- [ ] I have a greater willingness to take on roles and tasks to which I am unaccustomed.
- [ ] I can adapt and cope in vastly different settings.
- [ ] I am more able to accept as valid others values and lifestyles.
- [ ] I am more balanced in my judgments (i.e., less likely to judge things as “good” or “bad,” “right” or “wrong”).
- [ ] I think more critically: I am more discriminating and skeptical, particularly of stereotypes.
- [ ] I have generally improved my observation skills.
- [ ] I realize the importance of time to be alone to think.
- [ ] I find myself regularly reflecting about the overseas experience and its meaning for me.

- [ ] I am confident that I can meet and make friends abroad.
- [ ] I have an increased motivation to go abroad again.

World view

- [ ] I understand better another country's role in world affairs.
- [ ] I have a better understanding of how and why political policy differs abroad.
- [ ] I have the ability to see situations and issues from more than one perspective.
- [ ] I understand more clearly how US-Americans and the United States are viewed overseas.
- [ ] I see the world as more interconnected than ever before.
- [ ] I value human diversity and respect others from a variety of backgrounds different from my own.
- [ ] I have greater sympathy for the struggles of international students and immigrants as a result of my experience.
- [ ] I have a deeper understanding of the common problems and issues that confront all human beings on this planet.
- [ ] I have greater awareness of political, economic, and social events occurring around the world.
- [ ] I seek out international news and want to know what is going on in the world more than ever before.

- [ ] I am aware that cultural changes can have unexpected consequences.

Personal capabilities

- [ ] I understand more fully my own strengths and weaknesses.
- [ ] I feel more confident in undertaking new travels or projects.
- [ ] I can accept failures and shortcomings in myself more easily.
- [ ] I am more confident and assertive when facing new situations.
- [ ] I have become a more patient person.
- [ ] I am more willing to share my thoughts and feelings with others, and to be open when others wish to share theirs with me.
- [ ] I am less afraid of making mistakes or being laughed at than I used to be.
- [ ] I can see myself more objectively (i.e., I see my own day-to-day problems in a broader, more realistic context).
- [ ] I have increased my perseverance and self-discipline.
- [ ] I can "analyze" a social situation more quickly than before (i.e., figure out what is going on and react appropriately).
- [ ] I am more deeply committed to an idea, cause, or goal.

- [ ] I have the ability to create personal peace and satisfaction in my life.
- [ ] I have a greater sense of responsibility for other people.
- [ ] I am more able to express deep emotions freely.
- [ ] I am more able to ask for and receive help from others.
- [ ] I have increased my capacity to experiment and take risks.
- [ ] I have a clearer notion of what I wish to do with my life.
- [ ] I am more aware of opportunities in life that are open to me.
- [ ] I feel greater respect and appreciation for my natural family.
- [ ] I am more independent in my relations with family and friends.
- [ ] I can accept the shortcomings of my family members in an understanding way.
- [ ] I think that I need fewer friends but deeper (more intimate and more trusting) friendships.
- [ ] I am more aware of the way I use and structure time.
- [ ] I am interested in, and capable of, making long-range plans.
- [ ] I am more determined to develop fully my skills and talents, especially those recently gained

through overseas living.

- ☐ I feel a greater need to have diverse experiences and friends.
- ☐ I feel that being abroad helped clarify my goals and values.
- ☐ I am more likely to do things spontaneously (i.e., to do things without undue concern about possible consequences or any advanced planning).
- ☐ I am more capable of solving life's day-to-day problems and accomplishing necessary tasks.
- ☐ I can set more realistic priorities, both short-term and long-term, for myself.
- ☐ I am more confident about the decisions I make.
- ☐ I have a greater appreciation for what I have.
- ☐ I have the ability to make clear personal choices and goals for my life rather than complying with what others expect and want from me.
- ☐ I have learned to place a lower value on material things.
- ☐ I want to be able to use my skills in future work and can articulate what those are to a prospective employer.

Own culture

- ☐ I see my own cultural values more clearly and understand how and why they differ from others.

- [ ] I can evaluate advantages and disadvantages of my own culture and society more objectively (i.e., from the perspective of an outsider).
- [ ] I am sensitive to subtle features of my own culture that I had never seen before.
- [ ] I have both a greater appreciation for US-American culture and a clearer critical sense of its limitations and problems.
- [ ] I have a deeper understanding of (if not necessarily commitment to) the values and lifestyle of my native community.
- [ ] I appreciate US-American efficiency, but miss the different pace of life abroad.

Source: http://www2.pacific.edu/sis/culture/

Adapted and expanded from: The AFS Student Study Guide published by the AFS International/Intercultural Programs (Washington, D. D., 1979), reprinted in: Clyde N. Austin, ed., Cross-Cultural Reentry: A Book of Readings (Abilene: Abilene Christian University Press, 1986), pgs. 273-27.

Guidelines for Creating Your Digital Story Part 2

Princeton in Africa Fellows
Reentry/Reflection Project

PRINCETON IN
AFRICA

I. Beginning the Digital Storymaking Process

So your story is written and you're ready to move on to the digital portion of the project. Before you do, remember that your story should not exceed a maximum of 250-375 words, and you should use no more than 20 images or video segments in your digital story. You should aim for a length of around 2-4 minutes maximum (without rushing the pace of the story), which means using great economy when creating your digital story.

Before you begin the digital storymaking process, make sure you have all the programs and equipment you need to record yourself narrating your story and to combine your voice with photos to create your digital story (refer back to the first section of "Guidelines for Creating Your Own Digital Story").

Following is a guide that will help you as you begin turning your *story* into a *digital story*. Remember these are general guidelines and vary depending on the platform you use (Mac or PC) and which programs you use to create your digital story.

II. Preproduction

Gather Your Media

The first step in the digital storytelling process is to make a list of all the components you will need to gather, create or manipulate to produce your digital story. Will you need photos, music, video clips? Will you create artwork or record your own song for your digital story? Do you have all the images you need or will you have to take more photos to illustrate your story?

One- and two-megapixel digital camera images at their highest setting can be used in a digital movie, but they may pixelate (degrade) if you are cropping, panning, or zooming on the image. Three megapixel and above images will work fine for any story.

If you decide to use stock photography or images you acquire on the web, make sure they are of a minimum resolution. The pixel dimensions of width and height should add up to at least 1000 pixels. Examples: Good = 100W x 900H, or 500W x 500H, Bad = 100W x 200H. You can find the pixel dimension in your browser by right mouse clicking the image on a PC, or, on a Mac, by holding down your mouse for a couple seconds and then opening the image in a new window.

Source: Digital Storytelling Cookbook

Hardware and Software

Next make sure you have all the programs and equipment you need to create your digital story:

- Do you have photo-editing software?
- Do you have voice-recording software?
- Do you have a program that allows you to create a digital story?

- Does your computer have a microphone, speakers, a good Internet connection, enough memory and processor speed to run large programs, a CD burner and anything else you might need to complete the project?

Learn The Programs
You'll be recording yourself narrating your story and then adding this narration, photos (and music if you choose) to a digital story editor to create your final project. Be sure you take any tutorials offered online that will help you understand how to use the software you need to complete your digital story.

III. Recording Your Voice

The core of your digital story is, indeed, your story. The voice-over narration that viewers listen to will set the tone and feel of your digital story and make your story more personal and unique. The photos and music only serve to complement the narration of the story. For this reason, the audio should be clear, well-paced, recorded at an audible volume and not overshadowed by music. Pay attention to your pacing when recording your audio—don't rush through it or use a voice that's not natural.

If you're going to add music to your digital story, leave space for this in your audio recording as the music and narration should not overlap. If your digital editing program allows more than one audio track it's recommended that you record your narration in segments so you can insert musical interludes or longer pauses between sections of your story. Practice reading your story to yourself and then record and playback the your narration several times until you feel more comfortable with the sound of your own voice.

It's very important that you record yourself in a quiet room that is as sound-proof as possible. Make sure there is no jewelry jangling or dogs barking outside. Do a test recording before you begin any serious recording to figure out how far away you need to be from the microphone and if any levels need to be adjusted on your computer's mike.

Here are some tips to help improve your digital story audio:

Guidelines for Mixing Audio in Digital Stories:

Audio Rule #1: Use music without lyrics when narrative is present.

Audio Rule #2: Only one audio source at a time should dominate. During narrative, turn the music off or way down.

Audio Rule #3: Field-test your audio to determine whether the narrative is clear and prominent.

Source: *Digital Storytelling in the Classroom* by Jason Ohler

IV. Creating Your Digital Story

Hopefully you've already decided which program you're using to produce your digital story (iMovie, MovieMaker, etc.) and you've spent some time learning the basics of the program. Below is a breakdown of the steps you'll need to take to create your digital story. See the first section of "Guidelines for Creating a Digital Story" for more tips.

Feel free to contact Stephanie at any point to ask questions, request clarification or for any help with the digital storymaking process.

1. Add the recorded voice-over file to the media editing program
You'll add the recorded story file to the editing program first because this is the basis of your entire project. You'll use the pacing and timing of the narration to figure out when each image should appear on the screen and then disappear. You will also time the presence of music to pauses in your recorded narration so as not to drown our your voice with song lyrics or instrumentals.

2. Add the visual media to the media editing program
Next you'll place your photos, artwork or other images in the editing program so they correspond to the story. Your editing program should be set up to allow you to "see" your audio file.

Ensure that the length of time each image appears coincides with the pacing of the narration and music (if any). Use your own images or those you have been giving permission to use (and cite the photographer in the credits).

3. Add music or other audio to the digital story
While music is not necessary to complete the digital story project, it can add a dramatic or emotional element to a story. Music should be added to the digital story after the voice-over narration and any images are in place so the music complements the digital story without overpowering it. Remember to make sure the narration is audible and the music does not drown out the narration. Music should not be copyrighted; do not move a song from iTunes to your digital story. You can use your own original recordings, create your own music on GarageBand (Mac users only) or find music through Creative Commons, which allows you to search sites like Google and Flickr for files that have a Creative Commons copyright and are meant to be shared: http://search.creativecommons.org/.

4. Add story title, credits and copyright information
Your story title and your name should appear at the start of your digital story. We would love for you to mention Princeton in Africa in the credits as well. Also consider mentioning your fellowship organization—this could be a thank you in the closing credits or whatever you feel most comfortable with. You may also thank anyone who helped you or was influential to you during your fellowship.

At the end of the story, also provide credits for any media or quotations you used. NOTE: remember to use your own original work or download files that are meant to be shared via outlets such as Creative Commons. Make sure all text is clear, large enough to read, and appears on the screen long enough for the viewer to read it.

5. Add transitions between your images
Double-check to ensure that the length of time each image appears coincides with the pacing of the narration and music (if any). Next you can add transitions to move the audience from one image to the next. Because the focus should be on the narration and supporting images, it's best to stick with simple transitions that don't distract the audience.

6. Peer Review

Now it's time for someone else to watch your digital story before you make the final edits. Ideally you'll share your digital story with another PiAf Fellow who is also creating a digital story so you can share your thoughts with one another and bring up any issues that might have been overlooked. However, feel free to share your story with anyone you think will be able to provide solid feedback and constructive criticism. You may or may not want to implement their suggestions—at this point your project is nearly done and you won't have time to make too many changes (however, someone else will bring fresh eyes and ears to your project and may notice something you hadn't, like a misspelled word).

7. Final Cut and Exporting

Make any final changes to your digital story and save the project. Next, export the file from your digital story editor (remember I recommend iMovie for the Mac and Movie Maker for the PC). Saving and exporting a file are two different actions. Saved files can only be viewed on the program that created them, while exported files can be viewed from many different platforms (and can be distributed via the Internet).

When exporting your digital story, retain the highest quality possible (you might see an option for "Full Quality" or "DVD". Your story may need to be burned on a DVD at this point—if you do not have a DVD burner or have problems at this stage, contact Stephanie. PiAf has a Dropbox and Stephanie can export and burn a file created in iMovie or Movie Maker to DVD.

Be sure to leave ample time to the process of finalizing/exporting your project. The process of exporting the digital story will be lengthy and take up a lot of your computer's memory.

8. Sharing your story

You're encouraged to share your digital story with other members of the '10-'11 Fellows class so they get a better idea of what your fellowship experience meant to you. Hopefully sharing your stories with one another will start conversations and strengthen connections between not only the '10-'11 Fellows class, but among all PiAf Fellows and alums.

Princeton in Africa would also love to share your digital story with the PiAf community. Not only would our staff, board members, and former Fellows be interested in your story, but prospective applicants, potential partner organizations and current partner organizations are potential audiences. PiAf hopes to post your digital story to our website to give those interested in our program a better idea of what it's like to be a PiAf Fellow. You're not required to share your story with such a wide audience—you'll be asked to give consent as to whether PiAf can share your digital story on the Internet.

A story becomes a story when it moves past the facts, past the details, to the description of a sequence of events…what is important is that we see the events as part of the process of change and awareness for someone, and in sharing the story, we are suggesting that the message, the point of the story, is an insight that is relevant…to a broader culture through the publication of the story.

http://www.storycenter.org/canada/meaning.html

Containing the Story
So what if your problem isn't writer's block, but that you have too much story? Jason Ohler suggests "containing" the story: "part of the art of writing a good story is limiting what is included so that a focused, coherent narrative emerges that doesn't wander." He does this containing by creating what he calls a "research box." On a piece of paper, he draws a box and put inside it everything he wants to include in his story. Outside the box, he places everything that is related to the story but will not be directly addressed in it. Try this method as you work on your story. As you progress, some of the items inside the box will move outside it, and vice versa, but nothing is completely discarded. This is a great way to limit your story in terms of time frame, places it involves, relationships, events, characters included in the story, etc.

Adapted from *Digital Storytelling in the Classroom* by Jason Ohler

Sources:

Lambert, J. (2010). *Digital Storytelling: Capturing Lives, Creating Community.* (3rd ed.). Berkeley, CA: Digital Diner Press.

Lambert, J. (2010). *Digital Storytelling Cookbook.* Berkeley, CA: Digital Diner Press.

Ohler, J. (2008). *Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning and Creativity.* Thousand Oaks, CA: Corwin Press.

Appendix J: Digital Story Transcript: Theresa Laverty

(802 words; 6:06 minutes)

For most people, the idea of encountering an elephant family in their backyard is pure nonsense. Then again, most people do not spend their first year out of college working on a property in central Kenya where the population of the endangered Grevy's zebra alone often outnumbers its human residents. This, however, is exactly how I spent my last year, amongst the elephants, zebras, and people alike. My name is Theresa Laverty and I just completed a one-year Princeton in Africa fellowship at the Mpala Research Centre in Kenya.

Wildlife quickly became part of my daily routine at Mpala. For instance, it wasn't odd to wake up to the thumping of a vervet monkey on my roof, or to have breakfast with Superb Starlings sitting on every unoccupied chair around the table. While in the field, I never knew what to expect around the next corner: sometimes a leopard would cross the road in front of me, or a giraffe would be blocking our way, or wild dogs would speed by in hot pursuit of an impala for breakfast. Even in days spent in the office, wildlife would always find me. A paradise flycatcher would snatch insects from the rafters, dik diks would feed on the grass seeds beyond the walkway, and occasionally an elephant would wander up towards my window for an afternoon snack. By nightfall, a curious spotted hyena might dare to approach those not paying attention and a quick scan with my flashlight would reveal the eyes of a dozen grazing waterbuck on the walk back to my room. You can only imagine how much I missed the constant wildlife sounds and sightings when I returned home.

While in Kenya, I spent a lot of time observing and absorbing all there was to see. I soon began to see how wildlife and people alike reemphasize some of the key points I live by. For example, the conservation club students reminded me of the value of tradition. The rock hyrax taught me that there are worse things in life than being in a hard place. Impala told me to fight with my head rather than fists. Lions taught me how to relax. A cheetah cub demonstrated how to blend in, while the lilac-breasted roller coached me on how to stand out. Giraffes critiqued my posture. A leopard tortoise said I should take things slow and a baby elephant emphasized that I should always save time for play. Vultures and hyenas demonstrated how to pick my dinner bones clean. Wild dogs said not to forget that there's value in numbers, while a hippo among others revealed the importance of dental hygiene and a good yawn. Everyone taught me to appreciate a good rainstorm, especially in this water-limited society. Thus, my human and wildlife neighbors illustrated countless lessons on behavior that would make my parents proud.

Some of my most vivid memories from Kenya involve less exciting news, namely reports of human-wildlife conflict. In one instance, I remember being informed that the wife of an Mpala security guard was hit and instantly killed by a buffalo while she was out collecting firewood for her family. Such fatal encounters with wildlife are sudden reminders of just how dangerous they can be. However, wildlife problems are not one-sided. I'll never forget the day that Enock called me from the field to tell me that my favorite elephant, Jada, was limping, without her family and calf. Upon further investigation, it was discovered that Jada had received three gunshot wounds to her shoulder, shattering her scapula. A veterinarian from the Kenya Wildlife Service came to her rescue, administering antibiotics in hopes that

she would survive. After disappearing for a month, Jada reappeared on Mpala and a week later was reunited with her family. Jada, however, was lucky- most elephants do not survive an encounter with poachers as I witnessed in the field. While problems persist between humans and wildlife, Mpala continues to reach out to help prevent conflicts. I watched conservation efforts in real time as land owners, ranch managers, and research scientists would often meet to discuss how to use wildlife as a tool to facilitate better cattle grazing opportunities, or how to deal with problem lions, or how to prevent land degradation, among other matters. To be honest, I've never seen such exciting work with such important results.

Last year taught me that maybe you can really have it all: great friends, a home with an incredible view, and some wild tales about wildlife. And if you're lucky- like I was- you might even get on a first name basis with the elephants, dik diks, and hornbills in your backyard. Thanks to Princeton in Africa, there's no looking back- I finally found myself in the right place, doing the right work, at the right time.

Appendix K: Digital Story Transcript: Hannah Burnett

(555 words; 3:40 minutes)

"This I Believe"

What I believe may seem obvious, but it's something that can quickly be forgotten in a world of heroes and individual stories. I believe in the power of community to make the world a better place.

When I first applied to Princeton in Africa, so much of my essay was about the individuals who had inspired me. How strongly I believed in one person's capacity to create change. It was about becoming the hero, the headline. But my year as a Princeton in Africa fellow at mothers2mothers in Cape Town, South Africa, changed my perspective. m2m is an organization that helps prevent mother-to-child transmission of HIV through trained local women who provide education and peer-support to pregnant women and new mothers. Every day working at m2m, I realized that where change was really coming from was communities, these families of women, working together to reimagine a world without stigma, sickness, and sadness. There is so much power behind the individual story, and it's not something to be ignored, but the voices of these women joined across clinics, cities, and countries demonstrated to me that there is something much more powerful than believing in one person. It's about believing in others, in togetherness, and ultimately in humanity. During my year in Cape Town with Princeton in Africa, I wasn't only exposed to such communities, but I had a chance to be a part of them. At m2m I saw the true power of this belief to achieve change. Individuals from various cultures, histories, perspectives and skill sets were bound together by a fervent belief in this community, in spite of, and perhaps because of, our diversity.

In Princeton in Africa, I found yet another powerful community of change, a group of individuals dedicated to Africa's advancement, coming from various places of inspiration and interest, but all united to make a contribution to the world around us. Liberation theology tells us that it takes more than just action to truly realize a preferential option for the poor, and achieve a more equal world. It takes both action and reflection, and requires us to truly engage in the observation and judgment of inequality to act thoughtfully. So much of creating change is about creating these communities of individuals who not only believe in the potential for change, but who have the discernment and dedication to make an impact thoughtfully and effectively. It is both motivating and encouraging being part of such a community not only of action, but also of reflection.

Among my peers I found a space where listening, conversation, and encouragement enabled me to be more reflective in my action, and be better engaged in my communities. The Princeton in Africa community is one that extends beyond our year in Africa together to a future where we can keep thinking through the tough questions, celebrating the successes, and building change together.

The ability of community to create change is overwhelming, but it's ultimately the belief in community that makes me aspire to be a better advocate for those less fortunate than me. In the words of Thomas Merton, Trappist monk and social justice activist: "We are already one. But we imagine that we are not. And what we have to recover is our original unity. What we have to be is what we are."

A community.

Appendix L: Digital Story Transcript: Mary Reid Munford

(513 words; 3:36 minutes)

"The Zambezi"

Shortly after moving to Zambia, I joined a group of friends on a whitewater rafting trip down the Zambezi River. We each had our own one-man rafts. So I successfully navigated the first couple of rapids, but then I flipped in rapid 12. I lost grip of the paddle and the strong current swept my raft away. I plunged what felt like meters under the surface, gasping for air and praying for the end of rapid 13.

footage of a ducky flipping

But not everyone experiences the Zambezi in such a dramatic fashion.

7 - photo of fishermen at sunrise

The Upper Zambezi is relatively calm – people fish for tiger fish and nembwe, and fishermen start setting their nets for dininga every June.

9 - photos of fishermen in Katambora

Wild animals gather at its banks, especially during the dry season as inland water holes disappear.

6 - photo of elephants drinking

And the Victoria Falls separate the upper section of the river from the middle, attracting tourists from all over the world. The Zambezi is the heart and soul of much of southern Africa.

12 - overhead video of Victoria Falls

When I moved to Zambia to work for African Impact, I had no idea how much the river would play a similarly crucial role in my life**.** My day-to-day was centered in the town of Livingstone, where I designed and managed community projects for international volunteers. I worked closely with schools and the government, and I ensured that each volunteer had a fulfilling and fun experience.

photo with Mark at Nakatindi

After helping out with a reading club or a thoughtful meeting with a headmistress, I felt exhilarated by potential progress. But after trying to reschedule multiple projects that fell through or solve unsolvable problems – I felt like I was drowning in stress.

photo of girl raising her hand, photo of PE class

I found myself itching for the end of a workday so I could hike into the gorge, and counting down the minutes until a Saturday fishing trip. I made it a part of my job to take volunteers rafting or hiking on a public holiday. The river became a counterpoint to my chaotic workdays.

photo of me and Sean at 7B

I saw the Zambezi's highs and lows over the year, watching it surge up to 65 feet and then drop down again.

I saw the trees go green then brown and then green again, and the Falls go from full force to a dehydrated canyon. As I made my way through a year that was, in turns, exciting and terrifying and exhilarating and relaxing, the river seemed to reflect the rest of my Zambian life.

photos of Falls at full force and then at driest (FADE)

Both in rafting and working in Zambia, it was sink or swim. Both required some serious courage. The most valuable skill I developed over the year is the ability to think more clearly in a challenging moment, the ability to make a plan as quickly as circumstances change.

photo of Jarlath jumping (if not used already)

photo of me at sunset

photo of empty raft in rapid

photo of the kayak in the gorge

As I finally resurfaced below rapid 13, I saw that almost everyone else had flipped too. But I alone was swept to the calm pool at the bottom, and the river flushed some extra gear down. I was left with a spare paddle, an empty raft, and ample time to catch my breath – everything I needed to pull myself together and carry on 'til the next big wave.