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Our American Dream: Development of a Digital Storytelling Workshop for Immigrant
Youth in Atlanta, Georgia

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Youth in Atlanta, Georgia

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An abstract of
A thesis submitted to the Faculty of the Rollins School of Public Health of Emory
University
in partial fulfillment of the requirements for the degree of
Master of Public Health
in Global Health
2020

Abstract

Our American Dream: Development of a Digital Storytelling Workshop for Immigrant Youth in Atlanta, Georgia
By Arianna R. Gomez Lopez

Background: Immigrant youth currently account for one-fourth of the nation's 75 million youth. They are more likely to experience poverty and often lack access to health services and educational resources. Many face additional challenges such as language acquisition, bullying, isolation, extreme stress, and loss of identity. The political polarization of the United States has resulted in heightened aggression toward this population, and their future in the country remains uncertain. Digital storytelling can serve as a powerful tool to educate students, educators and policymakers about the realities and needs of this population.

Purpose: The purpose of this project was to develop a digital storytelling workshop to serve as a culturally sensitive tool through which to explore the immigrant narrative and harness the power of storytelling to influence policy. The workshop, tailored toward younger audiences, will be provided to youth-serving organizations in the Atlanta.

Methods: The workshop was developed as a project for the University-Partner Learning Community (UPLC) at Emory University and tested with immigrant youth who were alumni of the local Cross Keys High School in the Buford Highway Community. The workshop was revised and tailored to younger audiences.

Results: Six participants engaged in the pilot workshop, which consisted of 4 modules that guided them through the process of creating an autoethnographic digital story. The process was participant-guided and focused was on their experience as immigrant youth and first-generation Americans. The completed digital stories explored themes of cultural identity, resilience, and family pressure to succeed. Two stories were showcased at the Latino Youth Leadership Conference in November 2019. The group was engaged in the revision process. The final product will be provided to youth-serving community organizations as a tool to harness community wisdom through storytelling.

Discussion: Further efforts should be made to explore and showcase the immigrant narrative in the context of the United States with the purpose of exploring and addressing the health needs of this population and influencing policy which will guarantee their access to quality education, health services, and opportunities for sustainable livelihoods. This should be accomplished through continued collaboration with the local immigrant population and youth-serving organizations.

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Acknowledgements

First and foremost, I thank God for His abiding love on the Way. Thank you to St.

Thomas Aquinas, St. Martin de Porres, and St. Jude Thaddeus—patron saints of students, public health practitioners, and lost causes, respectively.

To the Bill and Melinda Gates Foundation: I am forever grateful for the life-altering and world-changing gift of higher education.

To my thesis advisor, mentor, and friend, Dr. Karen Andes: Thank you for (and I *cannot* stress this enough) *everything*. Thank you also to Ms. Flavia Traven, who patiently gave me much-needed doses of perspective throughout my time at Rollins.

A special thanks to Dr. Vialla Hartfield-Méndez and Mr. Eli Vélez, whose collaborative leadership of the University Partner Learning Community (UPLC) and the Latin American Association (LAA) make the Latino Youth Leadership Conference (LYLC) possible each year. To the Buford Highway/Cross Keys High School community and the participants of the pilot workshop: Thank you for trusting me with your story and gifting me with your friendship.

A mis padres: Humberto Gomez Galván y Reyna L. Guillen; mis tías, Rosa y Martha; mis hermanas, Joanna, Gabriela y Rebecca y a mis consentidos; Vampiro y Mateo, gracias por todo su amor y su apoyo incondicional a través del tiempo y la distancia.

A most heartfelt thanks to Fr. John Boll, the Zauches, the Czarniks, and the (now official) Emory Catholic Graduate Student Association (ECGSA) for the community of faith and fellowship that became my spiritual home. *Pax Christi*.

Lastly, to the Quaranteam—Alma, Alaina, Emily, Morgan, Nipuni, Samantha, Sofía, & Theresa. Thank you for keeping me sane during these ‘strange and uncertain’ times.

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Chapter 1: INTRODUCTION

Currently, the United States is facing the challenge of integrating and serving an unprecedented number of immigrant youth. Immigrant youth—defined as those under age eighteen who are either foreign-born or U.S.-born to immigrant parents—account for one-fourth of the nation’s 75 million youth (USDA, 2017). Of these, estimates sustain that one million are undocumented immigrants (Passel & Lopez, 2012). Additionally, there are an estimated total of 4.4 million undocumented immigrant young adults under 30 in the United States (Passel & Lopez, 2012).

Immigrants and language minority students are among the fastest growing populations in U.S. Public schools (Morse, 2005). The Urban Institute finds that the share of children enrolled in kindergarten through 12th grade that is composed of children of immigrants (including both foreign-born children and U.S.-born children with foreign-born parents) more than tripled from six to 20 percent between 1970 and 2000. By 2015, children of immigrants constituted 30 percent of the nation’s school population (Fix & Passel, 2003). These children come from diverse countries and are increasingly more likely to settle in nontraditional states and rural communities or areas that do not have the infrastructure and capacity to aid them in learning English and integrating into their host society (Morse, 2005). Their record enrollment in U.S. Public schools present unique challenges in terms of program development, curricula, and funding (Fix & Passel, 2003).

In the United States, one in four children experiencing poverty lives in an immigrant family. Parental poverty often means that immigrant youth lack access to quality health services and educational resources. Immigrant parents experiencing poverty often work multiple jobs or shift work to support their families. This drains the

time available to supervise children or assist with their homework or school activities (Morse, 2005). Though young immigrant children tend to fare well in the American public education system, most schools are ill-equipped to adequately serve immigrant adolescent youth which suffer from many invisible challenges related to language proficiency, cultural and social adaptation, and poverty (Morse, 2005). Newly arriving immigrant teenagers have a very limited time to learn English, study the required material for high stakes tests, and catch up to their native English-speaking peers before graduation. Consequently, dropout rates are significantly higher for immigrants and for limited English proficient (LEP) youth (Morse, 2005).

Problem Statement

These challenges are exacerbated by the anti-immigrant political climate in the country created by the rhetoric and actions of the current government administration under the presidency of Donald Trump. The present administration has systematically sought to limit the legal recourses of undocumented immigrants in the country. The actions taken have been primarily aimed at undocumented youth who were previously protected by the Obama-era Deferred Action for Childhood Arrivals (DACA) program (Pierce, 2018). Currently, the DACA program provides protection from removal and work authorization to nearly 700,000 unauthorized individuals who were brought to the United States as children.

The end of the DACA program featured heavily during Trump's presidential campaign. In the early months of his presidency, he announced the "unwinding" of the program in September 2017. DACA holders were to no longer have their two-year status

renewed when it expired, meaning that all participants would lose protections within two years. A number of courts have since weighed in on this action, which has so far resulted in a complicated legal landscape and uncertainty in government and communities across the country (Pierce, 2018).

In the face of this heightened political tension, increased anti-immigrant rhetoric in the media, and the growing uncertainty regarding their future in the country, immigrant youth must practice civic engagement and political participation in order to effectively advocate for themselves. In this endeavor, they must be well-equipped to engage educators, policymakers, and the general American audience in constructive dialogue that can lead to increased protections for immigrant populations. An important component of this is having the ability to tell personal stories that highlight the immigrant realities and narratives often neglected in mainstream media. This can be done through the purposeful employment of digital media modes such as digital storytelling. Digital storytelling allows participants to share their voice and express their identities through personal and meaningful stories. Educators and scholars engaged with youth organizing, youth activism, positive youth development, and service learning—have attended to such modern forms of media production for purposes such as civic engagement and political participation (Nuñez-Janes et al, 2017).

Context: Buford Highway Corridor

Location & Environment

Historically, the Buford Highway Corridor has been the name given to the community located in northwest DeKalb County, within the Atlanta metropolitan area.

The Corridor is centered on Buford Highway between North Druid Hills Road and Clairmont Road. However, for community organizing purposes, the term ‘Buford Highway Corridor Community’ has expanded to include the communities alongside Interstate 285 in Georgia. This encompasses the cities of Brookhaven, Chamblee and, Doraville. As a whole, this area is a vibrant international community characterized by a mosaic of strip commercial spaces, suburban-style neighborhoods of single-family homes, multi-family communities, offices, and parks. Apartments in the area have become popular among a variety of immigrant communities due to their affordability, access to public transportation, and proximity to major employment centers (DeKalb County, 2013).

Demographics

As defined by the U.S. Census, the Buford Highway Corridor has a population of 25, 867. However, when taking into account the surrounding aforementioned areas, the population is totaled to an estimated 50,000 people (U.S. Census, 2011). Compared to the rest of the county, this area overall has fewer residents under the age of 18 and significantly more residents of working age (18 to 64 years-old) (U.S. Census, 2011). In terms of racial demographics, the Corridor has a much higher percentage of Hispanic/Latino residents, and a lower percentage of African American residents than DeKalb County as a whole. Unlike most of the county, the majority of housing within the Corridor is renter-occupied, and a much larger percent of the residents living in the area commute to work via public transportation.

Community-Researcher Partnership

Collaborative partnerships between communities and public health researchers are increasingly being promoted to ensure that research and programs are relevant, meaningful to the community, and culturally appropriate (Bruce, 1995; Committee on Community Engagement, 1997). Such an initiative exists at Emory University. The University-Partner Learning Community (UPLC) is a collaborative effort between faculty at the University and leaders of the Buford Highway Corridor Community aimed at identifying and explore opportunities within the Buford Highway community for community-engaged learning that can benefit from faculty and student involvement through community-engaged learning. Major community partners in the community include the Latin American Association and the local Cross Keys High School.

Purpose

The political polarization of the United States has resulted in heightened aggression toward immigrants, who are increasingly threatened by the uncertainty this casts on their future in the country. The power of storytelling gives immigrants the ability to cut through the noise, and make their voices heard by policymakers who have the power to define what their future will look like. Therefore, the purpose of this project was to develop a digital storytelling workshop specifically targeted toward immigrant youth with the goal of giving them the opportunity to reflect on their immigrant narrative and give them the ability to tell their stories through digital media. The digital storytelling guide will be tailored toward younger audiences and will be provided to youth-serving

organizations working in the Atlanta area as a culturally sensitive tool through which to explore the immigrant narrative and harness the power of storytelling to influence policy.

Chapter 2 - REVIEW OF THE LITERATURE

The Challenges of Immigrant Youth

The well-being and productivity of immigrant youth have become one of the most important domestic issues of our times as a result of mass migration and resettlement in the Western Hemisphere. In the United States, immigrant youth account for one-fourth of the of the nation's 75 million youth (USDA, 2017). Of these, estimates sustain that around eleven million are unauthorized immigrants. Currently, politicians are debating how to best address the challenges presented by their legal status (Silver, 2018). Meanwhile, immigrant youth are confronted by a slew of socioeconomic challenges as they try to adapt to their host country. These challenges vary by age and the length of time the individual has resided in the United States. For example, immigrant youth who are recent arrivals are more likely to live in low-income households with little to no multigenerational wealth (Masten et al., 2012). They are also more likely to experience parental poverty as their parents are more likely to have a low level of education, and limited employment opportunities within the host country (Masten et al., 2012). In addition to poverty, language barriers and foreign social and cultural practices also contribute toward their stigmatization and isolation from mainstream youth cultures (Harris 1999).

In *Realizing the Potential of Immigrant Youth*, Masten et al further provide extensive research on immigrant youth, focusing on research regarding success within the

host country. Through this work, the authors stress the importance of adequate legislative protections for this vulnerable population and delineate the implications for policy and interventions that will benefit host societies as well as immigrant youth. In order to create effective policies at all governmental levels, it is important to recognize the unique socioeconomic challenges that documented and undocumented immigrant youth face in the United States.

Through her ethnographic field work, Alexis Silver sheds light on the currents of exclusion and incorporation that characterize the lives of immigrant youth. The author states that contradictory policies at the national, state, and local levels interact to create a complex environment which the youth must navigate (Silver, 2018). “From heritage-based school programs to state-wide bans on attending community college;” she details, outlining the different political attitudes toward this population, “from the failure of the DREAM Act to rescinding of Deferred Action for Childhood Arrival (DACA) each layer has profound implications for undocumented Latino youth” (Silver, 2018). Her work therefore explores the constantly changing pathways that shape their journeys into early adulthood—and the profound resilience that immigrant youth develop along the way (Silver, 2018). It is clear that educators, community leaders, and policy makers at all levels must consider and address the current myriad of socioeconomic challenges presented to this vulnerable population.

Health and Healthcare Access Challenges

Like socioeconomic challenges, many of the health challenges pertaining to immigrant youth are also related to poverty and the lack of resources legally available to them (Masten et al., 2012). This is because they less likely to be covered by health insurance, and therefore not only lack access to quality health services but are also more likely than their non-immigrant peers to forgo preventative care and services even for major health conditions and chronic diseases (Masten et al., 2021).

Though a lack of awareness of health rights and resources is certainly a major barrier for immigrants in receiving appropriate healthcare, there is more to be said about the nature of these resources. As a result of miscommunication and a lack of culturally relevant/ sensitive practices, there is an increased risk for misdiagnosis and incompatible treatment (especially regarding mental health) (Ellis, 2020).

In states with particularly antagonistic immigration policies, immigrants must often rely on a disjointed network of charitable organizations, safety-net community clinics, and hospital emergency rooms for health services. Yet many are unable to access these due to unfamiliarity with systems and resources (Marbach, 2018). Not only does this lead to poor health outcomes for individuals, it also contributes to rising costs and inefficiencies in local health systems (Marbach, 2018).

Historically, cultural explanations have been provided for immigrant health outcomes. However, these obscure the impact that structural factors within the United States have on immigrant health (Viruell-Fuentes et al., 2012). An intersectional approach to the study of immigrant health which puts a stronger emphasis on how place, radicalization processes, and immigration policies impact immigrant health is necessary (Viruell-Fuentes et al., 2012). Viruell-Fuentes et al suggest specific lines of inquiry

regarding immigrants' experiences with racism and anti-immigrant policies, and their health impact.

Catalyzing Policy Change

Researchers are examining the impact that the projected immigration population growth over the next few decades will have on American society (Passel, 2011). Already, demographic shifts among immigrants in recent decades have made children the most racially and ethnically diverse age group in the United States (Passel, 2011). The changing demographic structure in the U.S. youth is likely to present policy makers with several challenges in coming decades, including higher poverty rates among youth and allocation of resources in states with higher immigrant concentrations. A related challenge may be intergenerational competition between youth and the elderly for governmental support such as education funding, Social Security, and government health benefits (Passel, 2011).

When compared to other developed countries, the United States does not seem concerned about the well-being of children in general, nor of poor children or immigrant children in particular (Massey, 2013; Rainwater & Smeeding, 2003). In order to have their needs met, immigrant youth, a historically voiceless/unrepresented population in U.S. politics, must organize and gain the ability to effectively demand the resources they need to function in their host country and home. Policymakers must be made aware of the realities this population faces. It is not enough to know the numbers in order to effect

meaningful, long-lasting change that will ameliorate the quality of life that immigrant children currently have. This effort to elucidate on the needs of this vulnerable population and advocate for change will have to be community driven in order to be effective.

Community-based Participatory Action Research—Community Organizing, and Community Building

Community based participatory research (CBPAR) in public health is a partnership approach to research that equitably involves, for example, community members, organizational representatives, and researchers in all aspects of the research process (Minkler & Wallerstein, 2003). The partners contribute “unique strengths and shared responsibilities” (Green et al., 1995, p. 12) to enhance understanding of a given phenomenon and the social and cultural dynamics of the community, and integrate the knowledge gained with action to improve the health and well-being of community members (Hatch et al., 1993; Schulz et al., 1998).

This methodology utilizes a collaborative approach to research that involves all stakeholders (such as community members, organizational representatives, and researchers) throughout the research process. This goes from establishing the research question and developing data collection tools, to analysis and dissemination of findings. CBPAR arose as a research framework with the aim of addressing the practical concerns of people in a community rather than prioritizing the roles of the researcher. This

framework prioritizes strategic and action-oriented research to address challenges relevant to community members (Minkler & Wallerstein, 2003). It frames research to necessarily be (1) community-based, (2) participatory, and (3) action-based and oriented. This means that generated research must be grounded in the unique needs, issues, and concerns of communities and the community-based organizations that serve them. Given its community-driven nature, this methodology is often employed to create the critical consciousness and knowledge necessary to produce interventions which affect policy or bring about social change which benefits community members (Minkler & Wallerstein, 2003).

CBPAR and Immigrant Populations

Research evidences that a disproportionate burden of morbidity and mortality has existed within communities with few economic and social resources and communities of color (House & Williams, 2000; Kaplan et al., 1996; Gayle, & Dievler, 1996; Marmot & Wilkinson, 1999). Addressing these disparities in health status has proven a major challenge for researchers, practitioners, community leaders, and the affected communities. Historically, within such communities, research has rarely benefited and sometimes actually harmed those involved and interventions have often not been successful in improving health and wellbeing (Hatch et al., 1993). Researchers must be mindful of this history when working with communities which have reason to be distrustful of institutions and authority figures, as is the case with immigrant communities in the United States (APA, 2012).

President Donald Trump has constantly threatened the safety and integrity of immigrant populations during his administration (Pierce, 2018). The hateful and divisive rhetoric he has employed during his presidential campaign and into his tenure as president have resulted in increased antagonistic sentiments toward immigrants. He has also adopted policies and stances which threaten long-established immigrant populations (Pierce, 2018).

Aside from the threat to incoming immigrants of family separation at the border, the current administration has threatened long-established immigrant communities across the United States with hostile policies. The actions taken have been primarily aimed at undocumented youth who were previously protected by the Obama-era Deferred Action for Childhood Arrivals (DACA) program (Pierce, 2018).

These policies affect over 11 million predominantly U.S-born children who live with a noncitizen parent (Artiga & Ubri, 2017; Taylor et al., 2011). This means that immigrant families, hailing from all countries and including those with lawful status, are experiencing increased levels of fear and uncertainty. (Artiga & Ubri, 2017). This makes research within this population difficult, as they are unlikely to trust outsiders for fear of disclosing their personal immigration status or that of a family member.

As immigrant children come of age in this hostile environment, many lack the generational privileges of their U.S. born counterparts. Disenfranchised and without

political voice or power, they are less likely to access the resources needed to function within American society (Passel & Motel, 2011). CBPAR methodology ought to be employed by researchers seeking to address the needs and challenges unique to this population. Through this framework, researchers can empower this disenfranchised, hard-to-reach population, and encourage them to voice their needs and advocate for effective social change. By involving communities and community-serving organizations in this endeavor, researchers can better assess the needs of immigrant youth, identify solutions and reach out to actors who can enact them.

Marginalized Populations and Digital Storytelling

Digital storytelling refers to a 2 to 5-minute audio-visual clip combining photographs, voice-over narration, and other audio originally applied for community development, artistic and therapeutic purposes, and more recently adapted as an arts-based research method (Lambert, 2019). Research-based digital story telling is a method distinctly designed to empower the participants to critically reflect on their personal narratives in order to produce digital stories that can be instrumental in capturing and rendering a full image of their realities. In the context of community-based participatory interventions, digital storytelling can serve the following purposes: 1) empowering community members 2) generating data that will inform the development of future interventions by public health professionals, and 3) strengthening the partnership between researchers, policy makers and community members (Lambert, 2009).

Digital storytelling as it is currently employed in participatory research was developed by Joe Lambert and Dana Atchley, who sought to use digital means to create and share stories (Jager et al., 2017 & Lambert, 2019). To this end, in 1994, they founded what would come to be known as the StoryCenter. Its underlying philosophy is a core belief in the power of engaging with stories to generate change, social justice and well-being. It utilizes stories as a ‘means of connecting with one another, of paying attention in a deep way, taking the time to tell one’s own story and hearing those of others’ (StoryCenter, 2017). This is articulated in their mission as follows ‘*When we listen deeply, and tell stories, we build a just and healthy world*’. As a CBPAR method, it can strengthen community building and create a locally relevant ability to address community health issues (Adele de Jager et al., 2017). A recent thematic analysis of results indicated that digital storytelling in research was especially appropriate for use with marginalized groups and was most commonly used in this context (Boydell et al., 2017).

Influence of Digital Storytelling on Policymaking

Digital storytelling as a research method challenges traditional approaches by providing a methodology that is sensitive to participants’ worldviews and contexts, taking these into account in the process of exploring and disseminating new knowledge (Adele de Jager et al., 2017). Communications and psychologist scholars have argued that narrative is a key means through which people organize and make sense of reality and engage in reasoned arguments (Fisher 1984). Therefore, researchers have begun to

recognize the importance of narrative-crafting and good storytelling in translating evidence into policy (Davidson, 2017). Beyond telling a personal story, digital storytelling opens new pathways for policy and political impact. Educators and advocates must therefore be able to tell good stories to grab the attention and appeal to the emotions of policymakers.

Chapter 3— METHODS

Rationale

The need for the development of a digital story workshop for immigrant youth in the Buford Highway community was identified through the collaborative work of university faculty and staff and Buford Highway Community leaders through their work as part of the University-Partner Learning Community (UPLC). Community members who participated in the UPLC included representatives of key community organizations such as the Latin American Association (LAA) and the Center for Pan Asian Community Services (CPACS), as well as esteemed faculty at Cross Keys High School (CKHS).

Although no formal needs assessment was conducted, through engagement in the UPLC, it became clear that there was a need and a willingness on behalf of community organizations to record the history of the immigrant Latino community in the state of Georgia and the city of Atlanta. In this endeavor, the organization chose to focus on youth who stood to benefit the most from being able to critically assess their own experiences, and from developing the skills necessary to effectively tell their story to larger audience. There was a particular interest to explore how this narrative-building process might be beneficial for high school students preparing to apply to college.

The University-Partner Fellowship grant was awarded to the researcher in order to support the development of this workshop. The researcher had previous experience utilizing Community-based Participatory Action Research (CBPAR) methodology with underserved populations. The workshop was based on the materials published by the StoryCenter and the GH 513 course on CBPAR taught by Dr. Karen Andes in the Global Health Department at the Rollins School of Public Health.

Six students were recruited with the help of CKHS teachers from among CKHS alumni who were enrolled in Atlanta universities at the time. The Latino Youth Leadership Conference (LYLC)—hosted by Emory University Fall 2019--was selected as an opportunity to showcase the digital stories developed by the participants. The LYLC was selected so that the stories developed could be shared with the wider Buford Highway Corridor community and serve as inspiration for students planning on pursuing higher education. A significant portion of the attendees at the LYLC are students at Cross Keys High School and other schools in the area close to the Buford Highway community.

On the Researcher

The researcher was selected as a student representative on behalf of RSPH by Dr. Karen Andes due to her experience working with the local Latino community in her capacity as a health educator in the *Ventanilla de Salud* at the Mexican Consulate General in Atlanta, Georgia. The *Ventanilla de Salud* is a program of the Government of Mexico implemented in partnership with local health organizations and academic institutions designed to improve the physical and mental health of Mexicans living in the United States and to increase access to primary and preventive health insurance coverage and ensure culturally sensitive services in order to reduce the use of emergency services.

The researcher also had relevant personal experience growing up in comparable circumstances as youth in the Buford Highway Community. This experience, as well as being a first-generation college student like many of the participants and being familiar with the particular struggles that they encountered as college students coming from an immigrant community allowed the researcher to build rapport with the participants which

facilitated the discussion of difficult topics which characterized their experience as immigrant youth.

Workshop Development

The workshop was adapted from the course to accommodate the participants' availability. It consisted of four sessions imparted over four consecutive weekends. Each session ran between two and three hours. Participants were provided with meals and snacks, covered by the UPLC Fellowship grant. The workshop will be evaluated and tailored to younger audiences through the use of feedback surveys, and verbal input from the participants and members of the UPLC. The sessions and materials provided are noted in Appendix B.

Ethical Considerations

During the first workshop session, the participants were advised on the voluntary nature of their participation in their study. Care was taken to ensure that the environment in which they gathered was a safe place to discuss lived experiences. Participants retain ownership of the digital stories they created, and consent has been procured from each participant to share the digital stories in different settings, including the write-up of this document. As this is a special studies project which does not involve clinical investigation or research of human subjects, no IRB review was required.

Participants

Cross Keys High School alumni currently enrolled in institutions of higher education in the city of Atlanta were invited to participate. The students were recruited with the help of the Center for Community Partnerships (CFCP) at Emory University.

Participants were all first-generation college students. They ranged in age from 19 to 23 years old, and in education level from freshman year of college to first year of graduate school. Five of the participants were enrolled at Emory University and one was a student at Georgia State University (GSU). Most of them had been involved in the Latino Youth Leadership Conference prior to their enrollment in college. The names used throughout this document are pseudonyms.

Below are brief profiles of each of the participants. Of note, all names used throughout this manuscript are pseudonyms.

Table 1. Participant Profiles						
	Name	Gender	Ethnicity	Academic Institution	Degree In-Progress	Classification
1	Mateo	Male	Latino	Emory University	Bachelors	Sophomore
2	Carolina	Female	Latino	Emory University	Bachelors	Sophomore
3	Alba	Female	Latino	Georgia State University	Bachelors	Senior
4	Rodrigo	Male	Latino	Emory University	Masters	1st Year
5	Jaime	Male	Latino	Emory University	Bachelors	Junior
6	Bella*	Female	Vietnamese	Emory University	Bachelors	Junior

*participant did not complete workshop, did not submit digital story

Participant Profiles

Mateo is a college sophomore at Emory University pursuing a joint major in mathematics and computer science. He immigrated with his family from Mexico as a toddler and grew up in the Buford Highway Corridor Community, where he attended CKHS. He first participated in the Latino Youth Leadership Conference as a sixth grader and is currently a member of its steering committee. He is passionate about educating and empowering underserved youth to pursue higher education.

Carolina is a student at Emory University pursuing a major in computer science. She immigrated with her family from Guatemala as a child and grew up in the Buford Highway Corridor Community, where she attended CKHS. She is passionate about advocating for DACA students.

Alba is a student at Georgia State University pursuing a major in Arts Education. She immigrated with her family from Guatemala as a child and grew up in the Buford Highway Corridor Community, where she attended CKHS. She is pursuing a teaching degree and is interested in art as a tool of empowerment for oppressed or underserved minorities.

Rodrigo was born in Tampico, Tamaulipas, a coastal town in Mexico. He immigrated to the United States with his family when he was six and grew up in Atlanta, GA. He is an avid swimmer. Currently, he is pursuing a graduate degree at Emory's Rollins School of Public Health.

Jaime was born in Peru and immigrated with his mother as a child. He grew up in the Buford Highway Corridor and has a great love for the international community that lives here. He is a Gates Millennium scholar at Emory University where he studies nursing and music. He will continue his studies at Emory's Woodruff School of Nursing.

Bella is an immigrant youth of Vietnamese descent. She was raised in the Buford Highway Corridor community and is currently pursuing a degree at Emory University.

Workshop Pilot

Six participants were engaged in the pilot digital storytelling workshop, which consisted of six modules that guided them through the process of creating an autoethnographic digital story. The process was participant-guided and focused on their experience as immigrant youth and first-generation Americans, expounding upon themes of cultural identity, resilience, family pressures, and living up to parental expectations. Of the six participants, five completed their digital story (as of January 2020). Two of their stories were chosen to be showcased as part of the Story Circle Session at the Latino Youth Leadership Conference in November 2019. The group then engaged in the process of evaluating the workshop and tailoring it toward younger audiences. The final product will be provided to youth-serving organizations in Atlanta as a tool to harness community wisdom through storytelling.

Story Circle

The guidelines for this participatory research method suggest that ideally participants ought to be involved in setting the research agenda alongside the researcher. In order to begin exploring topics that were of interest to the participants and that would incite them to reflect on their experience as immigrant youth, the researcher scheduled a story circle for the first meeting. The story circle guide can be found in the Digital Story Workshop Guide, located in Session 1 on Appendix B.

The prompt used for the participant to explore was: **Tell the story of a time when you felt successful.**

There were two major themes that the students explored in the story circle exercise (Figure 2). The first pertained to their identity as immigrants and the second to their identity as first generation college students. In regard to cultural identity, the participants seemed particularly concerned about not ‘forgetting where they came from,’ which to some meant not forgetting the language that their parents spoke or keeping their parents’ cultural and religious traditions and practices. They also briefly discussed their status as minorities in the context of the United States, but this was ameliorated by the fact that they had all been raised in the Buford Highway Community alongside immigrant families from all over the world.

Regarding their identity as first generation college students, the students spoke of their frustration that parents do not understand the societal and academic pressures they face at college. Mental health featured prominently in the stories and discussions the

participants engaged in. Almost all noted how the culture their parents belonged to stigmatized mental health and made them feel like they couldn't reach out to family members for help regarding this topic.

Invariably, all participants talked about being grateful for the sacrifices their parents had made as they immigrated and settled in the United States. One of the participants brought forth the concept of commemoration, which she explained as her effort to show her gratitude toward her parents for all that they had provided for her while still maintaining agency over her own life. This particular topic sparked a lot of conversation and discussion among the participants as they all felt the need to pursue and fulfill the 'American Dream' which had first driven their parents to immigrate. When the 'American Dream' was brought up, there seemed to be a general consensus that their version of the 'American Dream' was very different than that of their parents, and this seems to be a source of constant tension as they balanced personal desires with their families' pressure to succeed. Ultimately, the topic of this conversation featured prominently in the digital stories created by the participant.

To summarize, the main themes from this discussion were the participants' cultural identity, and their status as first-generation college students. Under cultural identity, the participants discussed the subthemes of privilege, heritage, and their struggles with language and difference of thought process when compared to their non-immigrant peers. On their experience as first-generation college students, participants identified themes such as academic struggles, pressure to succeed, commemoration, the concept of the 'American Dream', and mental health.

Digital Stories

The pilot workshop resulted in five out of six participants completing an autobiographical digital story which focused on his or her experience as an immigrant youth raised in the Buford Highway Corridor community. Each digital story portrayed a unique immigrant narrative that spoke to the challenges that immigrant youth face when growing up in Georgia. They are further discussed in Chapter 4. See Appendix A for snapshots of the digital stories created during the pilot workshop. (Links have been provided if available for outside viewing).

Themes

There was a total of seven recurrent themes identified through the five stories created by participants as a result of the pilot workshop. These were higher education, community support, family sacrifice, arts as a coping mechanism, parental poverty, the politics of immigration, and the uniqueness of each personal immigration narrative.

As all participants were students in institutions of higher education, many of their stories centered around their experience as first-generation college students. The stories touched upon the high value placed on education by immigrant parents who desire to give their children the American dream which they had emigrated from their home countries for.

Many of the stories illustrated the struggles that the participants had faced in pursuing higher education. Most faced a difficult transition from high-achieving high school students to struggling in the unfamiliar setting of higher education. These struggles included feeling academically unprepared for the rigor of college, experiencing imposter syndrome, and having difficulty paying for college without parental financial

support. It should be noted that arts as a coping mechanism to deal with the pressures of college featured prominently in two of the stories.

Participants talked about overcoming financial obstacles in the pursuit of higher education. Two of them were Gates Millennium scholars, and another a recipient of the DACA-specific The Dream US Scholarship. They credited these philanthropic efforts with changing the course of their life.

All participants credited the support they received from members of the Buford Highway Corridor community as an important factor in their success. Many viewed this support as an invaluable investment of time and resources from members of their community, which they in turn felt compelled to reciprocate by investing their time, talents, and career back into underserved communities such as the one they grew up in.

Their experience of growing up in the Buford Highway Corridor community appeared to mitigate many of the struggles minority children face when growing up in segregated, predominantly white settings (Massey & Fisher, 2006). Participants described this community as “beautifully diverse” and portrayed it as having a culture of its own that was an amalgamation of all the foreign cultures of the immigrants that had made it their home.

The participants not only felt indebted to their community for their success, but also felt a great sense of duty and pressure to succeed in order to make the sacrifices that their parents had made as immigrants worthwhile. All of the stories hinted at the notion that the parents and siblings of the participants vicariously experienced their successes and viewed them as a collective rather than an individual accomplishment. This feeling was exacerbated by the experiences of parental poverty participants had and the politics

of immigration they were currently challenged by. All stories served to illustrate the diversity of experiences that form the overarching American immigrant narrative.

Workshop Evaluation

The original evaluation session was designed as an in-person focus group to gather data on the effectiveness of the pilot workshop. Focus group guidelines and questions have been provided Session 1 of the Digital Story Workshop Guide (Appendix B). However, due to complications brought about by the outbreak of COVID-19, the participants were instead asked to complete an online form for feedback. The form was divided into two sections. The aim of the first section was to have participants evaluate the implementation of the workshop. The second section asked participants to provide feedback which would be utilized for tailoring the workshop to a younger audience.

Revisions

Among the revisions suggested and made to the original workshop where: Participants expressed a desire to have a more concrete plan of action at the beginning of the workshop. They suggested that, according to participatory guidelines, the researcher and the participants should allot time to developing a set of goals at the beginning of the workshop. Participants also asked to be provided with more detailed resources on the technical skills necessary to produce and edit video materials. Regarding the first section of the workshop, several participants commented that the story circle should include at

least two rounds of storytelling in order to have participants feel better acquainted with each other. Alternative story circle questions for younger audiences were also suggested by the participants. These changes are reflected in the Digital Story Workshop Guide, located in the Appendix B.

Chapter 4 — RESULTS, DISCUSSION, CONCLUSION, AND

Results

Digital Storytelling Workshop Guide

The resulting Digital Storytelling Workshop Guide has been revised and adapted to aid youth-serving community organizations in better engaging with immigrant youth populations. The guide provides youth-serving organization instructions that will allow youth to engage in a structured storytelling process to produce an autobiographic digital story through which they can explore their identity as immigrant youth and produce a tool that will aid in educating others about the struggles that they face and the challenges that must be addressed through direct advocacy and changes in policy at all levels government. An overview of the Digital Storytelling Workshop Guide is provided in the table below. See Appendix B for the complete guide.

Table 2. Digital Storytelling Workshop Guide Overview

Session	Learning Objectives	Materials Provided
Session 1: INTRODUCTION: WHAT IS A DIGITAL STORY	<ul style="list-style-type: none"> -Introduction to digital stories, overview of the seven steps of digital storytelling -Become familiar with the concept of story circles, participate in a story circle. -Discuss themes brought forth in story circle stories -Collectively select themes for autoethnographic narratives based off story circle themes 	<ul style="list-style-type: none"> - Session 1: Cue Slides - Presentation: <i>'What is a Digital Story'</i> - Sample Digital Stories - Story Circle Guide
Session 2: NARRATIVE CRAFTING AND STORYBOARDING	<ul style="list-style-type: none"> -Become familiar with peer editing process, be able to make editing suggestions for narrative draft of another participant -Become familiar with the concept of storyboarding and scripting -Learn how to find copyright free images for digital story use 	<ul style="list-style-type: none"> -Peer-Editing Guide -Introduction to Storyboarding -Storyboarding Template -Web Images Usage Guide
Session 3: RECORDING	<ul style="list-style-type: none"> -Use available audio recording equipment to produce digital story audio -Become familiar with the practice of scripting and storyboarding -Become familiar with available audio and video editing software and services 	<ul style="list-style-type: none"> -Audio and Video Editing Software Resources
Session 4: WRAP-UP	<ul style="list-style-type: none"> -Engage in debriefing process regarding the workshop experience with fellow participants -Provide constructive feedback on the implementation of the workshop 	<ul style="list-style-type: none"> -Permission to Share Form

Conclusion

Of the six participants that participated in the workshop, five completed a digital story. At the end of the workshop, the participants gathered to watch all the digital stories together. Digital stories are incredibly personal; each story created through this process is unique. The personal nature of this research method means that viewing all of the unique stories requires an openness of mind to view and respond to them effectively. While all participants were responding to a set theme, those responses were nonetheless surprisingly divergent. Excerpts and links for stories can be found in the Appendix A.

Strengths

The digital story telling process offers an opportunity for participants to create powerful portrayals of their everyday realities. Through the course of the pilot workshop, the participants were able to navigate a storytelling process that was meaningful for them and productive for their ability to examine their life experiences critically. From this they were able to create powerful portrayals of their narratives as immigrant youth. Moreover, the exercise of bringing people together to engage in the digital storytelling process also serves as a community-building exercise. In this case, the participants quickly formed a support group for one another, bonding over the community they had grown up in and the experiences they shared as first-generation minority college students. This gave them a feeling of connectedness, togetherness, and belonging – a sense of community.

As this was an effort linked to the UPLC, the workshop served to strengthen Emory's partnership with local organizations such as the LAA, LYLC, and CKHS. The presentation of the finalized digital stories at the Latino Youth leadership Conference

allowed participants to engage with younger members of their communities and encourage them to pursue higher education.

Limitations

In general, one of the disadvantages of implementing digital storytelling workshops is the technology that must be made available for participants for the purpose of creating a digital story. Participants from low-income communities might not own personal devices that could facilitate the process and providing them might not be feasible for hosting organizations. Instructors must also be well versed in the technology in order to teach (and assist) the process, the instructor for the pilot workshop was well-acquainted with the technology provided by Emory University, and had access to the IT department for support should it be needed. In other settings, this limitation can be mitigated by planning for additional time in order to become familiar with the technology available to the instructor and to identify local sources of support.

Time and time management was also a limitation for the workshop. Given that the participants were all college students, it proved difficult to schedule group meetings that were compatible with undergraduate and graduate class schedules. The participants also found it difficult to balance school work with the additional work required to complete the digital story on time. Instructors should be clear on the workshop goals and flexible with timelines.

Discussion

The results of the pilot workshop support the notion that digital stories may be used to gather rich, powerful and generative data (Kervin & McMahon, 2014). Digital stories as a medium capture the complex interplay of image and text which provide a

pathway to identifying unifying themes in the participants' narratives for research purposes. Therefore the process of making the digital stories has the possibility of giving rise to valuable data that can provide insight into the phenomenon that is being researched.

Through the process that the participants engage in and the final product, one may capture excerpts of each participant's unique personal narrative, as well as their cultural practices and beliefs. As Kervin & McMahon noted, digital stories have the potential to help researchers understand very complex phenomena from the perspective of those within its midst. Through the storytelling process that the participants engaged in, and the final digital story produced, they managed to capture excerpts of their own unique personal narratives as well as aspects of cultural practices and beliefs wider audiences might relate to.

When working with community-serving organizations, it is also important to note that the process of gathering participants together to undergo the digital story-telling workshop process may also serve as a bonding and networking mechanism within a community.

Recommendations

Digital storytelling was presented as a medium through which to express experiences in a manner which would command the attention of other students of similar backgrounds, educators, and even policy makers (Hardy & Sumner, 2018). Therefore, participants utilized the workshop as an opportunity to create a teaching resource which

would communicate an important message. These included messages on the value of resilience and perseverance in pursuit of dreams, the importance of solidarity with vulnerable populations, and the harsh realities and obstacles immigrant youth must overcome in their adopted homes. As immigrant and first-generation youth, these students were eager to share their own experiences and were passionate about making a difference for others with similar backgrounds.

However, the workshop also presented challenges for these storytellers. The storytelling process asks that participants disclose personal experiences into the public arena. This places participants in vulnerable positions that open them up to judgement from others. In this case, participants must also contend with additional scrutiny given to the legality of their immigrant status. It is important for participants to feel comfortable discussing the specifics of their immigrant status so that they may enter the storytelling process with an awareness of the challenges and consequences this could present. Even these challenges serve to illustrate the importance of this medium, as it empowers vulnerable populations (which tend to lack visibility in the public arena) to tell their own story through a powerful medium. The general American audience and policymakers ought to take the opportunity to listen and learn from these stories, as they contain important knowledge. They tell the story of people who love this country fiercely, who know no other home than one built on American soil, that toil and persevere for a better future for themselves and for their community.

Further efforts should be made to explore and showcase the immigrant narrative in the context of the United States with the purpose of exploring and addressing the needs of this population. Efforts should be geared at influencing policy which will guarantee their access to quality education, health services, and opportunities for sustainable livelihoods. This should be accomplished through continued collaboration with the local immigrant population and youth-serving organizations.

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APPENDIX A

PILOT DIGITAL STORIES--SNAPSHOTS

(Links provided if available)

Las Expectativas



“ He was expected to climb the endless ladder of dreams and success while taking his family with him. What strength is required to manage this! What sacrifices must be made so that the little boy can pull through. His accomplishments were no longer his own. They became the accomplishments of his family, for when he succeeds, they all do”.

Link: https://drive.google.com/open?id=1wSitMhq3B6mVEMsJMN_eBiUNhX1-ldsb



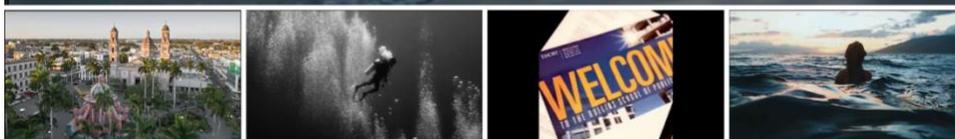
“Today, I am still a leader, an educator, a public speaker, and an artist. I am making history at the Georgia House of Representatives, at the largest southeast museum in the US, in my community and in my family story. I do this while wearing my Nike Cortez--shoes Forrest Gump wears in the movie. In hopes that my pathway will continue to lead to the American Dream and assist others to live it as well.”

Link: https://drive.google.com/open?id=1Qx5zXP-prgej_HrhAoS5ODxKHKxbzfxC



“Similarly, my medical route changed. My ultimate goal was not to make money. My goal was to serve underserved communities, like the one I grew up in. For various reasons, I knew I didn’t want to go to medical school, I decided that I eventually wanted to become a nurse practitioner and get a master’s in public health. As a result, I applied to Emory’s school of nursing and I was accepted. I’m still on this journey right now...”

Link: <https://drive.google.com/open?id=1DuG5z3BQ557jkITPnc7pkrrTeBZjYv42>



“So, I leave you with this final thought: Though the future is uncertain, you should not be afraid to take that leap, have faith and confidence in yourself that you will in fact resurface”

Link: <https://drive.google.com/open?id=1GNtsCyfJV2imAKj77GAuvIKJeh8fLLz6>

Dreaming



My experiences as a Dreamer have taught me that we are called Dreamers for a reason. We are persevering people who work hard to reach our goals. We are here to make something of ourselves, to repay our debts to the people that paved the way for us, and to keep dreaming despite the obstacles. So yes, I am a dreamer and I will keep dreaming.

Link: <https://drive.google.com/open?id=17sxMHtIa7uxGNIq9gzz0qMwjV7UfRdu>

APPENDIX B: DIGITAL STORYTELLING WORKSHOP GUIDE

Digital Storytelling Workshop University-Partner Learning Community Spring 2020

SESSION 1-- INTRODUCTION

Introduction: Digital storytelling is a short form of digital media production that allows people to share aspects of their personal stories. These may be developed using the digital equivalent of film techniques, stills, audio only, or any other form of non-physical media. They tend to be incredibly personal, as they explore the participants' autobiography and invites them to engage critically with the most important facets of their identity. Digital storytelling may be used as an instructional strategy, to build relationships, generate data, and to establish people's social presence online.

Organizations like the Story Center offer resources for a wide variety of audiences, however this workshop has been tailored to accommodate the particular needs of high school and college students. Moreover, it is geared toward students who might identify with minority groups (religious, cultural, ethnic, tribal, racial, linguistic, national, refugees, sexual, immigrant, *inter-alia*). It is important that youth from groups that are often underrepresented or misrepresented in public media have the ability to tell their stories. This becomes crucial as youth begin to directly engage with organizations that conform and affect their social life, such as higher education institutions, community-based organizations, and local and national governmental and legislative bodies.

Goal: To engage a group of participants in a meaningful process that will allow them to explore their personal experiences and create an autobiographic digital story.

Audience: This workshop was designed with college students in mind. Given the sensitive topics that may be covered in group discussions, teachers are advised to take into account student maturity level when selecting participants.

Summary: The workshop will consist of 4 sessions, imparted over the course of a month. Each session will be 2 hours long. To ensure equality, participants ought to be provided with the necessary materials from the sponsoring organization.

Participants should be ready to spend time working on their own in between sessions in order to complete the digital story in the allotted time. A good rule-of-thumb is to budget

two hours of work per hour in workshop. Alternatively, additional time could be allotted for individual work within the workshop setting.

Technology: The sponsoring organization ought to ensure that all participants have access to the following resources throughout the workshop:

- Desktop or personal computers (if unavailable, contact a library or organizations with an accessible computer lab)
- Voice recording equipment (the voice note recorder option in most smartphones will generally suffice—SESSION 3 will be a recording session)

Materials: The following list of materials should be provided for participants on the first session for them to use throughout the workshop.

- Legal pad for drafting
- Post-It Notes
- Pen and pencil
- USB flash drive

Notes for Instructor: It is important to make an effort to foster a safe space for discussion. Ideally, the instructor should be familiar with the culture participants come from and make an effort to relate to the struggles they face as members of a minority group.

SESSION 1 – INTRODUCTION: WHAT IS A DIGITAL STORY

Learning outcomes:

- Introduce digital stories, provide an overview of the seven steps of digital storytelling
- Become familiar with the concept of story circles, participate in a story circle
- Discuss themes brought forth in story circle stories
- Select themes collectively for autoethnographic narratives based off story circle themes

The following materials will be used during this session:

- Session 1: Cue Slides
- Presentation: *‘What is a Digital Story’*
- Sample Digital Stories
- Story Circle Guide

Time: 2 hours (120 minutes)

Time Breakdown

- Icebreaker, brief introductions (10 min)
- Presentation (15 min)
- Viewing sample story (5 min)
- Story circle (45 min)
- Discussion of themes (15 min)
- Drafting (20 min)
- Wrap up (10 min)

Detail

Introductions: Welcome participants into the classroom, make sure that they are comfortable. Ideally, participants should sit in a circle or circular table facing each other in order to facilitate conversation. As presentations will be used during this time, ensure that all participants can see the presentation from where they are seated. Do brief introductions and an icebreaker to encourage early participation.

Presentation: [See ‘What is a Digital Story?’] The presentation ‘What is a Digital Story,’ gives a brief introduction to digital stories and provides an overview of the seven steps of digital story telling (The StoryCenter). After reviewing the seven steps of a digital story, the instructor will transition the group into the Story Circle.

Sample Digital Story: Two finished digital stories have been provided as part of this guide. Please find them linked in ‘Additional Resources.’ For ease of transition, make sure that the digital story selected is loaded and ready to play from the instructor’s computer. Other digital stories may be found in the Story Center website. Select one that explores themes you are interested in.

Story Circle: [See Story Circle Guide]

Discussion: After everyone has shared at least one story in the Story Circle, the instructor can transition the group into a brainstorming activity, where they can explore the themes discussed in the story circle. Participants should then select a theme (or several themes) on which to base their digital story.

Drafting: In keeping with the old writing adage, ‘don’t get it right, get it written,’ once themes have been selected, give students at least 20 minutes to quickly brainstorm and

draft a personal narrative to get them thinking about stories they want to explore through this workshop.

Wrap-up: Ask for any questions participants might have. For **homework**, task them with completing a draft of a personal narrative based on the themes selected from the Story Circle. The draft should be shorter than 500 in order to better transition it into a script.

Additional Resources:

- Sample Stories: <https://drive.google.com/drive/folders/1BtvD7a0iLThZW-AMysIdYr3qSoeJy0SC?usp=sharing>
- How to Make a Digital Story: https://www.youtube.com/watch?v=LVKeO5IIR_A
- The Story Center: <https://www.storycenter.org/>
- 8 Steps to Great Digital Storytelling: <https://samanthamorra.com/2013/06/05/edudemic-article-on-digital-storytelling/>

MATERIALS: SESSION 1

Facilitating a Story Circle

1. Introduce yourself, describe the story circle's purpose (to continue the conversation and relate to members of the Emory community in new ways), and state the time that the Story Circle will end (aimed for 45 minutes - 1 hour, including wrap-up)

2. Tell the rules of the Story Circle and answer any questions participants have about them. Explain that you will share the prompt in a moment.

3. Explain how much time each person will have to tell his or her story. Aim for a 5-minute introduction, 30 minutes to tell stories, and 10 minutes to share themes/ wrap up.

So, if there are 10 participants, then allow 3 minutes per person. Explain the

signal that you will give (raised hand) when there is one minute left.

4. Ask participants to quickly name the typical elements of a story — narrative, plot, characters, beginning, middle, end, etc.

5. State the prompt:

Tell me the story about a time you felt successful.

6. Set the tone by beginning with your story or ask for a volunteer.

7. After the first story, go around the circle clockwise with each person telling or passing when it is his or her turn. The rotation continues until everyone has told a story.

8. After everyone has spoken, ask what common themes stood out in the stories, and let the group talk about them for about 10 minutes.

STORY CIRCLE RULES

1. Listening deeply is the most important part of the Story Circle experience. Be nonjudgmental—no negative facial expressions, body language, etc.

2. What is said in the circle stays in the circle unless you have permission to share outside the group.

3. Let each person talk until they are finished presenting their story. Participants speak only when it is their turn; there is no crosstalk.

4. Silence is OK. If someone is struggling with what to say, don't rush them.

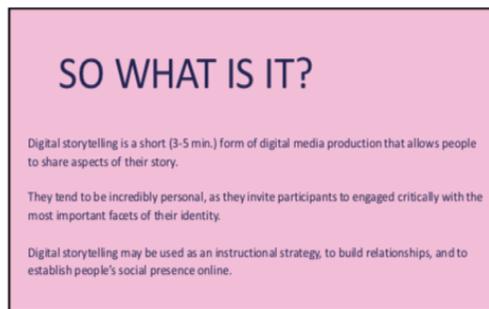
5. Anyone may decide to pass, knowing their turn will come around again.

6. After everyone in the circle has had the opportunity to speak or pass, the rotation begins again for those who have passed.

7. Participants should not distract themselves by thinking ahead about what story to tell.



1



2



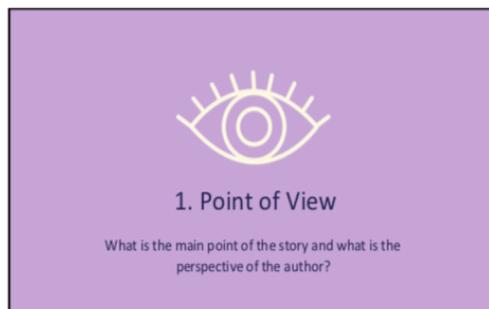
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4



5



6



2. A Dramatic Question

A key question that keeps the viewer's attention and will be answered by the end of the story.

7



3. Emotional Content

Serious issues that come alive in a personal and powerful way and connects the audience to the story.

8



4. The Gift of Your Voice

A way to personalize the story to help the audience understand the context.

9



5. The Power of the Soundtrack

Music or other sounds that support and embellish the story.

10



6. Economy

Using just enough content to tell the story without overloading the viewer.

11



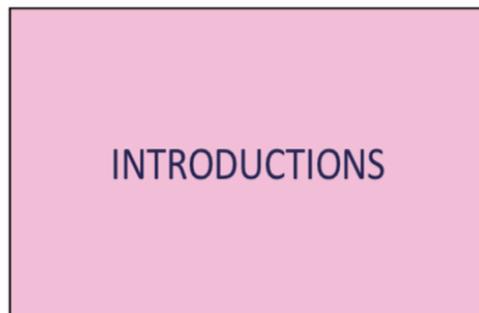
7. Pacing

The rhythm of the story and how slowly or quickly it progresses.

12



1



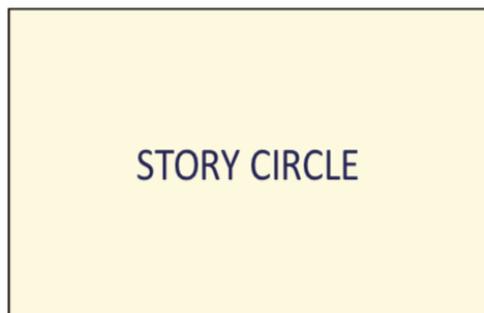
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3



4



5



6

4/20/20

BRAINSTORM

7

DRAFT

8

TIME!

9

WRAP UP

10

HOMEWORK

11

NEXT MEETING?

12

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SESSION 2 – NARRATIVE CRAFTING AND STORYBOARDING

Notes for Instructor: Please remind participants to bring a draft of their personal narrative draft. The time in this session will be spent peer-editing and revising this draft and getting ready to produce a script and use storyboarding techniques to transform their narrative into a digital story.

Learning outcomes:

- Become familiar with peer editing process, be able to make editing suggestions for narrative draft of another participant
- Become familiar with the concept of storyboarding and scripting
- Learn how to find copyright free images for digital story use

The following materials will be used during this session:

- Peer-Editing Guide
- Introduction to Storyboarding
- Storyboarding Template
- Google Images Usage Guide

Time: 2 hours (120 minutes)

Time Breakdown:

- Settle in and check-in (15 min)
- Exchange papers for peer-editing (30 min)
- Allow time for revisions (15 min)
- Introduce storyboarding (20 min)
- Time to brainstorm and storyboard (20 min)
- Image search demonstration (10 min)
- Wrap-up (10 min)

Detail

Introductions: Welcome participants into the classroom, make sure that they are comfortable. Check-in with participants and answer initial questions. Ask them to pull out their personal narrative drafts.

Peer-Editing: Hand out the Peer-Editing Guide to all participants. If they are comfortable, ask them to pair up and exchange drafts. Should participants not feel comfortable sharing their drafts, offer to look over it for them. Give them 25 minutes to read over one another's drafts and make suggestions following the guidelines provided in the guide. It is likely that students will need to revise their drafts after this session. Offer to look over any subsequent drafts of their personal narrative.

Scripting: For the purpose of creating a digital story, the finished personal narrative will be the script. Participants will be introduced to storyboarding as a tool to transition into visual media.

Introduction to Storyboarding: The storyboarding skills necessary for the completion of a 3-5-minute digital story are minimal. However, storyboarding is a useful skill to develop. Please see additional resources for videos to play in order to introduce the topic. Participants should then be given access (print or email) to the Storyboard Template so that they may start thinking about images that will go well with their narrative.

Google Images Usage Guide: If there is a projector available to you, it is helpful to illustrate the steps found in the **Google Images Guide** for participants to know how to find copyright free images for their project.

Wrap-up: For homework, participants have two tasks.

1. Revise personal narrative, transform it into a script by using the storyboarding template and dividing narrative into scenes. Pair down the script and prepare to record.
2. Using storyboard template, brainstorm and gather images that illustrate their narrative. Ask them to consider and plan for any footage that they might want to develop on their own.

Finalize script. Prepare to record.

Additional Resources:

- Storyboarding: <https://www.youtube.com/watch?v=RQsvhq28sOI&t=236s>
- Check online resources such as Canva.com for more storyboard templates

MATERIALS: SESSION 2

Make sure to double-check that the image you've chosen is genuinely free to use. You can use a reverse image search like TinEye or ImageRaider to check any further usage rights.

Flickr Creative Commons

Flickr is a massive user-generated resource for photography, with many professionals and semi-professionals showcasing their work here. You can search all the images by usage rights and use any that are labelled with a Creative Commons license.

Many Flickr users have chosen to offer their work under a Creative Commons license, and you can browse or search through content under each type of license.

Here are some recently added bits and pieces:

Attribution License



» 71,369,644 photos (See more)

Attribution-NoDerivs License



» 20,386,016 photos (See more)

Attribution-NonCommercial-NoDerivs License



"Creative Commons is a non-profit that offers an alternative to full copyright."

creativecommons.org

Briefly...

Attribution means:

You let others copy, distribute, display, and perform your copyrighted work - and derivative works based upon it - but only if they give you credit.



Noncommercial means:

You let others copy, distribute, display, and perform your work - and derivative works based upon it - but for noncommercial purposes only.



No Derivative Works means:

You let others copy, distribute, display, and perform only verbatim copies of your work, not derivative works based upon it.



Make sure to give full credit and link to the Flickr profile of the person who took the photo. There are various licenses available, so make sure you double-check the details. Some photographers will only agree to their images being used for non-commercial purposes for instance.

Unsplash

Unsplash images are all copyright free; you just need to credit and link to the photographer.



Image by Denys Nevozhai

Morguefile



Despite the name, Morguefile is a lovely place to visit and search for creative commons photography.

FreeImages.com



The quality is a bit hit-and-miss on FreeImages.com, but the search is easy to use, with handy filter options, and the free-to-use and premium images are clearly separated.

OpenPhoto



Again, the quality is hit and miss on OpenPhoto, but its search tool will often surface some gems.

Create your own images



Alternatively, you could just create your own graphics, charts or infographics to illustrate your digital stories. Piktochart and Canva are good options. They have free versions and are very user-friendly.

Screenshots

On Chrome, there is an extension called Awesome Screenshot that allows you to take screenshots of your browser window (either partial or the whole web page) and annotate the image before downloading it.

On a Mac, you can just use its own inbuilt screenshot tool by pressing command+shift+4.

Peer Editing Guide

Instructions: When reading over your peer's personal narrative draft, go over each of the seven steps for storytelling and consider the following questions. Then make constructive suggestions for the author which address your responses to these questions. The goal is to improve the clarity with which the story is presented.

1. Point of View

- Is the main point of the story clear?
- What is the perspective of the author?

2. A Dramatic Question

- Can you identify the key question the author intended to capture the viewer's attention?
- Is the question answered by the end of the story?

3. Emotional Content

- What are the serious issues which the author tries to explore through this story?
- Do you feel like they come alive in a personal and powerful way?
- Can you connect with the story as a reader?

4. The Gift of Your Voice

- Is the story one which only the author could tell?

5. Soundtrack Music or Other Sounds

- Can you think of any soundtrack music or other sounds that would go well with the story?

6. Economy

- Is there enough information in the story?
- Were any questions left unanswered?
- Does the story feel overwhelming? Underwhelming?

7. Pacing

- Does the story progress too quickly? Too slowly?
- Is there any part of the story which is lagging?
- Is the author missing any information you would like to know?

Comments:

SAMPLE PERSONAL NARRATIVE ESSAY

DREAMING by K.M.G.

Dreams are often associated with success and achievement, but we fail to acknowledge the sacrifices and struggles that are inherently attached. The American dream is a quintessential aspiration for immigrants like my mother, who come to the United States hoping for a better future for themselves and their children. Their journey is marked with financial struggles, language barriers, and not to mention the fear that comes from being undocumented. Nevertheless, they persevere and work endless hours so that perhaps this dream can be realized through their children.

As the child of an immigrant, I knew that this dream rested on my shoulders. I knew that the immigrant discourse is inevitably tied to dreams. There was an expectation for me to do well in school and to attend college, to take advantage of the things my family never had. However, the issue of my immigrant status lurked in the background as an ever-present reminder that I was not like everyone else, and that I did not have the same opportunities. Policy 4.1.6 and 4.3.4. of the Board of Regents of Georgia prohibits any undocumented students, including DACA recipients from attending various public colleges in Georgia. As a DACA recipient, this eliminated the possibility of attending a public college close to home.

During senior year of high school, I applied to programs like QuestBridge and private universities out of state. Despite the fact that I was rejected from many institutions and scholarship programs, my mother had hope that I would fulfill that dream no matter what it took.

“Mija, yo sé que tú puedes,” she would say despite buzz about DACA being rescinded and Georgia laws limiting access to colleges. She had envisioned a bright future for me, and she had sacrificed so much. We would not give up now.

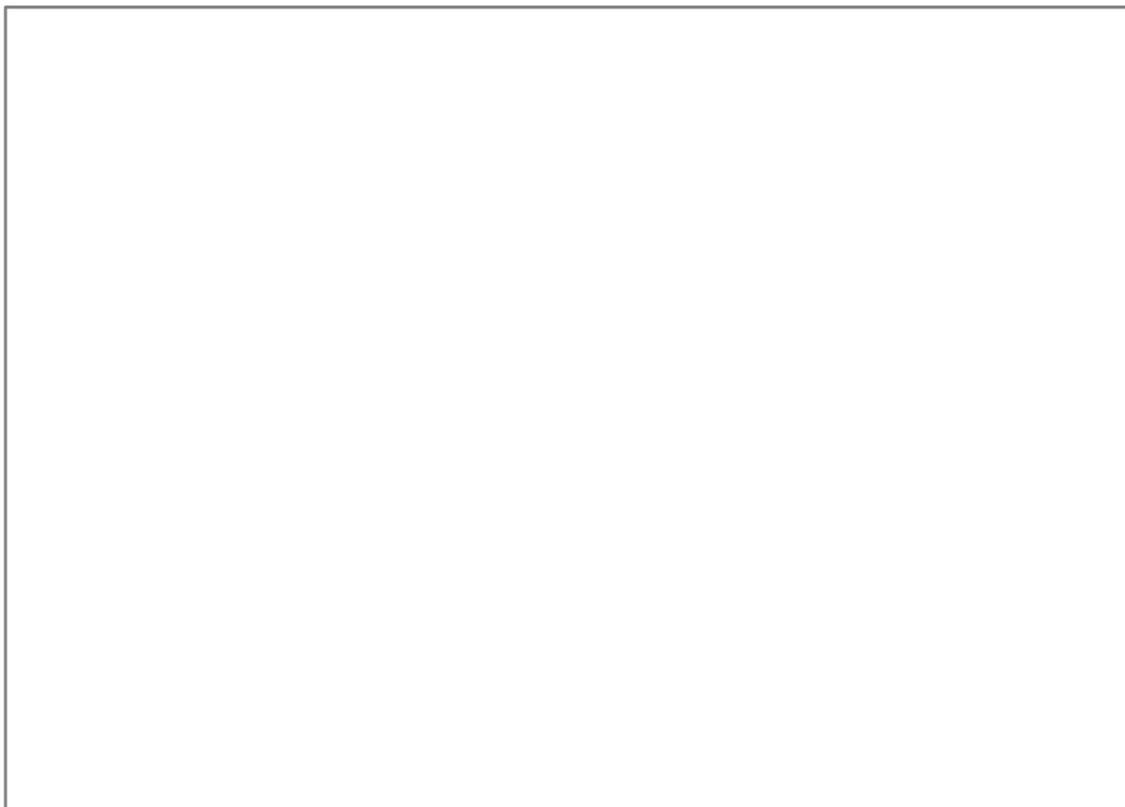
Thankfully, there are many organizations that have opened doors and created an embracing space for DACA students like me. In 2018, I attended college in Connecticut through the Dream.US Opportunity Scholarship, which is awarded to high achieving DACA students living in locked states like Georgia, states that do not allow students to receive financial aid and states which may even charge DACA students out of state tuition. In 2019, I transferred to Emory University, which welcomes undocumented students with or without DACA. Despite my status as a DACA recipient, I have crossed my first stepping stones to success.

As DACA students, we are often referred to as Dreamers, after the DREAM Act, a proposed bill meant to improve the status of immigrant youth like me, a bill that was never passed. I always wondered why the word dream was so entangled in the immigrant discourse. My mother’s yearning to succeed in this country is often labeled as the desire for the American dream. The organization that opened its doors to me is called the Dream.US.

My experiences as a Dreamer have taught me that we are called Dreamers for a reason. We are persevering people who work hard to reach our goals. We are here to make something of ourselves, to repay our debts to the people that paved the way for us, and to keep dreaming despite the obstacles. So yes, I am a dreamer and I will keep dreaming.

STORYBOARDING TEMPLATE

Images/Screenshots



Script



Production Notes



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SESSION 3--RECORDING

Notes for Instructor: It is likely that at this point participants will be at different stages of the digital story process. The purpose of this session is to provide them with the adequate equipment to do the voice recording component. Please ensure that all participants have access to good quality audio-producing equipment. Generally, any smartphone with a voice recording app will suffice. However, if available, students should be encouraged to use specialized software, or other recording equipment available to your organization. Otherwise, students should come prepared to work on their digital stories on their own.

Learning outcomes:

- Use available audio recording equipment to produce digital story audio
- Become familiar with the practice of scripting and storyboarding.
- Become familiar with available audio and video editing software and services

The following has been included for this session:

- Audio and Video Editing Software Resources

Time Breakdown:

If a specific audio recording equipment is available, assign a slot of time for each individual participant to have access to it.

Meanwhile the other participants should use this time to work on other activities:

- Finalize script
- Storyboard
- Start producing the digital video

Total: 2 hours for gathering.

Detail

Preparation: A separate room from the gathering space should be set up for recording. Make sure to minimize distracting noises. Give students privacy for their recording session.

Set up the space for recording, make sure to minimize noise and give students privacy to record.

Introductions: Welcome participants into the classroom. Give a brief summary of the contents of the audio and Video Editing Software Resource Guide. Welcome students to explore their options on the desktop or laptop they will be using to produce their digital story.

Recording: Assign each participant a time slot of at least 15 minutes for them to do their voice recording in the recording room.

Production: As participants go into the recording area one by one, encourage the rest to start work on crafting the video using one of the programs suggested.

Wrap-up: Participants should use this coming week to finalize their digital story. Remain available to them should they need extra assistance. The following session will be a viewing session.

Additional Resources:

- ‘What is a Storyboard? The Fundamentals to Get You Started’ by Alyssa Maio
March: <https://www.studiobinder.com/blog/what-is-a-storyboard/>

MATERIALS: SESSION 3

RESOURCES: AUDIO AND VIDEO EDITING SOFTWARE AND SERVICES

A brief guide to the tools of digital storytelling

The following list of software is listed in order of code and ease-of-use

O/S = Open Source software - S/W= Shareware software

	Software— Macintosh OS X	Web 2.0	Software— Windows XP	IOS Devices	Hardware
Script Editor	<i>Any word processor</i>	Google Docs	<i>Any word processor</i>	Any text editor	
Audio Editor	Audacity O/S Sound Studio (\$50) T= 14 days	Twisted Wave (\$5/ mo.) T= 5-minute file limit, 1 hr. of audio	Audacity O/S Audio Record Wizard (\$25 S/W)	AudioBoo, voice memos	Microphone + Mixer OR USB Microphone
Image Editors	iPhoto* GIMP (O/S) Graphic Converter (\$30 S/W) Photoshop Elements (\$100) T= 30 days	Pixlr	GIMP (O/S) HP Image Zone Express Graphic Converter (\$20 S/W) Photoshop Elements (\$100) ** T= 30 days	Adobe PS Express	Digital still camera or scanner
Video Editors	iLife Tools: iMovieHD & iPhoto* *Bundled free with new hardware or OS, \$49 upgrade iMovie6HD Photo To Movie (\$50) T=watermark Pro Tools: Final Cut Express (\$\$) Final Cut Pro (\$\$\$)	Screenr Animoto VoiceThread Prezi Stupeflix YouTube Editor	Microsoft Movie Maker and Video Editor Microsoft Photo Story 3 Photo to Movie (\$30) T=watermark Pinnacle Studio (\$80-\$99) T=15 days Ulead VideoStudio (\$100) T=30 days Adobe Premiere Elements (\$100) **T=30 days **Adobe Photoshop Elements and Premium Elements bundled price \$150	ReelDirector (all iOS devices) iMovie, Splice	Digital video studio (optional)

Trial Versions: T= #(free trial days)

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SESSION 4—WRAP-UP

Notes for Instructor: This is the most informal session. For this session, participants should be ready to present their digital story. It is an opportunity to view digital stories as a group before showcasing them for other audiences. Some participants may not be comfortable showing their stories.

Learning Objectives:

- Engage in debriefing process regarding the workshop experience with fellow participants
- Provide constructive feedback on the implementation of the workshop

Time: 2 hours (120 minutes)

Time Breakdown:

- The first hour will be spend viewing and discussing participant digital stories.
- The second hour can be used by participants to make final edits to their stories.
- Take some time to have participants fill out the Permission to share form.

The following has been included for this session:

- Permission to Share Form

Detail

Preparation: If possible, ask students to send you a working draft of their digital story. It does not have to be the final version. Set up a projector and load the digital stories so that they are ready to play.

Introductions: Welcome participants into the classroom. Ensure that all participants are ready and willing to share their digital stories to the class. Decide in which order the digital stories will be presented.

Screening: Allot sufficient time to view each digital story. Pause in between each in order to provide constructive feedback to the participant, if deemed appropriate.

Debrief: Once all the stories have been viewed, allowed time to debrief and discuss. You may choose to do this after each digital story or do it once all digital stories have been viewed.

Permission-to-Share: CBPAR guidelines suggest that participants should retain ownership of the work that they have created. For this purpose, a Permission-to-Share form as been developed and provided in Word format so that it can be tailored to the specific needs of your organization. Make sure to print enough copies for each participant and allow them time to complete it before wrapping up.

Final Edits: If you are getting ready to showcase these stories for a wider audience, agree with participants on a deadline for final versions to be submitted.

Wrap-up: As this is the last workshop session, participants should be thanked for the work that they have done in the workshop; if appropriate, be sure to provide them with a token of your appreciation. Ensure that they have each other's contact information to stay in touch should they chose to do so.

Reflection and Feedback: Allow time for reflection and feedback. Ask them to reflect on the storytelling process and the effect this has had on their relationship with one another.

Ask the participants the following questions:

- What did you learn?
- What did you learn about yourself that you did not know before?
- What did you like about the process of developing the stories?
- What improvements can be done for next time?

Participants should be prompted to reflect on their own work and give feedback to others that is both constructive and valuable. You may use blogs, wikis discussion boards, and student response systems or polling tools to help participants at this stage.

No additional resources.

MATERIALS: SESSION 4

**Digital Story Telling Workshop
Permission to Share Work**

Name: _____ Date: _____

Email: _____

How do you want your name to appear on publication? _____

_____ You may use my work, but do not list my name.

Title of Digital Story: _____

Can I share your final digital story in the following circumstances?

Public posting via website _____ YES _____ NO

Showing publicly (viewing without access to re-watch) _____ YES _____ NO

Showing to internal organization audiences _____ YES _____ NO

Showing in future digital storytelling workshop as an example _____ YES _____ NO

Can I share the de-identified text/script of your digital story as part of a qualitative dataset for thesis work?

Additional instructions/ considerations?

Name (Print): _____

Signature: _____