digital Storytelling GUIDE

nccih.ca/495/youth-digital-storytelling-podcasts.nccih?id=10520

nccih.ca/495/youth-digital-storytelling-videos.nccih?id=10521

nccih.ca/495/youth-digital-storytelling-zine.nccih?id=10525

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1. Planning the digital storytelling project

INTRODUCTION

In 2025, the National Collaborating Centre for Indigenous Health (NCCIH) undertook a digital storytelling project, *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth*. This project was done in collaboration with Birchbark Collaborative Inc., with funding received through the TD Foundation.

Although the NCCIH has many resources on First Nations, Inuit, and Métis peoples' health, few are specific to the health of Indigenous youth. This national project sought to creatively increase knowledge resources specific to the health of First Nations, Inuit, and Métis youth through the development of digital stories. It included three 4-day digital storytelling workshops with Indigenous youth in Winnipeg, Prince George, and Ottawa. Up to five youth participated in each region with a total of eleven digital stories publicly available on the NCCIH website. There are many more stories on health that can be shared by First Nations, Inuit, and Métis youth using digital storytelling. This guide was created to assist others in doing similar projects with Indigenous youth.

WHO IS THIS GUIDE FOR?

This guide has been created so that First Nations, Inuit, and Métis peoples, communities, and organizations have the tools to be able to undertake a successful digital storytelling project and workshops with Indigenous youth. It includes resources that were used as part of *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth*. These materials include:

- Indigenous youth facilitator recruitment
- outreach to partner organizations
- recruitment of Indigenous youth participants
- participant resources
- cultural and mental health supports
- workshop logistics
- budgetary considerations
- day-by-day facilitation guide
- technology and equipment options

Each of these resources has been included as a template in this guide to support others who wish to use this method. Any of these supporting resources can be modified to suit the needs of other digital storytelling processes.

WHAT IS DIGITAL STORYTELLING?

Digital storytelling – the art of combining oral tradition with digital technology – is a community-based, learner-centred approach to generating knowledge. It involves using computer software to create a 3-5 minute video to illustrate a personal story.

Digital stories blend voice-recorded, first-person narratives with a collection of still images, video clips, music, and sound effects to create meaningful stories that are powerful, compelling, and emotionally engaging. They can be an effective tool to educate people about the history, life experiences, unique perspectives, and health of people and communities. To see examples of digital stories, refer to those that were produced as part of this project on the NCCIH webpage (nccih.ca/495/youth-digital-storytelling-videos.nccih?id=10521).

2. An Indigenous youth-led approach

The following four principles should be considered when doing a digital storytelling project and workshop with Indigenous youth:

1. Indigenous and youth-informed and facilitated, whenever feasible.
2. Meaningful and valuable to First Nations, Inuit, and Métis youth.
3. Accessible and welcoming for First Nations, Inuit, and Métis 2SLGBTQ* and gender-diverse youth and First Nations, Inuit, and Métis youth with disabilities.
4. Strengths-based and centered on the physical, emotional, and mental safety of participants.

Digital storytelling is an arts-based participatory approach that is also grounded in oral traditions. As such, it resonates with Indigenous participants. For Indigenous youth, there is the added fun component of using technology to tell a story, something many are already frequently using to create short videos for social media.

When planning a digital storytelling process involving First Nations, Inuit, and Métis youth participants, a project team that includes Indigenous youth in the roles of facilitator and technology facilitator will increase the project's overall success. This is because they can provide ideas on how to make workshop materials and activities more relevant for youth and keep a youth perspective centered during the planning and workshops. This is all about creating and nurturing good and trusting relationships between facilitators and participants from start to finish.

* Two-Spirit, Lesbian, Gay, Bisexual, Trans, Queer.

The *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth* project team was based out of Winnipeg. Along with the Birchbark Collaborative project leads, two Indigenous youth were brought on as Facilitator Lead and Technology Lead to privilege an Indigenous-youth-led approach throughout the project. (see sample position descriptions in Appendices 1 and 2).

The Indigenous youth facilitators are the face of the project and the main communicators with the youth participants. They help think through the kinds of questions that will be important to ask the youth participants as part of this project – always keeping in mind that participants must feel safe in sharing their opinions and stories. They also ensure that the digital storytelling workshops communicate the technology needed to create a video in a way that makes sense to the youth. Each of these roles are critical to keeping the participants engaged and ensuring they are able to work through the daily activities and technology to create their digital story. A day-by-day overview of the workshop and a facilitator's script are included in Section 10 of this guide.

Notably, when doing a digital storytelling project with youth, all project team members, including the youth facilitators, will be required to have a completed Police Criminal Record Check and Vulnerable Sector Check. These checks can take time, require identification and a history of employment and location, and include a fee. It is also recommended that project leads and facilitators be over the age of 18 so that adult supervision is provided for the youth.

3. Identifying partner organizations

Some digital storytelling projects may seek out a partner organization or organizations to assist in recruiting participants, to share space, or to better support the youth attending the workshops. For the *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth* project, partner organizations, including a school division and community-based youth services, were sought out in each region. Initial outreach to potential partners detailed the project, the project team, timing, and how the partner organization might collaborate. Once they agreed to participate, the partner organization generally assisted with participant recruitment, supporting youth participants during the workshops, and helping with cultural supports and protocols. Here is a sample email that can be sent out to potential partner organizations as part of the initial outreach.

A follow-up FAQ document was provided to partner organizations to have basic information on hand about the overall project. Similarly, a FAQ was developed for sharing with potential youth participants, and a template is provided here.

Good day (name to be inserted),

My name is (name to be inserted) and I am from (name of organization). We are doing a digital storytelling project with First Nations, Inuit, and Métis youth (ages to be inserted) in your city on (insert topic).

As part of this project, Indigenous youth will have the opportunity to share their perspectives on (insert topic) through the creation of digital stories – which blends oral traditions with digital technology, allowing the students to create meaningful 3–5-minute videos that combine voice recordings, images, video clips, music, and sound effects. This method is a powerful way to share personal stories, perspectives, and experiences related to (insert topic).

To help the youth participants develop their digital stories, our team, including Indigenous youth facilitators, will support them to use technology and computer software, using youth-centred and led workshops and activities. Each workshop aims to include (insert number) participants.

We are reaching out to you to see if you think that the (insert partner organization) might be interested in hosting a 4-day digital storytelling workshop with youth (ages to be inserted)? If so, could you let me know what might be the best time to hold this workshop?

There are no costs associated with this project. We will provide meals, a modest honorarium for the youth participants (along with a certificate of completion), local transportation (if required), and childminding (if required). If your organization is able to host a workshop, we are also able to provide a facility rental fee if required. We will provide all required technology, as long as we can use a room at the (insert partner organization name) with WiFi. All of our team members will have completed a Police Criminal Record Check with a Vulnerable Sector Check. As well, any students who participate will need to sign a consent form, as will their parents or guardian, if they are under 18 years of age.

We would love to set up a call with you and/or members of your team to discuss the project. For questions or to arrange a meeting, please feel free to reach out to me at my contact below.

Respectfully,
Name/name of organization

FAQ FOR ORGANIZATIONS	FAQ FOR PARTICIPANTS
Insert title of project	

Project background
- Digital storytelling project spearheaded by the (insert organization).
- A creative opportunity to hear from First Nations, Inuit, and Métis youth, between the ages of (insert ages), on what (insert topic) means to them.

Calling First nations, Inuit and Métis youth!!!
Do you want to be part of a digital storytelling project?

Project team
- Insert Organization/Project Lead names.
- Youth Facilitator and Youth Tech Lead.
- All will have completed Police Criminal Record Check with a Vulnerable Sector Check.

What's this all about?
- Come out and make a short video on what you think about (insert topic) in a youth led and facilitated workshop!
- Meet other Indigenous youth
- Learn how to make a video!
- Get a certificate for your resume!

What is digital storytelling?
- 3–5-minute videos blending oral traditions with digital technology.
- Combines voice recordings, images, video clips, music, and sound effects.
- Powerful way to share personal stories, perspectives, and experiences.

What's a digital story?
- It's a fun way to tell a 3-5 minute story in a video using photos, music and short video clips.

Digital storytelling workshop overview
- Four-day session (approximately 5 hours each day).
- Daily youth-focused and centred tutorials to assist the students in creating their story (storyboarding/copyright issues/photo editing/soundtracks etc.).
- Celebration and screening of digital stories.

What is expected of me?
- You can participate in a workshop over 4 days
- You want to share ideas and stories on (insert topic) looks like to you
- You want to learn new skills
- You want to make a personal digital story!

Project requirements:
- Host organization.
- Dedicated space with internet.
- Indigenous supports.
- Help recruiting youth interested and available for full session.
- Consent forms signed by all participants.

What do I need to bring?
- Your cool ideas and creativity!

Project requirements
- Consent forms need to be signed by all youth
- Participation in finding the story you'd like to share
- Let your Principal/Contact person know if you would like to sign up!

What the project provides:
- All technology (i.e., iPads and microphones/headphones).
- Meals and snacks.
- Modest honorarium for the youth participants.
- Local transportation/childminding/facility rental fee

What the project brings
- All the technology you need to make a digital story
- Breakfast, lunch and snacks
- An honorarium for your time!
- Bus tickets to come to the workshop

4. Recruitment of participants

Once the number of youth participants that can be hosted and the location of the workshop/s have been determined, recruitment can begin. Early recruitment of participants is critical to ensuring the success of the overall digital storytelling workshop. This gives time for the youth facilitators to send out communications to participants (a sample *Communications to Participants* Template is included below). Participants should be given enough information so they have a good understanding of the project, including the time commitment and venue, an overview of what will be done each day of the workshop, and what will be expected of them as a participant in the project. Additionally, an online pre-survey questionnaire for the youth participants, hosted in *Microsoft Forms, Google Forms, Survey Monkey* etc. (also templated), helps the project team meet the specific needs the youth may have to be able to fully participate in, and enjoy, the workshop. These may include such things as transportation to and from the venue; childminding services; changes to the space or materials to help persons with disabilities fully participate (see full *Accessibility and Inclusion Principles* in Appendix 3); and importantly, food allergies/restrictions or rules (i.e., not wanting foods touching one another). It is also recommended to request information on what kind of phone the youth are used to working with to better understand the operating system they are most familiar with.

PRE-WORKSHOP COMMUNICATIONS TO PARTICIPANTS' TEMPLATE

Email subject line: Digital storytelling workshop – Important info

Hello! We're so excited to be working with all of you in our digital storytelling workshop (insert date)! My name is (insert). I am one of the youth facilitators of this workshop along with (insert), who is our youth tech facilitator. Along with the project leads, (insert), we are doing this workshop on behalf of the (insert organization name). We wanted to make sure everyone knew what to expect from this workshop. Please read over this email and let us know if you have any further questions. We also have a pre-survey questionnaire (link to be included) that will help us make sure everyone has what they need!

When and where is the workshop?
- (insert dates) from (insert time) each day at (insert location/exact address).
- Please arrive by (insert time) each day and come to (insert directions in building if needed (go to x floor).
- If you need directions or get lost, please contact us by (preferred contact mode).
- There will also be signs posted with the title of the workshop to help you find us!

What is this workshop?

- Youth-led digital storytelling workshop to get to know what's important to you about (insert topic)
- You'll learn video creation and editing skills, get a certificate for your resume, and an honorarium.

What is a digital story

- 3-5 minute video that tells a story
- This can be through photos, videos, sounds, and music (stock or ones that you have created)
- You'll record a narrative of the story you want to share and combine it with your media (photos, videos, sounds) using a program called (insert software name)
- A digital story is not the same as an interview or short film

What do you need to bring?

Just yourself with your cool ideas and creativity – we provide the rest!

Have more time to read and want to know what to expect? Here is a breakdown of what will happen each day!

Day 1 of the workshop will be focused on helping you find the story you'd like to share!

- In the morning, we will be going over introductions and what we all expect out of each other to feel comfortable and wrapping up the morning with a brainstorming session to explore some of our ideas about (insert topic) before breaking for lunch.
- The afternoon will be going over some of the basics of what a digital story is and how you might go about starting that process. You will then have some independent time to work on writing your story.

Day 2 will be where we get more into technical information, with tutorials from (insert name of tech facilitator), and you'll continue working on your story!

- We'll start with a check in and a brief recap of the day before to make sure everyone is on the same page and will go through tutorials with you on some of the tech bits.
- After lunch we will continue with some more tutorials, and you will get to practice some of these skills as well.

Day 3 will involve a few more tech tutorials but will primarily be for working on your story!

- There will be another morning check in before we go into the last few tutorials. After the tutorials, the rest of the day will be for working on your digital stories!

Day 4 will be for finishing up your stories and celebrating your achievements in this workshop!

- In the morning, you'll have time to polish up your videos and make last minute tweaks if needed.
- In the afternoon, we will be having lunch and then celebrating your videos! There will be a screening of your videos in the afternoon, which you will be able to invite people to if you'd like!

We are looking forward to meeting you all at the workshop and seeing what amazing stories you each create!

(Insert Name) – Youth Facilitator
(Insert Name) – Youth Tech Facilitator

PRE-WORKSHOP SURVEY TEMPLATE

1. Name
2. Preferred name
3. Age
4. Pronouns
5. Digital storytelling workshop dates
6. Location of digital storytelling workshop
7. Contact
   ◦ Email
   ◦ Cell number
   ◦ Mailing address
8. Food allergies/restrictions/rules
   ◦ No/Yes (explain)
9. Transportation needs
   ◦ No/Yes
   ◦ Bus tickets
   ◦ Need ride
10. Childminding
    ◦ No/Yes
11. Accommodations/accessibility
    ◦ No/Yes (explain)
12. Phone type
    ◦ iPhone
    ◦ Android
13. Other helpful info

BENEFITS FOR PARTICIPANTS

There are multiple benefits for Indigenous youth who participate in a digital storytelling project. For example, they may have the opportunity to:

- meet and engage in supportive, creative, empowering, youth-centred, driven/led dialogues with peers on a certain topic;
- gain new skills, capacity, and leadership for sharing youth-specific priorities;
- develop youth-focused evidence and resources on a particular topic; and
- build friendships and networks with other youth.

As well, the youth can share and celebrate their digital stories with one another, with their communities, and with the broader national and international communities, if they so choose. This may include:

- The addition to an organization's website and social media channels, or other reputable websites
- Televised broadcasts
- In public presentations and knowledge sharing events
- In newsletters, magazines, news reports, journal articles, or other visual, audio, or written publications
- For any education and teaching purposes
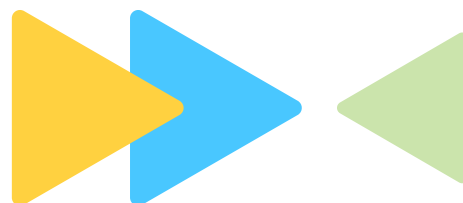
5. Consent and copyright

There are number of consent forms that will be required of each participant of the workshop, including:

- Participant consent form
- Consent form for digital storytelling release
- Consent form for publication of photographed or video-recorded image/likeness
- Consent form for use of photograph/s not owned by youth participant (insert title of project)

Each of these describe what is specifically being requested of the Indigenous youth as part of their consent – from participating in the workshop, sharing (or not sharing) their digital stories, and seeking consent of family/friends whose images are included in the digital story. When doing workshops with youth, if they are under 18 years old, a parent/guardian must also provide their consent to participate and to release copyright on the digital story.

Prior to beginning a digital storytelling workshop, each participant is required to provide their consent to take part in the project (**see participant consent form**). This ensures they understand the overall objectives of the project and what will be expected of them as a participant. Importantly, taking part in this project is voluntary and at any point they may pull out of the workshop or change their mind about sharing their stories.

As well, it is important to understand how copyright applies to the development of digital stories. Copyright, simply put, is the exclusive right to copy and use creative works – like books, music, art, and digital stories. It's a legal shield protecting creative output, thereby preventing others from copying it or using it without the creator's permission. The youth participants have

copyright over their digital story. They have the choice about whether their digital story is included on an organization's website or shared publicly (**see consent form for digital storytelling release**).

In a digital storytelling project, there is the need to think both about the copyright of others and copyright over the digital stories created by the participant. Others may have copyright over any artistic creations that participants use when creating their own digital stories. Their copyright would apply when using:

- Music as a soundtrack
- Writing made by someone else, such as a song lyric or a bit of a poem
- A photo of someone else's painting
- Photos taken by other people (including by family, friends, or community members)

Music used in a digital story needs to be either made by the participant themselves or the maker of that music has given permission for others to use it. Resources on where to find background music that is open-sourced or copy-released should be provided to participants. There is the possibility of using social media platforms, including popular songs, but this requires a sizable budget. The same is true for photos obtained from the Internet, which also need to come from open-source sites.

When making a digital story, it is important to make sure there is permission to use any photo, voice or likeness (including a drawing) of individuals other than the digital storyteller. Any use of images, voice or likeness of a person other than the digital storyteller, including family members or friends, needs permission (**see consent form for publication of photographed or video-recorded image/likeness**).

PARTICIPANT CONSENT FORM (INSERT TITLE OF PROJECT)

Name of participant: _____

Project location: _____

Date of project: _____

Project objectives:
- To know what (insert topic) means to First Nations, Inuit, and Métis youth.
- To meet in a supportive, creative, and empowering discussion with other First Nations, Inuit, and Métis youth to talk about (insert topic).
- To gain new skills to share youth-specific (insert topic) priorities.

Things to know:
- You have full control over the story you would like to share.
- You can change your mind about participating at any time!
- The project team will provide everything needed for the project (technology, local transportation, and meals).

This digital storytelling project is being conducted for the (insert organization). As a participant you are agreeing to:

- Participate in, and attend, a 4-day workshop to create a digital story.
- Share stories on (insert topic) means to you.
- Learn video editing and other software.
- Develop a digital story based on a story you want to share on (insert topic).
- Receive an honorarium in appreciation of your time!

I have read and understood the information above	Yes_____	No_____
I give my consent to participate in this project	Yes_____	No_____
I understand that I can withdraw from this project at any time	Yes_____	No_____
I have received a copy of this consent form	Yes_____	No_____

Name (Please Print) _____

Signature _____ Date _____

Guardian signature _____ Date _____
(if under 18 years of age)

CONSENT FORM FOR DIGITAL STORYTELLING RELEASE (INSERT TITLE OF PROJECT)

Name of participant: _____

Project location: _____

Date of project: _____

Project objectives:

- To know what (insert topic) mean to First Nations, Inuit, and Métis youth.
- To collaborate in a supportive, creative, and empowering discussion with other First Nations, Inuit, and Métis youth on (insert topic).
- To gain new skills to share youth-specific health priorities and resources on (insert topic).
- To create a personal digital story on (insert topic) from the perspectives of First Nations, Inuit, or Métis youth.

As a creator of a digital story, each youth participant chooses how their story will be shared or not shared publicly:

◯ I understand the purpose of the digital storytelling project and that providing consent will release copyright for my digital story. I can at any time request in writing that my story no longer be screened publicly by emailing (insert organization contact). I understand it may take some time to cease sharing after permission has been granted.

◯ I agree and consent to publicly screening my above-titled digital story, distributing the written script of my digital story, or displaying images from my digital story in the following ways:

YES	NO	USE OF PHOTOGRAPHED OR VIDEO-RECORDED IMAGE	EXCEPTIONS/ COMMENTS
		On the (insert) website or social media channels	
		At any public presentation and knowledge sharing event	
		In any newsletter, magazine, news report, journal articles, and other visual, audio or written publication	
		For any education and teaching purpose	
		Other:	

Participant Name (Please Print) _____

Participant Signature _____ Date _____

Guardian signature _____ Date _____
(if under 18 years of age)

CONSENT FORM FOR PUBLICATION OR USE OF PHOTOGRAPH OR VIDEO-RECORDED IMAGES/LIKENESS OF INDIVIDUALS OTHER THAN YOUTH PARTICIPANT (INSERT TITLE OF PROJECT)

Name of youth participant: _____ and/or

Name of person whose image (or likeness) is included: _____

Digital story project location: _____

Date of project creation: _____

Project objectives:

- To know what (insert topic) means to First Nations, Inuit, and Métis youth.
- To meet in a supportive, creative, and empowering discussion with other First Nations, Inuit, and Métis youth to talk about (insert topic).
- To gain new skills to share youth-specific health priorities and resources on (insert topic).
- To foster youth-created, shareable digital stories that represent Indigenous youth perspectives on (insert topic).

Things to know:

The youth participant listed above would like to include your image or likeness (for example, a drawing, photo, or video) in the digital story they are creating. These stories may be shared in the following ways:

- On (insert organization) website or social media channels
- At any public presentation and knowledge sharing event
- In any newsletter, magazine, news report, journal article, and/or other visual, audio, or written publications
- For any education and teaching purpose

If you do not provide consent, the participant will not include your image or likeness in their digital story. It is your choice to provide this consent.
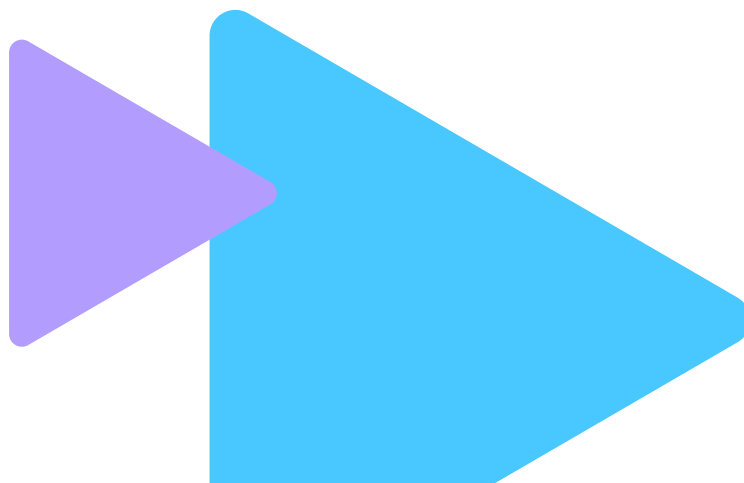
As a person whose likeness has been included in either a photo video, or drawing in the digital story described above:

○ I understand the purpose of the digital storytelling project.

○ I knowingly and voluntarily agree and consent to be photographed or video-recorded (or provide consent to use existing photographs) and to have my image used in the above-titled digital story.

○ I understand that my photographed or video-recorded image may be published, and I agree and consent to my image being used.

Signature of participant: _____

Signature of person whose image/likeness is included: _____

Date: _____

CERTIFICATE OF COMPLETION TEMPLATE

During the wrap up of the workshop, youth participants are presented with a Certificate of Completion. This, along with an honorarium, if provided **(see honorarium template)**, recognizes their time commitment and participation in the project. The certificate can be a keepsake for their personal records.

Certificate of Completion

Congratulations on completing the

Digital Storytelling Workshop

*Seeing the stories of our health:
Perspectives of First Nations, Inuit and Métis youth*

First name Last name

birchbark collaborative

National Collaborating Centre for Indigenous Health

TD READY COMMITMENT

July 00, 2025

HONORARIUM TEMPLATE

Providing an honorarium for participants in a digital storytelling workshop reflects that their time, knowledge, and expertise are valued. This template can also be modified for Elders/Knowledge Keepers or support workers as needed.

I confirm that I received a (insert amount) honorarium in (cash/cheque/e-transfer) in appreciation of my time commitment to the project, (insert name).

I participated voluntarily in this project and understand that the honorarium is a one-time payment to thank me for my work. I understand that if I receive more than $500 of honorarium in any one calendar year, I may need to declare this as income to the Canada Revenue Agency.

Name of participant   _____

Signature of participant   _____   Date _____

Name of witness   _____

Signature of witness   _____   Date _____

CONSENT FORM FOR USE OF PHOTOGRAPH/S NOT OWNED BY YOUTH PARTICIPANT (INSERT TITLE OF PROJECT)

Name of youth participant: _____

Name of person whose personal photograph/s is included: _____

Digital story project location: _____

Date of project creation: _____

Project objectives:
- To know what (insert topic) means to First Nations, Inuit, and Métis youth.
- To meet in a supportive, creative, and empowering discussion with other First Nations, Inuit, and Métis youth to talk about (insert topic).
- To gain new skills to share youth-specific health priorities and resources on (insert topic).
- To foster youth-created, shareable digital stories that represent Indigenous youth perspectives on (insert topic).

Things to know:

The youth participant listed above would like to include a photograph/s taken by you in the digital story they are creating. These stories may be shared in the following ways:

- On (insert organization) website or social media channels
- At any public presentation and knowledge sharing event
- In any newsletter, magazine, news report, journal article, and/or other visual, audio, or written publications
- For any education and teaching purpose

If you do not provide consent, the participant will not include your photograph/s in their digital story. It is your choice to provide this consent.

As a person whose photograph/s is used in the digital story described above:

○ I understand the purpose of the digital storytelling project.

○ I knowingly and voluntarily agree and consent that my photograph/s can be used in the above-titled digital story.

○ I understand that my photograph/s may be published, and I agree and consent to my photograph being used.

Signature of participant: _____

Signature of person whose image/likeness is included: _____

Date: _____
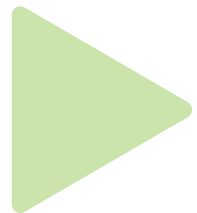
6. Cultural and mental health supports

INCLUSION OF ELDER/KNOWLEDGE KEEPER AND SUPPORT WORKERS

As part of organizing an Indigenous digital storytelling process, having an Elder or Knowledge Keeper open the workshop can help set the tone for the overall process, ground the participants in culture and language, and demonstrate respect to the specific territories in which the project is taking place. Similarly, closing protocols support the celebration of the end of the workshop and acknowledge the hard work and success of the youth participants. Partner organizations can assist with identifying Elders/Knowledge Keepers within their specific territory, as well as provide information on the specific protocols for welcoming and introducing them at the workshop (i.e., providing a gift, tobacco, and honorarium etc.). Prior to the opening and closing protocols, the digital storytelling facilitators should provide them with a clear overview of what the workshop is about. This helps the Elder/Knowledge Keeper to know what they might like to say and how they might best encourage the success of the youth.

Even though digital storytelling is a very positive, strengths-based, and creative process, the stories and experiences that are shared by participants may be deeply personal and emotionally difficult to remember. Project facilitators need to always be aware that topics discussed may trigger a strong emotional response. Some youth may feel frustrated with the creative process or

the technology and may not have the words to be able to express this. Having a support person/people on hand for the duration of the workshop is highly advisable. They may be a youth support worker in a particular agency or guidance counsellor working within the partner organization who may have a pre-existing relationship with the youth participant/s.

MENTAL HEALTH RESOURCES

Mental health resources, such as those below, can also be displayed or distributed at various points during the workshop:

- Native Youth Crisis Line 1-877-209-1266 24/7 crisis line for Indigenous Youth
- Kids Help Phone (bilingual) 1-800-668-6868 Telephone, chat, and text support for children and youth
- Hope for Wellness hotline 1-855-242-3310, available to all Indigenous people across Canada 24/7 via phone call and online chat, with support in traditional languages available

If there are local, distinctions-based mental health support resources, these can also be provided to the participants.
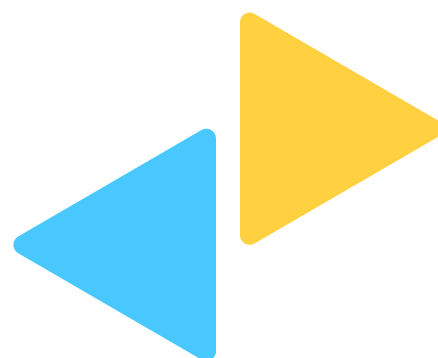
7. Workshop logistics and checklist

VENUE AND ROOM PLANNING

The planning that goes into selecting the space for a digital storytelling workshop, so participants have what they need to be comfortable and ready to learn, and to ensure the needed supplies and equipment are on hand, are all part of the logistics. Almost any space can work for a digital storytelling workshop; however, some spaces will be more welcoming, accessible, and comfortable than others. Since a perfect space is unlikely, asking a few key questions and doing some advance preparation for the workshop will help to ensure everyone has a great experience, including the facilitators.

When selecting your workshop room, consider the following:

- Does it have natural lighting or lighting that won't make participants feel sleepy? Can lighting be dimmed to show videos on a screen? Will the workshop disturb other people in the space if the group makes noise or if music or videos are played?
- Does it have audio/visual equipment, including a projector and screen, speakers, and a flipchart stand? Does it have several plugs for charging devices or can extension cords be safely used?
- Does it have enough space, chairs, and tables so everyone has room to work? Where will snacks and meals be served?
- Is there enough space (and chairs) to host a screening of the digital stories on the final day if the youth want to share them publicly?
- Does it have stairs or other barriers that might make it hard for some people to access?
- Are the washrooms close to the room and can they be accessed by everyone?
- How will the food be brought to the room, especially if hot meals are served?
- How will the participants get to the workshop – bus, taxi or driving? Does the location have good parking? Are people likely to be familiar with where the workshop is being held or will they need a map or directions?

Once you have selected the room, plan some time to set it up. This can be done the day before or the day of the workshop. Suggestions for a great day include:

- Using a 'U shape' table set up to allow everyone in the group to see each other when they are talking and the facilitators can come into the centre when talking or to help with a question.
- Checking that you can see the screen and the flipchart, and hear the videos, from every seat in the room.
- Posting the Wi-Fi network and password in a visible place.
- Making sure the lighting is not too dim or too bright. If you have a window, open the blinds before people arrive so they can see outside.
- Checking that the food is put out before participants arrive, in a convenient spot, and that there is a place for dirty dishes, trash, and recycling.

WORKSHOP CHECKLIST

This following checklist provides a guide to assist in planning roles, responsibilities, and materials for a digital storytelling workshop.

WORKSHOP ROOM		Visual of daily agenda (on flipchart or screen)
		Room set up and clean up
		Signage for workshop location and additional rooms
		Participant folders/workshop materials/consent forms/honoraria
		Catering set up and food put out
		Music playing
		Ensure extra room/s for private workspace for audio recording and support worker
EMOTIONAL NEEDS		Kleenex
		Support worker/s
		Elder/Knowledge Keeper (ensure cultural protocols are distinctions-based/gifts/honorarium/tobacco etc.)
		Accessibility and inclusion (support person or animal, determination of safer space guidelines for the group)
		Listing of mental health supports
PHYSICAL NEEDS		Binders/envelopes for photos
		Pens/Pencils/Stylus Pens
		Pads of lined paper
		Notebooks
		Copies of storyboard activity
		Flipchart paper
		Flipchart markers

PHYSICAL NEEDS (CONT)		Name tents
		Put copy of contact information in each folder
TECHNICAL NEEDS		Microphone
		LCD projector
		Speakers
		Tablets/laptops for participants
		Dongle/HDMI cord
		Headphones
		Extension cords
ADMINISTRATIVE NEEDS		Consent Forms
		Honorarium (for participants and Elders)
		Honoraria Forms
		Envelopes to put honorarium in (cash/cheques/gift cards)
		Gift bags
		Tokens of appreciation to put in gift bags
		Certificate of Completion
FOOD/CATERING		Beverages
		Cups/cutlery/paper plates
		Fruit
		Water
		Breakfast, snacks, and lunch – included in catering
		Hot water kettle/tea bags, cream/sugar and milk
		Paper towel
		Garbage bins/bags

8. Budget considerations

The budget for a digital storytelling workshop can vary widely and is largely determined by the resources (people, computers etc.) that can be utilized within the organizations working on the project. The following three requirements should be costed first, before determining the number of workshops that will be undertaken, as they will likely be the biggest expenses:

1. Staffing for the project, including facilitators and other adults who act as support persons in the workshops.
2. Hardware, such as laptops or tablets, that may need to be purchased.
3. Travel for the project facilitators and equipment if multiple sites are being considered, particularly if air travel and hotel is needed.

In addition to the three requirements listed above, the following costs should also be considered when planning the workshops.

| ADDITIONAL PROJECT COSTS	WORKSHOP COSTS	OTHER COSTS
Software licenses (monthly or annual)	Honoraria for participants	Mental Health Supports
Insurance, such as *Apple Care,* for purchased hardware	Honoraria for Elders & Knowledge Keepers	Childminding for participants
Rental or purchase of headphones, microphones, and tech accessories	Meals, snacks, and beverages for participants and staff during workshops	Cash advances for participants (if required)
Space rental, including A/V such as a projector and screen	Transportation for participants and staff (including parking fees)	Emergency situations
Application fees for Vulnerable Sector Checks/Criminal Record Checks	Distinctions-based gifts & protocols (i.e. tobacco) for Elders & Knowledge Keepers	Cloud Storage or Hard Drive to store completed digital stories
Liability Insurance (if venue/ organization does not carry it)	Celebration feast and gifts for participants	Printing, postage and office supplies

9. Technology considerations and tips for digital story workshops

Digital stories can be created using many digital technologies – there is not one 'right' tool for creation. The best choices are ones that are tailored to the comfort level of the users and the environment where the workshops will be held. Working with youth provides an advantage as they are largely tech-savvy and often familiar with using multiple technologies. For the *Seeing our health: Perspectives of First Nations, Inuit, and Métis youth* project, *Final Cut Pro* software for the *iPad* was chosen. **For a quick guide to this software see Appendix 4**.

Technology can change rapidly and be specific to an environment, such as schools. An important consideration for any digital storytelling project is selecting hardware (tablets, laptops, etc.) and software that have broad applications and fit together seamlessly. The digital storytelling workshops should facilitate building transferable, practical skills that the youth can use or share in their future creative, school, and/or employment activities.

To meet these objectives, consider the following criteria when selecting technology:

- Hardware and software should be user-friendly and intuitive to reduce the learning curve (and potential frustration) and training times.
- Ideally, software should be available for phone, tablet, and laptop/desktop for maximum flexibility.
- Whether the software and hardware need to work well with accessibility tools, such as a screen reader, or if they should operate in languages other than English (if project requires).

- Software should allow for simple importing of media from the participant's own device, such as '*Air Dropping*' photos.
- The amount of memory required on the device to accommodate both editing software and storage/import of photos, videos, and other media.
- Hardware and software should have available online and on-demand training and help supports that can be used to build team skill and problem solving.
- Hardware and software can produce high-resolution video and images, as well as high-quality sound.
- Hardware and software should either be available in partner organizations, such as schools or community organizations, or can be easily transported to these spaces.
- Is renting hardware, such as microphones and headphones, at a music or computer store possible in a rural, remote, northern or isolated community?
- Security of devices, including physical security, such as the ability to store hardware securely, and the privacy and online security of participants' media is possible.
- Ability to network devices for easy access by the youth technology facilitator, and for post-production editing.
- Access to stable, high-speed internet as downloading images and video files requires significant bandwidth.
- Having a facilitator or team member with skills and knowledge using the technology.
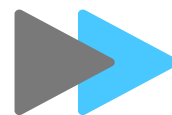
CHOOSING HARDWARE TO CREATE DIGITAL STORIES

There are several considerations when choosing hardware to create digital stories.

- It is important to review the specifications of the hardware including:
  - Type of appropriate hardware that will be used in the project – laptop, desktop, tablet, phone.
  - Memory size required for the project to run the chosen software.
  - Operating system – *iOS* or *Windows*, etc.
  - Screen size for ease of use.

- Whether portability, secure storage, and ability to easily transport equipment is important.
- What methods will be used to import media, such as photos, to the hardware? As youth primarily use their phone to take and store photos and videos, how will these be transferred to the device for the digital story?
- Is a camera needed on the device or will a separate digital camera be used?
  - To learn more about cameras, consider visiting a computer or camera shop or referring to a trusted online forum about purchasing a camera that fits the needs of the project.

- What other kinds of accessories are needed to easily use the hardware?
  - For example, keyboards and mice are required for desktop or laptop computers.

CHOOSING EDITING SOFTWARE TO CREATE DIGITAL STORIES

There are several considerations when choosing software for digital story creation and editing. There are many types of available software and the best software for the project varies. When choosing editing software consider the following:

- How in control of the media is important to the project?
  - A phone app like *Capcut* does not have the editing power of computer software like *Premiere Pro*.
  - More tools = more control over the creation of the digital story.

- Is there a budget to consider for the software?
  - Stock software on the device, such as *iMovie* and *GarageBand* for sound, can be used if the budget is very limited; however, there will also be limitations to functionality.

- Does the software need to have the ability to be used across multiple devices without paying for multiple user licenses?
- Does the software have the capability to share projects over multiple devices?
  - This is important for post-production when credits may be added or sound levels may need to be fine-tuned.

- Is the software compatible with the hardware components and operating systems (e.g., PC or Mac)?
  - Most editing and video creation software will have advanced system requirements, such as having more device memory available. Look at these requirements when purchasing hardware and before subscribing to or purchasing software.

TECH TOOLS TO SUPPORT HARDWARE/ SOFTWARE

- **Dongle** that will enable connection to projectors and other hardware and/or enable charging of devices while using headphones. It is recommended that the dongle includes the following features:
  - USB-c output: ideal for tablets, newer laptops, and mobile phones.
  - USB-c input, HDMI input, 3.5 mm input, USB input.
    - » Could be used to connect to projectors and other hardware.
    - » To enable headphones while charging.

- **External hard drive or cloud storage** for storing and transferring digital stories
  - For external storage, choose a hard drive with a cable that will connect directly from the drive to the device being used.
    - » Note: Using a dongle to connect the hard drive to the device is not recommend as it diminishes the power supply and may not work correctly.
  - Cloud storage works well as an automatic backup while participants are creating the digital stories and for storage after project is complete.
  - The hard drive or cloud storage also provides an alternative way to move media from place to place if no 'airdrop' type feature is available; for example, moving media from a laptop to a phone.

- **Headphones** are an important tool to have while editing. They will help participants hear more polished sound while working and block out any room noise. Determine preference for closed-back headphones or open-back headphones.
  - Closed-back headphones are ideal for group settings as they block out room noise. Brand and quality will determine how much noise is blocked.
  - Open-back headphones provide a wider range of sound with less pressure on the ears and are preferred for complex audio mixing and quiet environments.
  - Headphones should be able to be easily cleaned between uses, portable, and compatible with chosen hardware.
    - » Most headphones use a 3.5 mm headphone jack.
    - » If hardware does not have a headphone jack, there are converters that can easily be found online, such as 3.5 mm to USB-c.

- **Microphones** are preferred but not mandatory and can be rented or purchased.
  - Using a condenser microphone is recommended as it is sensitive and can pick up voices clearly. However, this also makes it sensitive to picking up room noise.
  - Having the right cables for connecting devices is important to ensure compatibility.
  - Research the microphone's quality before it is rented or purchased.
    - » Consider visiting a music or computer store to learn more and determine if microphones or other gear might be rented.

POST-PRODUCTION

After the youth have completed their digital stories, there may need to be additional edits to the video for polish. These include audio balancing and blurring out family/friends faces if consent forms have not been provided (**refer to *Consent form for publication of photographed or video-recorded image/likeness* in section 5 of this guide**). There is also the option of standardizing the title (intro) and credit (outro) slides as well for all videos created during the project. Both intro and outro slides can be created with *PowerPoint* or other editing software with free-use fonts.

Post-production tasks to consider are:

- Uploading a copy of each video to the parent device for storage and editing.
- Balancing audio to all be the same consistent level across all digital stories.
- Providing youth with a copy of their own video.
- Ensuring consent forms have been received for all faces and likeness involved, as well as consent forms for release of the digital story if you plan to share it (**refer to consent forms in section 5 of this guide**).
- Adding credits unique to the project, for example acknowledging a sponsor or partner organization.
- Inserting a project cover image (if using).
- Storage of the videos, including uploading onto external drive, if required.
- Sharing the videos. Tasks may vary depending on whether they will be loaded to video-sharing sites like *YouTube* or on an organization's website, but time should be allocated for this work.
- Follow-up with youth as needed.

PC/ANDROID VS. *APPLE* PRODUCTS

An important consideration when choosing between *PC/Android* and *Apple* is how youth will transfer media to the device. If the youth's phone is not compatible with the operating system of the device, it is more difficult to transfer media. If incompatible, either an online drive (e.g. *Google Drive*), an external hard drive, or email should be used to save personal media onto the device.

Understanding which type of technology products participants are more familiar with in advance, by surveying them on what type of phone they use, is helpful to understand how steep the learning curve may be.

Tips and tricks for creating digital stories

- To speak into a microphone, place it off center of your mouth, angle it at 45 degrees to your mouth, and maintain the same distance of 2-4 inches (review audio after, advise if a re-recording is needed)
- Use open-source sites for music, video, and photos to supplement the youth's personal photos. You may need to create a free account with a password that is shared during the workshops. Consider using **pexels.com** or **freesound.org**.
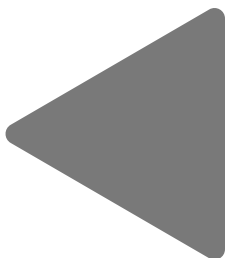
Case study

Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth project

In the NCCIH's *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth* project, *Apple iPad Air 256 MB* were chosen because:

- They are easy to use, intuitive, and youth are often familiar with them.
- *iPad* can *Airdrop* entire projects from one device to another, as well as receive photos or videos from an *iPhone*.
- They have a good quality camera for youth to take photos or videos required for their digital story.
- They fit within the project budget.
- Device memory and speed was appropriate for creating high-resolution video; and
- As the projects were created in multiple locations, they were convenient for traveling.

Tips if *iPads* are chosen

- Having a parent *iPad* with an *Apple ID* unique to the project will help keep track of *iPads* and allow for a paid app, such as *Final Cut Pro*, without multiple user licenses.
  - The *iPads* used by youth would use the same *Apple ID*

- Parental controls can be enabled for projects involving youth. These will help keep youth on track and keep them safe online. Parental control functions include:
  - Limiting access to apps.
  - Limiting the ability to download and delete apps.
  - Turning off access to explicit content.
  - Turning off the ability to access *Apple ID* so 'ownership' of the device cannot be accessed.
  - Turning off *iCloud* syncing, as turning it off disables automatic backups.

- *Find My* is an *Apple* app that can allow the person using the parent *iPad* to track all devices.
- *iPads* can be easily networked together, and *Apple* stores or tech support can assist in doing so, if needed.
- Consider purchasing screen wipes to keep *iPads* clean between uses.

> **Important:** It is recommended that the person who is the technology lead on the project have the same device and software used by participants available to them. Networking the devices allows the technology person to have a copy (and backup) of participants' videos. This is important for helping the youth during the workshops, particularly for post-production.

SAMPLE DAILY WORKSHOP TECH CHECKLIST

Depending on the hardware being used in a digital story, it is a good practice to ensure all equipment is counted in the morning and at the end of the day. This allows to know if there are missing or malfunctioning items that need to be replaced. Include the amount of each device on your checklist for easy reference.

#	HARDWARE	DAY 1		DAY 2		DAY 3		DAY 4	
		AM	PM	AM	PM	AM	PM	AM	PM
	Tablets or laptops								
	Chargers								
	USB-c to USB-b cable								
	USB-c to 3.5 mm								
	Headphones								
	USB-c Ultimate Dongle								
	Microphone								
	Microphone cover								
	Microphone tripod								
	Microphone clip								
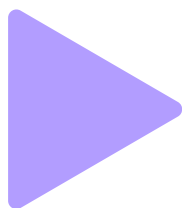
10. Digital storytelling workshop

DAY BY DAY OVERVIEW OF A DIGITAL STORYTELLING WORKSHOP

There are many options on how to facilitate a digital storytelling workshop. It can take place over consecutive days or over a series of weekends or evenings. It may require more days depending on the number of participants for example. The following day-by-day overview provides the daily goals as well as considerations that were developed to guide the *Seeing our Health: Perspectives of First Nations, Inuit, and Métis youth* project. This section also contains the Facilitator's guide (or script) to doing a digital storytelling workshop. All of these can be modified to meet the needs of other digital storytelling processes.

DAY 1 - GOALS	CONSIDERATIONS
• Set tone, objectives, and flow of the workshop. • Opening protocols and introductions. • Ensure participants understand what is expected of them. • Overview of consent forms. • Building a welcoming and safe space for participants. • Brainstorming the specific topic of the project. • Exploring storyboarding techniques. • Understanding what a story is and how to find the story. • Explaining what a digital story looks like with examples shown. • Participants will have a good grasp of the story they would like to share as part of their digital story.	Room set up in a manner for participants to see one another, the facilitators, and the Powerpoints, and to ensure the ability of facilitators to do check ins and walk around. Gauge participants' levels of understanding of the technology • are they more familiar with *Apple* or *Android* • have they used any editing software Ice breakers done to build comfort and trust between facilitators and the youth. Facilitators understand: • how to read the youths' body language • where certain frustrations may occur, especially as participants are learning new technology • how to problem solve with youth throughout the workshop • how to communicate and resolve misunderstandings • how to assist participants if they have difficulty with creative processes

DAY 2 - GOALS	CONSIDERATIONS
• Begin translating their story from written form into a digital story. • Introducing the fundamentals of the technology with hands-on learning. • Finding, inserting, and organizing media (photographs, stock images etc.). • Initiate audio recording of stories (narration). • Independent time to work on story and practice tech tools.	Follow along learning style for tech tutorials to allow for ease of learning curve - "I do, we do, you do" style with preloaded images and video on device. Flexibility for participants on order of recording story (narration) and finding media. Some may find it easier to record their narration and then find media, while others preferred to record their narration after finding all their media. For audio recording, if using microphone: • assess the space for best microphone location (closets are good options) • ensure microphone is set up beforehand • explain how to speak into microphone for best recording quality • stagger participant recordings over day 2 • check in every 10 minutes by pressing an ear to the door. If they are quiet, knock. • listen to audio recording to ensure quality. If media/videos/photographs outside of workshop space are requested by participant – a facilitator can accompany them. Teardown and collection of all gear • Gear checklist for the end of day

DAY 3 - GOALS	CONSIDERATIONS
• Introduction of more complex tech tools • Majority of day is dedicated to independent work time on digital stories. • Revisit consent forms, including whether youth would like to share their digital stories publicly or keep private.	Audio recording of participant narrations continues as needed. Continuous check ins with participants as a group and individually on questions/frustration with tech. The bulk of creating and editing digital stories are done on this day. Facilitators need to be: • prepared for many questions and creative blocks • patient and flexible for troubleshooting • ready to gently assist those who are stuck to move through to completion • prepared to sit with a participant and help directly with tech to finalize their digital story. Teardown and collection of all gear • Gear checklist for the end of day

DAY 4 - GOALS	CONSIDERATIONS
• All consent forms completed • Final polishing up of all elements of the digital stories • Completing all digital stories • Screening of the digital stories. • Hold small ceremony /feast. • Present participants with Certificates of Completion, tokens of thanks, and honorarium. • Closing protocols.	All youth should have their digital stories finished for the screening. A reel of the videos is made for the screening • This can be done with *OBS Studio*, the editing software itself, or just using the camera roll option on a device • If participants agree to show their digital stories publicly, invite friends and family to screening • For those participants who do not want to show their digital story publicly, they can choose to show to the smaller group or not at all. Teardown and collection of all gear • Gear checklist for the end of day

FACILITATOR'S GUIDE - DIGITAL STORYTELLING WORKSHOP

The following script was developed as part of the *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth* project. It was developed in large part by the Indigenous Youth Facilitators, with tweaks made throughout the process from other project team members and on learnings from one workshop to the next. Each day was a building block to the next so that by the end of the workshop, the participants would have completed their digital story.

Day one ▶▶

9:00 AM – 9:30 AM – Team arrival and set-up

(Facilitators put up signage, prepare space, supplies, materials for name tags, set up digital equipment if needed, test and have tech ready including PPT, example digital stories)

9:30 AM – 10:00 AM – Youth arrival, breakfast, and name tags

(Soft welcome time – be warm and approachable, have background music playing and PPT up)

Facilitator(s): Hi! Welcome, it's so great to have you here today. There's breakfast set up if you're hungry, and over here we've got markers and stickers—feel free to get creative with your name tent while we wait for everyone to arrive. We'll be getting started shortly.

(Music playing softly in background can help ease social anxiety and create good vibes)

10:00 AM – Workshop begins: Welcome and introductions

Facilitator: Good morning, everyone! Welcome to the digital storytelling workshop. We're really excited to spend the next few days with you, exploring your stories and learning how to tell them using digital media.

This project is about health – but not just health in the way we usually hear about it. We're going to look at health through all parts of our lives – our minds, our hearts, our bodies, and our spirits. Everyone's voice matters here and we're here to support you in telling your story, your way.

(Introduce yourself, your role, pronouns, home community and your favourite/go-to snack)

Facilitator example: My name is Victoria, my pronouns are she/her, I am Anishinaabe from Brokenhead Ojibway Nation and I'm here to help guide this workshop. One of my go-to snacks is jalapeno cheddar kettle chips!

Prompt youth:
Let's go around and say your name, pronouns if you'd like, your home community, and your favourite snack!

(Use this as an informal icebreaker and chance to build connection)

10:10 AM – Opening protocols (if applicable)

(Invite Elder/Knowledge Keeper if present)

Before we continue, we'd like to open in a good way. [Name] has joined us to open this space with a teaching/prayer.

(If not applicable, proceed to housekeeping.)

10:25 AM – Housekeeping, consent, and agenda overview

Facilitator: Thanks again for being here. Let's go over a few things before we get started. We'll share today's agenda so that you know what to expect, and we'll hand out consent forms which we'll explain. First, general housekeeping things you need to know, bathrooms are located_____ there are gender neutral bathrooms located_____. There are elevators located_____.

So, before we get more into it, I just wanted to mention that we are going to be talking about health today, but what those conversations about health are going to look like, I don't know. That's completely up to each of you. It might include topics like Indigenous healing, traditional foods, or athleticism. It may also include topics that are hard to talk about. There will be a list of mental health supports available to you up on the slides during break. Please use them or talk to one of us if you need to. (explain any other general housekeeping)

At the end of this workshop, you'll be getting a certificate of completion. Your participation and completion of this workshop is something you can add to your resume! This is part of a national project by the National Collaborating Centre for Indigenous Health (or add in the name the organization). We'll talk about this again at the end of the workshop.

I also wanted to tell you about the honorarium you will all be receiving. You are the experts in this workshop. The stories you share, and the time you are committing to being here, are what will make this workshop a success. We want to recognize you and your time by providing you with XX/hour, for the time you spend in the workshop, or a total of $XX. You do have to be here and create your video. If, for whatever reason, you're unable to make it to any part of the workshop, we will help you to complete your video.

(Go over what this workshop is, background and what we'll be doing. Briefly outline the flow of the day. Pass out/collect signed consent forms)

We're all here today to work on this digital storytelling workshop. Each of you will be creating your own unique and important digital story on health. This is a project that is being done with other Indigenous youth. This project is being done on behalf of (insert organization) which is based (insert location).

(Show youth the (organization) website and where their stories will end up.)

This is what the (organization) website looks like, and where the digital stories being shared will go up and into the world. I'm going to go over what today is going to look like, and I'll go over the next few days briefly as well, so you know what to expect.

We have a few different consent forms that we will have you sign that I am going to briefly go over with you. The first one you already signed is all about participation in this workshop. There's another consent form if you use images of anyone else in your digital stories other than yourself. You will need to get their permission for their image to be used in your digital story. We will have you sign another form at the end of the workshop but want you to start to think about it now. This form is about the way you want your digital story shared and how comfortable you feel about sharing it. Free, prior and informed consent is super important in projects like this, where a digital story has the potential to be seen by others, either in your community, nationally or even internationally. Free, Prior and Informed consent is an important concept of consent. It is an important part of UNDRIP (the United Nations Declaration on the Rights of Indigenous Peoples) to protect our rights and autonomy as Indigenous peoples. So, please ask if you have any questions or are unsure about anything! The way you choose to share your story is completely up to you!

Now, before we move onto our next activity, I'm going to pass it off to (insert name) to have them give you a brief rundown of the tech we'll start using tomorrow!

10:45 AM - Intro to the tech – Technology Lead

To create a digital story, we will be using a few simple pieces of hardware including:

- *Provide detail on chosen tablet/laptop*
- *Provide detail on chosen headphones and microphone if using.*

We will also be using *(name of chosen software)* as our editing tool to help us create the digital stories. If you don't know much about editing using this software, that's okay! I'm here to help and teach you how to navigate each step of the program for your digital story. Please do use all the equipment with care as it belongs to *(name organization and/or is rented).*

Provide youth with a brief overview of:
- How privacy will be ensured when using hardware and how their data and media will be wiped after the workshop.
- How the digital story that they will create will be shared with them before the workshop ends.

For tomorrow, before we begin to work with the equipment, please try to have your script for your story as complete as possible. This script will be the narration you will record and put into your digital story timeline. One additional thing you can work on today is if you have any digital media you are planning to use in your story, like personal photos, edited and cropped, this will make it much easier for you to put them right into the timeline. The earlier you can have your script and digital media preparation finished, the more it will help future you in creating your digital story. It is important to stay on track, and the team and I are always here to help you.

10:50 AM – Safe space ground rules and activity

Facilitator: This is a space where we want everyone to feel good, supported, and safe. So, we're going to make some ground rules together. These are rules that go for all of us, to create a safe space for each of you and for us as facilitators.

On this chart paper, we'll write some ideas down about what makes a space feel good and safe for you. What do you need to feel comfortable here?

This can also be things you DON'T want, like don't interrupt.

Let's also talk about what to do when we're frustrated, what works for you? For example, it can be needing to take a minute to put down what you're working on and get some air.

(Start with a couple of suggestions like: 'One speaker at a time,' 'Respect everyone's story,' or 'Take care of yourself – step out if you need to.' Then invite youth to contribute)

Second icebreaker:
Before our next activity, let's do another quick icebreaker. Think about what you do after a hard day – what helps you feel better or take care of yourself? Me, I'm a big fan of a cat nap after a long day to recharge a bit or just hanging out with my friends and laughing with them.

(Encourage youth to share their self-care rituals, big or small. Remind them these are all acts of health and well-being)

11:00 AM – Morning break (15 mins)

(Encourage stretching, washroom, snacks)

11:15 AM – Brainstorm: Finding our stories

(Be mindful of tone, body language, and language used to create a welcoming environment)

Facilitator: We're going to move into our brainstorming session shortly. The purpose of this is to ask you some questions to get you thinking about health, to help you find your story and figure out what you'd like to say through your story.

First, I'd like to talk to you about what a story is. You're not here to write a novel or anything. A story doesn't have to be something complicated. A story is anything you tell that helps someone understand a moment in your life, your imagination, or your point of view. It could be funny, sad, exciting, or just real. It can be told with words, pictures, videos, music, or all of those together, like we're doing today. A story doesn't have to be perfect; it just has to be something you want to share. I'll go a bit more in depth into how we tell a story later. I just want you to start thinking about it.

This is a safe space where we listen without judgment. You can share if you want to – nothing is required, but I do encourage you to share as it will help you figure out what you'd like your story to be.

Setting intentions:
My role is to hold space and help guide us today. We want this to be a space where you can reflect, feel heard, and explore your ideas about health.

Facilitator opens with prompt:
Health is about more than just not being sick. It includes our minds, hearts, bodies, and spirits. Today, we want to find out what health means to you. There's no right or wrong ideas on what health and well-being is. It can mean different things for everyone or there may be things that are common to everyone.

For example, I think a lot about research, self-determination, and housing when I think about health because of the work I've done in those areas. That's something that matters to me.

Let's talk about what health means to you.

Sharing prompts and health activity:
- What comes to mind when you hear the word 'health'?
- How does the word 'health' make you feel and why?

For this question, I'm going to pass around three pieces of paper to each of you to have you write down three things about what you think about health. Then I'll shake them up in a bag and we'll go through them and discuss them. Remember health is all around us and can be about so many things!

If more prompting/examples are needed:
This first round of sharing is about defining what health and well-being means to you and how you feel about it, just say what your first thoughts and feelings are about it. For example, when I think about health, my mind immediately goes to research, self-determination and governance, housing, and harm reduction from my experience in those fields.

Now that we've talked about what you think about health, what your initial thoughts are, we're going to talk about what's important to each of you about your health.

Use youth's examples about health as starting points for these prompts if stuck. "Why was _____ important for you to write down?" "Does_____ make you feel healthy?"

- **What is important to you about your health?** This can be anything that's important to you. It could be about sports, things you do to feel good, participating in traditional games, having access to traditional medicines or cultural practices, getting enough sleep at night, or maybe something you wish there was more awareness of or supports for, or an issue you want to see fixed. Think about all the things we just talked about, about what health means to us. Healthcare can include nutrition and traditional foods, mental health supports,

accessibility, Indigenous healing practices, even housing, Child and Family Services, education, the importance of ceremonies, being on the land, and athleticism.

- **What helps you feel healthy – or would help you feel healthier?**

- **Can you remember a time when you felt really healthy? What contributed to that?** Is there anything you can do right now that might make you feel better about your health? Going outside or for a walk? Is there something you do to take care of yourself? Art, hobbies, sports, friendships? Can you think of a time you went through something difficult and you're proud of how you handled/ coped with it?

Closing round prompt:
- Have you started thinking about a story you might want to tell during this workshop as part of your digital story?
- Is there something you'd like to share with the group or to your future self?

Gratitude:
Thank you all for showing up and sharing today. These are important conversations, and everyone's input is extremely valued. I can't wait to see what stories you choose to tell.

12:30 PM – Lunch break

1:15 PM – Introduction to digital storytelling

Facilitator: This afternoon, we're going to start thinking about how to tell your story using digital media – this could mean video, photos, voice, music, or a mix.

Topics to cover:
- What is a digital story? (show examples)
- How do you choose your story? (From the ideas you shared earlier, what stood out?) Your story should be focused and have a clear message about what you want to share. Think

of the videos we just watched, you can clearly tell what the one sentence message of the video would be, right? You want your story to be something you can sum of the core of it in a sentence, everything else adds to the importance of your message.
- How to build a storyboard or outline? Inform participants that the narrative of their digital story for a 3-5 minute video is only about one page of writing or less. Show simple templates to organize ideas and different ways of finding and writing their story. (Have pre-drawn morning of workshop or show in the PPT).

(Ask: What are you interested to share in your story? What message do you want others to understand?)

"Moment that mattered activity"
Now that we've made our safe space and shared a bit with each other, I want to do something a bit deeper, but still simple. This activity is called a "Moment that mattered".

You don't need to overthink it. We're going to each tell a very short story, just a few sentences about a moment in your life that mattered to you. It could be something tiny or something big. It just needs to be real and important to you. This just needs to be a couple sentences. You can write it down or just think about it for a few minutes. I'll give you about 5/10 minutes to think about it.

Prompt:
Think of a moment, just one, where something changed for you. It could be:

- A time you realized something about yourself
- A conversation you still remember
- A moment you felt proud or challenged
- A day that made you feel really healthy or really unwell
- A time you learned something about your culture, your body, your mind, or your spirit

Write first, then share.

Give youth 5-10 minutes of quiet time to respond to the prompt. Ask them to write their thoughts down in their notebooks.

Then go around and invite those who want to share what they wrote or paraphrase it.

Facilitator can offer up a moment as an example: "My first real big adult job, I negotiated my salary and got an $8,000 yearly increase from the original offer. I'd never done that before and was nervous. I figured the worst that would happen is they'd say no. They said yes instead!"

After they share:
Now, I would like each of you to sum up your moment in one sentence. Mine would be, 'I am proud of myself for asking for what I thought I was worth.'

Closing activity: That is how you tell a story. That might even be the story you want to tell.

2:00 PM – Story work time

(Distribute paper, storyboarding templates, markers, and other materials. Walk around to support youth as they start developing their stories)

Facilitator notes:
- Offer support gently: "Do you need help getting started?" or "Do you want to talk through your idea?"
- Remind youth it's okay to change their minds as they go on about how they might want to organize or show their story. It's normal for things to evolve as you go through the process.

2:30 PM – Refreshment break

2:45 PM– More time to work on your story

3:45 PM – Closing and looking ahead

Facilitator: Before we wrap up for the day, I want to thank you all again for your time and energy. Just a reminder, if you haven't decided on a story yet, please think on it tonight so you can start working on creating it tomorrow.

Tomorrow, we'll keep building your stories and move onto some of the more technical stuff, so if there are any items you want to include (like photos, objects, or recordings), please bring them.

Prompt: 'Is there anything you'd like to add to our group's safe space rules after today? What are you most looking forward to as we keep working on this project – telling your story, learning how to use the tools, the screening, maybe even just the snacks?

(Allow space for sharing. Close with warmth and encouragement)

4:00 PM – End of day

Day two – Technical skills and story organization ▶▶

9:30 AM – 10:00 AM – Set-up and breakfast

(Facilitators arrive early to set up digital gear, lay out supplies, prep tutorial materials)

Facilitator(s): Good morning! Welcome back. I's so great to see you again. Grab some breakfast and if you feel like it, you're welcome to continue to work on your stories while we wait for everyone to arrive and jump back into it.

(Play music softly, encourage casual reconnection)

10:00 AM – Morning session begins

Facilitator: Let's get started! Yesterday was all about finding your story. Today, we're going to build the technical skills to help you bring it to life. We'll be learning about editing, using audio, organizing files, and how to make your work look and sound awesome.

Check-in circle (10 – 20 mins)

Prompt:
What's something you saw, heard, or felt yesterday that stayed with you?

How is everyone feeling about their story? Excited? Confident? Stuck?

(Go around the circle. Keep it relaxed and open)

10:20 AM – Tutorial block (10:20 – 12:00)

Facilitator: Now we're going to dive into some tutorials. We'll go step by step and we'll pause for questions. You don't have to become experts, we're all just here to learn and share your stories.

Intro to hardware devices (tablet/computer)
Include the following points in the introduction.

- Power button and charging of devices
- Brightness and volume controls
- WiFi and Airdrop-type options if available.
- Avoiding low power mode (if applicable), as it reduces functionality
- If using a tablet with a case, demonstrate how to stand up the tablet

Device housekeeping
Here are some do's when using the devices.

- Don't eat while using the device. Only have drinks with a lid near you while you are working
- Do wash your hands after eating to avoid getting it sticky (especially if there are touch screens)
- Do use a stylus or stylus/pen as it makes it easier to grab and draw. This isn't a digital pencil (show example of stylus pen – hand out if you have)
- Do keep it relatively charged as it will slow you down if it runs out of battery.

Now here's some don'ts.

- Don't take devices out of the workshop (unless you have supervision).
- If using a tablet with a case, remind youth not to hold them by the flap.
- If something frustrates you, please don't hit the screen.
- Don't drop the device.

Now before we get started working on our devices, I want to take some time to talk about our editing tool.

Intro to software *(Name of software)* is a powerful editing software. There are many tools we will be utilizing and exploring such as inspect, narration, keyframes, titles, and many more.

Question to determine comfort levels with editing:
- How many of you have used any type of editing software before? This includes *iMovie, Capcut, TikTok* video editing etc.
- What about other video or music software?

Great, let's learn more about the software!

Image of software home screen *(use laser pointer from now on)* – This is what it will look like in a project! Don't worry if this sounds and looks overwhelming. I will show you what you need to create a digital story.

Device time – Hand out devices
Things to say once devices are handed out

- Let people know that apps are limited to what they'll need to use during the workshop – all about photos and editing software.
- If they need to import photos/videos, they can use the web browser to access their email or drive online.
- If using an *Apple* device, they can *Airdrop* photos or videos from *iPhone*.
- If device has a camera, indicate they can use the camera to take photos/short video clips like an introduction. If device does not have a camera, indicate how new photos/videos can be taken/transferred onto the hardware.
- **Note:** Check with your IT department on the use of USB sticks to transfer files, due to cyber-security risks.
- **Suggested:** Provide everyone with a stylus pen.

(Facilitators circulate and support. Keep energy warm and low-pressure)

Creating your project *(participants are following along on the devices)*

Now that you have been introduced to the hardware/software, we will review how to create your project.

First, *(indicate how to start a new project in the software you have selected)* – you can name this one something like "test" but when we create a new project for your digital story, you would name it the name of your story and then your name.

Creating your project *(participants are following along)*
As we want our technical settings to stay the same across all our digital stories, we will now review what the settings should be for each of your stories

- *Indicate all required settings for speed, resolution, etc. for the software you are using.*
- *Use a screenshot on the slide for each setting (and circulate if youth appear to have questions).*

Downloading and importing media into the software
- *Detail how to import photos and video clips into the selected software, both downloading and importing.*
- *Use a screenshot on the slide for each setting (and circulate if youth appear to have questions).*
- **Recommended:** Put sample photos/videos into the software and device so there is something for the youth to try out during this section.

Inserting media into timelines
- *Detail how to import or drag photos and video clips into the timeline of the selected software*
- *Either demo live or use a screenshot on the slide (and circulate if youth appear to have questions).*

Introduction to the video "timeline"
- Demonstrate how visual and audio tracks are separated in the software. If relevant to the software, you can use the analogy of a sandwich – text on top because you want it above all your visuals, and your soundtrack at the very bottom.

- Introduce the cursor (playhead) and how to move it through the visual and audio tracks. Indicate how to navigate frame-by-frame in a video AND how to move slowly in audio. This makes cutting and trimming so much easier.
- If software contains a jog wheel, introduce how to use the jog wheel.

Slide: How to trim, cut, and split media
Now for editing. Trimming is cutting out parts you don't want, cutting is deleting the footage, and (splitting is splitting a clip where the cursor) is.

Before you drag anything onto your digital story timeline, you may want to trim your clip. Just open your project, if it's not already opened, then simply select the clip and drag the edges to your desired start and end spot *(or replace with process in selected software)*. You can also drag onto the timeline and use the *(relevant)* buttons.

- Indicate process in software for trimming clips (i.e., scissors buttons)
- *(if applicable)* These trimming tools are used for more than just video, but for your narration and photos too, just as long as you have your desired clip selected to trim.

Pause and ask if anyone has questions

Introduce additional tools in software
Now, we're going to get into the tools that are available within the software. You WILL have lots of time to play with your device and the software, but we need to talk a little bit about what it can do. These may include:

- Inspect Tool (for cropping and media manipulation)
- Format
- Transform
- Audio
- Effects.

Format
As applicable, introduce formatting tools, including how to use them. These may include:

- How to adjust clip speed (slower, faster, duration, and playback speed percentage)
- Opacity of images (how transparent the photo/video is, and how it appears over other images)
- Blend mode (how clips interact visually)
- Colour Conversion – not usually used unless working with high-definition footage.

Transform
This section may have a different name depending on the type of software. It is where crop and distort tools for photos are located within the software. Include only if relevant to the workshop, as participants can also do this in the device's photo editor before they are imported into the editing software.

Audio controls
- Usually only appears when audio is present.
- Indicate how to turn volume on your selected clip up and down.
- Indicate any required audio mixing tools.
- Indicate any relevant tools, particularly voice isolation, if available. Turning voice isolation on will isolate your voice from any background noise.

Effects
Here is where all the preset effect controls available within the software for your selected clip will b*e (indicate how they visually appear in the digital story timeline, such as 'stacked')*. Effect controls are very similar to editing photos on your phone or like you do on *TikTok* and *Instagram*.

- *Walk participants through the available effects they are most likely to use*
- *Indicate how to 'mix' or fade effects to adjust the opacity of effect over the selected clip*
- *Indicate how to disable or 'undo' the effect.*

Before you start your project
What is copyright, privacy, and ethics? Next, we're going to discuss this, so we are all on the same page. I'll break it down for you.

Important stuff – Copyright, privacy, and ethics

Copyright
It's important that we understand how each of us has copyright to things that we create.

Copyright, simply put, is the exclusive right to copy and use creative works – like books, music, art, AND digital stories.

It's like a legal shield protecting creative output, preventing others from copying it or using it without permission.

In this project, we need to think both about others' copyright and our own copyright.

Other's copyright would apply if you are using:

- Music as a soundtrack
- Writing made by someone else, such as a song lyric or a bit of a poem
- A photo of someone else's painting
- Photos taken by other people

So, if you're using music in your story – it needs to be music you make OR music that the maker has given permission to use. We'll share some resources with you so you can find background music that is 'open-source' or copyright-released. Social media platforms pay to have popular songs available, but we don't have that budget.

Same thing with photos – if you need to use 'stock' photos in your story, you have to source them from open-source sites – we'll give you options for photos too.

Family photos are a different story (including those taken by a friend, family, or community member), and we'll talk about those next slide.

You also have copyright over your digital story. If you choose to have your digital story included on the NCCIH website, shared in public screenings etc., the NCCIH has to get permission from you to 'release' your copyright to the digital story. So, we'll have a form for you to sign if you want to do that – you will choose whether or not to share your digital story and how your story can be shared. It's good to start thinking about it now.

Privacy and ethics
To tell our own stories, we sometimes may want to use photos or video clips that have our family and friends in them.

We all know how it feels when someone posts a picture of us without our consent (especially if it's one we don't want shared).

When making a digital story, it's important to make sure that for any photo with a person's face in it, we have their permission to use it.

Same thing applies to someone's voice or likeness (such as a drawing of them). So, if you have a whole family photo, that's a lot of permissions.

By using photo or video of yourself in your own story, there is 'implied consent' because you chose to put it there, so you don't need a release. If a person in the photo has passed away, we can't get that permission but it's good practice to get consent if there are other people in your life who might have strong feelings about you using a photo.

To do this – we have created a release form that we'll need you to get that person to sign to use the photo. It tells the person what the project is all about and where your digital story might be shown.

It is also important to ask for the consent to use a photograph/s taken by a friend, family or community member.

If you have someone who has given permission or who has maybe helped you out a lot in finding photos – give them credit by including them in your credits for your digital story.

11:00 AM – Morning break (15 mins)

How to choose the right imagery
Sometimes it's hard to think of a visual when listening or reading back on your story, so how can we make it easier?

Firstly, imagine how you felt in that scenario, what made you feel the most in that scenario, or what was the most eye-catching thing in that scenario? It also doesn't need to be so literal.

For example, say I want to talk about how I used to play sports and how it impacted me in the long run. If I'm talking about soccer, I may bring up how feeling my heart race made me feel alive, or the wind in my hair. I could show a visual of someone with their hair in the wind, or a heartbeat of some kind. I also loved evening games where the sun was setting, so I may even include a sunset without even mentioning it in my actual digital story

So, when you go through your stories, think of what feelings that it evokes, then think of if you have a picture you can use for it. It is also possible to bring in an object to take a picture of and include it in your video.

If you don't have/can't take a photo of what you're envisioning for your story, we have some sites for you to check out!

We also do encourage you to have your imagery be more in landscape orientation.

Free open-source sites for music/images
These are all copyright-released so you can use the images and sounds without having to pay or give credit for using them.

chat briefly about each one

One of the most important things BEFORE you start searching for sound, photos or music, is to know how to describe it – think about what search terms to use.

For example, wind in hair, sunset on a field, heartbeat

We'll bring this slide back up again later when you start working on your digital stories.

Narration
Introduce the type of microphones being used to record narration.

Demonstrate how to add narration in the selected software and show a screengrab on the slide of where to click to begin recording to add in the audio track.

If using a 'quiet room' to record sound, provide information on location.

How to download and import stock photos/videos

Before you download stuff online, make a folder on your device *(indicate suggested location, i.e., in photos or on home screen)*. Name it something like "digital stories stock media".

Then you can go online to *(insert suggested sites for copyright-free media)* and find what you like. Once you download it, you will find it in *(indicate location where files download)*.

Indicate how to save from downloads to the project folder, and then how to import into the software.

Soundtrack
If a copyright-free soundtrack has been imported from an online source, indicate how to get it into the digital story.

(If preset soundtracks are available in the chosen software, indicate how to select them).

Saving
- Indicate whether software auto-saves or a save button is used.
- Indicate how to undo/redo, if possible, in the software.

12:00 – 12:45 PM – Lunch break

1:00 – 4:00 PM – Digital editing tutorials – Individual work

Facilitator: Welcome back from lunch. Let's start the afternoon off with another check in about your story! Have you decided on your story? Is anyone ready to record their story?

We're going to do another little icebreaker activity to help bring our energy back from the lunch break, 2 truths and a lie! If anyone isn't familiar with the game, everyone will pick two truths about themselves and one lie to share with the group and the others will guess which they think is the lie!

Day 3 Tech talk: Talk to Bullet Points for what will happen on the next day.

Slide: Independent work time

2:00 PM – Afternoon break (15 mins)

Independent Work Time

Closing reflection (3:55 PM)

Facilitator: Let's do a quick check-out before we wrap up:

What was the simplest part of today? What felt confusing?

Tomorrow we'll dive into special effects and transitions, so keep saving your work and bring anything new you want to include! I'll see you all back here at 10 am tomorrow.

Day three – Transitions, effects, and working ⏩

9:30 – 10:00 AM – Set-up and breakfast

(Welcome youth as they arrive. Offer check-ins and creative materials for those who want to draw or work on their story)

10:00 AM – Morning session begins

Facilitator: Welcome back! We're on Day 3 – and this is where it really gets fun. Today, we'll be adding effects, soundtracks, and transitions to your digital story.

Check-in prompt: If your video had a mood or feeling, what would it be?

10:15 – 10:45 AM – Advanced editing tutorials

Adding special effects and backgrounds
- Walk participants through how to add special effects onto video clips and photos.
- If available, explain how to add graphics and backgrounds to clips.
- If an infographic-type generator is available, demonstrate how to add a countdown, time passing etc.

How do I add transitions?
Transitions are effects that allow video clips or photos to smoothly flow from one to the next. There are usually multiple styles available within editing software programs.

- Demonstrate how to insert transitions and how to adjust the duration of transitions.

Adding titles and credits
By this point in your process, you should have a title ready to name your story. If you're still unsure, we can help.

- *Indicate where preset title and credits pages are located within the software.*

- They can be used at the beginning and end of your video, or to insert text pages during the video.
- *Demonstrate how to select a title, how to drag it into the video timeline, how to adjust the location within the video timeline, and how to change the text on the slides.*

What's tomorrow for tech
You'll be finishing up your videos, if you are still struggling with finer things like, for example, your credits, don't worry about them. We want you to focus on the story itself. It is still important to remember, we have limited time, so use it wisely. If you have your credits written down, I can finish up any final touches. Of course, I'll be around tomorrow too, so feel free to ask for any help.

What is keyframing?
Keyframes are reference points for the software to allow for the movement of your photos or videos around the screen.

When we move on to independent work, I will be going around and explaining how to keyframe. It's a helpful tool as it can help you turn down your audio, dim your visuals, and control movement.

One-on-one keyframing coaching notes:
Together we are going to practice using keyframes to do a simple and smooth pan and zoom.

- *Indicate how to select keyframes within the desired clip. Note how to add or 'animate' the keyframe, move right/left, and remove a keyframe.*
- *Once the clip you would like to animate has been selected, demonstrate how/where in the timeline the keyframes appear.*
- *Demonstrate options for transformation to add movement.*
- *Demonstrate how to do the pan and zoom, how it moves keyframe to keyframe, and how to adjust the duration. Have the youth try it themselves.*

go through same process with volume, opacity, and effects

11:00 AM – Morning break (15 mins)

12:00 – 12:45 PM – Lunch break

1:00 PM – Activity

Facilitator: Welcome back from lunch everyone. We're going to do a little activity now. We're going to play a quick round of 'Would You Rather?'

1:15 – 3:00 PM – Independent work time

Facilitator: Let's use this time to keep building your story.

2:30-2:45 Afternoon break

End-of-day question (3:50 PM): What's one moment from your story you're excited about or proud of?

Day four – Final polishing and screening ⏩

9:30 – 10:00 AM – Set-up and breakfast

(Warm, welcoming tone. Set up screening area and check tech)

10:00 AM – Morning session begins

Facilitator: This is our final day together – it's going to be a big one! We'll polish our videos this morning, then talk about how we want our stories to be shared, and this afternoon we'll celebrate and screen them!

Check-in prompt:
What's something you hope people feel or understand after watching your video?

10:15 – 11:15 AM – Final polishing time

Finishing our stories
Credits – in order for me to do this, you will need to have been done writing your credits down.

Audio balancing - I will want to look at your audio. There's no right or wrong setting, but I will help you find what is the best level for each.

This is a person-to-person case, so we will work on this 1 on 1, but we do need you to have done as much as you possibly can.

I will help you export when you are finished, and I will maintain access to a copy so I can support post-production, such as tweaking volume levels.

11:15 – 12:00 PM – Knowledge and story holding

Facilitator: Now let's talk about what happens next. Who are your stories for – and how do you want them to be held or shared?

Topics:
- Private vs. public sharing
- Consent for future use
- Showing examples of respectful story use

Discussion prompts:
- Who is this story for?
- How would you want someone to talk about your video?
- Where would you feel proud to see your story shared – or not shared?

If you are interested in having your story on the (organization) website, I will get you each to write out a brief bio for your video. I have an example up on the slides, it's super simple. Just introduce yourself, where you're from, what your video is about, and if you have any goals you'd like to share! There is also the option to include a headshot of yourself on the (organization) website; we can take a photo of you now or you can send us a photo you'd like to use.

12:00 – 1:00 PM – Lunch and gratitude

Facilitator: Let's take this time to eat together and honour the work you've done. If you'd like, say a few words about your experience. We appreciate all feedback.

(Serve food, play music, create a joyful atmosphere)

1:00 – 3:00 PM – Screening and closing ceremony

Facilitator: It's time to share and honour your stories. You can introduce your video, if you'd like – but there's no pressure.

After each video:
Invite optional feedback or affirmations from the group:

- Something I really felt in your story was…
- One word to describe what I just watched…

**Closing protocols:**
- Present certificates/gifts
- Invite Elder/Knowledge Keeper, mentors, or guests to share reflections
- End with a circle

Final prompt: What are you taking with you from this experience?

Facilitator: Thank you all for your honesty, your creativity, and your courage. These stories are a gift and I'm so honoured and proud to have been able to watch you create them.

(Close with a song, prayer, or smudge if appropriate. Offer hugs, photos, goodbyes)
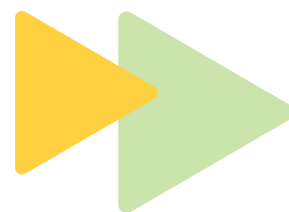
Appendix I. Indigenous Youth Facilitator – Digital storytelling project

PROJECT OVERVIEW

(Organization Name/Info) are undertaking a project to better understand what First Nations, Inuit, and Métis youth think about their health and well-being. Between *(dates),* we will facilitate digital storytelling workshops in *(location)*. These workshops will be youth-led and designed around youth-centred activities. Each workshop aims to produce *(number of)* digital stories.

WHAT IS DIGITAL STORYTELLING?

Digital storytelling blends oral traditions with digital technology, allowing individuals to create meaningful 3–5-minute videos combining voice recordings, images, video clips, music, and sound effects. This method is a powerful way to share personal stories, perspectives, and experiences related to Indigenous health and well-being.

ROLE OVERVIEW

(Organization name) is seeking a *(location-based)* person to serve as the **Indigenous Youth Facilitator** for this project. The successful candidate will be **between the ages of 18-29**, as they will act as an advocate for the youth perspective throughout this project. They will provide leadership as a facilitator, and act as a peer mentor in the digital storytelling workshops. They will support the development of the overall youth engagement strategy for the digital storytelling workshops. This role requires in-person leadership in all scheduled workshops and *(If applicable)* requires some travel within Canada (expenses paid). **Requires full time availability in *(months/year)* and part time in *(months/year)*.**

SCOPE OF WORK

- Develop facilitation materials and presentations for the digital storytelling workshops. Lead facilitation of the digital story-telling workshops.
- Assist in the recruitment of youth participants and do outreach with partner organizations, as required.
- Support the development of additional arts-based activities (zine and podcasts).
- Collaborate with the project team to ensure a productive, safe, and enjoyable experience for the youth participants.
- Work independently while maintaining strong communication with the project team.
- Attend in-person team meetings and contribute to planning efforts.
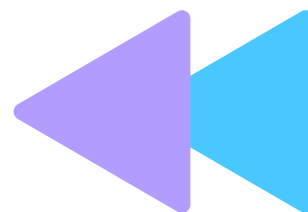
REQUIRED QUALIFICATIONS

- **Identify as Inuit, First Nations, or Métis.**
- Experience facilitating workshops, leading meetings, and/or developing online presentations. Strong writing ability, including creating presentations, is required and **work samples may be requested**.
- Must have great communication skills with a demonstrated ability to build relationships, both virtually and in-person.
- Ability to guide and support First Nations, Inuit, and Métis youth in digital storytelling workshops and explain information in a clear, concise, and accessible way.
- Have an understanding of, and/or experience working with, 2SLGBTQ* and gender-diverse youth and with people with disabilities.
- Have self-management skills, including problem-solving, time management, and the ability to work independently.
- Able to meet deadlines and manage multiple priorities in busy periods.
- Proficiency with MS Office, MS Teams, and social media/digital platforms.
- Tech savvy, including experience with social media and content creation.
- Flexibility to work some evenings and weekends, as required.
- Willingness and ability to travel within Canada, including valid photo ID.

- Must provide a clear Criminal and Vulnerable Sector Check by (date), as it is required for working with youth under 18. Reimbursement will be provided for fee.

WORK LOCATION AND SCHEDULE

- Remote work, with required in-person attendance at scheduled digital storytelling workshops *(number of days)*. Schedule will be flexible regarding work location and timing of work, apart from the need to commit to an in-person schedule during the periods when workshops are held.
- Candidate requires their own laptop and phone, access to MS Office tools, and secure and stable internet access.
- Participation in regular in-person project team meetings, including some evening and/or weekend work.

COMPENSATION AND PAYMENT TERMS

- *Hourly/Daily rate is $XX with XX days of work expected.*

HOW TO APPLY

- Submit a resume or other media detailing how your experience fits with the project. We encourage creativity in applications.

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* Two-Spirit, Lesbian, Gay, Bisexual, Trans, Queer.

Appendix 2. Indigenous Youth Technology Lead – Digital storytelling project

PROJECT OVERVIEW

(Organization Name/Info) are undertaking a project to better understand what First Nations, Inuit, and Métis youth think about their health and well-being. Between *(dates),* we will facilitate digital storytelling workshops in *(location)*. These workshops will be youth-led and designed around youth-centred activities. Each workshop aims to produce *(number of)* digital stories.

WHAT IS DIGITAL STORYTELLING?

Digital storytelling blends oral traditions with digital technology, allowing individuals to create meaningful 3–5-minute videos combining voice recordings, images, video clips, music, and sound effects. This method is a powerful way to share personal stories, perspectives, and experiences related to Indigenous health and well-being.

ROLE OVERVIEW

(Organization name) is seeking a *(location-based)* person to serve as the **Indigenous Youth Technology Lead** for this project. The successful candidate will be **between the ages of 18-29**, as they will act as an advocate for the youth perspective throughout this project. They will provide leadership to the project by supporting the selection of, and creation of training materials for, the software and hardware used for the digital stories. They play a key role in providing hands-on technical guidance to youth participants during digital storytelling workshops and assisting in video creation, editing, and production. This role requires in-person leadership in all scheduled workshops and *(If applicable)* requires some travel within Canada *(expenses paid)*. **Requires full time availability in *(months/year)* and part time in *(months/year)***.

SCOPE OF WORK

- Provide technical leadership during digital storytelling workshops.
- Offer hands-on guidance for video recording, photo editing, and soundtrack creation.
- Assist youth in using selected software, hardware, and digital storytelling tools.
- Supports (Organization) in creating training materials on selected software for workshops.
- Collaborate with the project team to ensure high-quality digital content is produced.
- Work independently while maintaining strong communication with the project team.
- Attend in-person team meetings and contribute to planning efforts.

REQUIRED QUALIFICATIONS

- **Identify as Inuit, First Nations, or Métis.**
- Strong knowledge of digital media software and experience using tablets/phone/laptop for video creation. **Work samples, references or other proof of ability will be required**.
- Experience in video and photo editing, including soundtrack creation and editing.
- Proficiency with MS Office, MS Teams, and social media/digital platforms.
- Ability to guide and support youth in digital storytelling workshops, both virtually and in person.
- Strong communication skills with the ability to build relationships and provide peer support.
- Self-management skills, including problem-solving, time management, and the ability to work independently.
- Able to meet deadlines and manage multiple priorities in busy periods.
- Flexibility to work some evenings and weekends, as required.
- Willingness and ability to travel within Canada, including valid photo ID.
- Must provide a clear Criminal and Vulnerable Sector Check (required for working with youth under 18). Reimbursement will be provided for fee.

WORK LOCATION AND SCHEDULE

- Remote work, with required in-person attendance at scheduled digital storytelling workshops (4 consecutive days each). Schedule will be generally flexible regarding work location and timing of work, apart from the need to commit to an in-person schedule during the periods when workshops are held.
- Candidate requires their own laptop and phone, access to MS Office tools, and secure and stable internet access.
- Participation in regular in-person project team meetings, including some evening and/or weekend work.

COMPENSATION AND PAYMENT TERMS

- *Hourly/Daily rate is $XX with XX days of work expected.*

HOW TO APPLY

- Submit a resume or other media detailing how your experience fits with the project. We encourage creativity in applications.

Appendix 3. Accessibility and inclusion principles (2025)

All project communications will state clearly that people with disabilities, trans and gender diverse people, and people identifying as Two-Spirited and/or LGBTQ+ will be welcomed. Workshop facilitation materials will include a 'safer-space' activity that encourages each group of participants to define what a safe space means for the group.

1. Participants with a disability will be encouraged, both verbally and in writing, to request an accommodation, if required. Accommodation plans will be created in partnership with the youth and their support person/parent, if applicable/required.

2. All digital story workshops will be held in physically accessible spaces (such as a high school). Support persons will be welcomed to accompany participants. Gender neutral bathrooms should be available on request.

3. Accessible transportation will be made available if needed as part of an accommodation plan.

4. Assistive devices will be welcomed, and staff or other participants will not touch them without the person's permission.

5. Service animals will be welcomed. Support animals will be allowed with the permission of the host location.

6. Alternate formats have been made available for participation (audio, photo, drawing) through the zine and podcast options. Additional suggestions from youth with disabilities will be welcomed.

7. Any declarations by youth of their disability or gender or sexual orientation will be confidential and will not be disclosed to anyone without the youth's permission. They will be able to choose how much or how little they share with their peers.

8. All forms and info sheets for project participants will be created in both print and web formats (such as fillable 'survey' forms). Alternate formats of all project materials will be made available on request.

9. *Microsoft 365* tools will be utilized to check the accessibility of all documents prior to circulation. Closed captioning and live transcript are made available for any video calls via Teams. Alt text will be added to all online photos and social media posts.
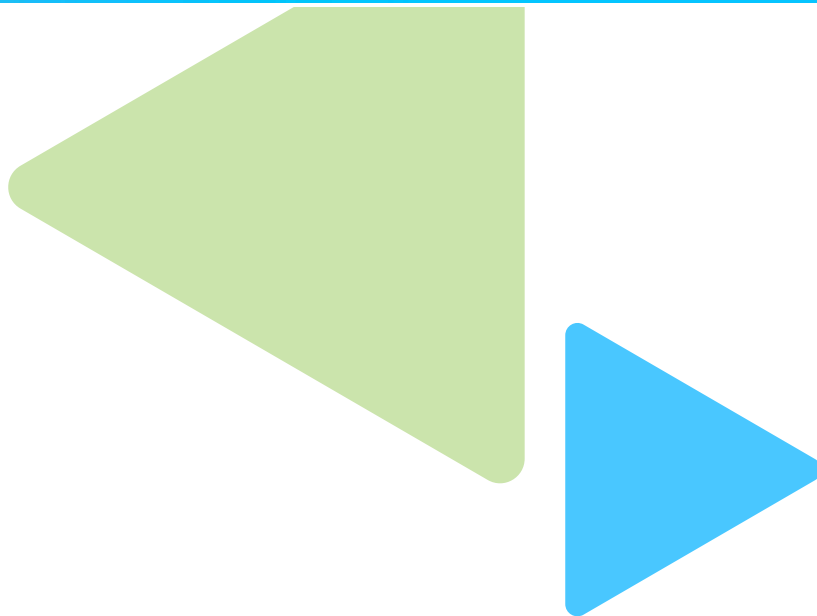
10. All project materials and communications will be created in simple language, use simple fonts in minimum 12-point size, and avoid abbreviations and acronyms. Ableist language will be avoided.

11. All digital stories workshop participants will be surveyed on food preferences and allergies prior to the events.

12. A list of Mental Health supports and resources will be made available to all youth project participants.

13. Only gender-neutral pronouns will be used in all project materials. All participants will be encouraged to self-declare their preferred pronouns.

14. Project leads, Youth facilitators, and tech support will be provided with training on accessibility and inclusion based on their level of experience, both lived and learned.

15. Where available, a list of resources within the school or community location will be shared with youth participants (such as a Gay-Straight Alliance).

16. Childminding, or subsidies for existing childcare arrangements, will be made available on request for adolescent parents during the digital stories workshops.

17. Feedback on these standards and the project materials and activities is welcomed at (**nccih@unbc.ca**).

Appendix 4. Quick guide to Final Cut Pro software for iPad

In the NCCIH *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth* project, *Final Cut Pro* software was chosen, as it is often used for intermediate video creation, it worked well on the hardware selected, and it could be used simultaneously by multiple participants. If *Final Cut Pro* on an *iPad* has been selected for a digital stories workshop, the following provides basic editing tools within the program. These include inspect, animation, effects, audio, titles and more. Skills and knowledge that a participant may have from using editing programs, or that is learned through the workshop, are transferable – for example, keyframes, narration, and how to build a visual story.

USING *FINAL CUT PRO* ON *IPAD*

To create a new project, select "New Project" and name it (e.g. "test" or the story title and name of participant).

- Change format settings from automatic to custom.
  - Automatic resolution will just change it to the resolution of the image/video first imported on the timeline.
- Choose landscape, 1920x1080 resolution, and *iPad* storage.
- Import media by choosing a location from options given, then selecting images or starting blank.
  - more media can be imported later by pressing the button at the top of the screen (a square button with an arrow facing down).

To insert media into the timeline, click and drag the photo or video into place.

- The timeline shows where visual and audio clips are placed.
  - Think of layers like a sandwich: text on top, visuals in the middle, sound at the bottom.
  - The inserted media will connect to media below or above it. If the 'Position' button is off, it will make moving clips difficult as if one clip is moved, others may follow it. The Position button can be found to the right next to the Snapping button. Both are found on the top right of the timeline, and the Snapping button looks like two rectangles next to each other.
  - If Position is on, clips may be moved around the timeline while maintaining the timing of other clips by creating gaps.
- If Snapping is enabled, the photo/video will snap to the 'Playhead' (the cursor of the timeline) or automatically align to anything else on the timeline.

Downloading/importing media:

- Create a folder in Files app ("on my *iPad*") named something like 'digital stories stock media'.
- Download online content, then export/save to the folder.
- Import from Files into *Final Cut Pro*.

To trim media, select desired clip from the media window and click and drag the edges to the desired length.

- The media window displays all imported media and can be turned on and off using the second button to the very top right of the screen that looks like a little landscape.
- Drag your Playhead to the desired place on the timeline, select the clip, and trim with the buttons available on the bottom right of the timeline.
  - Use 'Scissors' to split the clip.
  - Use the Arrow pointing right to split and delete remaining clip to the left.
  - Use the Arrow pointing left to split and delete remaining clip to the right.
- Trimming works with video, audio, narration and photos.

The inspect tool is used to adjust clips in *Final Cut Pro*; it can be found on the very bottom left of the timeline when the desired clip to edit is selected. It contains four tabs:

1. Format tab:
   - Adjusts clip speed using a scroll wheel.
   - Opacity changes transparency of the clip.
   - Blend mode adjusts how clips interact visually.
   - Colour conversion.
2. Transform tab:
   - Resizes clips by dragging blue dots.
   - Crop and Distort tools are located here.
   - Important: Photos/videos should be cropped before importing into Final Cut Pro.
3. Audio tab:
   - This tab only appears when audio is present.
   - A volume scroll wheel (called 'volume offset') will be the first button that appears on this tab.

4. Effects tab:
   - This is where effects on the clip will be layered in.
   - Use scroll wheels to adjust effects – there are many options to play with
   - Use "mix" fader to control the effect strength.
   - If effects are not wanted, effects can be disabled with the button at the top.

Adding soundtrack:

- Drag imported copyright-free audio files to the timeline and trim as needed.
- Final Cut Pro also contains preset soundtracks, which can be selected and dragged under visuals.
- Preset soundtracks are found under 'Soundtracks' in the 'Content and Effects' tab (see: Special Effects).

Adding special effects:

- Select the video clip wanted to add effects to.
- Tap Content and Effects tab, located next to the media window tab.
- Tap "Effects" and choose "Video".
- Drag effect onto the clip (effects can be edited under the Inspect tool: Effects tab)

Adding backgrounds and graphics:

- Under the Content and Effects tab, choose 'Graphics/Generators'. Final Cut Pro provides many options, but importing a specific background can also be inserted if preferred.
- Graphics are arty, fluid videos that can be inserted as a continuous, seamless loop – once the duration of a clip is selected, the program will generate a graphic for that duration.
- Generators create 'infographics,' such as how much time has passed or a countdown.
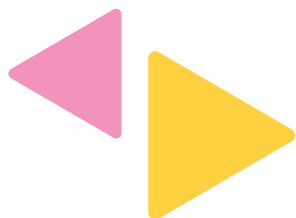
- Drag the selected Graphic background under the media where desired in the timeline. Same process for Generators – drag it into the desired spot.

Adding transitions:

- Transitions are effects that allow video clips or photos to smoothly flow from one to the next. There are several different transition styles available within Final Cut Pro.
- To add a transition, open the Content and Effects tab, then select 'Transitions'. Choose the preferred one, select it, and drag it between the desired two clips.
- Adjust the duration of the transition by simply clicking and dragging the inserted transition so it plays longer.

Adding titles and credits:

- Go to "Titles" tab under Content and Effects. There are many styles and formats of titles and credits to choose from. They can be used at the beginning and end of a video, or as text pages during the video.
- To insert, drag the desired title format into the timeline.
- Edit the text on the title and credit pages using the Transform Tool (found under the 'Inspect Tool'). Transform tool will also allow you to adjust position of the titles/credits.
- This is also where text may be layered over a photo or video in the video.

Using keyframes (adding animation to photos or videos):

- Keyframes are reference points for the software to allow for the movement of photos or videos around the screen.
- To add keyframes, select the desired clip and press the "Animate" button.

- A grey timeline with a dotted line will appear. Using the diamond with a + icon that appears, add the keyframe.
- Use the diamond and arrow icons to move between keyframes.
- Keep animation set to "transform – all" for movement. The top left corner of the animate timeline will have a dropdown menu.
- Move the Playhead to the place in the timeline in the desired clip to start having movement.
- Select the keyframe, open 'Inspect tool,' then the Transformation tab – then move the media to appear in the preferred way.
- Add another keyframe later in the timeline, repeat previous step to make it end how wanted.
- Move keyframes to change the timing of the animation.

Adding narration:

- Click the microphone icon that can be found at the very top of the screen. Once on, a new window with an audio meter and red button will appear.
- Place the Playhead where the start recording is wanted into the audio track and press the red button to record.
- Any room noise can be blocked out with 'voice isolation' that can be found under the audio tab in the inspect tool.

Exporting of the digital story is done in the main menu when *Final Cut Pro* is first opened. Just exit the project, hit the export button (box with an arrow pointing up in the top right).

- Options will be given on how to export, file size, and file type

Final Cut Pro **automatically saves**, so no need to save work during video creation.

Stories of our health: Perspectives of First Nations, Inuit, and Métis youth

The NCCIH has many resources on First Nations, Inuit and Métis peoples' health; however, few specific to Indigenous youth. Over 2025, the NCCIH undertook a national digital storytelling project, *Seeing the stories of our health: Perspectives of First Nations, Inuit, and Métis youth* to better understand what health and well-being mean to Indigenous young people.

Digital storytelling - the art of combining oral tradition with digital technology - is a community-based, learner-centred approach to generating knowledge. It involves using computer software to create a 3-5 minute video to illustrate a personal story. Three digital storytelling workshops took place in Winnipeg, Prince George, and Ottawa with Indigenous youth (aged 14-20). These resulted in eleven digital stories.

nccih.ca/495/youth-digital-storytelling-videos.nccih?id=10521

An accompanying guide on digital storytelling has been created so that First Nations, Inuit and Métis peoples, communities, and organizations have the tools at hand to be able to undertake a successful digital storytelling project and workshops with Indigenous youth.

nccih.ca/495/youth-digital-storytelling-guide.nccih?id=10526

In addition to the digital stories, this project included the development of a podcast series, *Hearing the stories of our health: Perspectives of First Nations, Inuit and Métis youth*. Nine of the digital storytellers participated in this podcast series where they could further reflect on their lives, their communities, and what health really means to them in a world that often forgets to ask them.
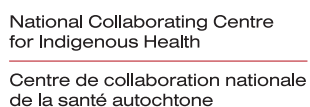
nccih.ca/495/youth-digital-storytelling-podcasts.nccih?id=10520

The *Expressions of our health: Perspectives of First Nations, Inuit, and Métis children and youth* zine came about through a call for submissions for a zine art contest for First Nations, Inuit and Métis children and youth. Youth, aged 5 through 18, were asked to creatively express what health and wellness meant to them, through any type of artwork that could be translated to a print format.

nccih.ca/495/youth-digital-storytelling-zine.nccih?id=10525

sharing knowledge · making a difference
partager les connaissances · faire une différence
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