Digital Storytelling 2.0

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TechForum Chicago 2007

Effective technology use in schools begins with two considerations. First, does the technology support a fundamental literacy that the community, school, and teacher believe in? Second, does the inclusion of the technology extend the lesson; does it take the lesson, and the learning, to a new place, a place that could not be achieved unless the technology was included in the learning process?

The process of digital storytelling is a rich learning experience because it satisfies these two considerations. Students learn to write differently and more effectively, they learn new visual literacy skills, new software skills, and learn to develop voice, a voice which is amplified by the inclusion of multimedia. The result is a potentially compelling digital product, much different and beyond the initial piece of "analog" writing.

But is there more to digital storytelling? Can the learning process embodied within digital storytelling be extended, resulting in even a more rich learning experience? The answer is yes-Digital Storytelling 2.0.

Digital Storytelling 2.0

What does a Digital Storytelling 2.0 program look like? I believe that there are three key elements that are required to take a digital storytelling 1.0 program to the next level: the use of new media, new tools, and new video distribution networks.

New Media:
A Digital Storytelling 2.0 program uses media from two sources: 1) Creative Commons licensed media-this includes imagery as well as music and 2) student-generated media.

Online photo sharing networks such as Flickr enable members to apply a Creative Commons license to their work, and in the process, enable student consumers to use media from various photographers appropriately within the context of online intellectual property rights. Students can use the Flickr Creative Commons search to locate appropriate media. Music for a 2.0 digital story is obtained from sites such as freeplaymusic.com but also from other emerging music resources that offer Creative Commons licensing such as CCMixter and Magnatude. Magnatude even identifies how the site's music can be used in non-commercial venues such as schools as well as what is required to use the music in a digital story that would be distributed via an video sharing network such as YouTube.

Schools should also begin to develop their own media resources-photography courses as well as MIDI music courses are a rich resource of media for digital storytelling movies. Cross-curricular connections, so important in student learning, find natural connections

here. Such connections are not limited by geographical locations; the emergence of Web 2.0 tools make sharing media resources between schools continents apart a reality. Finally, the ubiquitous cell phone, with its photographic and video capability, now put media creation in the hands of almost every student (just as long as it doesn't take place in school!).

Resources
Flickr: http://www.flickr.com
Flickr Creative Commons search: http://www.flickr.com/.creativecommons
Freeplaymusic.com: http://www.freeplaymusic.com
ccMixter: http://ccmixter.org/
Magnitude: http://www.magnatude.com

New Tools
Digital Storytelling 2.0 programs make use of traditional software platforms such as Photostory 3 and iMovie, but also engage students with next-generation storytelling platforms that are best characterized as "browserware." Web sites such as JumpCut, Toufee, and Eyespot all provide online composition environments for storytelling-software installed on individual computers is no longer necessary. Add in sites like Mogopop, which enables content creation for iPods, and DST2.0 programs can now create portable on-demand content through design environments available on the Web.
Resources:
Jumpcut: http://www.jumpcut.com
Toufee: http://www.toufee.com
Eyespot: http://www.eyespot.com
Mogopop: http://www.mogopop.com

New Networks:
Digital Storytelling 2.0 programs take advantage of the video networks that are available online, such as YouTube and Google Video, to extend the voice of students. Such networks are essential to DST2.0 programs because they provide a world-wide *audience* and a *truly authentic* learning experience for students.

Schools are taking advantage of this, as they should. For example, Shanghai American School has their own YouTube channel for the posting and distribution of student-created content. Shouldn't all schools prepare students for a lifetime of composition and contribution through such sites?

Two new video hosting sites, Revver and Spymac not only accept video but also pay for it. The compensation models are slightly different, but it's now possible to make money by posting video. Revver's emphasizes this by posting a catchy slogan on their Web site: "What if creativity could pay the rent?" How important will such "long-tail" content production be for our students?

Resources:
YouTube: http://www.youtube.com
Google Video: http://video.google.com
Revver: http://one.revver.com/revver
Shanghai American School YouTube Channel
http://www.youtube.com/profile?user=saschool

Digital Storytelling 1.0 programs have tremendous potential for growth. Such growth should focus on new opportunities to obtain and create media, the use of new online production platforms to create content, and the distribution of student-created content through the online video networks that are now such a part of everyday life.