'First Person'
Digital Storytelling Conf. Report
Daryll Bellingham - 2006

Summary

The Conference was excellent. I left it feeling stimulated, supported and part of a world wide community of digital storytelling practitioners. I learnt a lot about the range of digital storytelling practice and its use in community cultural development and education in Australia and overseas.

There was a really good range of speakers from both Australia and overseas. Good thought had been given to ensuring that multiple voices were heard. There was plenty of time for networking, meeting people and socialising. Good attention was given to ensuring that a range of different digital stories were shown throughout the conference.

The venue was excellent and catering fine. Congratulations to the organisers, staff and speakers.

Organisation
Promotion, booking, support, preparation and registration.
There had been talk for some time of the conference happening in Melbourne in 2006 but when it was finally announced it came as a bit of a surprise. Some more lead up could have led to more planning by potential participants and a better turn up for the conference in particular.

That being said, the pre-conference information, booking procedures and support by ACMI staff was excellent. They demonstrated flexibility and personal understanding around fitting in with my specific payment needs related to an Arts Queensland Professional Development application.

The pre-conference information for the conference and, in particular, for the master class was good. Registration at ACMI was easy and well organised. Attendees received, printed ticket/tax invoices, lanyards for easy identification and a handy, distinctive, back pack to carry conference goodies and personal items.

Program
Opening (Friday 3rd Feb., 6:00pm)
The conference opened with an animated conference audio visual approx. 10 secs. long followed by a didg. performance by Tim Church. (entrance through seating, art works projection, exit, approx. 2 min. duration)

The official opening was performed by Tony Sweeny (Director of ACMI) who acknowledged the traditional owners and regretted that a welcome to country was not possible as the invited elder was not able to attend.

Tony reminded us that this was the second international digital storytelling conference - the first being in Wales and that Joe Lambert, one of the originators or Digital Storytelling, had helped set up the ACMI Digital Storytelling Program.

He spoke about some of the digital storytelling projects and collaborations that ACMI had been involved in such as 'Western Chances' with communities and young people in western suburbs of Melbourne and 'Voices from the Riverland' with the Yorta Yorta community around Echuca.

To finish he projected *'Culture, Respect and the Law'* a digital story created with Colin Walker Snr., from the Yorta Yorta community in the project 'Voices from the Riverland' in late 2005.

> I noticed the use of 'stationary, fixed focus, video clips of local country and the storyteller and very few still photos. In a session on Saturday, David Withers referred to the technique as a possible answer to the fact that different community participants may have very few images or sound recordings to draw on and may have little time to work within the project to create them. He was happy with the compromise but I noticed that, although it gets around the issue of availability of images, it does subtly move the viewer towards another genre, i.e. video or movie, and it does at times detract from the power of the voice-over.

Joe Lambert followed with a discussion of digital storytelling and his introduction to it. He said that 'encouraging people to create a digital story was like getting

them to condense a lake full of experience down to a drinking glass of a story'. He stressed the importance of the beginning Story Circle in the digital story process. In the Story Circle every one is heard, feedback about one's story gives the participant confidence and helps lead to social and personal transformation.

Conference keynote speaker

John O'Neil (civil rights activist, playwright, actor and director and resident of New Orleans) presented a session on 'Democracy and Voice'. After acknowledging the elders of indigenous Australian and African communities and recognising place names in both Australia and the US in the hope that 'the sounds of the names may invoke their spirits away from the dark path and towards the bright future', he encouraged us to organise to take responsibility for our communities and to hold our representatives accountable. He believes that artists as citizens collectively have the capacity to provide for and reduce the shambles around us.

He said, " I have faith in the power of story to transform."

John told a story about a song that was sung in a South Georgia civil rights community in 1963. The Student Non-violent Co-ordinating Committee had what they called the Black Belt Strategy in which, if an activist was killed somewhere in the region, the activists from the whole region would shut down their activities and make their way to the community under siege until justice was done.

At a mass meeting being held in a tent one cold night because their church had been burnt down, he was one of three activists that had been chosen to travel to Sth. Georgia to Mississippi. The deacon prayed long for their safety and then sang the song. *'Hold my hand as I run this race, Hold my hand as I run this race, Hold my hand as I run this race as I don't want to run this race in vain.'* He asked us all to join hands and sing the song together.

Plenary Session, (Sat 4th Feb., 9:00am):
Session 1 First Person
Moderator - Joe Lambert, Speakers - Tony Birch (AUS), Natalie Robertson (NZ.),

Joe Lambert introduced the session, the speakers and presented an animation digital story about discrimination and racism called, I think, *'The Perfect Circle Family'* by Laura Crawford, 2003.

Tony Birch talked about his Australian experience of a public conspiracy to keep some things intact as 'public secrets'. He told a story from his childhood in 1963 when his community were exposed to the truth of domestic violence in the suburb by the dramatic event of a local woman being found not guilty of murdering her husband after killing him and dismembering the body. He related the importance that finding had to his mother and sister. He projected slides of the suburb.

Tony asserts that we maintain a national secrecy about colonialism that movies such as 'Beneath Clouds' and 'Dust' by Ivan Sen work to expose and discuss. He showed excerpts from the two movies. Tony finished by reading excerpts from his soon to be published novel *'The True History of William Berek'* of the Wurundjeri clan along with slides of the Yarra River and Melbourne.

Natalie Robertson (NZ) presented a talk about her home town and community of Kawerau and the effect of the Tasman Pulp and Paper Mill dioxin discharges. Natalie described the death of many friends, family and acquaintances accompanied by an AV consisting mainly of fixed frame video shots of the local area, bubbling mud pools, the factory plume and the local water course. She also told the local creation story of the Putauaki Mountain and related it to the current situation with 'Uncle Tasman'.

I noticed once again that, although supporting the spoken word with metaphorical and emotional references, video footage can also detract from it. I suspect this is partly because we are so used to video being used in 'movie' where 'something always happens' and it usually happens first visually . When we see video we are waiting for something to happen visually while we listen to the voiceover. This is distinctly different to digital storytelling with transitions between still images being timed to the voiceover. This reinforces the link between the two and encourages us to notice the strengthening of the voiceover content.

This is a good reason to be quite selective around which transitions to use in Digital Stories. In general it seems more appropriate to use the more conservative ones such as the cross dissolve and the fade-in/fade-out. A recent example of where a 'flashy' transition has been used to great effect however is in Xao Thaow's *'My Portable Village'* which was created in the *'Loving Logan: Adapting to a New City'* project. In this story Xao used an Adobe Premier transition that creates moving slashes in the old still image. This is timed with the sounds of a diving plane and machine gun and the voice over reporting on the strafing of Hmong refugees.

Session 2 (Sat, 4th Feb., 11:15 am):
Digital Storytelling as inquiry based learning
Chair: Gael McIndoe (Head of Publications, ACMI)

Barbara Ganley (USA)
http://mt.middlebury.edu/middblogs/ganley/bgblogging/

'Western memory museum is a visual one.'

'I teach at a liberal arts college and explore Digital Storytelling and blogging in the class room.'

'I get my students creating Digital Stories right from the start.'

Showed a student work '*Bessie is Dead*' about a car that students had fun in and '*If you had one sho*t'.

'Audio is more effective then text in creating co-prescence.'

Sees her relationship with students as Reciprocal Apprenticeships.

 'My students are now bringing in the academic awards. Blogging encourages collaborative learning. Peer review is encouraged. Embedding Digital Stories in Blogs gets them out there.'

Students use blogs to present, report on, discuss, debate and collaborate around their work and keep in touch from around the world.

A blog for a typical assignment EL170B - Introduction to Creative Writing Spring 2006 can be found at   http://mt.middlebury.edu/middblogs/ganley/el170b/

It involves creating a time line map of the students life, assembling appropriate images, a poem, a story board, script, digital story (1 min.) and an essay over 6 weeks.

This college work has exciting possibilities as a structure for expanding a DigitalStorytelling/Blogging combo into schools and community cultural development projects for quite a range of ages and interest groups.

Brett McLennan (ACMI - education)
Discussed ACMI 'Digital Diaries' Program for secondary students
        - 1 - 1 1/2 min. audio story augmented with stock footage and stock music

- have to use imagination to evoke feelings an metaphor
- one day session
- all leave with a copy of their work
- anonymous
- outreach program to detention centres
www.acmi.net.au/digitaldiaries.jsp

EXCITE Camp at ACMI with IBM and Dept Ed Victoria
- 2 day Diaries workshop with 'suits' as mentors
- noticed hand written scripts
- showed IBM Diaries and '*My Scariest Moment'* by Stephanie C_04, 13-14 year old talking about, childhood of domestic violence and how stepfather can't find them any more.

Chika Anyanwu (AUS/Africa) Media, University of Adelaide
Sees stories as footprints on a sandy beach that must be recorded before they are swept away.
Talked about the African Diasporic Fruit salad and the challenge of maintaining cultural values and stories with his children and their contemporary global values. Related how working with his children on the ways to create a digital story such as 'The Tortoise and the Dance Competition' provided ways of engaging them in cultural stories.

He outlined his plan for an African Digital Memory Bank
- 1st Stage - community networks and training centres with access to the internet
- 2nd stage - produce digital databases of cultural stories and memories
- 3rd stage - produce teaching materials to be used in schools, libraries, public spaces such as buses
- 4th stage- consolidate community centres
- 5th stage - use information from database to implement national projects
- 6th stages - online

Session 3 (Sat, 4th Feb., 2:00pm):
Working in communities; the practicalities
Convener - Kim Montgomery - Content Manager ACMI

Kimba Thompson (AUS) is a freelance producer, filmmaker, artist and consultant. Through her work she continues to question the notion of 'what is Aboriginal art?'. She spoke about the 'Beaut Utes' project she was working on with ACMI. It involved 4 rural Victorian communities two of which were Indigenous. She showed 'Dreamweaver' by Elaine Terrik about her basket weaving, the relevance to her culture and her own personal development. Kimba

said Elaine had begun exhibiting her work since she made the digital story and that her practice and recognition of it were growing.

This is a good example of how a Digital Story can both record and support an artists progress and showcase their work.

Kate Strudwick (WALES), Snr Arts Development Officer for Caerphilly County Borough Council in the valleys of Sth East Wales.
www.caerphilly.gov.uk
www.bbc.co.uk/wales/digitalstorytelling/sites/caerphilly/pages/about.shtml
www.breakingbarriers.org.uk/

Kate talked about the 'Breaking Barriers' project and her work with digital storytelling in social, economic and environmental regeneration schemes in local communities. She spoke about a small mining community where the mine had finished production and there was a need to rationalise the number of schools in the area. This involved closing down a number of smaller ones and building a new central one. She showed a digital story produced as part of this regeneration project.

Kate emphasised the importance of the story circle in the process. She said that they always tried to work in partnership with key organisations and individuals in a community and encourage them to produce a digital story themselves first. Kate showed a movie made by Amy, one of the chief Community First officers, about how she had always loved Rugby as a girl but had not been allowed to play it and finally played for Wales in the Welsh Women's Rugby Team.

Kate also showed one by Joyce Jones from a local history group called *'My Villages'* documenting her love of the history of her village and another about schools called *'The Lion, The Witch and the Teacher'* and another called *'Changes'* by Reg Jones.

Her self a 'graduate' of the 'Capture Wales' BBC project, Kate reported that there were approx 4 - 5 digital storytelling projects continuing on a self sustaining basis. She was also pleased that the Welsh Government 'Digital Inclusion Policy' was launched there.

David Withers (AUS) - Screen Events Coordinator - ACMI
A member of ACMI since 2002, Dave has coordinated many community projects but has recently been concentrating of delivering DS workshops to rural communities in Bendigo, Echuca and Sale with ACMI's mobile lab of 12 laptops.

The Bendigo project was with PING (Partners in Grain) - 'nine strong willed women who were also farmers'. The story circle threw up an assertive challenge

'Why do we have to tell stories about ourselves and not the organisation? We don't believe our stories are good enough to represent the organisation.' After whiteboarding the key elements of the stories, they accepted the challenge of creating their personal stories.

One of the challenges of the Echuca project was the fact that someone like Colin Walker Snr is unlikely to have many images ('we didn't have cameras back then') and too busy to afford the time to go out and take new ones.

David showed Sami Laga's story called 'Heart of Otora'. David found the Sale project with Ed. Victoria in November particularly challenging because of the challenges of working with a group with a wide range of disabilities and creating 10 stories in a short time. However, participants expressed great anticipation and pleasure around completing the project and seeing their stories projected.

Amy Hill (USA) - Community Programs director at the Center for Digital Storytelling, Berkley.
Her 10 years of experience working public health and community based setting to prevent violence against women led her to found the Silence Speaks program. Amy showed 'Nicky's Story' by Nicky Wu from the YOUTH Training Project - a strong voice against domestic violence.

Amy emphasised three points:
> • the importance of co-creating projects with community organisations,
> • training community workers a co-trainers with a core set of skills such as
>> - storytelling script writing
>> - visual design
>> - digital media production experience
>> - overall production management skills
> • the facilitative nature of the project and the need to create a safe environment.

Many participants wouldn't feel safe to explore areas such as domestic violence in more traditional environments. Communities may historically have a negative relationship with video because of, eg, media exploitation and exclusion, so it is important that skills transfer is part of the process. Participants having control over the production of the story in which they had no control is transformative.

She showed a story by Christina Eola.
www.digitaldivide.net/articles/view.php?ArticleID=307

Session summary & Q&A
Most important things learnt working with communities?
> - listen and respect
> - listen deeply, tell stories, and co-create

- they are transformative for facilitators as well as participants
- how deeply interesting people are
- need to be flexible in delivery and timing
- don't assume participants want you to drive their story

Intellectual property and copyright using production or commercial music.?
- the priority of the voiceover
- music can take away from the voice over
- ACMI has a formal production music arrangement which, if participants use their production music, means they will not have copyright over the music in their story

Continuity of projects and training?
- in Wales in Breaking Barriers which started in 2004 about 4 communities have continued with DS projects and 4 people who have done Train the Trainers are working in projects
- in Centre for Digital Storytelling they currently have 8 - 10 partnerships operating.

Session 4 (Sat 4th Feb., 4:15pm):
Show and Tell

i) Nth Coast Institute of TAFE, NSW, Lynette Connor and Gordon Amann showed 'Lesley Henly Tinker' as an example of what can be produced if you can't speak. 'Equity students teach me a lot. Music becomes their voice.' Worked at Redshaw Cottage. Because participants often chose commercially produced songs that meant a lot in their lives, their usage had to be restricted to personal and educational use.

ii) Liz Jones, working with Koori Students students at Nth Coast Institute of TAFE and Great Lakes showed DS by Gina Varagnolo both as an example of an arts project and as part of CV.

iii) Simon Weaving, filmmaker, showed 'Who Am I' a DS/movie self portrait without direct personal representation. It included interviews of other people about him, and interviews regarding 'identity'.

iv) Nina Densley, presented 'Beard' a DS about her father, his experience in the UK army, his beard and his habit of posing in 'Speedos' on Australian beaches. She had an interesting technique of 'talking' to her dad about some of the photos.

(This has interesting potential as a DS technique for keeping the storyteller alive in a DS.)

v)Narada Lawson from Inner South Community Health Services presented 'Ode to a Shoebox'.

vi) Stephen Routledge, showed 'Conflict and Contradiction' about landcare and including interviews of farmers and stills taken by farmers.

vii) Caryl Oliver from William Angliss Institute of TAFE talked about her creating DS's suitable for playing on PDA's within the TAFE Network using readily available or 'free' programs such as MovieMaker. She talked about her Digital Storytelling Network - Digidragon.

viii) Michael Buckley from Victorian University showed 'I Hate Art' as an example of working with young people with disabilities in South West Victoria. He is exploring the use of gestural mannerisms. The piece also used shadow puppetry to help tell the story.

ix) Jon Harcourt, from Storyworks in New Zealand showed a movie about Adventure based learning from a therapists point of view.

x) Natasha Dwyer, ACMI, reported on progress on an interactive web site of Digital Stories. The metaphor of knotted sheets is used in the website story index which has a numbered of themed access pathways.
    www.knotathome.com/interface.

xi) Carole Oliver, MacroDimensions presented 3 different types of educational 'docos' suitable for pocket pc or pda distribution - ecotourism at Wilson's Prom., digilearning coffee industry training, mobile learning.

Session 5, (Sun 5th Feb., 9:00 am):
Identity and representation: social justice and community building through storytelling.
Chair: Judy Spokes (AUS) (a Victorian Government Policy Officer working for both Arts Victoria and Dept of Victorian Communities with a focus on community museums)

Karen Worcman, founder and Director of the Museu da Pessoa, Sao Paulo, Brazil.   www.museudapessoa.net/ingles/index.htm
Founded in 1991 the museum has recorded individual's personal stories 'creating a multiple voice'. She sees the process as one that helps individuals and communities to understand their role in history and to become agents of historical change. The museum has moved with the different movie formats that have

become available starting with video, including mobile 'video cabins' that were moved from location to location in the cities, CD-Rom and now digital video, digital stories and internet streaming.

They are working with public schools in six different states encouraging them to build their own programs and archives. Some important considerations include, making memory as a tool to empower communities, how to create real networks, how to create a real global community of tellers and listeners.

There are now other Museum of the Person's in Portugal, USA and Canada. Karen showed a Digital Story about a woman paper recycler who experienced discrimination in hospital while giving birth.

Lexy Rambadeta, Indonesia.
Lexy spoke about his program and community of documentary filmmakers called, Offstream, which 'uses the language of the image to give voice to the voiceless not just invitation to hypnosis'. Offstream uses camcorders to record everyday community and political events and archive material in cheap (miniDV tape) safe, archives with a backup copies outside of the country, to provide an independent record of Indonesian events. Lexy detailed the 'Recording the Future Project' which has received international sponsorship to record day to day life from a series of fixed points throughout the country. Four stations are filmed each year, rotating through a larger number of stations (12?) for 100 years.

Lexy spoke of the difficulties of recording independently in a country where individuals usually don't feel safe enough to tell their stories directly. They will often say something like - 'I heard some one else say ....' or 'It might have happened like this ...'

Helen Light (AUS) Director/Curator of the Jewish Museum of Australia and President of Museums Aust. (Vict. Branch).
www.jewishmuseum.com.au/

> *'The injunction to remember is central to Jewish religion and culture.' 'God made man because God loves stories.'*

She sees the museum as a storehouse of precious community stories. Helen gave an example of the development of an exhibition about the Russian Jewish community in Australia. They had been marginalised in Russia and within the Australian Jewish community. Taking part in research, steering committees and providing artefacts and stories and then seeing the exhibition being appreciated helped the community in a range of ways.

Session 6 (Sun 5th Feb., 11:15 am):
Digital Democracy: blogging, pod casting and more
Chair - Lisa Gye (AUS)

Barbara Ganley (USA) Middlebury College.
Barbara is interested in the notion of -'blogging as a community story'. One of her concerns is 'what happens when we are done' with a course or project? How do we ensure that the conversation, learning, networking etc. continues. In her course work she explores how to use blogs to continue to involve students and visitors in the discussion. One of her blogs, 'Blogging the World' receives regular posts from past and present students involved in projects in different parts of the world. She invites guest lecturers, artists to join in the student interaction through the blogs. They might set challenges for students and take part in debate and discussion through blogs posts and comments.

This discussion raised a number of possibilities for me in the possible involvement of blogs in Digital Storytelling projects especially those in remote areas such as the Charleville Generational Learning project. Can I use blogs to warm up and prepare the group for the project?

In relation to the West End Community Digital Storytelling Project can I use blogs to help maintain the project over the 12 months. For example, can we use contributions from invited blog visitors from, for example, the CDS or from Wales to encourage and mentor participants?

Could the use of blogs cut down the expense of workshops by enabling some participants to do work at home and report on progress and receive feedback via blogs and podcasting? This may become an important part of the economics of Digital Storytelling for free lance practitioners.

Jean Burgess, AUS, Creative Industries, QUT
Jean worked on the Youth Internet Radio project and is interested in the 'vernacular creativity' aspect of Digital Storytelling. She believes the voice over needs to be kept 'front and central'. This will allow Digital Storytelling to support the development of an 'i-Voice'.

She talked about the Kelvin Grove Urban Village Sharing Stories project led by Phillip Nielsen and showed a Digital Story by Minna Brennan about teaching at the Kelvin Grove Infants Girl School around the second world war time.

Adrian Miles, AUS, RMIT, Melbourne.
Adrian teaches the theory and practice of hypermedia and interactive video. He likened the current practice of podcasting and video blogging to the old amateur radio community. Adrian showed an excerpt from an American vidblog. He described vidblogging as being primarily digital home movies and a first world, suburban activity because of the limitations of bandwidth anywhere else. For example, he could not stream the vidblog live at ACMI but had to download it to his hard drive at home.   www.momentshowing.net

Session 7, (Sunday 5th Feb., 2:00pm):
Healthy Stories
Chair - Clare Keating (AUS) - co-director, Effective Change P/L, independent research and consultancy and evaluation projects with community and arts organisations.

Helen Simondson (AUS), Screen Events Manager at ACMI
Helen talked about a number of the community health advocacy projects managed by ACMI in partnership with Vic. Health. This has included work with Alzheimer's sufferers and their partners about constructing memory and Young People at Risk, Survivors of Breast Cancer and Positive Women. The use made by the organisation of the digital stories about surviving breast cancer include:
- screening to thousands at football matches
- at medical conferences
- in training new staff
- to consumer reps
- to Australia Post employees as sponsors

Helen showed *'Cardin Street'* a DS by John Estlick from the 'Telling Tales' project with Arts Access and Deaf Arts Network. John tells about his feelings about being moved out of a house, watching it being knocked down and the importance of a small piece of wood from the house he carries around.

Some of the common criticisms of Digital Stories are that they tend to make extreme use of sentimentality, are subjective and confessional. Digital Stories however put a focus on story and storytelling.

Also showed *'Grandmothers Butterfly'* from a project called 'Recovering Hope' with the Vietnamese community.
www.acmi.net.au/digital_storytelling.jsp

Amy Hill (USA), Community Programs Director, Centre for Digital Storytelling
Amy talked about the 'Silence Speaks' Program with the South African Men as Partners Network. She showed 'Juliano's Story' about a woman working in prison and overcoming sexual abuse and working with others.

She quoted Judith Herman - 'Telling stories of trauma transfers wordless, fragmented memories into a confrontation of the past.'

Creating and maintaining safety was important and this meant ensuring enough trained supporters and careful selection methods for participation.
She showed 'Nkanzo's Story' from the Engendered Health project with Men as Partners. It is a story of a young man, surviving a violent father, losing his mum

and older brother and now supports his younger brother and works teaching men. Also showed 'Bonile's Story' about being HIV positive. Men As Partners digital stories were shown in South African Parliament and resulted in funding for MAP.
www.engenderhealth.org/ia/wwm/wwmds.html
www.silencespeaks.org/

Judith Hewitson, Director of Cicada.net.au producing documentary training and education movies for training and developing Indigenous communities. Judith showed *'The Need'* ,1998, about health provision training in Torres Strait communities. Communities take part in scripting, production and acting in the docos.

Some contented Queensland delegates.
(From left - Daryll Bellingham, Lisa Christensen, Bree Capell,
Christabelle Baranay, Karen Tunny.)

Conference Close (Sun 5th Feb., 4:15pm):
Summary Perspectives
Joe Lambert
Digital Storytelling is ground in the old stories and in the core sense of traditional storytelling. Must also explore every possible way of using narrative and not be precious about 'traditional Digital Storytelling'.

What is critical is the question of how to deepen technique and improve creative content and let go of aesthetic judgement. It is important to resist codifying and canonising Digital Storytelling.

Daniel Meadows commented on how inspiring he found the Murmur Project in Canada.

Helen Simondson thought the three conference themes had proven appropriate and that there needed to be debate around ethics and sharing stories.

Joe Lambert - The biggest resource is the training and passing on of skills. The Californian movement was born out of an Open Source impulse. We're resisting the franchise version of it and maintaining a civil and social entrepreneurial impulse.

Adrian - Education Queensland has a policy in place that enables community access to the equipment out of school hours. A key question for him is - 'how to get more and more teachers and individuals involved?'

Daniel Meadows - Wales started small. Started training workshops with Capture Wales in 2000. There are now more people involved in projects outside of the BBC program then in it. This is a ground up project.

Conclusion

Thank you to the Arts Queensland for supporting my attendance with a professional development grant to cover air fares and conference and master class fees.

What is clear to me is that Digital Storytelling is a powerful community and personal development tool and healing art form.

It is well worth holding clear and dear the lessons learnt about the format as developed through the Centre for Digital Storytelling in Berkley and Wales and encouraging flexibility and daring with the range of possible future developments under the umbrella of Digital Storytelling.

Since attending the conference, I've
- presented talks about Digital Storytelling to
    - Brisbane City Council librarians,
    - the Queensland Storytelling Guild,
    - the Rotary Club of Loganholme, and
    - John Paul College students.
- I've established a Queensland Digital Storytelling email group
- published information about Digital Storytelling and my attendance at the conference eg -qcan.blogspot.com/2006/03/digital-storytelling-adventurer-daryll.html
- facilitated the West End Community Digital Storytelling Project and

- the Generational Learning Indigenous Health Digital Storytelling Project in Charleville.

Attending the First Person Conference was highly educational and has provided me with many contacts in various networks in Australia and overseas.

I look forward to further developing my Digital Storytelling practice throughout Queensland and Australia.

Daryll Bellingham, Storyteller.
PO Box 5300, West End, Q4101
(07) 3846 3135
0417 4784 08
www.storytell.com.au
austories.blogspot.com
mail@storytell.com.au
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