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Uganda
National Commission

**REPORT OF THE**

**VIRTUAL MENTORSHIP PROGRAM FOR THE YOUTH IN THE PROMOTION AND PRESERVATION OF CULTURAL HERITAGE IN UGANDA**

**DECEMBER 2021**

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## Foreword

This report arises from the virtual mentorship program that was organized majorly to inculcate an in-depth understanding and appreciation of Cultural heritage and the importance of promoting and preserving it among the youths, and mobilize the youths to re-activate the Youth Desk at Uganda National Commission for UNESCO Secretariat to ensure that issues affecting the Youths are at the Centre of UNESCO's work.

In it has been noted and observed with concern that in Uganda cultural heritage is seen by the youths as something of no value and as an irrelevant harping back to the past by majority of the youths. Its economic value is not widely recognized. In fact, heritage is often associated with backwardness and yet cultural heritage is essential to shaping the future generation. Culture forms a vital part of our identity and must be kept alive even the hardest to tell stories must be told to preserve our cultural Heritage for posterity.

I therefore call upon all stakeholders, development partners, Civil society and faith-based Organizations and cultural Institutions to work in partnership with us and help the youths to appreciate their cultural Heritage such that they can get involved in its preservation and promotion of cultural Heritage for their wellbeing and for sustainable development.

Rosie Agoi
**SECRETARY GENERAL**

## Acknowledgment

UNATCOM wishes to extend sincere appreciation to the Ministry of Gender, Labour and Social Development (MGLSD), Uganda Youth Council (UYC), Uganda National Students Union (UNSA) and all the Youth for their time and support towards the virtual mentorship program for promotion and Preservation of Cultural Heritage.

The virtual mentorship program would not have been possible without the generous contribution and tireless efforts provided by the staff of UNATCOM, I would like to sincerely appreciate and commend them for the job well done.

Dr. Mundrugo Ogo Lali

**ASSISTANT SECRETARY GENERAL**

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VIRTUAL MENTORSHIP PROGRAM FOR THE YOUTH IN THE
PROMOTION AND PRESERVATION OF CULTURAL HERITAGE IN UGANDA
December, 2021

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## List of Acronyms

| | |
|---|---|
| BOU | Bank of Uganda |
| CCI'S | Creative Cultural Industries |
| CSO's | Civil Society Organizations |
| EAC | East African Community |
| ED. | Executive Director |
| GDP | Gross Domestic Product |
| IMF | International Monetary Fund |
| MGLSD | Ministry of Gender Labour and Social Development |
| MOES | Ministry of Education and Sports |
| NGO's | Non-Government Organizations Organisation |
| PO. | Programme Officer |
| UBOS | Uganda Bureau of Standards |
| UNATCOM | Uganda National Commission for UNESCO |
| UNESCO | United Nations Educational, Scientific and Cultural |
| UNSA | Uganda National Students Association |
| URBS | Uganda Registrations Services Bureau |

## 1.1. Background

In pre-colonial times, traditional communities in Uganda were closely knit units. Their social, political and economic organization revolved around the family, clan and/ or the institution of the traditional leader. The daily activities of men, women and children, whether as individuals or as groups were intrinsically linked to and determined by culture. Uganda is endowed with a rich and diverse cultural heritage, of sixty-five indigenous communities with unique characteristics. This heritage includes artistic and cultural expressions. These are; language and literary arts, performing arts, visual arts and handicrafts, indigenous knowledge, cultural beliefs, traditions and values, cultural sites monuments and antiquities. This rich cultural heritage contributed heavily toward the social and economic development of the country.

According to EAC Mapping Report 2014, from a revenue perspective given the income range of businesses in Creative Cultural Industries(CCI's), it is estimated that in a given year a total of USD 849,950,000 (UGX 3.189, Trillion) is from the 12,472-business established and operating in culture and creative arts. Uganda's GDP was estimated at 27.6 billion dollars in 2017 (IMF and

BOU) CCIs contributed annually US$ 849.9 Million in exports in 2016.

According to a study conducted in 2014 by UBOS, MGLSD and Min of EAC, approximately 148,371 persons are employed by Culture and Culture Industries (CCI) and a study by UNATCOM study in 2009 indicated that approximately 250,000 persons. Of the 148,371 employed, 104,278 are permanently employed by CCIs. Professionals employed in CCI are about 92,129. By Gender, Women employed are 61,763 (about 42%), Males employed are 86,608 (58%). A Recent Survey Indicated that every 6-7 youth out of every 10 graduates from university are joining culture and creative industries in sectors like film, music, media, multimedia, audio visual, performing arts, fashion and design and thriving more in low-income settlements. Young people are the future of protecting and preserving such kind of heritage all around the world because if it is not preserved, a lot will be lost such as history, old buildings, beautiful landscapes. Therefore, the way to go is to encourage future generations to promote, preserve, enjoy and learn from their rich and diverse cultural heritage.

## 1.1. Problem Statement

In Uganda cultural heritage is seen by the youth as something of no value and as an irrelevant harping back to the past. Its economic value is not widely recognized. In fact, heritage is often associated with backwardness and poverty. And yet culture, historic buildings, landscapes and traditions are essential to shaping our future wherever we are in the world. They form a vital part of our identity and must be kept alive even the hardest to tell stories to avoid making the same mistakes.

In the past 11 years since September 2010, UNATCOM established a Youth Desk to champion all matters of youth interest within the National Commission. Unfortunately, the members of the Youth Desk ceased to meet and hence lost the drive to work for achieving the intended objectives for its establishment.

## 1.2. Justification of the intervention

Across the African continent, there is a growing recognition that the preservation and conservation of heritage and of culture more broadly depends on ensuring that the younger generations are encouraged and facilitated to play an active part in learning about their heritage and their cultural background. Only then, can they become, the

necessary recipients and later transmitters of knowledge that shapes our varied societies.

This planned training and mentorship of the youth on promotion and preservation of their cultural heritage was intended to inspire them to become heritage leaders, educators and activists of tomorrow, running their own Heritage Clubs and increasing understanding and appreciation of cultural heritage.

## 1.3. Overall Purpose

To inculcate an in-depth understanding and appreciation of Cultural heritage and the importance of promoting and preserving it among the youths, and mobilize the youths to re-activate the Youth Desk

## 1.5. Objectives

  i.  To educate and enthuse the youths to actively learn about and appreciate their cultural heritage.
 ii.  To identify and analyse the role of the youths in promotion and protection of Uganda's rich Cultural heritage
iii.  To raise awareness about the need to promote and preserve cultural heritage among the youths in Uganda

iv. To increase awareness about the economic opportunities attached to cultural heritage that the youths can engage in.
v. To identify committed members to re -activate the UNATCOM Youth Desk

## 1.6. Participants

The virtual mentorship program targeted and attracted 61 participants among which were Youths'/student's leaders drawn from Uganda National Students Association, Uganda Youth Council and Students Associations from Kyambogo University, Makerere University, Gulu University, Makerere University Business School, Mbarara University of Science and Technology and Uganda Christian University across the country.

## 1.7. Methodology

The mentorship program was done virtually for one day where facilitators experienced in the fields of Culture and Youth affairs made presentations and had in-depth discussions with the youth concerning youths' involvement in promotion and preservation of their cultural heritage.

## 2.1. Opening Session

### 2.1.1. Opening remarks by Dr. Dominic Mundrugo Ogo Lali, Assistant Secretary General, UNATCOM

Dr. Dominic welcomed all participants and appreciated them for turning up in big numbers for the very important virtual mentorship program on promotion and preservation of cultural heritage by the youths.

He informed participants that UNESCO is a specialized agency of the United Nations founded in 1945 to contribute to the construction of peace, human development and dialogue through education, the sciences, culture, communication and information. UNESCO's contribution to world peace and development is based on its five functions: Laboratory of ideas and foresight, Standard setter, clearing house, Capacity-building and as Catalyst of International cooperation.

Dr. Dominic further informed the youth that the National Commissions for UNESCO (NATCOMs) established in accordance with Article VII of the UNESCO Constitution, are the interface of UNESCO with Member States at the national level to assist government Ministries, Departments, Agencies, Institutions, Individuals, Community Based Organizations, and NGOs in developing their plans

and projects in line with the UNESCO's guidelines and programme framework.

He noted that the issue of the youth is very much focused and is central in the Strategic Plan of UNATCOM and a few years back a youth desk was established at UNATCOM to coordinated issues of the youth and get the youth on board and involved in the work of UNESCO.

In conclusion, he expressed his gratitude to all participants for sparing the time to attend the mentorship program and requested them to pay close attention to the presentations, participate actively and engage in open and honest discussions on how the youth can be involved in the promotion and preservation of Cultural Heritage. He declared the virtual mentorship officially open

### 2.1.2. Opening remarks by Ms. Madina Friday Department of Youth and Child Affairs Officer, Ministry of Gender, Labor and Social Development

Ms. Madina greeted and welcomed everyone for the training, she delivered apologies from the PS, MGLSD for not being able to attend due to other official engagement but noted that he is in much support of such interventions. She congratulated UNSA members who recently took up offices who were in attendance.

She noted that the MGLSD is particularly grateful to Uganda National Commission for UNESCO for organizing the training to mentor young people about their cultural heritage and how they can get involved in promotion and preservation of it for future generations and also for increased economic opportunities. She further made an observation that Cultural heritage is an area which has not been tapped into for economic purposes and urged the youths to tap into it and create employment opportunities.

Ms. Madina informed the participants the MGLSD is cognizant of the opportunities in the cultural and natural heritage in Uganda and as the country grapples with youth unemployment, the training for the youth was timely and she hoped that the youth could take keen interest in the economic value of cultural heritage and may this could drive them to promote and preserve them.

She further noted with concerns that issues of the youth are very diverse and there no single entity that can single handedly address them, that's why efforts of development partners and other stakeholders are much appreciated. The MGLSD encourages the youths to always take the lead and be at the Centre of issues concerning them, additionally, the ministry has gone ahead to put policies in place such as the

National Youth Policy and she hoped that the issue of cultural heritage will come out strongly in the policy.

Ms. Madina Friday commented that the development of creative and tourism industry provides immense opportunities to the youths since they have a natural attraction to the industry.

In conclusion, she appreciated UNATCOM for the efforts put in youths' affairs and putting in place a youths' desk, she further urges UNATCOM secretariat tom include the youth in their main structures such that youth's issues are not neglected. She wished the meeting fruitful deliberations.

## 2.2. Overview of UNESCO/Youth Strategy and UNESCO Heritage Sites by Dr. Dominic Mundrugo Ogo Lali, Assistant Secretary General, UNATCOM

The term "Youth" is an elusive concept. United Nations and the African Youth Charter: age bracket of 15 to 24 years. By 15 years of age, young people are getting integrated into society and some are seeking employment. In other contexts, Youth refer to those between 15 to 29 years of age. Most African Countries categorize youth in the age bracket of 18 to 35 years.

UNESCO's vision on youth contributes an end goal that allows duty-bearers and rights-holders:

  i. to create and sustain an enabling environment for youth to fulfil their rights and responsibilities,
 ii. to enable youth to prosper as human beings,
iii. to enable youth to be heard, engaged and valued as social actors and knowledge holders in specialized fields.

UNESCO's Operational Youth Strategy of (2014-2021)

  i. Providing advice for policy development and implementation, and developing institutional and human capacities;
 ii. Serving as a laboratory of ideas and generating innovative proposals and policy advice in its fields of competence;
iii. Setting norms and standards in its fields of competence and supporting and monitoring their implementation.

## UNESCO Strategy for Youth and Adult Literacy (2020-2025)

### Vision for Literacy in the Strategy

The vision underpinning this Strategy is articulated around four key principles listed below:

The four key principles:

   i.   Recognizing the SDGs as guide/framework for defining literacy learning outcomes and development.

  ii.   Defining literacy as a continuum of learning and proficiency in reading, writing, and using numbers, from a lifelong learning perspective;

 iii.   Linking literacy with larger set of skills, including
digital skills, media literacy, ESD and global citizenship, job-specific skills, in mutually reinforcing combination; and

 iv.   Recognizing importance of contexts in identifying literacy skills needs and ensuring relevance of contents & delivery modes.

There are four strategic priority areas:

i. Strategic priority area 1: Supporting Member States in developing national literacy policies and strategies.

ii. Strategic priority area 2: Addressing the learning needs of disadvantaged groups, particularly women and girls.

iii. Strategic priority area 3: Leveraging digital technologies to expand access and improve learning outcomes.

iv. Strategic priority area 4: Monitoring progress and assessing literacy skills and programmes.

The Strategy has an ACTION PLAN for implementation of the above 4 Strategic Priority Areas from 202-2025.

UNESCO/ UNATCOM: Youth have the creativity, the potential and the capacity to make change happen – for themselves, for their communities, and for the rest of the world. UNESCO/UNATCOM commitment to accompany youth to work together to drive social innovation and change, participate fully in the development of their societies, eradicate poverty and inequality, and foster a culture of peace. Youth engagement in UNATCOM's Work: Youth Spaces: empowering young people, fostering and supporting their action, promoting

partnerships, and ensuring their recognition and visibility.

## World Heritage Sites

These are the various areas or objects inscribed on the UNESCO World Heritage List.  The sites are designated as having "outstanding universal value" under the Convention Concerning the Protection of the World Cultural and Natural Heritage.  This Convention was adopted by UNESCO in 1972 and formally took effect in 1975 after having been ratified by 20 countries.  The Convention provides a framework for international cooperation in preserving and protecting Cultural treasures and Natural areas throughout the world.

There are three types of sites: cultural, natural, and mixed.

1. Cultural heritage sites include hundreds of historic buildings and town sites, important archaeological sites, and works of monumental sculpture or paintings.
2. Natural heritage sites are restricted to those natural areas that are of the following characteristics:
    i. furnish outstanding examples of Earth's record of life or its geologic processes,

ii. provide excellent examples of ongoing ecological and biological evolutionary processes,

iii. contain natural phenomena that are rare, unique, superlative, or of outstanding beauty, or

iv. furnish habitats for rare or endangered animals or plants or are sites of exceptional biodiversity.

v. Mixed heritage sites: contain elements of both natural and cultural significance.

The ratio of cultural to natural sites on the World Heritage List is roughly 3 to 1. Several new sites are added to the list at the middle of each year.

## World Heritage Sites in Uganda

In Uganda, we have:

i. The Tombs of the Buganda Kings at Kasubi (2001): Cultural heritage

ii. Bwindi Impenetrable Forest National Park(1994): Natural Heritage

iii. Rwenzori Mountains National Park(1994): Natural Heritage

Sites on the Tentative List

A Tentative List is an inventory of those properties which each State Party intends to consider for nomination.

i.   Bigo bya Mugyenyi (Archaeological Earthworks) (1997)
ii.  Kibiro (Salt producing village) (1997)
iii. Ntusi (man-made mounds and Basin) (1997)
iv.  Nyero and other hunter-gatherer geometric rock art sites in eastern Uganda (1997)
v.   Mgahinga Gorilla National Park (MGNP) (2007)

## 2.3. Understanding of Cultural Heritage, Its Economic Value and relevance to Development by Mr. Daniel Kaweesi, PO/Culture, UNATCOM

Heritage means something that has been inherited. The word includes the concept of transmission from the past to the future generations.  Heritage is a legacy that we receive from our ancestors. In the same way we inherit the genes of our parents, we are also made up of "genes" of our cultural environment. It is the creative expression of a people's existence in the past, near past and present.

Cultural heritage is not only about monuments and museum collections, but also includes; oral traditions, beliefs, performing arts, social practices,

rituals, festive events, knowledge and practices concerning nature and the universe, knowledge and skills to produce traditional crafts e.t.c.

We can distinguish two kinds of cultural heritage: tangible and intangible.

Tangible includes material heritage (it can be physically touched) such as monuments, buildings, statues, paintings, objects, etc.)

Intangible Heritage deals with immaterial (Living) heritage such as music, dance, literature, theatre, languages, know-how, religious ceremonies, traditional performances, etc.

A summary of the various types of heritage is presented on the table below;

| CULTURAL HERITAGE | | | NATURAL HERITAGE |
|---|---|---|---|
| TANGIBLE HERITAGE | | INTANGIBLE | TANGIBLE AND IMMOVABLE |
| IMMOVABLE | MOVABLE | • Music<br>• Dance<br>• Literature<br>• Theatre<br>• Oral traditions traditional performance<br>• Social practices<br>• Know-how<br>• Crafts<br>• Cultural spaces<br>• Religious ceremonies | • Natural and maritime parks of ecological interests<br>• Geological and physical formations<br>• Landscapes of outstanding natural beauty |
| • Architectural works<br>• Monuments<br>• Archaeological sites<br>• Historical centres<br>• Groups of buildings<br>• Cultural landscapes<br>• Historical parks & gardens<br>• Botanical gardens<br>• Industrial archaeology | • Museum collections<br>• Libraries<br>• Archives | | |

## UNESCO Conventions on Culture Ratified by Uganda

i. Convention concerning the Protection of the World Cultural and Natural Heritage (1972).
ii. Convention for the Safeguarding of Intangible Cultural Heritage (2003)
iii. Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

### Salient Issues on the Conventions

i. They focus on preservation, protection and safeguarding of the heritage
ii. State parties are required to implement the provisions on each Convention
iii. Special focus is put on Education, awareness-raising and information programmes, aimed at the general public, in particular young people (Heritage education)
iv. capacity-building activities for the safeguarding, protection and preservation of the cultural heritage, in particular management and scientific research.

## Value of Cultural Heritage

Heritage is a collective property which tells people's history and it helps the present generation to

understand their place in history and to better cope with constant changes in society.

Conveys diverse messages and values that contribute to give a meaning to people's life. (historical, artistic, political, religious, social, spiritual, scientific, natural, etc.)

Represents the identity of a social group. People maintains their identity through their heritage, which is both tangible and intangible. Frequently a country is identified with a particular monument or site; and elements of heritage.
Heritage is unique and irreplaceable. The deterioration or the disappearance of a cultural property and the messages it conveys is a loss for the humanity as a whole.

It is a source of pride, local and national

Heritage is a source of economic development Cultural heritage has always been among the main attractions for travelers since the 19th century. Heritage tourism has increased immensely and has become an important economic resource for many countries

Creative/cultural economy (CCIs)– Fashion, Film, crafts, music, software development, visual Arts, literally Arts, traditional/herbal medicine.

## CCI's Contribution to the Economy

Overall contribution

i. CCIs contribute approximately 3% of Uganda's total GDP in 2017 (USD 840 Million) which is UGX 3.11 trillion)/ USD 3,063 Million

ii. CCIs Contributed about USD 239 million (UGX 427 billion) million in export revenue in 2010

iii. CCIs Contribute an estimated UGX 11.3 billion annually in Tax revenue to Government (derived from UBOS 2014 study)

iv. CCIs Contribute an estimate UGX 2.6 billion in License fees to Government (UBOS study 2014)

v. CCIs Contribute about UGX 1.8 billion to Government coffers through Business registration fees at URSB

## CCI's Contribution to Employment

In a study conducted in 2014 by UBOS, MGLSD and Min of EAC,

i. Approximately 148,371 persons are employed by CCIs in 2014 compared to UNATCOM study (2009) that indicated approximately 250,000 persons of the 148,371 employed, 104,278 are Permanently employed by CCIs

ii. Professionals employed in CCI are about 92,129

iii. By Gender, Women employed are 61,763 (about 42%)

iv. Males employed are 86,608 (58%)

A Recent Survey Indicated that every 6-7 youth out of every 10 graduates from University are joining culture and creative industries in sectors like film, music, media, multimedia, audio visual, performing arts, fashion and design and thriving more in low income settlements.

The preservation and promotion of our Heritage for posterity calls for involvement of the young people who are tomorrow's decision-makers.

Sustainable development is hinged on creativity - culture is the bedrock of our creativity and all efforts must be made to invest in this sector for a better Uganda

## 2.4. Youth Involvement in Promotion and Preservation of Cultural Heritage by Mr. Daniel Kaweesi Programme Officer/Culture, UNATCOM

Heritage is a legacy that we receive from our ancestors. In the same way we inherit the genes of our parents, we are also made up of "genes" of our cultural and natural environment. The word includes the concept of transmission from the past

to the future generations.  If we do not know where we come from, it is difficult to know where we are going. Our duty therefore is to preserve it for transmission to future generations- Our young people.

## Why Heritage and Young People

i.    They are the inheritors of our heritage
ii.   They are the audience of the future
iii.  They are the decision makers of tomorrow

Heritage is exposed to a number of threats- loss of traditional know –how (bark cloth, mat making). Without making them understand, appreciate it as something worthwhile to their existence, heritage will not be protected and preserved.

## Ways of Involving the Young People

i.    Involve the youth practically in activities related to heritage preservation and promotion.
ii.   Use of Cartoons for Mobilizing Young People in Support of World Heritage Protection and Promotion since they are enjoyable, entertaining and they use a universal language which does not need words
iii.  extra-curricular events such as excursions to nearby places of interest, youth camps, cultural festivals and exhibitions.

iv. Role play activities which could, for example, recreate traditional social events, such as processions, ceremonies, youth camps and festivals.
v. The media (television, radio, film).
vi. production of educational materials
vii. Teacher training is vital in order to enable the integration and mainstreaming of World Heritage Education in school curricula.
viii. organize festivals in support of heritage.

## Barriers to Involvement of Young People

i. Heritage as a concept is not immediately attractive to young people. They think these are old and outdated things.
ii. Misconceptions peddled by some religious groups among others who label our heritage as satanic and witchcraft.
iii. Knowledge gaps about how young people engage with heritage present another barrier.
iv. If we are to ensure preservation and promotion of our Heritage for present and future generations, we must sensitize and mobilize today's young people who are tomorrow's decision-makers.

## 2.5. Digital Skills for Promoting Cultural Heritage by Mr. Emmanuel Wabwire, Executive Director. Faraja Africa Foundation

The Current Challenges Faced by Heritage in Uganda are;

  i.   Rapid infrastructure development
  ii.  Illicit trafficking
  iii. climate change
  iv.  conflict situations
  v.   Man-made disasters e.g. fires
  vi.  lack of investment in heritage
  vii. Negative community attitudes and youth interest

But it is considered that the lack of investment in African youth especially in Uganda as one of the biggest constraints limiting youths' participation in the efforts of conservation and preservation of heritage hence that's why there is need to engage the youths, heritage experts, CSOs and local governments to pursue conversations heritage conservation.

There is need to pick a leaf from the "each one teach one" practice used by ex-political prisoners who were confined on Robben Island that we think we should be widely promote.

## How can the Youth be involved?

i. Organize Heritage training programmes
ii. Then we can raise awareness among fellow youths in our local communities through;
iii. Cross-cultural exchange training programmes i.e. different communities, countries and regions
iv. Online engagement and use of social media
v. Work and study camps
vi. Digital Story telling
vii. Creating youth committees
viii. Be involved in the knowledge collection & documentation of our heritage
ix. Social Entrepreneurship Heritage ventures

## Social Entrepreneurship Heritage Ventures

Heritage is a great opportunity for youths from the respective local communities in employment enabling processes. We can embrace and create opportunities such as;

i. Start tourism social enterprises
ii. Become local tour guides and tour operators
iii. Run a digital online social media heritage promotion business (eg. Faraja Safaris, this is Uganda)
iv. Digital animating

## Stakeholders on the hand can help the youths by;

    i.    Increasing access to information on Heritage

   ii.    Avail opportunities for scholarships and internships

  iii.    Organize more workshops like these to increase their capacity to advocate for Heritage conservation and sustainable management.

  iv.    Include heritage education in school curricula

   **v.**    Offer a 50 per cent discount on admission fees for youths visiting Heritage sites

## Digital Skills that the youth can use to promote Heritage

    i.    Digital Storytelling

is the intersection between the age- old art of storytelling and access to powerful technology that is easy to learn and use.

"Digital Storytelling is the modern expression of the ancient art of storytelling. Digital stories derive their power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, experiences, and insights." Leslie Rule Center for Digital Storytelling.

## 7 Elements of a digital story

**Audience** - Stories have a particular audience in mind.

**Purpose** - Stories are trying to accomplish a task (inform, educate, entertain, scare, persuade, educate, entertain, evoke emotion etc.)
**Content** - Content must be meaningful. Digital content adds to the story.

**Voice** - Stories are told from a specific perspective(s) and use the teller's voice to enrich the story.

**Technology** - Technology is used to extend the story.

**Connections** - Good stories connect with the participants.

**Economy** - Stories tell enough to get the point across and no more.

## 21st Century Skills Required by the Youths

ii.   Creativity and inventive thinking
iii.  Critical Thinking and Problem Solving
iv.   Multiple intelligences
v.    Higher-order thinking (lessons learned)
vi.   Information literacy
vii.  Visual literacy
viii. Sound literacy

ix.     Technical literacy
x.      Effective communication (oral, written, and digital)
xi.     Teamwork and collaboration
xii.    Project management
xiii.   Enduring understandings


## 2.6.   Discussions

Mr. Patrict Weteka passed on a vote of thanks to the presenters and on the issue of underemployment and unemployment, he urged fellow youths in attendance to use knowledge gained from the training to engage and be productive by utilizing free resources on the internet. He further suggested that UNESCO and Government of Uganda should move towards digitization of the cultural heritage such that it is accessed from everywhere.

Ms. Madina Friday commented that seeing familiar names from various Youth Association was very important and she appreciated the secretariat for proper selection of participants because it was well balanced and all the youths were represented because youth leaders across the country were in attendance. She further urged young people to refer to the presentations made to start income generating enterprises while promoting and preservation of cultural heritage.

Ms. Kabasinga Vivian suggested that all youths who have attended the training can be start advocating for culture and start advocating for culture everywhere they go.

Ms. Charity Agaba suggested that such engagements should be physical, the goal would be achieved and it would be more meaningful.

Mr. Daniel Kaweesi urged the youths to take a step towards promotion and preservation of cultural heritage through requesting government to allocate resources to the culture functions and also putting in places opportunities for the youths to invest in cultural ventures.

## 2.7. Way Forward

i.   A WhatsApp group of all participants to be created
ii.  Reactivate the youth desk at UNATCOM secretariat
iii. All the youths that attended to be ambassadors of UNESCO and Culture in their communities.
iv.  The youth to embrace new technology in the promotion and preservation of cultural heritage

## 3.1. Closing Session

### 3.1.1. A vote of thanks from Participants' Representative by Ms. Agaba Charity

Thanked UNATCOM for organizing an informative training which the youths gained a lot of knowledge and skills regarding the promotion and preservation of cultural heritage. She also appreciated her fellow participants for paying attention and participating actively and she requested all youths in attendance to go and be ambassadors of cultural heritage in their universities and communities and make a world a better place.

### 3.1.2. Closing remarks by Dr. Dominic Mundrugo Ogo Lali, Assistant Secretary General, Uganda National Commission for UNESCO

Dr. Dominic extended his sincere appreciations to all participants for attending the training in big numbers and participating actively. He also appreciated Ms. Madina Friday for honoring the invitation and attending the training throughout despite her busy schedules. He was grateful that this meeting had taken place after a long period of lapse and hoped that this will build on the efforts for reviving the youths' desk at UNATCOM secretariat.

He noted that in 2008 when the strategy for African youth came up from UNESCO and the then Director General had made it clear that it is the right of

youths to make their voices heard and during one of the youths' conferences it was resolved that the African youths should be more proactive to create a better future generation and because of this youth engagement were fostered in the National Commissions.

Dr. Dominic further informed the participants that subsequently there was a suggestion to establish a Uganda youth Secretariat for UNESCO which later changed to forming a youths steering committee and the steering committee made a draft constitution and in 2014, the UNATCOM youth desk was put in place to promote the interests of the youths in the commission. The members of the Committee were drawn from various institutions such as inter religious council, the lottery club of Kampala, the national youth council, Buganda Kingdom, MGLSD, and MOES.

In conclusion, he requested Ms. Madina Friday to go away with the Commission's need to get the youths desk back on its fit and the conversation will be kept open for further discussions regarding reviving the youths' desk at UNATCOM, which includes finding reliable representatives from the MGLSD. He wished all participants good health. He then declared the one day online mentorship and training officially closed.

## Annexes
### Annex I: Program

| Time | Theme/subject | Responsible person |
|---|---|---|
| 8:30-9:00am | Arrival and Registration of Participants | - Secretariat |
| 9:00am-9:30AM | Opening Remarks/Speech | - SG- UNATCOM<br><br>- PS/MGLSD |
| 9:30 – 10:00am | Overview of UNATCOM Youth Strategy and UNESCO World Heritage Sites | - ASG, UNATCOM |
| 10:00am 10:30am | Understanding of Cultural Heritage, Its economic value and relevance to Development | - PO/Culture, UNATCOM |
| 10:30 – 11:00am | Promotion and preservation of Cultural Heritage by the Youths | - PO/Culture, UNATCOM |
| 11:00-11:30am | Digital Skills for Promoting Cultural Heritage | - Mr. Wabwire Emmanuel/ Youth Desk |
| 11:30-12:30pm | Discussions | - Moderator, SIS |
| 12:30pm - 1:00pm | **Closure** | - Participants representative<br>- SG, UNATCOM |

**Annex II: Attendance List**

| First Name | Last Name | City | Phone | Organization |
|---|---|---|---|---|
| Adong | Hawa | MBALE | 756746464 | UNSA |
| Agaba | Charity | Mbarara | 751576421 | Uganda National Students Association |
| Ahimbisibwe | Lucky | Kampala | 750866854 | Bushenyi |
| Alituwa | Winifred Penninah | Namayingo | 752460716 | UNSa |
| Ampaire | Daphine | Mbarara | 754841257 | Uganda national students Association |
| Angela | Namukwaya | Kampala | 701869255 | unesco |
| Angela | Atukunda | Kampala | 0753064455 | UNATCOM |
| Ankunda | Trassyleen | Kampala | 773497490 | JOMAS |
| Apiyo Monica | Monica Prudence | Gulu | 784513717 | NYC |
| Asasiira | Racheal | Mbarara | 755072935 | National youth Council |
| Asiimire | Ellinah | Kampala | 789212003 | UNSA |
| Asiimire | Mackline | Kampala | 781151090 | Nyc |
| Asiimwe | Hafashimana | Kampala | 772688322 / 705269224 | Cornerstone |

| | | | | |
|---|---|---|---|---|
| Atukunda | Siyemah | Kampala | 759293848 | National Youth Council |
| Audo | Felistus | Kampala | 701433945 | National Youth Council |
| Benjamin | Emor | Kampala | 778215351 | Makerere University |
| Birungi | Miria | Kaliro | 705073559 | Female affair kaliro district |
| Brian | Okullo | Lira | 775622240 | NYC |
| Caroline | Karungi | jinja | 789682927 | national youth council |
| Clare | Nassuuna | Masaka | 757587865 | National Youth Council Commission for UNESCO |
| Emmanuel | Wabwire | Kampala | 703116179 | Faraja |
| Emmanuel | Muliisa | Kampala | 777027375 | National Youth Council |
| Grace | Ntudde | kla | 776454245 | MOES |
| Hasahya | Sovereign | Butaleja | 701780650 | National youth council |
| Henry | Kasolo | kampala | 778214544 | unesco |
| Jean Lynn | Ninsiima | Entebbe | 779109136 | H&G ADVOCATES |
| Julia | Muhumuza | Kampala | 758206099 | UNSA |
| Julie Kalule | | Kampala | 783215526 | NYC |

| Kababiito | Shamim | Kampala | 704997263 | UNSA/NYC |
|-----------|--------|---------|-----------|----------|
| Kabasinga | Vivian | Kampala | 755941166 | National youth council |
| Katongole | Mike | Kampala | 752168161 | UNSA |
| Kaweesi | Daniel | Kampala | 752856692 | UNATCOM |
| Kharono | Michelle Carol | Mityana | 776924123 | National youth council |
| Kipeya | Denis | Mbale | 706522660 | UNSA |
| Kirabo | Cindy | Kampala | 754680499 | Uganda Christian University |
| Madinah | Friday | Kampala | 752417972 | Ministry of Gender, Labour and Social Development |
| Mariam | Naluwembe | Kampala | 752581288 | UNATCOM |
| Monica | Nansikombi | Kampala | 782001141 | UNESCO |
| Moses | Kidega | Gulu | 0 774612207 | National Youth Council |
| Mwebaze | Aaron | Mukono | 773955721 | Uganda Christian University |
| Nakiyimba | Magdalene | MASAKA | 772405139 | NYC |
| Nimurungi | Pamela | kampala | 773605191 | Mubz |
| Niwagaba | Ivan | Kabale | 787033915 | National youth council |
| Niwamanya | Evalyne | Rubanda | 785259221 | Unesco |

| | | | | |
|---|---|---|---|---|
| Niwamanya | Brenda | Kampala | 782000706 | Nation Media Group |
| Odur | Felix | MBALE | 779468618 | UNSA-Uganda National Students Association |
| Okori | Brian | Mbale | 703866336 | UNSA |
| Otim | Kennedy | Gulu | 786511661 | Gulu University Law School |
| Patrick | Wetaka | Budadiri Town Council | 788393872 | TWEFU |
| Pauline | Achola | Kampala | 772560838 | Un6 |
| Regan | Matsiko | Kampala | 779228655 | Moes |
| Rhodah | Nakimuli | Kampala | 789697148 | Faraja foundation |
| Rugumayo | Kusemererwa Roy | Fort portal | 0759730351 **(In the names of Noella Awal)** | Uganda National Students' Association |
| Stella | Linda Okker | KLA | 773578546 | UNATCOM |
| Tracy | Gangarama | Bukedea | 785725261 | National youth council |
| Tracy | Acio | Kampala | 785325821 | UCU |
| Vanessa | | Kampala | 776120652 | Makerere Universiy |
| Welunga | Yusuf | Mbale City | 705177487 | UNSA |

**Annex III: Digital Skills required by the Youths to Promote Cultural Heritage Presentation**

# DIGITAL SKILLS FOR PROMOTION OF CULTURAL HERITAGE



By
Mr. Emmanuel Wabwiire
ED, Faraja Africa Foundation

# What's the Current Challenges Faced by Heritage in Uganda?

➢ **Rapid infrastructure development**

➢ **Illicit trafficking**

➢ **climate change**

➢ **conflict situations**

➢ **Man-made disasters e.g. fires**

➢ **lack of investment in heritage**

➢ **Negative community attitudes and youth interest**

## But...

- **We consider that the lack of investment in African youth especially in Uganda as one of the biggest constraints limiting our participation in the efforts conservation and preservation of our heritage.**

- **Hence that's why We need to take it upon ourselves to engage other youths, heritage experts, CSOs and local governments to pursue conversations heritage conservation.**

- **We picked a leaf from the "each one teach one" practice used by ex-political prisoners who were confined on Robben Island that we think we should be widely promote.**

# How can youth be engaged?

- **Organise Heritage training programmes**
- **Then we can raise awareness among fellow youths in our local communities through;**
- **Cross-cultural exchange training programmes**

   **i.e. different communities, countries and regions**
- **Online engagement and use of social media**
- **Work  and study camps**
- **Digital Story telling**
- **Creating youth committees**
- **Be involved in the knowledge collection & documentation of our heritage**

# Social Entrepreneurship Heritage ventures

**We believe that heritage is a great opportunity for youths from the respective local communities in employment enabling processes.
We can embrace and create opportunities such as;**
- **Start tourism social enterprises**
- **Become local tour guides and tour operators**
- **Run a digital online social media heritage promotion business (eg. Faraja Safaris, This is Uganda)**
- **Digital animating**

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# Lastly... Stake Holders on the other hand can help youth by;

- **Increasing access to information on Heritage**
- **Avail opportunities for scholarships and internships**
- **Organise more workshops like these to increase their capacity to advocate for Heritage conservation and sustainable management.**
- **Include heritage education in school curricula**
- **Offer a 50 per cent discount on admission fees for youths visiting Heritage sites**

## Digital Skills that the youth can use to promote Heritage

- **Digital Storytelling**

is the intersection between the age- old art of storytelling and access to powerful technology that is easy to learn and use.



*"Digital Storytelling is the modern expression of the ancient art of storytelling. Digital stories derive their power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, experiences, and insights."*
~ Leslie Rule   Center for Digital Storytelling

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# Digital Storytelling…

◾ Encourages students to discover, develop, intensify, apply, and extend their creativity.

◾ Gives students the opportunity to find and use a new and compelling voice.

◾ Empowers students to create in a medium that is meaningful to them.

◾ Provides a visual context for learning new information.

◾ Addresses the different learning styles associated with a diverse student population.

# Digital Storytelling…

• Integrates reading, writing, speaking, listening,
  and viewing skills

• Allows students to use their own voices to convey their thoughts.

• Capitalizes on students' natural attraction to multimedia.

• Utilizes 21$^{st}$ Century Skills

# Building 21st-Century Skills

- Creativity and inventive thinking
- Critical Thinking and Problem Solving
- Multiple intelligences
- Higher-order thinking (lessons learned)
- Information literacy
- Visual literacy
- Sound literacy
- Technical literacy
- Effective communication (oral, written, and digital)
- Teamwork and collaboration
- Project management
- Enduring understandings

# Incorporates New Learning Environments

| Traditional Learning Environments | New Learning Environments |
|---|---|
| Teacher-centered instruction | Student-centered learning |
| Single sense stimulation | Multisensory stimulation |
| Single path progression | Multipath progression |
| Single media | Multimedia |
| Isolated work | Collaborative work |
| Information delivery | Information Exchange |
| Passive learning | Active/exploratory/inquiry-based learning |
| Factual, knowledge-based learning | Critical thinking and informed decision-making |
| Reactive response | Proactive/planned action |
| Isolated, artificial context | Authentic, real-world context |

# New Blooms Taxonomy



# 7 Elements of Digital Stories

- ▣ **Audience** - Stories have a particular audience in mind.
- ▣ **Purpose** - Stories are trying to accomplish a task (inform, educate, entertain, scare, persuade, educate, entertain, evoke emotion etc.)
- ▣ **Content** - Content must be meaningful. Digital content adds to the story.
- ▣ **Voice** - Stories are told from a specific perspective(s) and use the teller's voice to enrich the story.
- ▣ **Technology** - Technology is used to extend the story.
- ▣ **Connections** - Good stories connect with the participants.
- ▣ **Economy** - Stories tell enough to get the point across and no more.

*Adapted from the Center for Digital Storytelling*

# Phases of Digital Storytelling



| Pre-Production Phase | | | Production Phase | | Post Production Phase | Distribution Phase |
|---|---|---|---|---|---|---|
| Writing a Narrative Script | Planning the Project | Organizing Project Folders | Making the Voiceover | Gathering and Preparing Media Resources | Putting it ALL Together | Applause, Applause |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

# Step #1-Brainstorm an Idea for Your Story

◘ Consider audience and purpose.

◘ Writing Prompts
- Search the Internet for interesting writing prompts

◘ Picture Prompts
- Provide one picture to spark an idea for a digital story
- Provide a set of pictures (characters, setting, etc.) for students to use for their stories
  - This works particularly well for younger students so they are able to spend more time on the story and less time focusing on finding pictures.
  - They may add more pictures if needed.

# Step #2-Develop a Script

- Develop a Narrative Script
  - No more than one double spaced page
  - Go through the normal stages of writing-prewriting, rough draft, revising, editing, and final draft.

# Step #3-Create a Simple Storyboard

☐ What is a Storyboard?
  - It is a place to plan out a visual story in two dimensions.
    ☐ The first dimension is time:
      - What happens first, next, and last.
    ☐ The second is interaction:
      - How does the voiceover (your story) interact with the images?
      - How do visual transitions and effects help tie together the images?
      - How does the voiceover interact with the musical soundtrack?
  - In addition, a storyboard can be a notation of where and how visual effects, transitions, animations, compositional organization of the screen - will be used.

Storyboard Example #1             Storyboard Example #2

# Create a simple storyboard to determine the sequence of the story.

| | | | | |
|---|---|---|---|---|
| | | | | |

Images
Transitions
Effects
Voiceover
Soundtrack

| | | | | |
|---|---|---|---|---|
| | | | | |

Images
Transitions
Effects
Voiceover
Soundtrack

# Content and Storyboards First—Technology Second

- ◻ Effective communication starts with an author having content that is worth sharing.
  - Novelties such as flying words or spinning images sprinkled with a multitude of transitions, special effects, boinks, and bonks divert the attention of the viewer from the original message.

*After a digital storytelling is shared, it should be remembered for its soul, not the bells and whistles of technology.*
 *—Bernajean Porter*

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# Step #4-Digitize Story Elements

- Create organized files to store the story elements.
- Collect images-Internet, scanned, SD cards, picture CDs, etc.
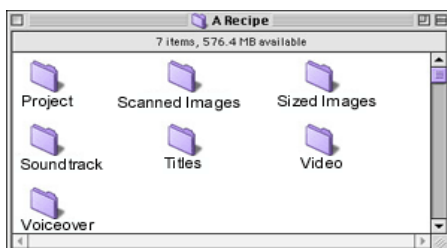


# Step 5 – Put your Story Elements Together in Photo Story 3

- Photo Story 3 – [free download](free download)
- [Photo Story Tutorial](Photo Story Tutorial)

# Pacing Your Narration

- Pacing is the true secret of successful storytelling.
- The rhythm of a story determines much of what sustains an audience's interest.
  - A fast-paced movie with many quick edits and upbeat music can suggest urgency, action, nervousness, exasperation, and excitement.
  - Conversely, a slow pace will suggest contemplation, romanticism, relaxation, or simple pleasures.

# Pacing Narration (cont.)

◻ Changing pace, even in a short digital story, is very effective. Our narrative can have starts and stops, pauses, and quickly spurted phrases.
◻ You can always change music tempo to build a sense of action or release.
◻ Moving from a panning effect on a still image that slowly stretches out our concentration, followed by a burst of images in staccato succession, catches and holds our interest.

# Pacing Narration (cont.)

◻ "Good stories breathe. They move along generally at an even pace, but once in a while they stop. They take a deep breath and proceed. Or if the story calls for it they walk a little faster, and faster until they are running, but sooner or later they have to run out of breath and stop and wheeze at the side of the road. Anything that feels like a mechanical rhythm, anything that does not allow for that pause, to let us consider what the story has revealed, soon loses our interest. Again, trust your own sense of what works. Everyone moves at his or her own pace."

*~Center for Digital Storytelling*

# THE POWER OF SOUND

- The sudden opening of the door becomes the prelude to disaster, when the swelling treble of orchestrated strings calls out suspense to our ears.

- A sweetly flowing melody over two people looking at each other for the first time signals that these are the romantic characters we will be following in the plot.

## Music

- We know:
  - upbeat music means happy endings
  - slow and tremulous music means sadness is forecast
  - fast music means action
  - heroic music means battles and victorious heroes are likely

- Instrumental music, whether it's classical, folk, jazz, or ambient, is often better suited than lyrical music to the style and meaning of the story's text and visual narratives.

# Copyright

◉ Using one's own voice and existing personal material has the advantage of being copyrighted by you as the author.

◉ By using other's music, you are also likely crossing into the territory of deciding what should be the appropriate fair use of the copyrighted material.

- Put simply, if you are going to make money directly or indirectly by the presentation or distribution of the piece you have created, then you should have the composer's permission to use the music.

◉ Fortunately, numerous companies have developed copyright-free music collections and software to assist you in designing a soundtrack that is wholly yours.

*Click here for a copyright guide for educators.*          *Creative Commons Handout*

## Read Education World's five-part series on copyright, fair use, and new technologies:

- Copyrights and Copying Wrongs
- Is Fair Use a License to Steal?
- Copyright Law and New Technologies
- Applying Fair Use to New Technologies
- District Liability and Teaching Responsibility

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# Free, Royalty Free, and Creative Commons

- ◼ **Free**
  - • **No Cost**
- ◼ **Royalty Free**
  - • **Unlimited use.** When you license an RF image, you can use it in any application, for as long as you like, in as many different projects as you like.
  - • **Creative freedom.** You can crop, manipulate and combine royalty-free images to suit your project needs.
- ◼ Creative Commons
- ◼ Watch "Wanna Work Together" which provides an excellent overview of Creative Commons licensing.

# Credit Your Sources

- • Take time to cite your sources with "rolling credits" at the story's end as well as adding any acknowledgements you want to make.

# Publishing

◻ Applause! Applause!

◻ What joy to finish a digital story! There is much to celebrate. We are finally officially **StoryKeepers!**

◻ There are many ways to publish.
  - Exporting to email
  - Web publishing
  - Exporting stories to DVD format
  - Porting your movie to Bluetooth enabled cell

◻ And now the digital story lives happily ever after . . . literally a living artifact that each storyteller now leaves as a personal legacy to others.

# Tools for Digital Storytelling

◻ **Photo Story 3 for Windows**
You can use Photo Story 3 for Windows to create visually compelling and fun stories using your pictures and music. This article walks you through the basics of creating a photo story and shows you how easy and fun it can be!  Download Photo Story 3

◻ **Windows Movie Maker**
Online directions for making movies effortlessly

◻ Comparison Chart for MovieMake, Photo Story, and PowerPoint

# Examples:

- **1984 Multimedia Project** Lesson Plan
- **Ordinary Heroes Everywhere** Digital Story
- **A Trip to the Moon** Digital Story
- **Indian Prairie School Digital Stories** Digital Stories
- **Center for Digital Storytelling** Examples and Resources
- **Recipe** Digital Story
- **Winnepeg Schools Digital Stories** Digital Stories
- **Maricopa Center for Learning and Instruction**
  Digital Story Examples
- **The American Dream**
  - Great example of Use of Music and voice expression to add to the mood of the story!
- **How the Challenger Explosion Encouraged Me to Draw** Digital Story
- **Hollywood and the "Old South Myth"**- Digital Story on Slavery

# Sites Devoted to Movie Making in the Classroom

- **Digital Video in Education**
  Digital Video Project Ideas listed here focus on educational styles.
- **Digital Storytelling in Scott County Schools**

# [Apple Learning Interchange](#)

- [Math Movie Minute](#)
- Poetry in Motion
  - Students find pictures to illustrate a poem and narrate the poem while the pictures play in the background.
- Open Ended Questions
  - Can a cockroach survive on Mars? Who would survive better in Egypt, Greeks or Aztecs? Working in teams, students develop an open-ended question. They then use the Internet and other resources to research the topic and come to a conclusion based on the data they find.
- [Properties of Matter](#)
- [A Day With Fractions](#)

# Resources

- **Images**
  - [Pics4Learning](#)
  - [FreeFoto](#)
  - [Free Images](#)
  - [http://www.altavista.com/image/default](#)
  - [http://www.google.com/imghp?hl=en&tab=wi&q](#)
  - [An Adventure of the American Mind](#) (from the Library of Congress)
  - [http://www.flickr.com/](#)
  - [http://calphotos.berkeley.edu//about.shtml](#)
  - [25 Free Stock Photo Sites](#)
  - [Microsoft Office Online](#)

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# Resources

🔳 **Sound**
- [Soundzabound](#) (cost)
- [Sounddogs](#)
- [SmartSound](#)
- [Super Duper Music Looper](#)
- http://www.freeplaymusic.com/
- http://www.partnersinrhyme.com/
- http://www.artsandmusicpa.com/music_pages/soundfiles.htm
- http://creativecommons.org/audio
- http://www.a1freesoundeffects.com

## Additional Resources:

🔳 [Digital Storytelling Cookbook and Traveling Companion](#)
🔳 [Digital Storytelling Network (Australia)](#)
🔳 [Digital Storytelling Project (England)](#)
🔳 [Digital Storytelling Resources](#)
🔳 [More Digital Storytelling Resources](#)
🔳 [Digital Storytelling Resources for Educators](#)
🔳 [Integrating Digital Storytelling into the Classroom](#)
🔳 http://www.callofstory.org/
🔳 http://www.teachingteachers.com/index.htm
🔳 http://www.coe.uh.edu/digital-storytelling/tools.htm

# Resources (cont.)

- [Digital Storytelling Web Sites](#)
- [Digital Storytelling Finds Its Place in the Classroom](#)
- http://www.microsoft.com/windowsxp/using/digitalphotography/PhotoStory/default.mspx
- http://www.dtc.scott.k12.ky.us/technology/digitalstorytelling/ds.html
- http://www.digitales.us/index.php

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# Multimedia Projects

- ▣ [http://maps.google.com/maps/ms?hl=en&ie=UTF8&lr=lang_en&oe=UTF8&msa=0&msid=105419746244613302539.000457bcf641a671d1fc7](http://maps.google.com/maps/ms?hl=en&ie=UTF8&lr=lang_en&oe=UTF8&msa=0&msid=105419746244613302539.000457bcf641a671d1fc7)  Website that combines Google Maps with movies made by St. Thomas School's 5th grade exploration of the Native American' lifestyle before Columbus ***Excellent

- ▣ [http://conference2009.tie2.wikispaces.net/Visual+Poetry](http://conference2009.tie2.wikispaces.net/Visual+Poetry)

- ▣ [http://www.dtc.scott.k12.ky.us/technology/digitalstorytelling/studentstories.html](http://www.dtc.scott.k12.ky.us/technology/digitalstorytelling/studentstories.html)

# Musical Multimedia Projects

### Don't Laugh at Me
This is the song "Don't Laugh at Me" telling a story with pictures.

### "We Didn't Start the Fire"
Billy Joel (reportedly) wrote this song after overhearing a child say that he felt sorry for "older people" like Billy Joel because no "history" happened in their lifetime, that NOW (or the time the song was written) was going to be the world's most historical time period. The comment got to Billy Joel so much that he sat down and wrote this to prove that his lifetime has been FULL of history.
Historical Events in the song

### An Amazing Multimedia Prayer
The song "Prayer to Saint Francis" in pictures

# More Multimedia Projects

Public Service Announcement
Father Involvement - PSA

Movie Describing Characters, Setting, etc. of the novel
All Quiet on the Western Front

Digital Book Reports
Danny's Tornado book report

Lightning Book Report

Permission/release forms for students and teachers

- **Student Release/Permission**
- **Teacher Release/Permission**
- **Digital Storytelling Rubric**
- **Sample Classroom Progress Chart for Digital Storytelling Progress**

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# Cool Free Technology Resources

◉ http://bighugelabs.com/flickr/
- Use your photos to make motivational posters, pop art, magazine covers, mosaics, puzzles, collages, framed photos, calendars, bead art, trading cards, CD covers, cubes, etc

◉ http://www.wordle.net/
- Wordle is a toy for generating "word clouds" from text that you provide. The clouds give greater prominence to words that appear more frequently in the source text. You can tweak your clouds with different fonts, layouts, and color schemes. The images you create with Wordle are yours to use however you like. You can print them out, or save them to the Wordle gallery to share with your friends.

◉ http://www.picnik.com/
- Picnik makes your photos fabulous with easy to use yet powerful editing tools. Tweak to your heart's content, then get creative with oodles of effects, fonts, shapes, and frames. It's fast, easy, and fun.

◉ http://fotoflexer.com/
- Fofoflexer is a free online image editor. Add effects, shapes, text, doodles, distortions, layers, retouches, as well as more advanced editing.

# Thanks for your attention!

- I hope you learned something from this session that you can take back and use in your classroom.

- Don't be discouraged! It takes more time at the beginning, but the more you work at it, the easier and less time consuming it becomes.

- Remember…..



Behind every picture lives a digital story.

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