Whose (Hi)Story is it anyway?

Using Digital Storytelling to Diversify Representation in the Museum

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Abstract *Museums are places that generate narratives, experiences, and memories, whilst also teaching and educating about history and culture. For the longest time museums were only perceived as institutions of knowledge and learning. However, over the past years the role of the museum has shifted, towards a more humanistic approach, concerned with a more overarching purpose. Stories presented in museums have been told from a mono-cultural perspective; essentially denying other perspectives to be seen and experienced. Oftentimes this has been influenced by museum's colonial and elitist past. However, this practice runs the risk of denying other perspectives and silencing other stories and voices to be heard. It is time for history museums to reconsider and work out how to implement these diverse stories into their institutions; if their goal is to dispose of the elitist one-story approach of the past. This paper will look at how history museums can use Digital Storytelling to bring in diverse voices and stories, showcasing the multiple stories that can be connected to objects, places, and events. Showing how Digital Storytelling can help give a voice to those who have been silenced and marginalized in the past. Through this, diversifying who is being represented in a museum context and providing the chance to participate in a museum's storytelling.*

Keywords *Digital Storytelling; Museum Representation; Inclusive Exhibitions; Cultural Inclusion; Community Voices*

When visitors enter a museum, will they see themselves represented in such a place? If they do see themselves, how will they be represented? It has to be considered whose history and culture visitors will see in a museum, who is presenting it and how is it being represented. Museums need to start addressing

the topic of representation in their institutions as well as think about how they can diversify representation.

Museums are places that generate narratives, experiences and memories, while also teaching and educating the public about history and culture. For the longest time the (hi)stories presented in museums were told from a mono-cultural perspective; essentially denying other perspectives to be seen and experienced. Objects, places and events carry stories with them and are connected to stories. Although these stories are diverse, most museums, heretofore, have been presenting only one story, one perspective. Still heavily influenced by their colonial background, history museums therefore have been silencing other (hi)stories and other voices. In the past collections and museums were shaped by and for privileged groups only; excluding everyone who was not part of this elite. Even after museums started to open to the public, the (hi)stories presented in them were still viewed from only one perspective. When exhibitions did show other cultures and other (hi)stories, they were told by outsiders, not by the people who were being put on display. Museum professionals were the ones in charge of the narratives, of what was being told and how it was being told.

To depart from these outdated ways of exhibiting, museums need to find new ways to tell (hi)stories and they also need to hand over the power of narrative. Museums need to include the voices of the communities and cultures they are exhibiting. Their members need to be able to tell their stories themselves, in their own way and own words instead of having others tell their story for them.

One way museums could easily diversify their (hi)storytelling and bring in more diverse voices would be through the use of digital storytelling. Digital storytelling can be used to give voice to those who have been silenced and marginalised in the past. By bringing in various different voices and perspectives museums can diversify who is being represented in a museum context and through this diversify the (hi)stories presented in their exhibitions. Further, they would hand over the narrative to those whose hi(stories) are being told instead of speaking for them and maybe under or falsely representing them.

Historical Background

To better understand museums today, we first ought to look at museums' past. The history of museums is intertwined with the history of collecting. First forms of intentional collections can already be found in the ancient world. One of the first was probably Shutruk Nahhunte, the king of Elam, who put trophies of his victory over Babylon into a temple museum. The collected objects included for example the famous *Code of Hammurabi* and the *Victory Stele of Naram-Sin*. Subsequent we can find Nebukadnezar II of Babylon, who had a palace museum constructed. This museum housed collections of inscriptions, reliefs, stele, statues and other artefacts from ancient times. As with Shutruk Nahhunte's collection, Nebukadnezar's museum housed mainly spoils of war (Raffler 283–284).

In ancient Greek and Rome, it was common to showcase collections of cultural artefacts as well as objects representing achievements and trophies of war. Roman generals and dignitaries enjoyed collecting classic Greek artefacts, some looted, some copies of the originals. Collecting and owning these pieces was perceived as symbols of prestige and power (Wiryomartono 4–5).

Moving on into the Middle Ages, we can find the hoarding and collecting of valuable pieces, such as relics, gold, silver et cetera in baronial and ecclesiastical treasuries. These places were conglomerations of wealth, depicting power and abundance and most often not in relation to simply one person, but to an institution, for example ecclesiastical institutions. They were not public places but rather only open to the people associated with the respective institution owning the collections. One had to be "on the inside" to be able to visit and view the treasuries. The only known early exception was the treasury of San Marco in Venice, which granted access to the public (Raffler 284–286). During the Early Modern Ages collections were formed not solely out of power and wealth but to express knowledge, taste and the ability to appreciate the fine arts. In the 16th and 17th century there were art chambers and cabinets of curiosities. These were also eminently elitist and access to them was limited to the privileged class, to those who could understand and appreciate the displayed objects (Tythacott 4230).

In the late 18th to 19th century, during an era of global politics and along with it colonial domination, we see the emergence of modern museums. Correlating with this was the opening of these collections and museums to the public. However, this did not mean that they were now easily accessible to the public. There were still social barriers, such as entry fees, uncertainty on how to be-

have in such places, or lack of understanding or even interest because of missing education. Therefore, these museums reinforced the divide between the social classes and reproduced power relations (Tythacott 4230 – 4232). Later on, in the 19th to early 20th century ethnographic museums emerged. Their collections were direct results of colonialism; numerous of the included objects being looted. These artefacts were then displayed in an ideology clearly linked to colonialism, promoting the belief in the supremacy of Western cultures; showing of the domination of imperial European powers over other countries and their culture and history (Wiryomartono 2). For the longest time, museums displayed the story of the powerful colonial domination over "otherness", and showcased this by exhibiting objects, that could essentially be seen as trophies (Wiryomartono 6). Furthermore, in the 20th century ethnographic museums were still the keepers of the material heritage of others, as well as the interpreter of their culture and history. Therefore, these museums were still the ones in power (Tythacott 4236–4237); which would make it so important for museums today to tackle their colonial past and start to bring in the voices of the ones who up until recently have been silenced. Wiroyomartono provides an intriguing example that deals with former powers over others, and how this dominating power dynamic can be reprocessed within a museum setting. In their text they talk about the Jewish Museum in Berlin. The historical relationship between Germany and its Jewish citizens is well known around the globe, therefore there is no need to explain this any further. The following example goes to show how a country like Germany, and especially the city of Berlin, confronts its own past in the setting of a Jewish History Museum. The design for the museum came from architect Daniel Libeskind (Wiroyomartono 11). His design was inspired by Jewish as well as non-Jewish Berliners, depicting the German-Jewish history and is meant to stand for the connections between Jewish and German traditions and culture before the Shoah (JMBerlin). The museum created a place for reflection of the past power relationship between Jews and non-Jews. Their goal was to learn from and reflect on the wrongdoings of the past. The museum and the historical objects in it became an important element for people to learn about topics such as diversity and inclusivity, while confronting topics such as racial prejudice or preconceptions (Wiroyomartono 11). Thus, the museum showcases how museums and cities can tackle their past of power and domination over others and reflect on it, while bringing in the voices of the ones affected by the past. Later on, in their paper Wiroyomartono says "a museum is the house of our memories and stories of the past and resources of our future" (14). Museums have to deal with their past, as well as the

past of the countries or cities they are located in. Only by doing this they will be able to come to terms with the past and provide for the future.

Since their beginnings, as private and institutional collections, museums have been elitist and embedded in and representative for the disparate power structures of society. Museums are not neutral places but rather places that present certain ideologies through the way they display and interpret the exhibited objects (Tythacott 4230). Tythacott cites Bennett stating that the museum's "central message was to materialize the power of the ruling class" (4230). They present the objects and therefore the history associated with the ruling class. For the longest time the ruling class were also the only ones allowed to view these objects and interpret their meanings. Even after opening the museums to the public, they remained closed off and elitist; simultaneously excluding "others" as visitors as well as their past and their voices being presented in the museums.

Representation in the Museum

After this glimpse into museums' past, it is now time to examine the museums of today. For the longest time, museums and collections have excluded certain parts of society, not only from having their history displayed in the museums, but also from being able to see and interpret their history.

Therefore, it needs to be questioned, how museums are handling the topic of representation and accessibility today. One has to consider who is being presented as well as whose voices and stories are being heard and who gets to see those (Charr). The International Council of Museums' updated definition of what a museum is, or should be, includes that they should be inclusive and foster diversity (ICOM). However, data shows that museums still struggle to connect with minorities (Charr). An aspect that might be a crucial factor in this is that still today the majority of museum workers, curators, educators, directors and other leadership staff, are predominantly white (Charr). Charr quotes various studies to showcase the problem of diversity in museums today. Even if they are university educated, ethnically diverse people feel that they are not welcome in cultural organizations, such as museums, and they feel excluded from the history and art sector (Charr); which is not surprising, given the fact that most of the people working at museums are not diverse. We cannot expect museums to produce diverse representation while the institutions themselves are anything but diverse. The ones deciding on what is being displayed, how

it is being displayed and what words are being used to describe the displayed objects, are most of the time people without any relation to the displayed artefacts. Through this a certain narrative gets constructed. People get the "power to name, define, classify and re-present" objects and histories and through this gain the power to select and interpret the culture and history of others (Tythacott 4232–4232). It is a power struggle between the ones being displayed and the ones doing the displaying. Because of this, museums have ignored and under- or falsely represented certain groups of people and their histories. As Wexler puts it "curating is often thinly veiled racism"; which might sound harsh at first, but carries truth with it (26). If the people curating exhibitions about certain cultures are not part of these cultures or have a deep understanding of these cultures, they can never truly and neutrally display their (hi)stories. Presenting and displaying a culture or cultural events from an outside perspective, always runs the likelihood of prejudice and even ignorance. Because of that it is important to bring in more diverse voices into the museum. That includes not only the ones being represented but also the ones in charge of the representation, the ones telling the (hi)stories. Museums should be open to engage in meaningful debate and dialogue (Wexler 27). Their focus should be on "participation rather than exclusion" (Wexler 31). As Huhn and Anderson put it in their paper, museums should be able to "serve as sites for critical pedagogy" (352). Museums should create spaces that encourage visitors to be open to intercultural exchange and dialogue as well as engage in challenging conversations (Huhn and Anderson 352).

However, even today museums are still influenced by their oftentimes colonial past. Not only should objects and (hi)stories presented in a museum display an array of voices, the museums should also reprocess where their displayed objects came from. It should be addressed that quite a lot of the most famous artefacts and objects displayed in Western museums were obtained through debatable means. Addressing controversial artefacts, such as the Elgin Marbles in the British museum, should be the norm for museums, to highlight injustices of the past and dismantle preexisting power structures (Charr). By taking these steps against cultural domination, stereotyping of "others", the aftermaths of imperialism as well as colonialism, and erasure of certain communities and histories museums can contribute to social justice and equal rights (Huhn and Anderson 351).

It is of utmost importance for museums to be open about the process of diversifying their exhibitions as well as the museum as an institution. For example, if museums want to work with and highlight a certain demographic,

they should communicate this straightforward. This will not only show their willingness to diversify, it will also help people see that their contributions and (hi)stories are important and sought after. Museums have to put this extra effort into diversifying their exhibitions and institutions to make sure that the groups who have been under- or falsely represented in the past can be adequately presented now (Charr). This process should however not only include collecting stories, materials and objects from certain groups, but also listen to their suggestions and provide them with a stage to make their voices heard. Museums should make sure to collaborate with the members of the communities, the ones that identify with the objects and (hi)stories in question (Huhn and Anderson 352).

Representation shapes the way how we know and see other cultures (Wexler 25). Therefore, it is important to make sure that museums, places of learning and knowledge, diversify their representation and represent other cultures and other communities the right way. Museum visitors should be encouraged to engage with cultures and backgrounds that are different to their own and through this learn about otherness as well as question notions such as heritage (Wexler 25–26).

Digital Storytelling in the Museum

What is Digital Storytelling?

One way that museums could easily include diverse voices and stories into their collections would be through the use of Digital Storytelling. This paper will focus and talk about one specific concept of digital storytelling created by the StoryCenter in Berkeley.

Digital storytelling is a workshop-based process in which people get the chance to create their own autobiographical movies. These short movies are around two minutes long and are based on scripts of around 250 words. These scripts are being produced during the workshop process and will afterwards be recorded as voiceovers. Then the voiceover will be combined with images underlying the message of the story being told. These digitalized photographs can be images of places, people, or memorabilia (Krähling 2). All these elements merged together create a digital story that should be around 2 to 5 minutes long. The main idea behind this method is that it creates the possibility for people with little to no experience in movie production or technological knowledge

to produce high-impact stories to share with others. During the workshop and the process of producing their stories, the creators can make their own decisions without any outside influence. They get to decide what they want to present and how they want to present it. They are the narrators of their own stories. They get the chance to tell their stories in their unique voices (Burgess 207).

Why Should Museums use Digital Storytelling?

Digital stories, produced during a workshop by 'ordinary' people telling their stories in their unique voice, would fit into a museum context quite well. They would certainly help to bring in diverse voices and thus provide a more diverse representation. Digital stories could help to capture the stories of museum visitors, contemporary witnesses, or the general public (Baier 49). As mentioned in the beginning of this paper, for far too longer certain people and groups have been spoken for by others. Their (hi)stories were being people not belonging to their communities and having no connections to their histories. Using digital storytelling would at last give people from marginalized communities the opportunity to tell their stories themselves.

Oral testimonies are something museums have started to include into their exhibitions for a while now. They are being used to help and try to engage visitors on an emotional level (Watson 289). Counter-storytelling, the storytelling done by those whose stories and voices have been silenced in the past, shows that providing storytellers with the opportunity to tell their truth can empower them while at the same time also highly impact the listeners (Huhn and Anderson 353).

One of the main parts of digital storytelling is the voice over; an oral testimony telling a personal story from the storyteller's point of view. Through the voiceover the creators of the digital stories get the opportunity to tell their own narrative in their own words and with their own unique voice. Therefore, digital storytelling can help to amplify and include diverse voices in a museum context; showing that every story is worth being heard. Having the protagonist of the story tell it with their own voice and their own choice of words makes the story more accessible, gives it more warmth, sincerity and humanity (Burgess 207–209). Digital stories are more emotional, sometimes even a bit humorous, but especially not as formalist and euphuistic as text forms we normally find in museums. Burges states that "for too long we have been interrupting the ordinary voice, speaking instead of listening" (209). Now it is time for museums

to give the stage to these ordinary, uncurated voices. The oral performance of telling stories in everyday communication is a vital part of most culture. Thus, it would make sense to use this practice to help introduce everyday life and experiences into a museum context (Burges 210). Having these seemingly ordinary stories in a museum might eventually encourage people to find pride in their own as well as their communities' (hi)stories through "shared experiences and affective resonances" (Burges 211). These narrative devices can help visitors to connect with the person telling the story and maybe even seeing parts of themselves in the stories they listen to (Watson 293). The way displayed stories in an exhibition make them feel and how they resonate with the displayed stories, is what visitors remember most after their museum visit (Watson 286). Multimedia installations like this can be used to engage visitors emotionally and produce knowledge through shared experiences and empathy; they have the means of affecting visitors by touching or moving them on an emotional level (Witcomb 36–37).

Further digital storytelling is more neutral than an interview. Prefabricated questions, as well as the process of being interviewed, could unintentionally influence the storyteller and therefore the story being told, thus affecting the outcome. Creating a digital story gives the person telling the story the freedom to decide what they want to tell and how they want to tell it; they are the creator of their narrative.

Museum visitors want to experience and hear these personal and individual narratives. Using digital storytelling would help to satisfy visitors' needs for sensual and affective stimuli, to feed their need for emotional content. Personal and emotional stories are easier for visitors to remember and it engages the visitors on a different level, one that might help them to understand and relate to the storyteller and their story (Krähling 4). According to Waidacher, the limbic system is responsible for processing emotional reactions, but it is also involved in the processes of memorizing and learning. This means, that it can be beneficial to engage this part of the brain through emotional stories, because it also promotes remembering and learning (134). Stories that engage visitors on an emotional level will stay with them for much longer after their museum visit; which then also makes the museum itself more memorable for the visitor. According to sociological research on what is called "contact hypothesis", encounters with groups which are perceived as "others" are highly effective in reducing generalizations such as misconceptions or stereotyping (Huhn and Anderson 353).

Another aspect to mention here is the length of a digital story. Being only 2 to 5 minutes long, digital stories perfectly fit the limited attention span that is characteristic for museum visitors (Krähling 4).

As mentioned before, digital storytelling uses digitalized photographs in addition to the voiceover to help tell a story. These pictures could be brought in by the storytellers themselves during the workshop. This would make for an even more personal touch to the stories. Afterwards museums could put the digitalized photographs into their online archives, thus expanding their photography collections. Another way could be to have the storytellers use pictures provided by the museums, or have them take photographs of certain objects from the museum's collection. This could help to put special focus on certain objects or expand narratives in an already existing exhibition. What would make this even more interesting would be, to have more than one storyteller be inspired by the same object. Through this we would get various different stories and point of views on one and the same object and thus gain a more varied look at history. It would be quite thought-provoking to see how these stories might differ depending on factors such as age, gender, religion, or cultural background (Baier 51). In their project called *Sharing Stories. Speaking Objects,* an "Interdisciplinary Collaborative Project about Story Telling, Material Culture, Difficult Heritage and Multiperspectivity", the *Weltmuseum* in Vienna illustrated how meaningful objects are. Objects carry with them (hi)stories, memories and values (Weltmuseum), they are, what is called, nouophores, carrying intellectual and spiritual significance, making them more than just their outward appearance (Waidacher 143). The project by the Weltmuseum tried to showcase how one object can have very different meanings depending on who is looking at it. The project was examining "the place in which different narratives on the same object meet and negotiate" (Weltmuseum). This project collected the public's stories using an interview format. However, it would be interesting to see how such a project would work within the frame of a digital storytelling workshop; because, as mentioned before, an interview structure using certain questions might influence the outcome of the stories.

Including the general public into the museum and the museum work, can create a special bond between the institution and its visitors. Digital storytelling workshops can help museums to include the general public into the museum and its work. It provides the museums with the chance to collect new (hi)stories and preserve individual information and perspectives. In addition, it also helps the people of the public to see that their (hi)stories or their communities (hi)stories are important and worth preserving and displaying. Digital

stories can further help to showcase a more diverse representation in exhibitions, which then provides more people with the opportunity to see themselves or people like themselves and their community presented in a museum context. Using these individual and diverse narratives can further help museums tackle certain cultural topics and create attention for social issues (Krähling 6).

Bringing in these individual and ordinary voices provides exhibitions with a more nuanced and diverse view. This could, for example, present museums with the possibility to tell multiple stories about one object or event, thus bringing in in multiple points of views. This approach would allow museums to present (hi)stories directly from the people who lived them, demonstrating that history can be narrated and shaped by ordinary individuals, not just professional historians (Krähling 4). Oftentimes historians might only learn of one point of view on a historical event. But by bringing in various different contemporary witnesses, they would be presented with the chance of seeing and then exhibiting the complexity of history because history is never just one story, just one point of view, it is always multifaceted.

If that is still not reason enough for museums to consider the use of digital storytelling in their exhibitions, cost-efficiency would be another argument in favor of it. Sadly, the arts and culture sector is not being financed sufficiently; therefore the cost of exhibition designs is something that museums have to keep in mind. Creating and exhibiting digital stories is a cost-efficient way to help bring in more diverse (hi)stories and voices. Museums do not need any special technical equipment. Digital stories can easily be created with an app on someone's phone, making it a simple and accessible way to diversify the (hi)stories presented in upcoming exhibitions as well as using digital stories as an intervention into already existing exhibitions. Furthermore, this also means that participants of a digital storytelling workshop do not need knowledge of or accessibility to the newest technological tools for content production (Burgess 202). This makes digital storytelling more accessible for the people creating their stories, thus widening the pool of potential storytellers.

Even if museums do end up working with people with limited to no technical knowledge in their digital storytelling workshops, there are ways to tackle this impediment. Krähling offers an example of how to conduct a digital storytelling workshop with people with limited technological skills. The Colorado Historical society wanted to do a digital storytelling workshop for an exhibition about Italians in Denver. The workshop participants were between the ages of 70 and 90 and had little to no experience with digital tools. The Center for Digital Storytelling, who cooperated on this project, therefore provided a group

of young people with the necessary technological skills to help out the workshop participants. This group of young people was solely there to help out with any technical issues that might arise; they did not interfere with the stories being told. This intergenerational approach helped to create digital stories for the exhibition and bring the stories of these contemporary witnesses into the museum (3).

How could Museums use Digital Storytelling?

Having explored why digital storytelling is well-suited for museums, let us now consider how museums can effectively integrate these digital stories into their institutions, which starts with digital storytelling workshops. Organizing a workshop to create digital stories can be beneficial for museums in various different areas. First off, it will help bring in new people, thus bringing in new perspectives and stories. In addition to telling their personal narratives through their created digital stories, workshop participants might also provide helpful feedback and insights into how the museum could further diversify representation and bring in new and engage existing visitors. Museums can decide if they want to base their workshops around a certain topic or if they perhaps want to focus on participants with certain characteristics, such as age, religion, gender, sexual orientation or cultural background. Providing a space and a stage for otherwise marginalized groups, not only helps the museum to diversify their exhibitions, it will certainly form a positive and lasting bond between the workshop participants and the museum. In addition, this will then lead to other people from the participants' social and cultural background coming into the museum. Thus, by diversifying the stories presented in their exhibitions, museums will attract a more diverse audience and bring in new visitors moving forward.

For the workshop process, participants could bring in their own images from home, to use in their digital stories. These images could then become additions to the museum's photography archives or participants could choose digitalized photographs from the archives or produce images of objects that are already displayed in the museum. When choosing photographs or objects from the museum's possessions it would be quite interesting to perhaps having several participants be inspired by one and the same photograph or object; thus presenting various different stories and perspectives on the same element. It would be interesting to see how factors such as age, gender, cultural background and the like will influence the stories emerging. Through this ap-

proach, museums would be able to provide a more nuanced view on history and have a more divers re-telling of the past (Baier 53).

After the digital stories have been created during the workshop, the museum can use them in multiple different ways. The most obvious way to use digital stories would be in exhibitions. Museums can integrate them into new exhibitions, meaning they can find a place for them during the initial planning process of curating an exhibition. Museums only have to make sure to integrate them into the exhibition in a way that visitors can listen to them without any distractions, while also not disturbing other visitors around them. This could, for example, be done by providing semi-secluded areas to listen to the digital stories via headphones. Museums can also try to include digital stories as interventions or additions to already existing exhibitions (Krähling 4). However, it might be a bit more difficult to find the right place in a pre-assembled exhibition. Already during the runtime of the exhibition or after the duration of it, museums can add the digital stories to their website (Krähling 4). Through this they can be an online addition to the exhibition as well as be available for visitors to re-watch after having visited the exhibition. Digital stories can also be added to the museum's online archives and thus preserve the stories being told. Museums can additionally use digital stories in their accompanying program, for example as part of the cultural education program (Krähling 4). Within the before mentioned *Sharing Stories. Speaking Objects* project, *Weltmuseum* collected the photos of the objects and the stories that went with them. They then uploaded them to the project's page and created an open-access archive. The public was then asked to look at this archive and contribute their stories for the presented objects, thus leading to objects presenting multiple stories, presenting multiple histories and memories (Weltmuseum).

The digital storytelling workshops itself can already be seen as part of the accompanying program. Cultural educators can also work the digital stories displayed in an exhibition into their tours and through this help to engage their visitors. Participants of guided tours can collectively reflect on the topics raised in the digital stories, which makes for an excellent opportunity to engage with and discuss the themes of an exhibition. As a former cultural educator, I could see this approach being used in a highly beneficial way, especially when working with groups of students. In my experience it can be hard for students to engage with stories that happened before their time or that happened to people they have no connection to. Therefore, using these emotionally engaging stories, it might be easier for them to grasp the (hi)stories being told and this can lead to fruitful discussions.

The workshop itself can also be used for public relations (Krähling 5). Using social media as well as classic mediums, such as newspapers, museums can use their workshops to promote themselves and their exhibitions as well as showing the public their willingness to change and engage with them and how the museum is interested including the public's stories into their institution. Social media can additionally use parts of the digital stories to spark interest in the exhibition they are part of.

Examples of Digital Storytelling in the Museum

To provide a more tangible idea on how museums can use digital storytelling for their advantage, let us take a look at two examples found on the website of the official Story Centre in Berkley.

The Colorado Historical Society, more specifically the History Colorado, the Colorado state museum, collaborated with the Story Centre on two different occasions; once in 2007 and then again in 2008. The first time it was on the before mentioned exhibition on Italians in Denver and the second time was on an exhibition on the history of the city of Denver. For both of these exhibitions the museum wanted to include the voices and the stories of the citizens of Denver. Within the framework of a digital storytelling workshop members of the public were invited to become storytellers, narrating their own (hi)stories, using their own words and their unique voices. Although the Story Centre had to bring in a group of young people to help out with the technology, the stories created during the workshop, remained solely the product of the participants. Each of these workshops produced then digital stories, which were then screened in the respective exhibitions. At the end of the runtime of the exhibitions the digital stories were put into the collections of History Colorado (Story Centre).

Another mention worthy example, although it was not done in cooperation with a museum and was also not displayed in an exhibition, is the "Stories of Home" project. Even though this project was not created with museum usage in mind, this could work very well in a museum context. Within the framework of this project the Story Centre offered workshops that recognized the need to support immigrants and refugees during a time when fear and xenophobia were on the rise. For this project the Story Centre and Wellness in Action partnered with other networks and organizations in the Bay Area. Together they started to refine new models for decolonizing storytelling and participatory media, by engaging immigrants and refugees in exploring their own unique

narratives of home, located in places, material objects and feelings. They would then present their narratives through the means of digital storytelling (Story Centre). This project would work really well in cooperation with a city museum. The city could for example bring in immigrants that have been living in the city for a while, which would make for a similar approach as the workshop for the "Italians in Denver" exhibition. Or museums could invite more recent immigrants for a digital storytelling workshop to highlight and talk about newer views on immigration in the city and social issues they might be facing. Or both of these approaches could be combined to look at how the experience of immigrants in the city has changed over time, as well as looking at what might still have remained the same. Either of these approaches could help to present the diversity that can be found in the city, not only in the past, but also today while also tackle and make aware the struggles and challenges immigrants still face.

These two actual examples show how digital storytelling has been used to diversify (hi)storytelling. History Colorado demonstrated how older citizens or contemporary witnesses can be brought into the museum to tell their memories and (hi)stories. The "Stories of Home" project provided the opportunity for immigrants and refugees to not only tell their stories but also define their own as well as their families (hi)stories while engaging with their identities and heritage.

Conclusion

What visitors remember most after being to a museum are not the cold, hard facts and numbers it is the personal stories about real people. People are more likely to engage with and remember stories that reach them on an emotional level. These are the stories that will stay with museum visitors for a much longer time. Engaging visitors emotionally further helps them to connect with the people whose stories are being told in a museum context. It helps visitors to better see and comprehend (hi)stories that might differ from their own or it can show them that their or their communities (hi)stories matter.

However, for the longest time museums have excluded certain people and their communities; be it as visitors, as the ones being displayed, or as the ones telling the stories. Museums were the keepers and interpreters of others cultures and (hi)stories. The people working in the museums, being the ones presenting and narrating exhibited artefacts and stories, oftentimes do not have

any relation to these. Presenting a certain culture from an outsider perspective can run the risk of prejudice and ignorance, especially considering museums' colonial past. Thus, for a long time certain people, their cultures and (hi)stories have been under or falsely represented. Representation, as the one we witness in museums, shapes how people perceive others. Therefore, it is important that museums help and encourage their visitors to engage with cultures and (hi)stories different to their own. Museums need to bring in more diverse voices to be represented in their exhibitions but also have more diverse voices narrating the displayed stories. Digital storytelling would allow for an easy and accessible to way to include more diverse voices and (hi)stories into museums. Digital storytelling does not require in depth technological knowledge, it is inexpensive, and it does not interfere with the stories being told. Through digital stories it would be possible to capture the real-life stories of visitors, the general public or contemporary witnesses and provide them with the opportunity to tell their stories themselves. Museums can use digital stories in various different ways; integrating them into exhibitions, using them for their cultural education program or including them into their online archives. Bringing the public into the museum to create digital stories would show the willingness to diversify the representation of (hi)stories and storytellers. Showcasing these genuine and emotive narratives can help museums to connect to their visitors and at the same time help the visitors to connect to the displayed (hi)stories.

Through the medium of digital storytelling museums could include and amplify more diverse voices and points of view into their exhibitions; essentially showing that every story is worth being heard and displayed.

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