



Digital Storytelling Workshops – A Guide for Facilitators

Created by the partners of The Silver Stories Partnership

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Introduction

This Guide is aimed primarily at those who are working in or entering the caring professions, such as health, social care or community settings, who wish to use Digital Storytelling as part of their professional toolkit. It is designed to support Digital Storytelling facilitators, or prospective facilitators when they have completed a Digital Storytelling Facilitators' Workshop that has been delivered by experienced and recognised Digital Storytelling practitioners. It is not a 'do-it-yourself' guide for aspirant digital storytellers, as we believe that it is fundamentally important for anyone who wishes to facilitate a Digital Storytelling workshop to have experienced the process first hand, for themselves.

The Guide addresses the use of Digital Storytelling with 'hard to reach' groups, specifically those who experience digital exclusion. The Silver Stories partnership has provided Digital Storytelling facilitator training with students and professionals who are working with:

- 'Third Age' or 'Active' older people
- 'Fourth Age' or 'Frail' older people (such as those who are living with dementia or memory impairment, or other complex conditions)
- Recently Homeless young people 'at risk' and 'hard to reach'
- Unemployed young people
- Refugees
- Migrant and ethnic minority communities.

The Guide is based upon the materials created during the Silver Stories project, funded by the Leonardo da Vinci Transfer of Innovation strand of the Lifelong Learning Programme. Please visit our website for more information about the project: <http://arts.brighton.ac.uk/projects/silver-stories>. A list of

recognised Facilitator training organisations who have participated in Silver Stories can be found in the 'Resources' section of this guide. The primary focus of this guide is the use of Digital Storytelling with older people.

The materials in the Guide include:

- Quality Assured Modules, designed for accreditation within Higher Education or VET, setting out the skills, knowledge and experience required to undertake a module delivered in a Higher Education or VET setting, aimed at those who are preparing to work with older people or with vulnerable groups in community settings.
- Sample delivery plans, and an indication of resources required.
- A resources section describing Story Circle activities, sample release forms, bibliography.
- A list of recognised Digital Storytelling facilitator training organisations across the Silver Stories partnership and associates in Europe.

Why Digital Storytelling?

There are many examples of why Digital Storytelling is effective in a wide range of contexts, from bridging the 'digital divide' to challenging negative representations of marginalized people, to community activism. You can find references and links to many of these in the 'Resources' section of this Guide. In the specific context of Silver Stories, Digital Storytelling facilitator skills are seen to be beneficial to students and professionals and of course, to the communities with whom they are working in terms of:



- Enhancing employability by developing 'soft' and 'hard' skills
- Engaging citizens who are digitally excluded in online environments, both as producers and consumers, thereby addressing equality of opportunity.

What Do We Mean by Digital Storytelling?

Digital Storytelling has become a term applied to a wide range of narrative practices, however this guide refers to the specific participatory media practice, defined by the Center for Digital Storytelling in Berkeley, California, as ‘a short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds’ (Lambert, J. CDS website pre-2011).

The ‘Classic’ model promoted by CDS consists of a facilitator-led workshop, usually over a period of three days. It begins with the technique known as ‘story circle’, during which participants are enabled to ‘find’ their stories, sharing them and developing them with other participants in a safe space, then producing, with the help of one or more facilitators, a two- or three-minute audio visual story using readily available (rather than media professional) software.

Although there are advantages to the Classic three-day model, when working with some ‘hard to reach’ groups it is often necessary to adapt the process. Adaptations may be in the design of the workshop timetable, for example, to take account of people unable to commit to three consecutive days, or whose health perhaps would not cope with long periods of concentration. Or they may be in the teaching of the use of the technology: participants may have an impairment that makes undertaking the physical editing of their story impossible, for example. Others may need preparatory work through rudimentary ICT courses. This Guide offers some of the solutions that we have identified, developed and tested through Silver Stories.

Finding Stories – The Story Circle Approach

Stories move in circles. They don’t move in straight lines. So it helps if you listen in circles. There are stories inside stories and stories between stories, and finding your way through them is as easy and as hard as finding your way home. And part of the finding is getting lost. And when you’re lost, you start to look around and listen.

Corey Fischer, Albert Greenberg and Naomi Newman A Travelling Jewish Theatre from Coming from a Great Distance Excerpted from Writing for Your Life by Deena Metzger. Quoted by Joe Lambert, Director, Centre for Digital Storytelling in Digital Storytelling Cookbook and Travelling Companion, Digital Diner Press, 2007.



The Story Circle is the essence of Digital Storytelling: a circle has symbolic significance, representing trust, wholeness and eternity. When people exchange stories, they are often round the dinner table, or round the campfire, for example. In a circle, everyone can see one another and participate equally. The Story Circle lays the foundations for good stories.

The Story Circle activities referenced in the Modules and Workshop Examples range from ice-breakers to exercises designed to enable participants to find and craft their stories. Facilitators need to recognise that the aims of each digital storytelling workshop differ and select the most appropriate Story Circle activities for their requirements. A selection of instructions for activities can be found in the 'Resources' section of this Guide.

The purpose of the Story Circle is to:

- Enable the group to get to know one another and build trust
- Create a relaxed, trusting atmosphere through storytelling exercises to give people the confidence to tell their own story

Give people the tools to turn their personal story into a script.

What is ‘The Story Question’?

Telling stories about your own life is an age-old human activity. Everyone has a story to tell and digital storytelling provides an enjoyable, accessible means for people to find value, meaning and significance in their own personal story.

Working with people who are unused to formal storytelling can make the digital storytelling process difficult and requires care and sensitivity from the facilitators. Joe Lambert recognises this when he writes that ‘there is a quality of focus and listening in doing story work in a group that requires the utmost attention by the facilitators[1]’. Facilitators need the right combination of skills and a clear sensitivity about how to utilise them effectively as creative, pedagogical and technical tools.

The starting point for a digital story is a carefully selected event from the author’s life which acts as a basis for a strong story question; it defines the story question and shapes narrative. The experiences of the author, or participant, form the raw material of the story question and the facilitator’s task is to enable the storyteller to answer the story question in a personal story told within two to three minutes.

The best personal stories are those which readily gain empathy from the viewers. Such emotional engagement requires the author to give and this makes demands on both the trainer and the participant. Facilitators need to be open-minded and aware that the essence of a personal story may change during an intensive workshop process. Trainees may come with a clear idea of their preferred



story but the workshop process may lead them elsewhere. Facilitators need to be open to this possibility and focussed on the need to make a simple, empathetic story.

Modules for students or professionals who are working with older people

A facilitator of Digital Storytelling must have attended a training course based on the Silver Stories facilitator's training modules that can be found on the Silver Stories website via this link <http://arts.brighton.ac.uk/projects/silver-stories> . Based on that content the following tables offer some approaches to running Digital Storytelling workshops with older people.

These modules have been designed and piloted through the Silver Stories partnership. The design and content is indicative only and is readily adaptable to any Higher Education or VET context



	Active Older People	Older People with impairments such as dementia
Purpose	<ul style="list-style-type: none"> • To enable participants to use ICT technology including the Internet. • To introduce new digital creative skills, such as word processing, image manipulation, editing and audio recording. • To create digital stories and share them online. • To give older people a means to tell their story, participate in modern society and leave a legacy 	<ul style="list-style-type: none"> • Help the participant with memory impairment to remember and travel through memories. • Promote positive changes in the participants' interactions and mood. • Enable people to recount stories from their lives that they perhaps thought they had lost. • Improve the quality of life of the person with dementia and their care-giver. • Contribute to greater understanding of the participant's life and achievements within the care setting.
Location	Workshops may take place in community settings, such as clubs, or public libraries, cultural centres or education establishments.	Digital Storytelling projects are more likely to take place at the residence of the participant(s) or at venues such as day centres.
Recruitment	Participants may be recruited by: Targeted open advertisement	Depending on the extent of the participant's impairment, they may be recruited by referral or

	<p>Referral by an external agency (e.g. community centre) Partnership between Digital Storytelling organisation and community organisation that works with active older people An educational provider such as a University College of specialist facility</p>	<p>through a partnership project between a Digital Storytelling organisation and a care home or community project with specific expertise and facilities to work with this group. An educational provider such as a University, college or specialist facility</p>
<p>Resources</p>	<p>Workshops should take place in a facility that includes a room for Story Circle activities, a quiet room for audio recording and adequate space to accommodate computers or laptops, participants <i>and</i> facilitator(s).</p> <p>Equipment Checklist: Computers with an editing software, e.g. Windows Movie Maker, Imovie Microphone/digital recorder (mobile phone app) Headphones and splitsticks Digital stills camera Scanner/printer Projector Speakers</p>	<p>It is less likely that older participants will have the capacity or desire to learn ITC skills themselves. If the project is taking place in a residential care home, for example, facilitators may need to take equipment with them. As the project is more likely to require one-to-one interaction, rather than group work, each facilitator should take their own laptop and the usual recording and camera equipment.</p>

Approaches		
<p>Approaches</p>	<p>Two facilitators for a maximum of 10</p> <p>Three phases:</p> <p>Story development</p> <p><i>Story Circle. Group activity. Participants tell their own story and facilitators select the most appropriate activities (can find complete description of the process in the Modules).</i></p> <p>Production</p> <p><i>Participants produce their own story - edit the video, record the voice and visual storytelling. Facilitators may record the script or conversation and edit the pieces together using audacity or another sound recording program. Facilitators may select the images together with the older person and let them listen to the recorded voice-over after it has been edited. The older person will edit the movie in the video editing program Movie Maker or iMovie and let the trainer sit next to the computer and guide them.</i></p> <p>Sharing</p> <p><i>Final production and export. Celebration and sharing the story. Can also be done through online media such as websites, social media platforms, etc.</i></p>	<p>Two facilitators for a maximum of Four participants at any one time.</p> <p>Three phases:</p> <p>Story development</p> <p><i>Examples: One-to-one, or with carer(s). Use photographs and objects belonging to the participant to stimulate story memory. Recording sometimes fragments of narratives. Transcription of recordings and re-ordering with the participant and carer. See modules and Resources for fuller description.</i></p> <p>Production</p> <p><i>Examples: Facilitator produces a storyboard with printed images. Goes through with participant and continues to record. Facilitator may need to produce rough-cut of voice-over using program such as Audacity. Facilitator to operate editing equipment with the participant instructing or guiding where possible.</i></p> <p>Sharing</p> <p><i>Celebratory screening with friends and family. Important to present a DVD copy of the story with professionally produced cover if possible, giving value and leaving a legacy object.</i></p>

Time Frame	Around 30 hours of direct contact time, to be organized according to the needs of participants or the host organization.	Depends upon the situation, however allow about 10 hours per individual participant working on a one-to-one basis.
Story Examples	Silver Stories Vimeo Channel	Silver Stories Vimeo Channel

Case Study 1: Using Digital Storytelling with Vulnerable or Excluded People

These modules provide the basis for training in the use of Digital Storytelling for those who are studying to work in health or social care. They outline the techniques available for undertaking Digital Storytelling in the workplace. However, it will often be necessary to adapt the method depending on the situation, location and participants of the Digital Storytelling workshop. The case studies that follow provide an overview of how Digital Storytelling was adapted to a range of settings and participants.

5.1 Case Study: Digital Storytelling with Active Older People – Hazelwood House, Heybridge, Maldon, Essex, UK

Context

DigiTales undertook a Digital Storytelling project with older people at Hazelwood Court, a sheltered accommodation scheme in Heybridge, near Maldon, Essex, UK managed by the Salvation Army Housing Association (SAHA). This was part of SAHA's 'Open Talent' programme which works to develop what people can do, rather than focusing on what they cannot do. The ethos of the scheme is to consult residents fully on all aspects of their accommodation and any associated activities that are provided for them.

There were eight participants: seven women aged between 73 and 80 and one man aged 73. The scheme manager also took part in the project, to learn the techniques with a view to continuing the training beyond the life of the project.

Timetable

The participants were active older people with busy lives, so the classic three-day workshop was not appropriate for them. In addition, they were averse to anything that sounded too 'organised' or 'like school'. The idea of Digital Storytelling was introduced by the scheme

manager at the regular Friday coffee morning in February 2015. The group agreed to an introductory session so that they could find out more and understand the commitment that was required.

Resources

This project was particularly hard pressed for resources, as there was very little funding. SAHA had worked with DigiTales and the University of Brighton through the Silver Stories project, in which 40 staff and young people 'at risk' had undertaken Digital storytelling workshops and made their own stories, with a view to spreading the method across all the 'Foyer' schemes that SAHA runs for vulnerable young people. SAHA also runs several managed housing schemes for people over 55 years old. Because of its success with staff and younger people, it was decided to run a pilot at Hazelwood Court in Maldon, Essex with a view to raising resources for a larger national project if it was successful.

The DigiTales facilitator provided pro-bono time, plus one MacBook Pro laptop, audio recording equipment and a digital SLR stills camera. SAHA provided two trainee facilitators (one of whom was the manager of the Open Talent programme that has supported this work) plus a MacBook Pro laptop and a newly purchased Apple desktop computer.

Workshop Programme

The story circle activities and story development took place over three Fridays, 11am – 3pm with a break for lunch, with the whole group except for the one male participant, who has some mental health impairment and was not comfortable to participate in a group situation. Two facilitators then worked with pairs, and finally individually when it came to recording and editing individual stories. A further 14 sessions took place, including one conducted via Skype when the DigiTales facilitator was abroad.

Adaptations

The participants were not at all confident with computers or the internet. They were also uninterested in learning how to use the computers at the start of the process. This was possibly because they saw the two laptops as the property of the facilitators, as opposed to when groups attend a computer suite. All of the participants who were happy to work together selected their images, recorded their soundtracks, worked with facilitators to locate music and images that were missing from their own archives and, in some cases, undertook Internet research to find missing parts of their stories.

At first, two members of the group did not want to write a script, even with support. One participant spoke about her images and then her sound track was edited by the facilitator, but the result was somewhat disjointed. Another spoke about her images and movie footage that she had in some detail and the facilitator recorded and transcribed about an hour and a half's worth of stories about the images. She then took the transcript back to the participant and together they selected the central elements and wrote a script together.

The one participant who did not want to participate in the group for various reasons was keen to document his life in the Services. The facilitator had to go to the participant's house and record him talking about his photographs. This was rather disjointed and the participant did not want to record his own voice. He also did not have the capacity to construct a narrative sequence. The facilitator transcribed 49 minutes of commentary and then selected

phrases used by the participant to create a sequence on a Powerpoint handout with phrases that could be used as captions to narrate the story. Another one-to-one session with the participant corrected any errors and agreed the sequence. In this case, the facilitator then carried out the actual edit, to a sound-track selected by the participant.

Showcasing: Celebratory Screening 17th July 2015 and Related Events

All of the stories were completed in time for a screening to which family and friends, other residents in the scheme and the Chief Executive of SAHA and the Principal Investigator from the University of Brighton attended. All participants were immensely proud of their achievements and stories were subsequently shown in the Silver Stories Exhibition at the University of Brighton (August 2015) and at a special symposium for policy makers, academics and delivery agencies (August 2015).

Evaluation

A structured focus group with participants was conducted – again with the group and a one-to-one interview. All participants valued the experience, several stating that it was ‘the best thing that I’ve ever done’. The person who had not constructed a script liked her story, but regretted not actually having constructed a script, recognising how much more powerful other stories were that had had that amount of structured thought and reflection. All participants want to do at least one more story, and at least one participant is now ‘tempted’ to learn how to use the computer. They are all also actively encouraging other residents at the scheme to take part in subsequent workshops. They have become real ambassadors of Digital Storytelling and, as well as supporting funding applications to ‘roll out’ the project, the partners have decided to extend the pilot beyond the life of Silver Stories during the Autumn 2015.

Case Study 2: Digital Storytelling with Frail Older People

Case Study (Laurea)

Context

Silver Stories ran two pilot programmes working with frail older people. The first took place in Finland at Laurea University of Applied Sciences who had worked extensively with Frail Older people during Extending Creative Practice. Four bespoke training sessions were held during the Silver Stories project. The first was for older people who provide support to those with dementia on a voluntary basis. Three other sessions were organised for social and health care professionals from different elderly homes who work directly with people suffering from dementia.

The second pilot took place in two different elderly nursing homes in Portugal, and were run by Polytechnic Institute of Leiria (IPL). Two pilot programmes were held in each institution. The first consisted of one workshop in each nursing home (Alcobaça and Evora de Alcobaça). The workshops were organized for health and social care providers including nurses, occupational therapists, psychologists and social workers.

Sessions were organized as ‘train the trainers’ programmes – training the professionals who work with frail older people, to be facilitators in the second workshop and subsequent workshops in which the frail older people were supported by the professionals. These older people, aged from 55 years (with Multiple Sclerosis) to 100 years old, suffering from different health problems such as Alzheimer’s disease, Multiple Sclerosis, blindness and paralysis of the lower limbs, are dependent in some of the daily-living activities.

Timetable

In Finland, Laurea’s trainers split the Digital Storytelling workshop into two distinct phases. The first provided an introduction to Digital Storytelling. This preparatory session provided attendees with expectations about workshop content and was supplemented by 15 hours of independent study before the start of a two-day hands-on workshop. In Leiria the IPL’s trainers adapted the workshops to the target groups. For the professionals there were five sessions lasting four hours each, from 9:30a.m. to 1:30 p.m., followed by 30 hours of independent study. Older people’s workshops were tailored to their routine and capacities. They started with an introduction to digital storytelling lasting four hours, followed by the story circle, with a more relaxed and informal atmosphere over another four hours. These sessions were supplemented by a 30 hours of a mentorship/tutoring work with peers – older people and professionals. In addition IPL provide four extra hours to provide support for the professionals to produce the stories and deal with the specific issues raised during the Digital Storytelling process.

Programme

Laurea's introductory work set expectations for the practical workshop programme. Attendees were able to raise questions in advance of the workshop and after the workshop Laurea's staff were available to act as mentors when students started to work directly with elderly storytellers. In IPL the programme was adapted to meet the specific needs of the target groups. The topics covered were: designing and crafting digital stories; producing digital stories; strategies for developing digital storytelling with the older people; editing, and final discussion. The older people's workshop began with an introduction to digital storytelling, followed by the story circle. The second session consisted of debriefing the trainers, and focused on the needs and difficulties raised by their experiences of running the workshop. Professionals were invited to reflect upon the problems raised from the fieldwork with the older frail people and the process of dealing with and overcoming those problems. This session was used to facilitate the creation of the final script for the story. The third session of the programme was dedicated to producing digital stories in pairs, followed by sharing the stories and an evaluation.

Showcasing

Every series of workshops was followed by a screening of all the stories the participants had produced and Laurea also hosted a digital story party in one of the elderly care homes Villa Tapiola, to which all the participants invited their relatives. The participants were delighted to share their stories with their families.

IPL workshops were followed by a screening for participants. In addition there were two digital story parties in each nursing home attended by families of the participants. The whole community was very proud of the older people and their digital stories, particularly their relatives. One of the older female participants in the workshop died soon after completing her story. Her relatives were invited to see the film with the other families. After the presentation they told us they felt very emotional and proud of Teodora. IPL also ran an International Conference on Digital Storytelling. It took place from 25 – 27 May and was attended by health and social care professionals, researchers in social care and health, academics, arts practitioners and the general public. Partners from Silver Stories presented and shared their experiences in Digital Storytelling. The conference was complemented by an exhibition and screening of the stories produced in all the workshops run by IPL, as well as screenings from other Silver Stories partners, capturing the interest of local press who reported on the event and Silver Stories.

Adaptations

Most of the social care professionals had low skill levels with computers and a few of them did not possess the technological skills to produce films. Most of them were internet users however.

None of the older people involved in the workshops had computer skills and none of them were familiar with technology apart from the use of mobile phones and they could not use the internet. Many weren't aware of what it was and what it could be used for. Due to their poor digital skills we adapted the programme and training; we provided a technical expert as one of the facilitators. During the workshop with the professionals, and particularly with the older people, she provided technical support for the technical problems and this turned out to be one determinant for the success.

All the participants were happy to tell their story. The older people were comfortable working together in pairs with the professionals. They were happy to share their images, record their soundtracks and choose their music. Due to their disabilities it was necessary to use some techniques in order to help them feel included. We also had to use good sound recorders, to choose special fonts for clarity and to increase the size of the text.

It was important for us to monitor the time and the amount of effort we demanded from the older people in order to ensure that the Digital Story telling process did not exhaust the participants. For example, some of the older were on oxygen therapy, so they needed extra time to be able to tell their story in a slow rhythm in order to maintain their regular breathing. Time management is an important issue in the participation of the elderly. In order to assure that the older people are fully involved in the process, the facilitators have to allow them to find their own pace to complete the tasks.

Another adaptation was made in order to facilitate the story circle: We taped the stories of the older people verbatim so we could use it to retell the story more succinctly. This procedure was introduced in the case of older people with cognitive impairment. Some of the older people with Dementia or Multiple Sclerosis had memory flashes when stimulated by the story circle and this enabled us to hear the story in their own voices.

Some of the older people had difficulties in shortening their story and they were frequently fluent but also erratic, and diverged into several topics besides the main story. We discovered it was extremely useful to have a facilitator with communication skills, who was able to use the different communication techniques according to the individual's difficulties in communicating. Some of the communication techniques used, such as focusing, reframing and clarifying, were useful in helping the older people to be able to tell their story from the start to finish.

Evaluation

Laurea gathered feedback from participants across the four workshops. Some of the care staff mentioned that they had learned new things about the elderly residents they were taking care of through the stories. All the new trainers needed a lot of help and guidance to use editing software; the technical aspects of the workshop need further thought and Laurea is considering extending the mentoring work in this area. Despite these technical issues, attendees felt that the structure and the length of the training worked well. Time is precious and it would prove extremely difficult for working people to devote longer to the workshop elements. Laurea's team concluded that more time was needed after the workshop to support volunteers and social and health care professionals making Digital Stories with the elderly people in care homes.

IPL gathered feedback from each of the workshops by asking participants to fill in an evaluation survey. In addition two focus groups were held in order to evaluate the impact for each of the participants and different groups.

The professional who participated were very pleased with the final product. Some commented: 'This was one of the best things I've ever done' and 'I would not have imagined that I could have done this'. This revealed that the Digital Story process made them feel more self-confident in their capacity for doing new things and this also improved their self-esteem. They also discovered Digital Storytelling to be a tool in dealing with emotions as well as a tool for reminiscence. This led us to another use for Digital Storytelling; it can act as an emotional and spiritual coping strategy.

The screenings also revealed Digital Storytelling as a useful team building activity as part of the professionals' workshops, as it enables the participants to share their feelings and to have a deeper understanding of each other. Family bonds also were strengthened by using digital storytelling with professionals as well as with older people. One of the relatives commented that the Digital Story 'would help me to remember her as a special and wonderful human being'. She considered the film to be an important tool to help her in mourning in a positive way and she could experience pleasure in seeing the film in spite of her loss.

The workshops were short and the participants would have liked some more time to develop their script and to build their final story. The time dedicated for the story circle needs to be extended due to the importance of being listened to and the time needed to transform the story into a script.

In the future we would suggest that augmented reality and inclusive digital technology be incorporated into Digital Storytelling workshops with older people to facilitate their imagination and to overcome some disabilities that interfere with the regular use of ICT.

Case Study 3: Digital Storytelling with Refugees

Context

This case study draws on work completed both within and outside of the Silver Stories programme. It describes the 'Challenge My Story' project which was conducted together with Amnesty International as part of their campaign 'Shout Out' in Denmark together with two partner organisations in Amman, Jordan. The whole project had different phases in which both refugees and volunteers, social workers and consultants from the NGOs 7iber and Action Aid - Global Platform worked together in a Digital Storytelling process. In Denmark a four day workshop with Amnesty International was conducted with a group of seven participants within Silver Stories who were all refugees and in Amman there was a group of 12 participants who were either 'established' refugees or people working in a refugee camp. In total, there were 19 participants who all have experience of trauma either in or outside refugee camps. The aim was to work with these hard-to-reach people to tell stories, which raised awareness of human rights, freedom of speech, gender issues and harassment. The participants were aged 20-35 years old and came from Syria, Turkey and Somalia.

Timetable

Before the workshop there was a programme of preparatory work with the participants to enable them to meet the team. Furthermore this pre-meeting enabled the trainers to understand what level their language skills were in Danish/English and to consider if they were ready for a storytelling workshop. This short interview was mainly to get to know them and to brief them about the process of the workshops, and to assure them that they would be handled with care throughout the workshops with support from local refugees counsellors, and trained therapists. The workshop lasted five days with two days first and then one day off, and then two days again and a final day for the celebratory screening at the festival. The workshop ran from 10am to 3pm each day and the screening was from 2pm to 4pm on day 5. The workshop was facilitated by three professional trainers from Digital Storylab with support from two of their closest social workers/contact person in the refugee camp.

Resources

In this project it was important to use extra resources for the workshop and planning because some of the refugees came from a very hard environment and were not used to being in a normal educational context in a group. Some of them had lived in disenfranchised inner cities, slums, disaster zones or different conditions of geo-political conflict. It was necessary therefore to do some research to understand their background and the conflict they came from in advance. The time and resources had to be adapted during the process – more time was needed for the storytelling and technical parts and two more facilitators than normal were needed together with a professional therapist.

Adaptions

Some of the key challenges of working with marginalized refugees in refugee camps involve dealing with the often hidden psychological trauma flowing from violence or loss in their own lives or that of their immediate families and community. Two of the participants were very aware of their position as refugees and had two very strong stories very early in the script-writing. Some of the others talked a lot about how their stories could reveal deep secrets or experiences which they did not feel comfortable sharing in public, but they each had the time with the facilitators to choose part of their stories which they were willing to share. A few of the participants couldn't talk or write about their stories because it was too emotional or they were afraid that something could happen to them or their family if the story was made public, but they could draw their narratives, and this resulted drawings of different places with evidence of violent experiences of loss and displacement. Some participants even had psychological traumas which they revealed to the group – some traumas were passed down through generations and had been hidden for many years.

Some of the questions given to participants to help them plan the scriptwriting and the story circle were:

- What has been the greatest challenge that you have faced living in this country?
- What has been your greatest achievement in this country?
- What was it like living in your country of origin before you came here?
- What experiences come to mind?
- What were the circumstances that prompted your decision to immigrate?
- How was the trip to this country?
- What was your first impression of this country?

Two of the trainees had basic computer skills and all of them were very good at using their phones, which represented the only technology that they owned. Those who did not own smartphones were lent them a laptop by the production team. Their computer skills were poor and they often found writing challenging, but it helped them to record their stories several times and edit it with the help of the facilitators. Two people worked on iPads which solved many of their technical challenges because they are very user friendly and easy to work with. Students used some personal images in their stories and Amnesty International has a great archive of photos from the Middle East taken by professional photographers which they could use. In the workshop room the trainers had made a small creative corner with colouring pens, paper, recycled egg trays, carton and small pipe cleaners to use for stop motion or other creative visuals for their stories.

Celebratory Screening at a Storytelling Festival

The stories were shared both online in an Amnesty Campaign called 'Shout Out' and on the Challenge My Story website: www.challengemystory.com. Furthermore the stories were screened at the 8th Hakaya Storytelling Festival in Amman, Jordan. Some of the participants in Jordan didn't wish to have an online-presence, but didn't mind sharing their stories at conferences, festivals and other off-line environments.

Evaluation

Each participant received a questionnaire that they were asked to answer in pairs and then after an hour there was an evaluation plenary. A second evaluation exercise was a creative evaluation task: this consisted of a big piece of paper on the floor shaped like a human

being, and all participants were given a pen. One trainer asked the students to write a random word about how they experienced the workshop somewhere on the paper 'body' - for example they might write difficult in the spot where the heart would be, or on the brain and write interesting. This is a fun way to evaluate the whole workshop - the food, the trainers' knowledge, the storytelling exercises etc.

Our evaluation showed that cultural sharing is a key component of the workshop and the use of an object in the sharing exercise or google map to make the refugees find their home or what is left of it, will engage them in a powerfully and safely. It is essential to have a translator available, or someone who knows how to communicate with a person who may only speak Arabic and very little English. A questionnaire is helpful in the story circle to help find the story. It can be used in pairs or in groups to help the refugees talk about themselves.

All of the participants completed a story. The overall feedback was that they were inspired to tell more stories to other people in the refugee camp and outside of the camps to the public. One girl even wanted to have a small workshop with some other women she knew, who were in the same situation as her. She said that it could help them in raising awareness of some of the challenges which young women face as refugees. Interviews from the evaluation and stories from the project can be seen at: <https://vimeo.com/channels/challengemystory> and www.digitalstorylab.com/english or www.challengemystory.com.

Ethics and Digital Storytelling

One of the key areas of learning during the delivery and transfer process has concerned the ethics of visual practice with older and vulnerable people and their carers and the need to balance the therapeutic benefits with the democratising of digital media. Silver Stories was delivered in contexts which involved three different sets of ethical practice; media, Higher Education, and health/social care. These are not always compatible and therefore this is a contested area where a shared understanding of issues around authorship, informed consent and involving family members needed to be developed, adding to the complexity of the programme. In Finland for instance extra time was required by nurse facilitators to speak to family members to gather permissions. The fact that consent may extend to family members (who have taken or feature in the images or in the stories) was made apparent in IPL's work. IPL has identified a need for guidelines in regard to privacy, confidentiality and professional protocols. This arose after discussions regarding the confidential status of matters discussed in the story circle phase of the workshop. This contrasts with the professional protocols regarding a therapeutic group setting where personal stories are confidential.

The ethical dilemmas arising in Silver Stories include those of:

- **Editorial Control and Interest:** The themes of a workshop may act as a framework for participants to explore ideas and develop a personal creative voice. However there is a fine balance to be struck between encouraging participants to develop an autonomous and self-directed story and their story being shaped by the workshop leaders and/or facilitators who may seek to showcase stories with an 'I' message, often with
- **'emotional impact' and the wider 'we' message** which has social, historical and/or cultural resonance. This issue is not confined to Silver Stories but is present in digital storytelling initiatives more generally and is a key area of contested discussion within Digital Storytelling networks.
- **Choice and Consent:** The storytellers must be given a choice and be making informed decisions about consent in regard to the sharing of their stories (both on and offline), beyond immediate



or family settings, as part of the Silver Stories Project. Ethical good practice regarding consent includes an option to withdraw consent at any time. The demands of funders are sometimes at odds with this as it may be stipulated that all material produced is made public. As Silver Stories is EC funded a pre-condition of participation was that stories made would be made public and as a result the option to withdraw consent was not available. Ideally ethical practice would give storytellers more say in their conditions of participation and the dissemination of their stories.

- **Distributing and Sharing Stories:** This concerns the question of who is using the stories and for what purpose? While there is value in the storytelling process for participants, the final films can also provide a valuable resource for NGOs as a promotional or educational resource for example, in order to communicate the value of their work. This raises issues of the purpose and sustainability of participation and the implications of the re-use of stories as they become forms of 'data'. Again, this is an area provoking discussion within digital storytelling circles and is brought into sharp focus by Silver Stories – i.e. the point at which a personal story about, for example, dementia, becomes a case study for the medical profession or those concerned with health policy.

Quality Assurance in Digital Storytelling

Digital Storytelling courses often follow an established model of practice with a set programme of activities delivered over a controlled period of time. Much of this draws on a well-established mode of delivery set out in established guides such as Joe Lambert's Digital Storytelling Cookbook. Specific guidance on the use of Digital Storytelling within an educational setting can be found on the following site <http://digitalstorytelling.coe.uh.edu>. Quality Assurance systems require taking this a step further by codifying established practices within a framework delivered through modules (or units) of study. In this way it introduces common standards and recognized qualifications and related forms of assessment. Students continue to tell their own stories and acquire a range of technical, creative, or soft skills or attributes, but these may be assessed or reviewed as part of a mutually agreed learning process. By doing this it is possible to place Digital Storytelling more readily within VET or HE settings; in both cases there needs to be a readily understood programme of work which engages directly with the relevant points in the components of Quality Assurance

Quality Assurance at a European Level

At a European Level, academic quality in Higher Education is guided by the principles established by the Bologna Process (<http://www.eua.be/eua-work-and-policy-area/building-the-european-higher-education-area/bologna-basics.aspx>) and subsequently developed through a series of different policy-based initiatives, such as 'Realising the Higher Education Area' (Berlin, 2003). For VET providers, Quality Assurance is guided by Eqavet (<http://www.eqavet.eu/gns/home.aspx>) and the site includes a detailed European Quality Assurance Framework for VET provision.

Quality Assurance at a National Level

Although European countries work to the common guiding principles on Quality Assurance, there are also national differences and local standards in different countries. When developing a course, it is important to gather local information and to relate this to the EC policy drivers governing local delivery.

Resources

There are many ‘how to’ guides to Digital Storytelling. The sample Story Circle activities presented here are those that can readily be adapted for training by those who are working in or entering the caring professions, such as in health, social care or community settings. The bibliography and links section provides further pointers to extensive ideas and materials for using in Digital Storytelling workshops in a wide range of contexts.

Sample Story Circle Activities

Getting Started

Love/Hate

- Give everyone 3 minutes to write a list of things they love. It can be anything at all – people, places, colours, smells, philosophies, political ideas, things that people do ...
- Take turns in reading out the list quickly.
- Then ask everyone to list the things they hate – and have a rant!
- This activity should not take more than about 20 minutes for a group of 10 Facilitators should also take part in the activity.

My Story – Important Events

Aim – To develop a structured approach to using personal experience as story material.

The game should be used before the group members begin to develop their own stories, but when they are ready to start using personal material

How to play the game

- Ask each participant to think about three significant public events which have marked their lives
- Ask them to write them down including the year in which they occurred
- Draw a timeline on a flip chart and write up the event and the name of the person for whom it was significant
- Go round the group and ask each person to say why these events are significant, what the impact was and how it affected them

The game will

- Reveal more information about each group member
- Create a common understanding across the group
- Compare shared experiences of different perspectives in the group
- Provide another starting point for developing personal stories

This works well if you are working with people from different cultural backgrounds or elderly people

Tell a story with one picture from your archive

- Choose a picture from your selection of photographs and tell the story behind that picture to the person who is sitting next to you.
- It is a 10 minute game to be played in pairs. The trainer gives 5 minutes to each storyteller – 5minutes to tell + 5 minutes to listen to the story.

Or tell a story with one picture from your mobile phone

- Pick up your mobile phone, choose a picture and tell the story behind that picture to the person who is sitting next to you.
- It is a 10 minute game to be played in pairs. The trainer gives 5 minutes to each storyteller – 5minutes to tell + 5 minutes to listen to the story.

Tell a story with a drawing

- Give everyone a white paper, and some color pens
- Ask them to draw their childhood street or a place they can remember from their childhood - their home, a room, a place outside, a tree, play ground etc. They just draw what comes to their mind. Remember to explain to them, that they don't have to be 'nice' drawings. *(if they are easy going ask them to remember 'senses' and let them write some 'sense - words' example: how did it smell?, sounds?),*

They get 7 minutes to draw.

Everyone shows their drawing and tell a story from the drawing -3 minutes each

Story Development Activities

Random Word Stories

Bring the flip chart into the story circle.

- Ask the group to call out random words. They can be any kind of word but try to get a mix of nouns, verbs, adjectives and adverbs. Make a list of about 20 words from the group (two words per person) – encourage as random a selection as possible (e.g. banana, bouncy, shoelace, chocolate, worm, cold, baby, jauntily...)
- The group has 15 minutes to make a story using all of the words on the flip chart, either in pairs, or individually.
- Each person/group reads their story out loud.
- Get the group to analyse the most successful story, the most outrageous story and identify the key elements that worked (e.g. what linking words worked best to make a well-rounded story from such a random collection). Discuss how similar and different each story was from the same basic ingredients.
- Allow about 45 minutes for this activity.

Visual Storytelling Activities

Every Picture Tells a Story - Photo Exercise

Preparation:

- Source images: you need to use images that cannot be recognised - i.e. no famous people or newsworthy events.
- Print out two of each image in colour. Number each image, giving duplicates the same number (i.e. there should be two number 1, two number 2 etc. – they are all numbered docs).
- Get the group working in pairs, preferably with people they don't know.
- Ask pairs to select an image – they shouldn't see them before they select – and they shouldn't show them to anyone else.
- They have 20 - 30 minutes to create a story from the image. Give them 20 mins, then save the other 10 for if they need more time. They should not simply describe the image, but give the story some texture – use the principles from the 'narrative structure, story question' input.
- You can either print out the below – or write them up on flip chart paper and stick round the room as they are constructing their story – they are things they should think about when they are constructing their story.

WHO IS TELLING THE STORY?

- *Is it the person(s) in the image? (So the story would be in the first person "I" or 'we').*
- *Is it the person's mother, father, sister, brother, friend? Is it a journalist? Is it a random encounter with a stranger?*

WHAT DOES THE BACKGROUND TELL YOU?

- *Context – what year, time, season?*
- *What country?*
- *What situation? (e.g. Everyday? War? Peace)?*
- *What do the clothes tell you about the person/people?*

WHERE IS/ARE THE PERSON/PEOPLE LOOKING?

- *Is the person looking at the camera?*
- *If there is more than one, where are they each looking – at other people in the picture, outside of the frame – if so what is beyond the frame – another person, a situation (e.g. a robbery taking place; two people embracing)?*

IF THERE IS A MAIN PERSON IN THE PICTURE....

- *Who are they?*
- *Why are they there?*
- *What is their background – nationality? Profession? Member of an organisation perhaps?*

WHAT MIGHT THEY BE SAYING OR THINKING?

- *What about using some dialogue to add some texture to the story? What are they thinking? What are they saying? Is someone off-shot saying or thinking anything?*
- *When the time is up, get each pair to tell their story – project their image so that the whole group can see. Compare the difference in stories between those who have had the same images. If any pairs haven't really told a story (e.g. if they have just described the image)– try and get the group encouragingly to suggest ways in which the story might be told.*

Script Development

From Idea to Script

The creative exercises used in Digital Storytelling usually prompt one or more ideas for stories to emerge. Once an idea is chosen then the scriptwriting process of unfolding an idea into a story can begin. Working with a topic or a quote can help participants start their story. However participants need to be open-minded and aware that the essence of their personal story may change during an intensive workshop process. Participants may come with a clear idea of their preferred story but the workshop process may lead them elsewhere.

Note: all comments about literacy assume workshops are being taught and stories developed in one language and storytellers share a common language. Doing script work in multiple languages, with interpreters, etc. requires a variety of different approaches with translations and more time.

Postcard:

- *Take a 'free' postcard and use it to let people write a postcard to a friend, family member, related or one of their idols. You can*
- *start your postcard with Dear...*
- *Use 5 minutes to write the postcard - only write on one side.*
- *Read the postcard to the other participants - 2 minutes*

Comments: This postcard exercise can be used to start the script writing.

Special object

Ask people to bring an object with them for the first day of the workshop. It should be an object which is special to them. It can be an image, a sculpture, a key or something else which people feel attached to.

- Place the object on the table and start telling your story about this object.
- *What it is? Describe it in details, Why did you bring it and is there a story behind the object? what does the object means to you and why?*
- Let the participants use the object when they start writing their script.

Comments:

Record the participants with a small recorder on the table) this can be used for their script writing which they can listen to afterwards when they start writing.

Music Piece

Music can help people to be creative in different ways. Often people have a lot of associations when they listen to music. It brings feelings and often make you remember things.

- Play a music piece which people can relate to: it can be a joyful and happy song, christmas jingle or a famous pop song.
- Let them write some words or sentences when they sit and listen to the music piece.
- Afterwards let them explain what they wrote or thought about when listening to the music.

They can afterwards use these ideas to start a script.

Digital Story Release Form

WORKSHOP:

DATE

LOCATION:

Name

Address

PHONE

Email

Thank you for agreeing to the following:

In return for our training and assisting you at the Workshop to create your Digital Story:

- We will give you a copy of the version of your completed story that we propose to use on the Silver Stories website or any other public exhibition.
- You may withdraw your permission to us to use your Digital Story at any time, provided that we and third parties to whom we may have granted permission cannot be asked to change activities which have already been realised or are (in our reasonable opinion) in an advanced stage of organisation. If you specifically request it, we will however arrange for the work to be taken off the “Silver Stories” website upon 20 days written notice given to the website operator;
- You agree to the use of your name, photograph(s), and recordings or extracts of your Digital Story or parts of your story (text, image, voice) for publicity purposes, in teaching environments, in presentations at conferences and as part of promotional resources such as compilation DVDs and written material.

NAME IN BLOCK CAPITALS.....

SIGNATURE.....

Parent/Guardian/Carer name and signature [if storyteller is under 18].

NAME.....

SIGNATURE.....

This guide has been created by as part of Silver Stories

The Silver Stories partners were:

- **University of Brighton (UoB)**, UK – Management/Lead partner. Higher education institute, which has a history in arts and design teaching and runs the county's primary training facilities in nursing and medicine.
- **Digital StoryLab**, Denmark. The Copenhagen Centre for Digital Storytelling working with disabled people, young people, older people and other organisations.
- **Laurea University of Applied Sciences**, Finland. Located in the Helsinki region, Laurea carry out professionally orientated education, regional development and research activities
- **Trapezio**, Portugal. Located in Lisbon, Trapezio are part of the Media Shots collective working with Digital Storytelling in social and corporate contexts.
- **The Progress Foundation**, Romania. An experienced NGO, which enhances community development through vocational education and training, volunteerism and infrastructure improvement.
- **Mitra**, Slovenia is a non-profit association working for the development of audio-visual culture and intercultural dialogue.
- **Centre for Urban and Community Research (CUCR)** Goldsmiths College, University of London, UK. Based within the Department of Sociology CUCR is an interdisciplinary research centre with a track record in research and project and policy evaluation.
- **DigiTales**, UK. An independent not for profit research company hosted by Goldsmiths College, University of London.
- **Instituto Politécnico de Leiria (IPL)**, Portugal is a higher education institution where The School of Health has developed several projects addressing older people and the use of ICT.

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