

**Module Delivery Plan Transfer Two**

**For prospective Digital Storytelling Facilitators working with Fourth age (´frail´)\* older people *(\* for example, people living with memory impairment or Dementia)***

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| Title | Digital Storytelling for Health care professionals working with Fourth Age older people |
| Context | Digital Storytelling (DS) workshop for prospective DS facilitators wishing to work with frail older people, primarily those suffering from memory impairment or early onset dementia. |
| Purpose | The course provides a new facilitator with the skills, knowledge and experience needed to run Digital Storytelling workshops designed to help frail older people with memory impairment. Digital storytelling can help to improve the quality of life of the person with early onset dementia and their care-giver; it has been shown to have therapeutic benefits; it is also a way for the storyteller to recount and store elements of their life stories for future generations; it has been proven to be valuable for care-givers, whether in a professional context, in providing insights in to the person they are caring for. It may also support carers with new or additional ICT skills. |
| Aims | The aim is to provide trainers working with frail older people with the ability to prepare, run and evaluate a digital storytelling workshop. The workshop will give trainers working with frail older people the means to use digital storytelling to recount stories from their lives serving as a potential memory stimulus, whilst simultaneously enabling their stories to be captured and shared. |
| Description | Course content is divided into four elements:  (i) an introduction to digital storytelling and to working with frail older people;  (ii) process: story circle – experiencing story circle and exploring ways in which to adapt the classic story circle model to meet the needs and capacity of each individual storyteller.  (iii) Production of digital stories – how to record voice, scan and manipulate images, edit a story.  (iv) Reflective evaluation.  It mixes classroom-based activity, creative and technical workshop and requires significant independent study in each element. |
| Learning Outcomes | By the end of the module, participants should be able to:   1. Understand the production processes of digital storytelling 2. Create digital stories in video editing software, incorporating still and/or moving image 3. Understand how to adapt the “classic” model of digital storytelling to enable frail older people to participate 4. Clearly articulate knowledge of the forms and practices of digital storytelling 5. Analyse the use and benefits of digital storytelling with frail older   Reflect critically on the ethical concerns relating to the use of autobiographical material provided by frail older people |
| Resources | Facilitator(s) – one facilitator per 8 students. ICT laboratory, or one laptop per student, scanning facilities, internet access, digital camera/video camera, audio recording device; storage device (USB Memory Stick/DVD). Flexible space for Story Circle activities. Quiet area for sound recording. Art materials. |
| Schedule | 50 taught hours plus 150 hours guided independent study |
| Structure | Taught workshops should total approximately 32 hours, and could comprise, for example, 10 x 3 hour sessions. 4 hours for screening. 24 hours preparation time in advance of (ii) story circle. |
| Workshop outcomes | * Increased knowledge and skills in the use of ICT; * Facilitation skills to enable participants to support frail older people to create a digital story, with or without their carers; * Creation of own digital story; * Understanding of ethical issues associated with creating and sharing digital stories with vulnerable people; * understanding of reflective practice. |
| Evaluation | The module will be evaluated in accordance with institutional practice. |
| Progression | The module can be taken as part of a healthcare or social work qualification or as stand-alone Continuous Professional Development (CPD) for those already employed in working with frail older people. |

**Delivery Plan detailed:**

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| **Context:** |
| This Digital Storytelling module is for prospective Digital storytelling Facilitators who wish to work with frail older people. Frail older people, are those who require help and support owing to loss of cognitive or physical capacity through, for example, the onset of dementia. These facilitators will ordinarily be health care professionals, carers or creative professionals who already work with, or wish to work with frail older people. The module will be delivered in an educational setting but Digital Storytelling with frail older people will more likely take place in specialist facilities such as care homes, or daycare centres, or even in their own homes: - a place where they can feel safe and in an environment that supports and enables a creative and safe process. |
| **Aims:** |
| The purpose of the module is to provide trainers with the means to:   * help participants 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. * Help prevent depression and anxiety for both parties. * Improve general functional ability of the person living with dementia. * Provide staff, through the stimuli of the stories of the older persons, with an opportunity to reflect and re-evaluate their relationships with dementia and gain a deeper understanding of how they experience the person with dementia. * Use the person centred facilitation and creative process to support self   expression and a sense of identity for the older person.   * Increase confidence, improve speech and a sense of purpose, and increase connection to the world around. * Give a sense of belonging to the modern society and discover/explore how digital media and storytelling can help them and/or their carers |
| **Description:** |
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| Course content is divided into five elements:  (i) **Introduction (4 Hours).** An introduction to working with frail elderly people, providing context, ethical issues, examples of good practice and introduction to the digital storytelling process – the ‘classic’ seven steps model and how this can be adapted to meet the needs of frail older people, especially those living with memory impairments. An overview of digital storytelling and the issues it raises should be explored. Examples of digital stories should provide prospective trainers with a range including but not exclusively from the target group, to a sense of the quality, range and number of stories made across the globe. Discussion of key issues which shape and inform practice with vulnerable people, including ethical questions around consent, are essential within this phase. .  (ii) **Story generation/ ‘story circle’** **(8 hours).** Experiencing story circle, the ‘seven steps’ and making own digital story. It is important for students to make their own personal digital story in order to experience the process first hand, so that they can understand the physical, cognitive and emotional demands of the process. During the process, students will explore ways in which to adapt the classic story circle model to meet the needs and capacity of each individual storyteller. It will demonstrate techniques such as utilising photographs, objects, stories or story fragments to develop a digital story with the participant and, if appropriate, their carer. It will focus on shifting from the collective approach to story circle, to one-to-one methods of working. Developing a script, writing a script. Reflection on ways to approach script development with frail older people who may not have the capacity to write a script.  The importance of careful planning and design of DS workshop with frail older people, placing the needs of each individual at the centre is paramount and students will be required to reflect upon this as they travel through the process themselves. For example, it will be important to find a place that feels comfortable, where the older person with memory impairment feels in order or in harmony and where relationships and space are familiar. It is important to ensure that the older person feels that they are valued, productive and respected and that their story is important. To achieve this it is likely that workshops are conducted with one facilitator per participant and, possibly, their carer (professional or family).  (iii) **Production of digital stories** **(20 hours)**. How to record voice, scan and manipulate images, edit a story. How to enable a storyteller and/or their carer to construct a story if they are unable (as is likely) to be able to learn how to do this themselves. (Becoming a ‘digital chauffeur’[[1]](#footnote-1)).  (iv) **Sharing Stories** **(8 hours)** students will have made their own stories, which will be screened and shared with the group. Students will be required to reflect on the adaptation of the process to meet the needs of frail older people and the impact of the process and the sharing of the final product on individuals and their families.  **(v) Reflective evaluation of the Digital Storytelling process** Students will be required to reflect on the adaptation of the process to meet the needs of older people and the impact of the process and the sharing of the final product on individuals and their families. They will use a reflective model to consider their experience during the workshop and to review how this could be adapted or used to facilitate a digital storytelling workshop with older people. This seminar session will take place approximately one week after the workshop and participants will be encouraged to share their reflections before hand through a shared web resource so they can be discussed in a seminar. Participants will then be asked to write a reflective essay of approximately 2,500 words exploring the use of Digital Storytelling with older people   |  | | --- | | **Teaching and Learning Activities** |   **Element One: Introduction**  Lectures, workshops and seminars providing the history of the Digital Storytelling movement  Screenings and analysis of digital stories; working with frail older people – approaches and considerations. Copyright considerations and use of creative commons image and sound.  **Element Two: Story Generation**  *Students will be generating their own stories through the Story Circle activities as a group, however they should consider at all times how they would adapt these techniques to working one-to-one with an older person. At the end of Element Two, students should have selected their images and written their scripts.*  The following Story Circle techniques can be adapted to working with frail older people:  a) Conversation stimuli:   * My life reflections´ ´*(Can you tell me about the time you..(got married, had your first job, your children were small, etc. What did you used to do for work?” What work/job did you enjoy best?” “Do you enjoy sports?* * ´My Family and Home´ (*“Can you tell me who this is?” (use family album). Tell me about your home, what do like best about it?”* * *Are you an animal lover? Do you have pets?”* * *´I look forward to.*..(hopes and dreams)   b) Creative exercises to stimulate memory:   * Using photographs of themselves past and present; * Using music or a voice recorder with favourite songs, poems etc. * Using objects or images (photographs or paintings) to elicit responses to them; * Using a Memory box, which could include familiar objects from the person’s home, e.g. a sea shell, a flower from the garden, a stuffed animal or musical instrument. * Word association exercises.   c) Generating stories through conversation:  - Use open questions and record responses. Transcribe them and present back to the person and their care-giver.  - Match elements of the person’s story to images; possibly generate additional images if required.  **Element Three: Production of own Digital Story**  Use the story circle to share script and obtain feedback from group  Make any amendments and record voice-over  Instruction in editing software (iMovie, Movie Maker or WeVideo)  Editing the story, matching images to voice over and adding additional sound, transitions, titles.  Export the movie for the web, save to memory stick and burn to DVD.   * Publish the movies.     **Element Four: Screening**  Sharing of stories with peers and wider group (family, friends, community) is an important element of the digital storytelling process.  **Element Five: Reflective seminar**  Consideration and discussion of the impact of the process of Digital Storytelling on on themselves. How can the process be adapted to different situations when working with frail older people? What problems might be encountered and how would these be overcome? What ethical issues need to be considered? Sharing of views through a blog, discussion at seminar and subsequent writing of a reflective essay |
| **Resources:** |
| **Space:** It is useful to arrange three rooms for the workshop. Element one and Element Three are both classroom based.  **1.** Production room: This is where the digital stories will be made. The room needs to have enough space, tables and chairs to accommodate all the equipment and people. It's important to make the room comfortable for the participants as well as natural light and ventilation.  It should be possible to make the room dark enough for images from the data projector to have impact. There should be a bathroom and eating room close by.  The room can be divided into small island of tables and chairs where the participants can sit in smaller groups. At the final screening move furniture in rows – facing the screen. Allow space for the projector to show from the back of the room.  The space of the room should be big enough to accommodate additional equipment (scanners, printer, camera chargers, etc.)  There should be room enough to allow trainers to move comfortably between storytellers. The room is also the venue for the storycircle where chairs should be placed in a circle.  **2**. Audio room  The sound recording room need to be a silent room with good acoustics, where the door can be closed and locked. Make sure that any noise from air-con, printer, fans or computers are switched off. Windows should be closed and the room should be available throughout the whole workshop.  Make a voice-recording station with a computer, a microphone, power points and comfortable chairs. If the room tends to have echo, a way to prevent this, is to put a pillow or blanket around the microphone.  **3.** Relaxing space  This third room is important, because the participants need to have a space to relax and get a break from the workshop.  **Technology:**   * Computer with an editing software, e.g. Windows Movie Maker, Imovie * Microphone / digital dictaphone * Headphones and splitsticks * Digital stills camera * Scanner or printer * Projector * Speakers   **Materials:**   * Photos/postcards to choose from * Pieces of paper to write or draw on * Colour pens and stationery * Timetable and a watch for the storycircle   **The participants need to bring:**   * 20-30 photos from the family album or digital photos * A favourite object * A USB memory stick |
| **Schedule** |
| 60 hours contact time.  Activities include lectures, seminars, project supervision, demonstrations, practical workshops, supervised workshop time.  140 hours guided independent study, to include further reading, practical work, assessment tasks and revisions. |
| **Workshop Outcomes/Assessment Tasks:** |
| Assessment will be in the context of the institution’s assessment policy and code of practice. Within this, students will be required to complete the following tasks:   1. production of a short digital story (up to 3 mins) incorporating still and/or moving images and audio. 2. contribution to a shared web resource and reflective seminar 3. A 2,500 word reflective and conceptual essay contextualising the digital storytelling workshop process and exploring the use of the practice for subsequent workshops with frail older people. |
| **Evaluation:** |
| The module should be evaluated using the host organisation’s standard evaluation processes. . |
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| **Indicative Bibliography / Online resources** |
| Brown, Z and Davenport, B. (2011): Research into practice - practice into research: outreach work with people with dementia at Tyne & Wear Archives and Museums, available at:  <http://www.newdynamics.group.shef.ac.uk/assets/files/Bruce%20and%20Zoe.pdf>  Charon, R. (2005) **‘**Narrative medicine: attention, representation, affiliation**’**, *Narrative.* V13 (3): 261-270  Gregori-Signes, C. & Brigido-Corachan, A.M. (eds) (2014). *Appraising Digital Storytelling across Educational Contexts*. Valencia, Spain: PUV Publications.  Gubrium, A. (2009). Digital Storytelling: An Emergent Method for Health Promotion Research and Practice, in Health Promotion Practice*,* 10 (2): pp 186-191.  Hardy, P. & Sumner, T. Presentation 8th October 2013 at Global Mental Health Exhibition, London School of Hygiene and Tropical Medicine. <http://www.patientvoices.org.uk/pdf/presentations/20131008%20LSHTM.pdf>. Last accessed October 8th 2014,  Hardy, P. & Sumner, T. (eds) (2014). *Cultivating Compassion*. Chichester, UK: Kingsham Press.  Hartley, J and McWilliam, K. (2009) *Story Circle*, Wiley-Blackwell, 2009.  Jenkins, T. (2014). *Digital Storytelling – Positive Uses in the Training of Health and Social Care Professionals.* Available: http://digi-tales.org.uk. Last accessed 2nd March 2015.  Lambert, J. (2013). *Digital Storytelling: Capturing Lives, Creating Community*. 4th Edition: Routledge.  Lambert, J. (2013). *Seven Stages: Story and the Human Experience*. Digital Diner Press.  Meadows, D., *Digital Storytelling.* Available: http://www.photobus.co.uk/. Last accessed 10th Oct 2014.  O’Donnell, P. Lloyd, J. and Dreher T.(2009). ‘Listening, pathbuilding and continuations: A research agenda for the analysis of listening’. Journal of Media and Cultural Studies, 23(4), pp423-439.  Poletti, A. (2011). Coaxing an intimate public: Life narrative in Digital Storytelling*.* Continuum*,* 25 (1*),* 73-83.  Riessman, C.(1993). *Narrative Analysis*. SAGE Publications. London.  Rossiter, M. Marsha, and Garcia, P.A. Penny A. ‘Digital storytelling: A new player on the narrative field.’ New Directions for Adult and Continuing Education. 2010.126 (2010): 37-48.  Savundranayagam, M.Y.,Dilley, L.J. and Basting, A. (2011) StoryCorps’ Memory loss initiative: enhancing personhood for storytellers with memory loss Dementia .  **Links:**  <http://www.scie.org.uk/publications/ictfordementia/files/ictfordementia.pdf>  <http://memoryappsfordementia.org.uk/>  <http://objecthandling.wordpress.com/2012/05/10/digital-storytelling-and-dementia-report/> |
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1. Digital chauffeur is a phrased coined by Tony Sumner from Patient Voices from to describe the practice of assisting a storyteller to construct their digital story when they do not have physical or cognitive ability to do so themselves, but whilst leaving as much of the decision making creative process to the storyteller as is possible. See www.patientvoices.org [↑](#footnote-ref-1)