



**LEARNING INCLUSION IN A DIGITAL AGE**  
Belonging and Finding a Voice in a Changing Europe

# LIDA guide for digital storytelling facilitators

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## Introduction

Welcome to the LIDA guide for digital storytelling facilitators!

This guide is intended to support your efforts in teaching digital storytelling to others. It is not a training manual or even a handbook, as the skills and attributes necessary for effective digital storytelling facilitation will only be acquired, as with most things, over time and with practice. However, it will help you get started and will provide some suggestions and things to think about along your journey.

It is important to remember that the purpose of the LIDA project is to promote greater inclusion in a society that is increasingly defined and shaped by digital technology. Our goal is to provide support and skills training for people who are typically excluded, including refugees and migrants, people with a disability, people who are elderly or those who are living in poverty, as well as to influence policy, especially in education.

### Who is this guide for?

The guide is aimed at those who will be facilitating digital storytelling workshops themselves. In recognition of the disadvantages faced by the storytellers we are trying to empower as digital citizens, we encourage you to consider how to adapt the process to suit the particular storytelling groups with whom you will be working. Please bear in mind that this is a guide, intended for adaptation, and not a prescription!

### How is the guide structured?

The structure of the guide is based on the online workshop model that has been used successfully by StoryCenter and Patient Voices, particularly as it has been delivered online during the Covid-19 pandemic. The digital storytelling process is broken down into six or seven sessions of approximately two hours each; the precise number of sessions, their length and frequency can be adjusted to suit your particular storytellers' needs. The guide will follow this structure, with the addition of two additional sessions, one before and one after the workshop sessions, to provide opportunities for both storytellers and facilitators to prepare for and to reflect on the process. Outlines for these sessions are included below. However, before immersing yourself in the content of the workshop sessions, you will need to consider some other important issues: workshop practicalities, including recruitment of storytellers and your role as a facilitator.

## Practical considerations

As you begin to plan for your digital storytelling workshop, there are a number of practical issues to consider. These are mainly covered by a few questions that you may like to ask yourself (and answer!):

- *What* is the purpose of the workshop?
  - Is the aim to have stories to share widely, or to give participants the experience of creating stories?
- *What* ethical considerations are there?
  - Supporting vulnerable people telling personal stories during and after the workshop?
  - Sharing their stories?
  - Permissions to share?
  - Copyright issues?
- *What* devices and software will be used?
- *What* will happen to the stories that are created (website, YouTube, Vimeo, etc.)?
- *Where* will the workshop take place?
  - Is there appropriate space in your own workplace? Will storytellers feel safe there? Can refreshments be provided? Is there a quiet room for recording? Enough space for storytellers to spread out?
- *When* will it take place?
  - Over one week or several? Do session timings have to fit in with school, work or holiday times? Weekdays or weekends? Daytimes or evenings?
- *How* will it be publicised?
  - Do you have a captive audience or a ready-made group from which to recruit, or will you have to publicise the workshops? How will you reach your desired storytellers?
- *How* will it be organised?
  - How will you organise the sessions in terms of time, balance of didactic input, discussion, individual work, support?
- *How* much will it cost?
  - Will there be additional costs for food, transport, accommodation? Any other unseen costs?
- *Who* is the intended audience for the stories?

- *Who* will be involved – as storytellers, facilitators, others?
  - Who will your storytellers be? Will there be language issues requiring translation or interpreters? Disability or access issues affecting the choice of venue? Respite care, childcare? Dietary, religious or other needs?
  - Who will be supporting you?
  - Who else will you need to prepare or serve food, help out with tech, provide emotional support, etc.?
  - How many storytellers will there be?

## Preparing to facilitate

Digital storytelling is not like anything else and so it can be difficult to describe the process. You will find it useful to participate in a digital storytelling workshop yourself before facilitating others to create their own digital stories. The range of skills and knowledge necessary to facilitate a digital storytelling workshop is wide and complex and you may decide that it is more sensible to have a team of people who can cover the different areas, such as video and image editing, scriptwriting, ensuring psychological safety or leading the story circle, so that you are not solely responsible for every aspect of the process. In our experience, it is better to have too many facilitators than too few: we always have at least two facilitators and more if workshop participants are likely to need additional support, whether that is related to emotional or psychological support, language support, help with writing or coping with technology.

Even before the Introductory session, you will find it helpful to think about your own readiness to facilitate digital storytelling workshops. The skills of a digital storytelling facilitator fall roughly into four areas:

**Content:** helping storytellers define the story they are to tell.

**Form:** helping storytellers design their story in the form of a Digital Story.

**Facilitation/group management:** helping guide individual and group creative processes

**Technical:** helping support the production of creative process in digital media.

We will look at these areas in some detail and you may find it useful to use the next section as a checklist to evaluate your existing skills and think about where you might need additional training or support. Before going into detail, though, it is worth emphasising that sharing stories can be transformative. Digital storytelling is a powerful process. We sometimes think of it as being like electricity: electricity is very powerful and, when its power is harnessed and correctly managed, it can do great good. But it can also cause harm, such as when lightning strikes. Digital storytelling facilitators need to be competent and confident, they need to listen deeply, respect storytellers and their experiences and hold a safe space for them to tell the story that only they can tell.

## Content: story work

This involves knowing and articulating story - as a broad category of communication, a distinct literary form, and as a cognitive process. Through the presentation, group and individual story processes we are helping participants identify a story from their life that is important to tell, helping them get to the heart of their story, and helping them structure it in a way that reveals insight to the listener. The Seven Steps approach identifies insight, emotion and the description of a particular moment as key aspects of content. You may also like to introduce the ideas of Point of View (the story only you can tell) and The Dramatic Question. Your introduction to these concepts, however you choose to do it, will set the scene, provide an overview and a guide to critiquing and commenting on scripts throughout the process of discussing stories in the presentation, offering feedback in the group and providing individual script support.

It will be helpful if you feel comfortable with:

- explaining the ‘formal’ and theoretical aspects of stories and narratives
- interviewing and listening as people work out story ideas both collectively (in the group) and individually)
- editing and writing stories
- coaching others through their own writing and editing process.

## Form: digital story work

This aspect of the process involves describing and supporting the creative choices as participants co-ordinate their script and story structure with the recorded voiceover, images and other visuals and the overall treatment of the story. This amalgamation of different elements will help people to create something that is best expressed as a digital story rather than any other format. Digital stories, you will remember, are usually defined as ‘a short film (less than 5 minutes) incorporating written and recorded voiceover, still images, occasionally pieces of video, and usually a soundtrack. You will need to be familiar with the design theory and practical considerations of a number of different elements.

## Script editing

This more precise work on the script looks at grammar, tone, style, metaphor as well as rhythm and ‘authenticity’ (does it sound like the person’s way of speaking). Writing a digital story script is not like writing an essay or a report; it uses dialogue, scene, direct language and other dramatic literary techniques that are usually associated with playwriting, screenwriting, spoken word, live storytelling and comic books, for example. Digital storytelling also integrates the intimacy of the kind of reflective prose often associated with letters, memoirs, journaling, personal writing and life stories.

## Performance coaching

Many storytellers are not accustomed to performing or to recording their voice. You can help them by carefully considering the performed text, looking at diction, cadence, volume and emphasis to help storytellers accomplish a natural and meaningful recording of their script. You may like to draw on techniques of public speaking, stage and film performance, live storytelling, voiceover work and dramatic readings. This is not to suggest that you should be an expert in any of these, but do draw on your own experience of theatre, film and other performances— if all else fails, remind storytellers to read their script as though they are reading to a child: slowly and with plenty of emphasis; It's also a good idea to encourage storytellers to read or speak more slowly than usual, to pause between paragraphs and to remember to breathe!

It is also a good idea to remind storytellers to try not to rustle paper, tap their feet, or make any other noises while they are recording!

## Audio recording and editing

You may decide not to get involved in too much audio editing, but it is a good idea to become familiar with at least one simple editing programme so that you can remove any unwanted sounds, for example, slamming doors, deep breaths, clicking tongues, etc. We recommend Audacity: <https://www.audacityteam.org/>

Audio editing is also involved when mixing the voiceover and any other sounds, such as music – it is important to consider the mood, tone and tempo of the piece and adjust the volume as appropriate in order not to distract from the storyteller's voice.

## Visual editing

Visual editing involves constructing the visual narrative for the story. This relates to both individual images, as in the composition, focal point, cropping, enhancement, collaging, zooming, panning, etc., as well as the sequencing of individual images, either through the ordering of still images one after another, movement through still images, or moving images/video. What images are the most compelling and why? What part of the image do you want to focus attention on? In what order are the images telling the story? Which image is on screen for which part of the story? Are metaphorical images useful or do they need to be factual? Try to encourage a consistent approach to maintain the integrity of a story and please discourage storytellers from Googling for images!

Remember that *less is more*, that still images can be stretched to fill any gaps and zooms, pans and transitions can maintain interest in an image.

## Integration

This involves integrating all of these design considerations in relationship to each other. Rather than working on the different elements (voiceover, visuals, soundtrack) separately, try to help storytellers use the various elements of digital storytelling to complement one another. It can be helpful to ask questions like: ‘Do you need to show an image of something that you’re talking about in your script?’ This is where storyboards can be useful.

Integration of these elements while thinking about the larger picture of a digital story from the very beginning can play an important role in how one writes their script, or what images they may scan or edit, or what music they choose etc.

## Facilitation/classroom management skills

### **Facilitating personal creative work in the group process**

This involves knowing how to direct creative process in a group setting. It relates particularly to running an effective Story Circle by managing and modelling the listening and sharing, in a way that ensures safety and learning.

### **Facilitating personal creative work**

This involves knowing how to work with workshop participants one-to-one and requires the ability to maintain a supportive manner process outside the group dynamic, including assessment on individual learning styles/processes and stated personal goals/outcomes.

### **Managing group production process**

This involves knowing how to time-manage the overall production process: keep track of where individual participants are, as well as the group; know when to move individuals and/or the entire group forward in alignment with personal learning styles/processes and workshop deadlines; work with staff and volunteers; etc.

## Technical Skills

### **Audio visual equipment**

This involves knowing how to use the equipment needed for capturing sound, video and still photographs – and also presenting. You’ll need to know how to connect various pieces of equipment and make sure everything works!

### **Multimedia software**

This involves knowing how to use the production software used in digital storytelling including image editing software (such as Photoshop or Photoshop Elements), audio recording software (such as Audacity), digital video editing software (such as WeVideo, but you may also want to experiment with other programmes such as iMovie, Final Cut, Premiere, etc).

## Computers, peripherals, and networking

This involves knowing how to use the computing environment in which you will be working, whether it's Mac or PC, using the computer's operating system preferences to successfully connect to the internet, other computers within the lab, external storage devices, projectors, speakers, etc.

## Troubleshooting

This involves knowing how to find one's bearings within technical situations and to improvise solutions in the midst of actively teaching/managing a workshop as well as researching solutions during other times.

## Asset management

This involves knowing how to organize digital files in a computing environment; file maintenance, transfer, and back-up; post-production; compression/file types, etc.

## Post-production

This involves knowing how to finalize and output digital stories; you may also want to 'polish' stories or add acknowledgements or logos, such as the LIDA logo, or others as required by sponsoring institutions.

*This detailed description of the skills and knowledge needed for successful digital storytelling facilitation has been adapted from Storycenter.org with thanks.*

## Keeping track of progress

When you are working with vulnerable people, it is a good idea to keep workshop numbers small so that everyone can have plenty of time and attention. Even with small numbers, it is easy to lose track of where people are in the process, so it can be helpful to have a progress chart; the most practical approach is to write the main stages of the process on a flipchart with storytellers' names and invite them to tick off each stage as they complete it (some people like to use stickers or stars). This can also motivate storytellers and create a useful group dynamic!

### Digital storytelling workshop progress chart

Name	Consent form	Script	Record	Rough images	Ready images	Rough edit	Music	Final edit	Render	Release form

## Ethical considerations

Ethical considerations will vary according to the nature of the workshop and the participants. As digital storytelling facilitators, we have a responsibility to ensure the safety and dignity of all our storytellers. This is particularly important when our intention is to share, via the internet, the stories of vulnerable people. Storytellers need to be well-informed in order to make appropriate decisions about how their stories will be shared. You may find it helpful to read a paper about the Patient Voices consent and release process, here: <https://journals.oslomet.no/index.php/seminar/article/view/2345>

Examples of consent and release forms can be found in the appendices.

It would also be a good idea to read the set of ethical guidelines for digital storytelling facilitators prepared by Storycenter.org based on the following six principles:

- The wellbeing of storytellers
- Informed consent and release procedures
- Knowledge production and ownership
- Local relevance
- Ethical engagement as an ongoing process
- Ethical story distribution

You can view the complete guide:

<https://static1.squarespace.com/static/55368c08e4b0d419e1c011f7/t/579134a05016e13dde264720/1469133984611/Ethics.pdf>

## Session outlines

Introductory session for storytellers		
Aims of the session	Topics covered	Outcomes for participants
<p>Meet the facilitators</p> <p>Put storytellers at their ease!</p> <p>Become familiar with the project aims</p> <p>Watch some digital stories</p> <p>Share a general understanding of the DS process</p> <p>Outline expectations of storytellers</p> <p>Explain consent and release process/ethical considerations</p> <p>Enable potential storytellers to make an informed decision as to whether to participate</p>	<p>Introduce yourselves as facilitators</p> <p>Introduce the project and why you are asking them to participate</p> <p>Outline the benefits of creating a digital story (acquiring digital skills, sharing experiences with others, potentially helping other people, etc.)</p> <p>Highlight the ethical implications of sharing a digital story online</p> <p>Explain the practicalities of the project (where, when, how many sessions, etc.)</p>	<p>Understand what is expected of them</p> <p>Make an informed decision about whether to participate</p>
<p><i>Notes for facilitators: things to think about</i></p> <p>It's a good idea to introduce the concept of hospitality by offering something to eat and drink!</p> <p>This is also the time to think about accessibility -do any potential storytellers have mobility or other accessibility issues (visual or hearing impairment? Physical or mental disability?)</p> <p>Safeguarding</p>		

## Session 1: Introduction to storytelling

Aims of the session	Topics covered	Outcomes for participants
<p>Begin to build a community of storytellers</p> <p>Outline brief history of DS and provide a framework</p> <p>Show some stories</p> <p>Offer an opportunity to practise writing</p> <p>Introduce Story Circle</p>	<p>Introductions – to each other and to the course</p> <p>Introduction to digital storytelling and overview of The Seven Steps</p> <p>Writing to a prompt</p> <p>Preparation for Story Circle</p> <p>Check out/debrief</p>	<p>Begin to get to know other participants</p> <p>Understand some basic principles of digital storytelling</p> <p>Watch some digital stories</p> <p>Practise writing</p> <p>Begin to prepare for Story Circle – start thinking of a story to share</p>
<p><i>Notes for facilitators: things to think about</i></p> <p>How to do introductions (icebreakers?)</p> <p>Suggestions for, and selection of, writing prompts (visual and written)</p> <p>The differences between face to face and online facilitation</p> <p>Listening</p> <p>Safeguarding</p>		

Session 2: Story circle 1		
Aims of the session	Topics covered	Outcomes for participants
Enable storytellers to share story ideas Ensure emotional and psychological safety Begin to draft a script Keep track of how and where everyone is	Check in Story circle 1 Debrief Drafting a script Check out/debrief	Share ideas for a story and receive feedback from the group Reflect on the experience of sharing a story Begin thinking about how to draft a script
<i>Notes for facilitators: things to think about</i> Managing a story circle – setting guidelines and creating a safe, “sacred space” Giving constructive feedback Listening for the story		

### Session 3: Story circle 2 and preparing to record

Aims of the session	Topics covered	Outcomes for participants
Develop scripts Prepare for audio recording Record voiceovers	Check in Story circle 2 Hearing your story – thinking about voice Tips for recording audio Recording a voiceover Check out/debrief	Refine scripts in preparation for recording the voiceover Learn techniques for successful recording Record the voiceover
<p><i>Notes for facilitators: things to think about</i></p> <p>Large group circle management</p> <p>Feedback skills – again!</p> <p>Text editing skills (fingerprints)</p> <p>Working with people who are not comfortable with writing or reading</p> <p>Demonstrating audio recording</p> <p>Audio recording skills</p> <p>Voice coaching tips</p> <p>Audio recording optimisation – devices, microphones, rooms, sound deadening, etc.</p>		

## Session 4: Images and storyboarding

Aims of the session	Topics covered	Outcomes for participants
<p>Introduce the possibilities of using pictures to tell part of the story</p> <p>Help storytellers think creatively about imagery</p> <p>Promote the idea of images and words 'in conversation' (economy)</p> <p>Demonstrate the video editing programme</p> <p>Support storytellers to create a rough cut</p>	<p>Check in</p> <p>Image selection/creation</p> <p>Seeing your story – thinking about images</p> <p>Storyboarding</p> <p>Assembling your story</p> <p>Video editing tutorial 1: the basics</p> <p>Creating a rough cut</p> <p>Check out/debrief</p>	<p>Recognise the value of images to enhance their story</p> <p>Develop a storyboard</p> <p>Identify and select appropriate images for their story</p> <p>Become acquainted with the video editing programme</p> <p>Practise using the video editing programme to create a rough cut</p> <p>Feel supported in their efforts</p>
<p><i>Notes for facilitators: things to think about</i></p> <p>Storyboarding, with examples</p> <p>Finding images</p> <p>Copyright issues for images</p> <p>Creating images</p> <p>Photographing images</p> <p>Explaining metaphorical vs literal imagery</p>		<p>Manipulating images for effect (??)</p> <p>Image editing skills (maybe)</p> <p>Video vs still images</p> <p>Delivering a video editing tutorial</p> <p>Demonstrating video editing software (have a pre-prepared set of resources, etc)</p>

## Session 5: Working on the video

Aims of the session	Topics covered	Outcomes for participants
<p>Offer constructive feedback on rough cuts</p> <p>Demonstrate more advanced features of the video editing programme</p> <p>Introduce the idea of music to enhance the video</p> <p>Raise the issue of sharing stories – with whom? On what platform? Permissions? Safety?</p>	<p>Check in</p> <p>Feedback on rough cuts</p> <p>Sharing your story</p> <p>Video editing tutorial 2: transitions, zooming, panning, titling and other advanced features</p> <p>Refining and editing the story leading to second cut</p> <p>Check out/debrief</p>	<p>Appreciate the value of feedback</p> <p>Gain confidence in using the video editing programme</p> <p>Consider whether and what music may be appropriate</p> <p>Be aware of the implications of sharing their digital stories</p> <p>Continue to feel supported</p>
<p><i>Notes for facilitators: things to think about</i></p> <p>One to one support skills</p> <p>Video editing skills</p> <p>Beyond the jump cut</p> <p>Is it my effect or Ken Burns' effect?</p> <p>Music and sound effects</p>		<p>Copyright for music and sound effects</p> <p>Mixing audio tracks – volume levels and timing</p> <p>Titles and end credits (including storyteller anonymity/ownership balance)</p> <p>Copyright notices and attributions</p>

## Session 6: Finalising the digital stories

Aims of the session	Topics covered	Outcomes for participants
<p>Ensure wellbeing of storytellers (and facilitators)</p> <p>Refine and polish videos</p> <p>Prepare for screening – how will this be done?</p>	<p>Check in</p> <p>Trouble-shooting and problem-solving</p> <p>Copyright for music and sound effects</p> <p>Mixing audio tracks – volume levels and timing</p> <p>Titles and end credits (including storyteller anonymity/ownership balance)</p> <p>Copyright notices and attributions</p> <p>Finalising the story leading to final cut</p> <p>Preparation for screening</p>	<p>Satisfaction of perfecting (or improving) their digital stories</p> <p>Sensitivity to the relationship between all the elements of the video</p> <p>Sense of completion as the video is finished</p>
<p><i>Notes for facilitators: things to think about</i></p> <p>Making sure everyone has something to show if they wish to</p> <p>Preparing and coaching storytellers for their first audience</p> <p>How will stories (and storytellers) be introduced? Introduce themselves or each other?</p>	<p>The group or the larger project?</p> <p>Family or friends?</p> <p>Release forms and paperwork</p> <p>Evaluation forms</p>	

## Session 7: Celebratory screening and review

Aims of the session	Topics covered	Outcomes for participants
Share the finished stories Celebrate the accomplishments of storytellers Consider next steps Offer opportunities for storytellers to explore issues or concerns	Check in Screening of stories Evaluation forms Check out/debrief and final reflections	Acknowledge and celebrate the completion of their projects  Bask in the glory of the praise they will receive for their hard work  Participate in discussions about how stories will be shared and used  Reflect on the process and the products
<i>Notes for facilitators: things to think about</i> What happens to the stories now? What happens to the storytellers now? Key words/metatags Final polishing of stories Story platform considerations Setting up a celebration event. Archiving of stories		Collection of story resources Cataloguing and curation of stories Checking in with storytellers – one month, one year Going around again – making more stories Supervision/debriefing for facilitators. Collection of feedback/evaluation data Analysis of feedback data Distribution of stories

## Appendix 1: Consent form

### Protocol and consent to participate in a LIDA digital storytelling workshop

#### Respect

Storytellers and their stories will be treated with respect at all times. We will try to interpret accurately the intentions of the storyteller and to preserve the integrity of the story. We will always try to be flexible and sensitive to the needs of storytellers with regard to the place and pace of recording.

#### Support

Storytellers will be offered emotional support during and after telling their stories. Many storytellers have commented on the therapeutic benefits of telling their stories in this way.

#### Copyright

One of the goals of the LIDA programme is to build up a library of resources that can be shared to promote the rights of vulnerable adults while protecting the integrity of the stories and the contributions of those who created them. We expect storytellers to obtain permission from anyone else who appears in, or contributes to, their story.

To this end, when released by the storyteller, stories are distributed under the Creative Commons licence 2.5 (attribution-non-commercial-no derivatives), with copyright retained by Pilgrim Projects. This aims to ensure that:

- a) the stories are free for use in health and social care education and service improvement
- b) no profit can be made from the stories
- c) the integrity of the story, as told by the storyteller, is retained
- d) all who have contributed to the story are appropriately acknowledged.

#### Consent

- ☐ I understand the purpose of this LIDA digital storytelling workshop.
- ☐ I understand that I will have editorial control over my story or stories.
- ☐ I understand that the intention of the LIDA programme is to make the LIDA stories available as an educational, research and learning resource.
- ☐ If my story is released, I understand that it may be made publicly available by the LIDA project, via the Internet.

- ☐ I understand that, once a story is released, LIDA can have no control over, or liability for, how it is used.
- ☐ I consent to participating in a LIDA digital storytelling workshop.
- ☐ I consent to being contacted by LIDA partners in relation to participating in future research projects.
- ☐ I consent to having my photograph taken during the course of the workshop and I give consent for my photo to be used for the purposes of promotion, education and research.

Storyteller	
Name	
Address	
Telephone	
Email	
Date of birth	
Signed	
Date	

Parent/Guardian (if storyteller under 18, or otherwise necessary)	
Name	
Address	
Telephone	
Email	
Signed	
Date	

## Appendix 2: Final release approval

☐ I have seen the final version of my digital story entitled:

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and I am happy for the story to be finalised and released under the Creative Commons licence.

☐ I consent to the use of my story as part of the LIDA programme.

☐ I understand that the intention of the LIDA programme is to make the digital stories available as an educational, research and learning resource.

☐ I agree to the inclusion of my story in the library of LIDA digital stories and to it being made available via the Internet.

☐ I agree to release this story under the Creative Commons CC BY-ND license. For details of the Creative Commons licenses, see: <https://creativecommons.org/about/cclicenses/>

☐ I have obtained all necessary permissions from others who have appeared in, or contributed to, my story.

Storyteller	
Name	
Address	
Telephone	
Email	
Date of birth	
Signed	
Date	

Parent/Guardian (If storyteller under 18, or otherwise necessary)	
Name	
Address	
Telephone	
Email	
Signed	
Date	

## Appendix 3: Skills check

Please use this skills check in conjunction with the Guidebook to help you evaluate your existing skills and identify areas where you may feel you need additional training or support.

### Content: helping storytellers identify the story they want to tell

On a scale of 1-5, with 1 indicating low confidence/competence and 5 indicating high confidence/competence how confident/comfortable do you feel with:

#### Explaining the 'formal' and theoretical aspects of stories and narratives

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

#### Interviewing and listening as people work out story ideas both collectively (in the group) and individually

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

#### Editing and writing stories

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

#### Coaching others through their own writing and editing process.

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

Please note any areas where you feel that additional support or training would be helpful.

### Form: helping storytellers design their story in the form of a digital story

#### Script editing

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

#### Performance coaching

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

### Audio recording and editing

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

### Visual editing

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

### Integration

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

Please note any areas where you feel that additional support or training would be helpful.

### Facilitation/group management skills

#### Facilitating personal creative work in the group process

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

#### Facilitating personal creative work

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

#### Managing group production process

1 ☐      2 ☐      3 ☐      4 ☐      5 ☐

Please note any areas where you feel that additional support or training would be helpful.

## Technical skills: helping support creative processes in digital media

### Audio visual equipment

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

### Multimedia software

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

### Computers, peripherals, and networking

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

### Troubleshooting

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

### Asset management

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

### Post-production

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

Please note any areas where you feel that additional support or training would be helpful.

Please note here any other thoughts or comments that will help us to support you.

## Appendix 4: Ideas for story prompts

If people are struggling to find a story, it can be helpful to have a few prompts up your sleeve to encourage them. Here are some that you may find useful.

- A decisive moment
- The first time... you did something
- A favourite place
- A favourite hobby or activity
- A scar
- Something unfinished
- Something broken
- An appliance or special item you use regularly (e.g. pen, laptop, walking stick, lipstick, etc.)
- Earliest childhood memory
- A time when you were frightened
- A letter to someone you admire
- A thank you letter
- A vivid dream
- Why you do the work that you do
- Best day ever
- Best day at school or work
- Worst day ever
- Worst day at school or work
- A journey
- Something that gives you a sense of wellbeing

Please feel free to add your own and share ideas with your colleagues.

## Appendix 5: Resources

In case you have time and/or inclination to find out more about digital storytelling, here are some papers, websites and other resources that you may find helpful:

The Patient Voices website: [www.patientvoices.org.uk](http://www.patientvoices.org.uk)

Storycenter website: [www.storycenter.org](http://www.storycenter.org)

*Three days in Cambridge* – a documentary film of a Patient Voices workshop:

[www.patientvoices.org.uk/pvthedoc.htm](http://www.patientvoices.org.uk/pvthedoc.htm)

Digital Voice – Digital storytelling with Syrian refugees

<https://www.digitalvoice.org.uk/case-studies/digitale-digital-storytelling-with-syrian-refugees>

Digital stories from Durham University <https://digital-storytelling.webspace.durham.ac.uk/>

*Digital Storytelling: Story Work for Urgent Times* by Joe Lambert and Brooke Hessler

<https://www.storycenter.org/inventory/digital-storytelling-story-work-for-urgent-times>

*Digital Storytelling in Higher Education: International Perspectives* Edited by Grete Jamissen, Pip Hardy, Yngve Nordkvelle and Heather Pleasants

<https://link.springer.com/book/10.1007/978-3-319-51058-3>

*Cultivating Compassion: How Digital Storytelling is Transforming Healthcare* Edited by Pip Hardy and Tony Sumner <https://link.springer.com/book/10.1007/978-3-319-64146-1>

*Telling tales: the development and impact of digital stories and digital storytelling in healthcare* (PhD thesis) by Pip Hardy <https://e-space.mmu.ac.uk/618195/>

*Stories without visa: digital stories of hope from Morocco and Turkey* by Burcu Simsek

[https://www.academia.edu/35609626/Burcu\\_%C5%9Eim%C5%9Fek-STORIES\\_WITHOUT\\_VISA\\_DIGITAL\\_STORIES\\_OF\\_HOPE\\_FROM\\_MOROCCO\\_AND\\_TURKEY\\_Vizesiz\\_Hik%C3%A2yeler\\_Fastan\\_ve\\_T%C3%BCrkiyeden\\_Umuda\\_Dijital\\_Hik%C3%A2yeler](https://www.academia.edu/35609626/Burcu_%C5%9Eim%C5%9Fek-STORIES_WITHOUT_VISA_DIGITAL_STORIES_OF_HOPE_FROM_MOROCCO_AND_TURKEY_Vizesiz_Hik%C3%A2yeler_Fastan_ve_T%C3%BCrkiyeden_Umuda_Dijital_Hik%C3%A2yeler)

*First do no harm: developing an ethical process of consent and release for digital storytelling in healthcare* by Pip Hardy

<https://journals.oslomet.no/index.php/seminar/article/view/2345>

*Dangling conversations: reflections on the process of creating digital stories during a workshop with people with early-stage dementia* by [R Stenhouse](#)<sup>1</sup>, [J Tait](#), [P Hardy](#), [T Sumner](#)  
<https://pubmed.ncbi.nlm.nih.gov/22413774/>

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