



CONFERÊNCIA INTERNACIONAL

# DIGITAL STORYTELLING CONFERENCE



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## SILVER STORIES FINAL CONFERENCE

26 & 27 May 2015, Leiria, Portugal

## ABSTRACTS

Oral & Poster communications

## LIST OF PARTICIPANTS

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SILVER STORIES  
DIGITAL STORYTELLING INTERNATIONAL CONFERENCE  
Escola Superior de Saúde. Instituto Politécnico de Leiria



## The Silver Stories Final Conference

### Scientific committee

Alison Rooke, CUCR, UK  
Maja Malus Azhdari, MKC Maribor, Slovenia  
Maria dos Anjos Dixe, IPEiria, Portugal  
Maria Helena Lopes, Trapezio, Portugal  
Mark Dunford, University of Brighton, UK  
Nikoline Lohmann, Digital Story Lab, Denmark  
Ramona Sinca, The Progress Foundation, Romania  
Tricia Jenkins, Digitales, UK  
Tuula Saarnio, Laurea, Finland

### Organising committee

Ana Querido., Portugal  
Catarina Tomás, IPEiria, Portugal  
Daniela Vaz, IPEiria, Portugal  
José Carlos Gomes, Portugal  
Maria dos Anjos Dixe, IPEiria, Portugal  
Pedro Sousa, IPEiria, Portugal  
Tânia Mota, IPEiria, Portugal



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## About the Silver Stories International Project

Silver Stories (2013-2015) is a research and training partnership of nine organizations from six countries that brings together expertise in digital storytelling, community engagement and education to train professionals working with community groups and elderly people

Our research activity aims to:

- Adapt and transfer learning methods from EXTENDING CREATIVE PRACTICE across the whole partnership and extend it to two new countries and, working to provide VET for a new target professional group – i.e. trainers and employees working in the caring professions across the whole partnership.
- Establish a means for Digital Storytelling to be incorporated into the on-going training of professionals in all the partner countries.
- Research the use of digital storytelling by older people to gain a clearer understanding of why people tell specific stories.
- Investigate the scope for developing a systematic approach to the collection of Digital Stories.

The partnership includes organisations with expertise in Digital Storytelling (Digitales, Digital Story Lab, Mitra, Trapezium), provision of vocational training for targeted professionals (University of Brighton, Leiria, Laurea and the Progress Foundation), evaluation (CUCR) and research (University of Brighton, DigiTales). Silver Stories is a network designed to connect practice and professional training to research through a series of interventions. Each partner has a specific area of expertise and stands to benefit from the wider participation in Silver stories.



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## TUESDAY, 26 MAY 2015

08:30 Registration

09:00 - 09:15 Opening session – Welcome and Conference Overview

09:15 - 10:00 Digital storytelling in education and health

Chair: **Maria dos Anjos Dixe**, Escola Superior de Saúde (IPL), Portugal  
Sandra Ribeiro, Universidade de Aveiro, Portugal

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10:00 - 10:30 Coffee Break

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10:30 - 12:30 Using Digital Storytelling with Older People

Chair: **Tricia Jenkins**, Digitales Ltd., UK

. **Festive Stories: Digital Storytelling in Slovenia.** Sanja Kuveljić Bandić, Mitra, Slovenia

. **How to make a film festival and evaluation of First Silver Stories Festival in Slovenia.** Maja Malus Azhdari, MKC Maribor, Slovenia

. **History In Our Hands - Exploring Elders' Life Stories With Digital Storytelling And Ceramics.** Alex Henry, Curiosity Creative, UK;  
Michele Wright (The Day Grange Centre); Annette Poulson (Ceramicist)

. **Digital Storytelling With People With Dementia In Long-Term Care: Place, Home And Community.** Andrea Capstick, University of Bradford, UK

. **Developing Documentary Practices For Sensitive Contexts – Video Ethnography In The UK Hospice Sector.** Tom McGorrian, Middlesex University, UK

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13:00 - 14:00 Lunch

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14:00 - 16:00 Digital Storytelling and Reflective Practice

Chair: **José Carlos Gomes**, Escola Superior de Saúde (IPL), Portugal

**Dealing with emotions of the elderly during storytelling**

Joaquim Lopes, Escola Superior de Saúde (IPS), Portugal

. **The Impact of Using Digital Storytelling with Students training to work with older people in Finland and Portugal.** Inês Rodrigues, Trapézio, Portugal and Tuula Saarnio, Laurea University of Applied Sciences, Finland

. **The Authentic Voice: Digital Stories And The Organization.**

Catherine Theodosius, Brighton University, UK

. **Design Cinema, Health And Bioethics: A Reflection Of Everyday And Health Work Processes.** Francielle Maciel Silva, Universidade Federal de Santa Catarina, Brasil

. **Helping Tomorrow's Doctors To Become Reflective Practitioners Through Digital Storytelling.** Tony Sumner and Pip Hardy, Pilgrim Projects/Patient Voices, UK

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16:00 - 17:00 Library José Saramago

**Video screening session & Port of Honor**

Presentation of the videos produced during the 2-year Silver Stories project

Poster Session

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20:00 Conference Dinner \*

## WEDNESDAY, 27 MAY 2015

09:30 - 10:30 Digital Storytelling and Community

Chair: **Mark Dunford**, University of Brighton, UK

**Salvation Army Housing Association (SAHA)**

Yvonne McGowan, Bolton, UK; Ryan Bennett (SAHA); Linzi Williams

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10:30 - 11:00 Coffee-break

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11:00 - 12:45

. **"Closer Together": Using Digital Storytelling To Chart How Melbourne's Aging Irish Community Uses Social Media.** Liam Burke Swinburne University of Technology, Australia.

. **Our Day Out.** Sue Potts, Liverpool John Moores University, UK

. **Digital Storytelling with Community Groups – Examples of Good Practice.** Nikoline Lohman, Digital Storylab, Denmark and Ramona Sinca, the Progress Foundation, Romania.

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12:45 - Closing Remarks & Conference Curatorial Chairs

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13:00 Lunch

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14:00 Workshop - Digital stories: the building on\*

Inês Rodrigues, Trapézio (Media Shots), Portugal

\* Registration is required

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## Digital storytelling in education and health

**Chair: Maria dos Anjos Dixe, Escola Superior de Saúde (IPL), Portugal**

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Sandra Ribeiro, Universidade de Aveiro, Aveiro, Portugal

### Digital Storytelling in education and health

Sandra Ribeiro

Sandra Ribeiro is a lecturer at ISCAP since the year 2000 in the area of Languages and Cultures. She holds a PhD from the University of Aveiro in Digital Storytelling in Higher Education. She is a member of the Centro de Estudos Interculturais, where she researches in Digital Storytelling in its various aspects. She is also a member of Centre for Research in Communication and Education (CICE) at ISCAP. Her research interests, besides Digital Storytelling as a pedagogical practice across subject areas and technology in education, includes language learning, translation and interpreter training. [sribeiro@iscap.ipp.pt](mailto:sribeiro@iscap.ipp.pt)

We believe stories have the power to transform. Or at least “give us time to pause, to think to breathe” (Pagnucci<sup>1</sup>). Storytelling coupled with media and digital literacy skills, coined as digital storytelling, addresses most, if not all of the twenty-first century student outcomes identified by the Partnership for 21st Century<sup>2</sup>.

However, despite the widespread use of the concept, not all digital storytelling tells stories the way and with the intent of the Center for Digital storytelling (CDS). The Californian model (CDS model) emphasizes *personal voice* and workshop-based teaching method. This model implies a *process* that, despite not being strict, has a set of recommended elements that we consider essential.

Our journey into Digital Storytelling (DS) has led us through unexpected paths. DS as a process has indeed proven to be powerful, extremely complex, multidimensional and with a depth that can be difficult to grasp and especially difficult to express in writing. Our presentation will draw on student-created Digital Stories to discuss teachers’ and students’ perceptions of the process and the inherent implications on interpersonal relationships and on learning.

Our research has demonstrated that DS presents a challenge to the dominant assertions in education, especially Higher Education in Portugal. Nonetheless, we believe that DS is able to aggregate the essence of Higher Education across multiple fields: human (personal) development, social relational development, and technology.

1) As cite by Knittel (n.d.), available at: [www.people.iup.edu/tvyn](http://www.people.iup.edu/tvyn)

2) See <http://www.p21.org/index.php>

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## Using Digital Storytelling with Older People

**Chair: Tricia Jenkins, Digitales Ltd., UK**

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Sanja Kuveljić Bandić<sup>1</sup>, MITRA, Slovenia

### Digital Storytelling in Slovenia.

<sup>1</sup>Sanja Kuveljić Bandić is a sociologist who has been working as producer of cultural projects at the DUM Association of Artist and working with organization MITRA on different international projects. In



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*last years collaborating as an author on several audiovisual projects, as a vocalist engaged in experimental sonic project Aluviana and different jazz projects.*

Short presentation of Silver Stories from Slovenia, presenting experience working with digital storytelling format with seniors and trainers. Introducing good practice from previous projects working with elderly people and future possibilities to support social inclusion of older people.

**Keywords:** *ICT, digital storytelling, elderly people, social activism and inclusion, active ageing*

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Maja Malus Azhdari<sup>2)</sup>, MKC Maribor, Slovenia

### ***How to make a festival and evaluation of First Silver Stories Festival***

*<sup>2)</sup>Maja Malus Azhdari is director at Youth Cultural Center Maribor, empowering youth and elderly to digital storytelling and production of documentary movies, developing new festivals and running well established festivals of different art forms. She has directed many documentary movies presented across festivals, among others international coproductions of City Folk, Voices of Fear, Beautiful Sex Life,...*

Short presentation of how to make a festival, build an audience, create visibility, role of festival selector and evaluation of First Silver Stories festival that was held in Maribor, Slovenia in 2014.

**Keywords :** *digital storytelling, elderly people, festival, audience*

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Alex Henry, Curiosity Creative<sup>3)</sup>, UK

### ***History in our hands - exploring elders life stories with digital storytelling and ceramics.***

*<sup>3)</sup>Curiosity Creative is a non-profit-distributing social enterprise, dedicated to creating and archiving digital stories in North East England. We work with groups, helping them to tell their own stories using sound, images and photographs.*

Between 2013 and 2015, Curiosity Creative has worked in partnership with the Grange Centre, Newcastle and ceramicist Annette Poulson to record life stories and experiences through digital storytelling and ceramics.

The Grange Centre is a charity providing day opportunities for elders who require day care support to prevent social isolation, family breakdown, relapse of functional illness, or to offer support and respite for families/carers. This enables people to retain their independence and remain in their own homes for as long as possible.

By offering the opportunity to engage with and tell stories using two very different techniques, our project has helped reduce barriers for elders to express themselves in different ways.

Our project also aimed to challenge participant's perceptions of their own abilities and looks to continue to challenge the perceptions of elders' worth and abilities within the wider community, helping to dispel negative stereotyping. It has also increased self-worth and confidence and invigorates morale of participants.

It has proved to be a brilliant opportunity for participants to share fun times of their lives with others. The joy in their faces when reliving parts of their youth was a delight to behold and at times family and friends viewed them in a new light. For others it gave a safe environment to express themselves emotionally and to voice fears for the first time. Raised



self-esteem and therapeutic value of the project was clear to see and helped participants bond and create friendships that would not have been possible without it.

**Keywords:** *Digital Storytelling, Ceramics, Wellbeing, Empowerment, Dementia friendly*

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Andrea Capstick<sup>4)</sup>, University of Bradford, UK

**Digital storytelling with people with dementia in long-term care: place, home and community.**

*<sup>4)</sup>Dr Andrea Capstick is a Programme Leader in Dementia Studies at the University of Bradford, UK. Her main research interests are participatory methods and arts-based approaches in social research.*

Over a period of 18 months, we worked with ten people with dementia living in a long-term care environment to co-produce digital stories on subjects that were of interest to them. Each participant made an individual short film (range 3 - 12 minutes). All the participants chose to base the story they told on their own earlier lives, and to locate it in a specific place. This suggests that people with dementia continue to associate a sense of identity with specific communities, and with concepts of home and belonging.

The presentation will explain how we drew on local history archives and creative commons sources to co-create short films which represent the important messages the participants wanted to convey about themselves and their lived experience. In the process we encounter many intersectionalities with social history during the 20th century due to factors such as world war, slum clearance, the growth of social housing, the demise of manufacturing industry and the changing roles of women.

**Keywords:** *Dementia, long-term care, memory, place, community.*

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Tom McGorrian<sup>5)</sup>, Middlesex University, UK

**Developing documentary practices for sensitive contexts – Video Ethnography in the UK Hospice Sector.**

*<sup>5)</sup>Tom joined the Television Production department at Middlesex University in 2010. As well as lecturing in documentary, he is actively involved in developing media practice, and in creating links with partners from the broadcast and business industries.*

Any filmmaker who sets out to make documentaries faces multiple challenges, not the least of which is a set of ethical issues inherent in the process. How to portray the subjects of the film? What to shoot and what not to shoot? How to edit so that the film is true to its topic and subjects, yet also works as a compelling story for the audiences?

If a filmmaker is working in a sensitive environment, such as a hospice, how to represent people with dignity and sensitivity to that place, time and experience are added factors too. That said, the overall purpose of my research project is to use video ethnography in the Hospice Sector as a case study for developing documentary filming practices for sensitive contexts.

My key aim is to explore how the convergence of documentary video ethnography methodologies can be used to help guide researchers as they navigate ethical concerns.

The specific objectives of my research project are to explore the ethics issue around documentary filmmaking through interviews with people from a range of ages and experiences living out their last stage of life; to deliver evidence (research and film) about what the quality of life means to people visiting day hospices and what specific practices,



behaviors and attitudes have an impact on their quality of life; to capture the voices (film) of those who are attending day hospices, expressing their views of a vision for care in hospices and consider how their input might influence practice with the future.

**Keywords:** *Video Ethnography; Ethics; Hospice; Documentary.*

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## Digital Storytelling and Reflective Practice

**Chair: José Carlos Gomes, Escola Superior de Saúde (IPL), Portugal**

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Joaquim Lopes<sup>6)</sup>, Escola Superior de Saúde, Instituto Politécnico de Setúbal (IPS), Portugal

### ***Dealing with emotions of the elderly during storytelling***

<sup>6)</sup>*PhD in Nursing, Professor of Mental health teacher. Researcher.*

Closely linked to memory (of self, others and experiences), personal identity can be “told”, reinforced and sometimes “rethought” through the appropriation of own story. Everyone has the experience of dreaming, but not all has the possibility to transform that subjective experience in self-knowledge. Generalizing, everyone has the experience of being alive, but not all has the chance to learn, to aware, from the lived experience of own life.

The paradigm Life Stories and the explanation of the concept of "formative experience" places then, transforming in personal knowledge the non-thought living of a daily life, the horizon of an understanding and a statement of self.

Storytelling requires at first a silent search. Each person’s life “material” is revisited and elected to show, to share. The production of a self-narrative with it individual titration allow the recognition of the formative experiences that interfere, at present, with the personal way to relate with self and others.

Some of these formative experiences went further in people self-constitution, however. Total, as they were psychosomatic, affective, cultural, systemic, etc... some experiences are grounding! From them on, something changes. ...to learn a loss, to learn a gain, to learn a limit...

And are mostly these grounding experiences that bring emotions to storytelling. An emotion communicates, then, the importance of the issue, of the experience being told. To get in touch with emotions of the elderly during storytelling is for that matter a privilege, since emotions are now recognized as expressions of meaningful lived experiences.

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Inês Rodrigues<sup>7)</sup>, Trapézio, Portugal; Tuula Saarnio, Laurea Univ. of Applied Sciences, Finland

### ***The Impact of Using Digital Storytelling with Students training to work with older people in Finland and Portugal.***

<sup>7)</sup>*Journalist and TV producer, Inês Rodrigues worked for the main TV Channels and independent Production Companies in Portugal, in daily news and information programs. She collaborated with several independent Production Companies, producing, writing and editing features, news stories and institutional films. She is a cofounder of Media Shots, were she explores solutions combining new media and digital storytelling, to create effective tools for collaborative change.*

For Trapezio/Media Shots, with a vast experience in Digital Storytelling in a variety of projects at national and transnational levels, the big challenge involved in the Silver Stories project was to test this methodology with seniors. In the first workshop, we introduced



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digital storytelling to IPL staff and to a group of health care professionals and caretakers from the region of Leiria. Afterwards, these participants worked in pairs with seniors in a rich and collaborative workshop environment allowing for the sharing of memories and IT skills. A deeper dialogue was established, helping all the people involved to see the world and life through other participants' perspectives. We will present some of the thought-provoking and life enriching outputs of this unique process.

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Catherine Theodosius<sup>8)</sup>, Brighton University, UK

***The Authentic Voice: Digital stories and the organization.***

*<sup>8)</sup>Senior Lecturer at Brighton University in Adult Nursing and Research Lead for the Cultivating Compassion Project.*

The cultivating compassion project set out to represent and celebrate compassionate practice within local NHS Trusts by creating compassion digital stories for educational purposes. A key project aim was to capture and build on existing practice in order to develop compassionate culture within the organization. The project took an appreciative inquiry approach, which considers that the creative process of storytelling can facilitate a 'collective imagination' that can become constructive in making possible change and improvement within and for the organization. Six stories from three separate NHS trusts were created for the toolkit and have successfully been used to raise awareness of compassion. However, these stories are very different from other digital stories. This paper asks why? It explores the impact on the choice of story, the narration of the story and the images used when the stories are specifically created for educational purposes and are considered to represent examples of compassionate care for professional practice development.

The paper suggests that the authentic voice can be lost when stories become incorporated into the organizational discourse. Thus, rather than the stories enabling a 'collective imagination' they can become representative of prescribed organizational norms. However, the paper argues that despite this, the value of the stories in facilitating discussing and learning remains because within the organizational context when these prescribed norms are brought to life through the medium of the digital stories, they can be challenged.

***Keywords:*** Organisation, authentic voice, education and compassion.

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Francielle Maciel Silva<sup>9)</sup>, Universidade Federal de Santa Catarina, Brasil

***Bioethics through cinema lenses***

*<sup>9)</sup>Possui graduação em Enfermagem pela Universidade Federal de Santa Catarina (2010), sendo por 2 anos membro do Grupo de Assistência, Pesquisa e Educação na área de Saúde da Família (GAPEFAM). Realizou especialização em Saúde da Família nesta mesma universidade (2010 - 2012). Atualmente desenvolve atividades como enfermeira da Estratégia de Saúde da Família no município de Santo Amaro da Imperatriz e como Tutora no curso de Especialização Multiprofissional na Atenção Básica UNA-SUS (UFSC). Além disso, desde 2012 é membro do Núcleo de Pesquisa em Bioética e Saúde Coletiva (NUPEBISC). Atualmente é estudante de Mestrado do Programa de Pós Graduação em Saúde Coletiva (PPGSC-UFSC). Tendo experiência na área de Saúde Coletiva e Políticas Públicas atuando principalmente nas seguintes temáticas: cuidado, família, ética, educação, humanização e valorização da saúde do trabalhadores.*

The study aims to report an extension project completion entitled "Cinema, Health and Bioethics", organized by the Research Center for Bioethics and Collective Health (NUPEBISC) of the Federal University of Santa Catarina (UFSC), in partnership with public institutions of



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health. The project enables the rapprochement between university and health services, discussing some issues related to the work process in health, care and management policies to the Unified Health System (SUS) in the light of the theoretical framework of Daily Bioethics by Giovanni Berlinguer.

The project's first experience was in 2010, and it is still in progress. It enables the participation and integration of new subjects such as workers, undergraduate and post-graduate students. The working method to trigger reflection and debate is through cinematographic works selected from a list provided by the research group and elected by the participants according to their interests. During each of the five sections that make up each project's edition, the participants have the opportunity to reflect more deeply on relevant ethical topics in their daily lives. That has been considered an exciting time of health permanent education according to the assessment performed by the subjects, in the end. It is worth mentioning that the method encourages participation and provides subsidies for anchoring produced reflections, facilitates more critical, ethical and political analyses.

**Key words:** *Ethics, bioethics, health, cinema and research.*

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Tony Sumner<sup>10)</sup> & Pip Hardy, Pilgrim Projects/Patient Voices, UK

***Helping tomorrow's doctors to become reflective practitioners through digital storytelling.***

<sup>10)</sup>*Tony Sumner co-founded (with Pip Hardy) the Patient Voices programme in 2003 to use reflective digital storytelling stories within e-learning. The programme has won awards from the Dartmouth-Hitchcock Medical School and the British Medical Journal.*

**Background:** Latest medical education guidelines in the UK stress the need for doctors to be capable reflective practitioners. However, traditional cultures and methods within medical education departments develop and deliver reflective programmes that are mechanistic and ineffective. This paper describes two programmes run for medical students at two different UK universities based on Reflective digital storytelling principles, and their outcomes.

**Methods:** The Patient Voices Reflective Digital Storytelling process was used to provide reflective opportunities for medical students at the University of Leicester (N=5) in 2008 and Kings College London (N=4) in 2014. In both cases the normal process was adapted to suit student timetables, examination schedules, etc. Experience running Patient Voices Reflective Digital Storytelling workshops for newly-qualified nurses, etc was used to inform facilitative approaches. Different adaptations were needed in each institution.

**Results:** In both cases all students created reflective stories. Several (N=6) found the process so engaging they created two stories. Student feedback in both cases was powerfully positive, with students arguing at the launch of the stories created for universal adoption of this approach to reflection within their institutions. Students reported bonding as a group and feeling greater empathy with patients while on placement.

**Conclusions:** Digital storytelling can provide the basis for a methodology within which medical students can deeply and effectively reflect on experiences of personal life, training and early practice, but key to this is ensuring a safe facilitative environment within which they can truly reflect rather than merely fill in reflection forms.

**Key words:** Digital storytelling medical education reflection.

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## Digital Storytelling and Community

**Chair: Mark Dunford, University of Brighton, UK**



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Yvonne McGowan, Bolton, UK; Ryan Bennett (SAHA); Linzi Williams

The University of Brighton and DigiTales have been making Digital Stories with young people and their support workers from Foyers run by the Salvation Army Housing Association (SAHA). This session explores this collaboration to describe the work of SAHA through its Open Talent Programme, an initiative designed to showcase the creative talents of young people, includes screenings of stories made by the two young people and provides an opportunity for the Ryan and Linzi to talk about their experiences in the workshop as Digital Storytellers.

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Liam Burke<sup>11)</sup>, Swinburne University of Technology, Australia

***“Closer Together”: Using digital storytelling to chart how Melbourne’s aging Irish community uses social media.***

<sup>11)</sup>*Liam Burke is a media studies lecturer at Swinburne University of Technology (Melbourne). He is the Principal Investigator of the inter-disciplinary research project, New Media, Aging, and Migration.*

"From the Great Famine, through to the mass departures of the 1950s and the 'lost' generation of the 1980s, modern Irish history has been marked by emigration. Yet in contrast to past mass departures, the availability of new media will ensure that the current generation will not be 'lost', when they can so easily be tagged, tweeted, and skyped. However, the enthusiasm for this "Generation Skype" has seen older Irish immigrants largely ignored. This paper will chart how Irish people who moved to Melbourne before the availability of digital technologies now make use of new media to connect with the Irish community in Australia and back in Ireland.

This paper is based on a larger research project that uses digital storytelling techniques to allow older people, who are often dismissed as falling on the other side of the digital divide, to reflect on their engagement with new media. Specifically, this paper will draw on surveys with over forty older Irish people in Melbourne and more than a dozen on-camera interviews. The many topics discussed by participants include: pre-digital communications practices, difficulties using new technologies, motivation for adopting social media, connection to Irish groups in Melbourne, and narrowing the distance between Ireland and Australia.

From these unique stories and experiences a picture of Melbourne’s Irish community emerges, yet each across each account there is a desire to connect a community whose stories have all too often gone untold."

***Keywords: New Media, Aging, Migration, Ireland, Digital Divide.***

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Sue Potts<sup>12)</sup> & Ian Bradley, Liverpool John Moores University, UK

***Our Day Out.***

<sup>12)</sup>*Sue Potts is the Knowledge Exchange Manager at the Institute of Cultural Capital. Ian Bradley is a Senior Lecturer in Media at Liverpool Screen School. Both are based at Liverpool John Moores University*

This paper presents the findings of the Our Day Out project which engaged older peoples' groups across Merseyside in collecting and sharing memories of days out to the British seaside. Central to project design was the use of images from the Keith Medley Archive, held



by Liverpool John Moores University's Special Collections. The project aimed to add context and meaning to a selection of Medley images which documented day trippers during the 1960s to New Brighton, a popular pre and post Second World War day trip destination for communities around Merseyside. The photographs were used to instigate discussions within memory workshops, which were recorded and shared on the website <http://www.our-day-out.co.uk/>.

The selected Medley images were from a special place that took its visitors out of their everyday environment and presented opportunities for fun and recreation. The memory workshops conducted for Our Day Out took participants back in time to a place that involved escapism and amusement. This study found that the images acted as an effective point of departure for building an online collection of stories about social practices at the British Seaside in the 1960s. Furthermore, the study found that older peoples' well-being benefitted from discussing times when they were free of physical restriction and from when they held fond and happy memories.

This paper discusses the value of archived photographs as instigators for creating digital stories with and by older people. Also considered is the role of nostalgia in reminiscence and memory work.

**Keywords:** *Older People, Archives, Photographs, Nostalgia, Seaside.*

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Nikoline Lohman<sup>13)</sup>, Digital Storylab, Denmark

***On the Edge of a digital society – Using digital storytelling for empowering digitally excluded groups.***

<sup>13)</sup>“To be a person is to have a story to tell.” - Isak Dinesen. Digital Storylab is the Copenhagen Center for Digital Storytelling, which Nikoline Lohmann started as a company in 2007 in Copenhagen after working at Berkeley University and in Oakland with digital storytelling for youth at risk. Digital Storylab is based at Aalborg University in Copenhagen and creates new methods for using new media for empowerment. Nikoline has a background in journalism from La Trobe University in Australia, and has a master degree from the IT University of Copenhagen. (Digital Storylab is a Silver Stories project partner.)

The present paper will address how refugees and asylum seekers, who moved to Denmark leaving their home without belongings, used digital technologies to connect with Danish society, and how digital storytelling has been applied as a narrative therapeutic approach for self-reflection and empowerment.

This paper is based on several Danish and international projects and workshops using digital storytelling to give marginalized target groups a voice in society. The projects indicate that marginalized groups are often excluded from society caused by the lack of IT skills and digital expression. The main aspect in this research is on the digital divide and marginalized groups. Access to a computer, Internet and a mobile phone become crucial in the lives of refugees and asylum seekers who are socially, culturally or economically marginalized. This paper elucidates the significance of digital technologies in relation to inclusion and participation in the communication systems of an increasingly digitalized society. It is our experience that Digital Storytelling can provide marginalized people with important opportunities to become digital-literate, confident, and influential communicators by providing new digital-literate spaces and tools for learning. Through Digital Storytelling marginalized groups such as refugees and asylum seekers can produce powerful forms of self-representation. The self-



presentation comes along with the narrative as a primary genre for identity construction. By telling others who you are, can construction an agentive self.

Drawing on examples from the EU lifelong learning program; Silver Stories, The Danish Amnesty International campaign 'SHOUT OUT!', and workshops with asylum seekers and volunteers at the Asylum Festival 2015. This paper investigates how digital stories produced through these projects, provided digitally excluded groups a voice in society and most importantly a space for self-reflection and empowerment.

**Keywords:** Digital divide, marginalized groups, inclusion, self-reflection, migration, human rights, freedom of speech, digital empowerment.

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Camelia Crisan<sup>14)</sup> & Ramona Sinca<sup>15)</sup>, the Progress Foundation, Romania

### **Digital Aging in Romanian Public Libraries**

<sup>14)</sup>*Dr. Camelia Crisan is Senior Lecturer at the National University for Political Studies and Public Administration (NUPSPA), Faculty of Communication and Public Relations. She has coordinated a project which has introduced the Digital Storytelling (DS) in the training curricula of all county public libraries from Romania, part of the national program Biblionet, funded by the Bill&Melinda Gates Foundation. Currently, as Executive Director of Progress Foundation ([www.progressfoundation.ro](http://www.progressfoundation.ro)), she is researching the adaptation of DS methodology in working with vulnerable groups.*

<sup>15)</sup>*Ramona Sinca holds a BA in Linguistics (French- Romanian) and has over 10 years working experience in the NGO sector. Her expertise include: community facilitation for development of health policies in Romanian-Flemish twinning projects, regional training coordination in the Biblionet program, PR consulting for The Open Network for Community Development as well as projects development within Progress Foundation.*

In the past years, libraries have become vibrant community places where people of all ages and from all social strata access technology in order to solve personal problems and live better lives. Since 2009 the Progress Foundation works with public libraries across Romania in order to introduce Digital Storytelling (DS) as a permanent library service, to train librarians and library users in this methodology, especially senior citizens and third sector organization representatives, working with vulnerable citizens.

However, DS in libraries is not a new activity. Conrad (2013) examines the way in which storytelling can contribute to the documentation of local history, while some research has been carried out already on why participants in DS workshops carried out in Romanian libraries choose to tell a certain story (Crisan and Dunford, 2014).

The initial format of the DS workshop has been changed by the Romanian librarians based on the first round of implementation, the feedback from the elderly participants and by comparison with how other partners implement their DS workshops. This has led us to putting together a lessons learned document emphasizing what we have done right, and what needed change for future implementation. These lessons and the path that lead us to changes in facilitation techniques and in the quality of the stories will be the focus of our presentation.

**Keywords:** digital literacy, digital inclusion, elderly, vulnerable people, libraries

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Dr Alison Rooke<sup>16)</sup> & Claire Levy<sup>17)</sup>, Goldsmiths College, University of London, UK

### **Critical Evaluation and Cultural Values**



<sup>16)</sup>Alison Rooke is a Senior Lecturer in the Sociology Department at Goldsmiths, University of London and Director of the Centre for Urban and Community Research. Her doctoral research *Lesbian Landscapes And Portraits: The Sexual Geographies Of Everyday Life* employing visual research methods to examine gendered and sexual subjectivities in cities by grounding queer theorising in everyday lived complexity. Since completing her PhD in 2004 Alison has developed expertise in participative and socially engaged arts, action research and evaluation with a specific focus on the social, economic and cultural impact of art and creativity. Alison's work seeks to challenge the idea that research impacts on society 'as if from the outside'. In this spirit she continues to be engaged in a wide range of activities that embed this approach in a number of highly practical endeavours.

<sup>17)</sup>Claire Levy is a researcher in the Sociology Department at Goldsmiths, University of London working on research evaluation across a number of commissioned participatory arts projects. A film-maker, Claire gained an MA in Photography and Urban Culture at Goldsmiths in 2011 and since then has also been lecturing in documentary practice at Bristol, Bath Spa and Middlesex Universities. Her long-standing interest in modes of story-telling influences all aspects of her work.

This paper offers a critical perspective on the 'norms' and 'forms' of evaluation in relation to participatory arts in general, and digital storytelling in particular. The evaluation of arts-based community interventions, presents numerous challenges and opportunities. These include balancing the economic and political imperatives of funding bodies with the desire to establish recognition and reputation with a like-minded community of interest, according to shared notions of practice, identity and value. Evaluation is often reduced to monitoring, evidence gathering and advocacy in order to meet the expectations of funders and commissioners. However, evaluation can be a genuine opportunity for critical reflection on the value of a project for all partners and participants. Drawing on examples, this paper will examine the relationship between the values that underpin a project, organization or programme of work and how they are they can be incorporated (or not) into an evaluation of its success.

Examining the EU funded projects 'Extending Creative Practice' and 'Silver Stories', the paper will look at how the stories and visual materials produced through these projects interplay within an evaluation context which might reach beyond the commissioned framework. Addressing issues of translation in multi-partner projects, the paper also aims to understand the processes involved in unpicking the local, national and transnational contexts of these visual arts projects.

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## Poster SS1.

Ana Teresa Pedreiro<sup>a)</sup>, Unidade de Investigação em Ciências da Saúde: Enfermagem, Escola Superior de Enfermagem de Coimbra, Portugal

### ***Gender Influence in the Transition to Retirement: A qualitative study.***

<sup>a)</sup>Ana Teresa Pedreiro, MSc is a Research Grant Holder at Health Sciences Research Unit: Nursing, in Nursing School of Coimbra. She is a PhD student.

Introduction: Retirement is one of the major transitions in a person life. The work identity is, many times, the only identity the person has and so a loss of identity can be felt after retirement. It can also lead to different vulnerabilities, including health vulnerabilities. Gender differences during active life originate different experiences for men and women



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that influence the identification of personal goals and resources for reaching those goals, after retirement.

Objective: To know the perceptions of Portuguese retirees about their transition to retirement, according to gender.

Methodology: We conducted a descriptive study of a qualitative nature. The target population was retirees (retired for less than five years) registered in health care providers in Primary Health Care of the Regional Health Administration Center. The selected participants were subjected to an approach by focus group, after signing informed consent, and the information was gathered by digital audio recording and subjected to thematic analysis using the NVivo10® program.

Results: The following themes emerged: before retirement, after retirement, the retirement moment and the future perspective.

Conclusion: Individuals perceive retirement depending on their personal characteristics, including gender. It was also perceived that retirement interfered with their usual routines and with their family. Is highlighted the interference that retirement had on the marital relationship.

**Keywords:** *Aging; Retirement; Gender; Conjugalinity*

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## Poster SS2.

Emese Ilyes<sup>b)</sup>, The Graduate Center, City University of New York, USA

***The power of ambiguity: The collaborative story of a radical intervention located within a sheltered workshop in the United States.***

*<sup>b)</sup>Emese has the joy and privilege of pursuing her PhD in critical psychology at CUNY. This experience weaves together my identity as a rootless immigrant and as an artist whose work has involved social justice advocacy for people living on the margins.*

The US, as much of the world, has failed to provide an equal environment and life to people labeled as “intellectually disabled”. Historically, this group suffered forced sterilization, institutionalization, exploitation, and abuse. While the disability rights movement has improved the conditions for many, people continue to live out their lives in segregated environments such as group homes and sheltered workshops (vocational training facilities that offer rote piece work for pennies per hour). In 2009, I co-founded a radical space of possibilities within a sheltered workshop located in Portland, Oregon. This art studio, community gallery, event space, and functioning urban farm was collaboratively shaped by the participants (formerly occupied with factory related work in the sheltered workshop) and myself, as well as dozens of community members and volunteers. We called it Project Grow. Before this space could morph into a space of possibilities we had to interrogate the language we used to define others and ourselves. We felt that all available words and categories were not only inadequate but inflicted significant epistemological violence. At the core of our space was the elevation and appreciation of ambiguity. Rather than seeking an alternate label for the group that was historically segregated (and in many aspects of their life continues to be so) we resisted categories. Project Grow curated gallery events involving artists from all over the world, ran a monthly lecture series that provoked conversations related to our experiences as system transformers and other topics relevant to our world. We grew vegetables year round and delivered them by bike to our members of the community and restaurants who supported us. We directed monthly art workshops that



problematized the meaning of teacher and student, art and learning. On Halloween we crafted a fantastical Haunted House in our studio, directly pushing back on disturbing stereotypes related to people whose bodies may not fit the norm. In short, with love and joy and curiosity we sought to create a world that elevated possibilities and diverse, fascinating abilities.

Messy chaotic experiments such as Project Grow are difficult to capture on paper or even in words. From the beginning I documented to experience through photographs and videos. These archive videos and photographs are not just to tell the story but to inspire others to embrace ambiguity and provoke change. I would love to share the story of this intervention in a system that has been formidable and resistant to change.

**Key words:** *Disability, systems change, intervention, collaboration, human rights*

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### Poster SS3.

Catarina Frade Mangas<sup>c)</sup> & Célia Aguiar de Sousa, ESECS, iACT, Instituto Politécnico de Leiria, Portugal

**Shared Inclusive Reading Project: a different way of reading.**

<sup>c)</sup>*Catarina Mangas and Célia Sousa are teachers at the School of Education and Social Sciences and founding members of the Inclusion & Accessibility in Action Research Center (iACT) both part of the Polytechnic Institute of Leiria.*

The communication intends to present the PLIP – Projeto de Leitura Inclusiva Partilhada, which is a shared inclusive reading project, started in 2013, in the Inclusion & Accessibility in Action Research Center (iACT). This project adapts books in alternative formats such as: braille text; big print; raised/high contrast pictures; audiobook; video book with sign language; pictographic; etc. The multiformat kits are free and available online in digital format, so that everyone can print them (with normal or special equipment – eg. braille printer or relief) or used them directly on computers, tablets or smartphones (through screen readers).

The adaptation of original books or books that have been already published in the traditional format, allows more people to have access to literary works, such as the elderly, readers with disabilities, pre-school children, among others.

In addition to the development of multiformat kits, the project aims to promote training sessions for those who want to learn how to adapt books and it also supports reading actions that can make adapted stories available for everyone. All inputs are welcome in this dynamic, open and shared project.

PLIP is developed in the community, creating links between generations, places, and different areas of knowledge and living. It is considered a network of good practices, giving great visibility to the independent work that has been successfully developed in many different contexts.

**Keywords:** *inclusive reading, shared reading, multiformat books; digital stories*

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### Poster SS4.

Camilla Rodrigues Gomes<sup>d)</sup>, Universidade de São Paulo, São Paulo, Brasil

**Reflexões sobre Kontakthof com idosos: Perguntas e Propostas de Estudo.**



<sup>d)</sup>Aluna da Universidade de São Paulo, graduanda em Gerontologia, cursando o sétimo semestre. Há dois anos, realiza projetos de iniciação científica, com bolsa PIBIC/CNPq. Apresentou tais projetos em diversos congressos, como de Siicusp. Estuda o envelhecimento e os benefícios da atividade física, em especial a dança, na vida dos idosos.

Esta pesquisa tem por finalidade analisar e ressaltar o vínculo que pode ser obtido entre a prática de atividades artísticas realizadas por idosos, diante de uma proposta como a do espetáculo Kontakthof, de Pina Bausch, que se utiliza de ações cotidianas e destaca diferentes faixas etárias, em especial os idosos, e o modo como eles se apropriam das cenas que lhe são propostas. Com isso, espera-se observar os meios utilizados pela coreógrafa, e a percepção de idosos diante do espetáculo.

**Keywords:** Kontakthof, Dança, Teatro, Idosos, Pina Bausch

### Poster SS5.

Maria Eduarda Moreira Abrantes Ferreira da Silva<sup>e)</sup>, ESTG-IPL, Leiria, Portugal

### Narrativas Dinâmicas Online.

<sup>e)</sup>Eduarda Abrantes has a PHD in Visual Arts and Intermedia of the Faculty of Fine Arts of San Carlos of the Polytechnic University of Valencia (Spain), with the thesis "Dynamic Narratives. Web Interactive Structures". She is Professor at the School of Technology and Management, Polytechnic Institute of Leiria (Portugal), teaching artistic units in the Digital Games and Multimedia Bachelor Degree. Eduarda published illustrations in numerous Portuguese newspapers and magazines, among which illustrated the article "Niches of Fame" for the weekly newspaper Expresso – Caderno de Economia e Internacional. In Elle magazine were hers the illustrations of the article "The 7 Deadly Sins", and has created to the "Horoscope" for this publication the zodiac signs. Further illustrated weekly for 20 consecutive editions from July to November 2003, the chronicle of Edson Athayde "The Dirty Thirty", in DNA magazine, the Saturday supplement of Diário de Notícias. For the i Newspaper, Eduarda illustrated "The Brother in Law of Humanity".

As narrativas dinâmicas para se adaptarem ao espaço da rede têm indubitavelmente de fazer uso das bases de dados. O espaço Web é fragmentado enquanto espaço de hiperligação e por sua vez infinito pois permite ter a informação ligada através de nós intermináveis (espaço rizomático), vive da troca de informação, da acumulação de dados, da sua multiplicação enquanto espaço social. O crescimento incomensurável das bases de dados apela aos artistas das narrativas que procedam em conformidade com estas características.

**Keywords:** Collaborative Narratives, Dynamic Narratives, Database Art, Internet Art, Ubiquity Games.

### Poster SS6.

Helena Maria Almeida Macedo Loureiro<sup>f)</sup>, Escola Superior de Enfermagem de Coimbra (ESENFC), Coimbra, Portugal.

### REATIVA: um programa promotor de um envelhecimento ativo.

<sup>f)</sup>Professora na Escola Superior de Enfermagem de Coimbra. Membro da Unidade de Investigação em Ciências da Saúde - Enfermagem. Coordenadora do projeto REATIVA: Active Retirement: study of a healthy ageing promotor program (FCT: PTDC/MHC-SC/4846/2012).



O REATIVA tem por finalidade a construção de um programa promotor da saúde, dirigido a indivíduos e famílias que experienciam um processo de transição para reforma. Num primeiro momento, que teve por objetivo conhecer as percepções de indivíduos que experienciam um processo de adaptação à reforma, realizou-se um estudo descritivo de carácter qualitativo. Foram realizados grupos focais com aposentados há menos de 5 anos, inscritos em unidades de saúde CSP da ARSCentro, tendo a informação colhida sido submetida a análise temática com NVivo10®.

Da referida análise emergiram os temas: Percepção da vivência antes da reforma, traduzido pelos precipitantes da passagem à reforma (benefícios pessoais, ausência de saúde e desemprego indesejado), interiorização da proximidade da passagem à reforma (percepção da mudança a que iriam estar sujeitos) e expectativas relativas à futura vivência da reforma (idealização de bem-estar e de projetos); Percepção da vivência após a reforma, expressa pela percepção da transição (continuidade, readaptação, ganhos, perdas e ambivalência); sentimentos de adaptação e, recursos e estratégias de adaptação (formais e informais); ainda Idealização do futuro, de onde emergiram a auto-perspetiva e hétero-perspetiva.

Concluiu-se que os indivíduos percecionam a passagem à reforma em função das suas características pessoais, muito particularmente daquelas que foram as vivências passadas e forma como se aposentaram. Percebeu-se também que esta transição interferiu naquelas que eram as suas rotinas e que essas foram fortemente marcadas pelo contexto socioeconómico e político em que vivenciavam. Ainda, que a saúde individual e familiar foram alvo de mudança, destacando-se a interferência na conjugalidade.

**Keywords:** *Aposentação, Envelhecimento Ativo, Enfermagem*

## Poster SS7.

Tony Sumner & Pip Hardy<sup>§)</sup>, Pilgrim Projects/Patient Voices, UK

**Sacred stories: digital storytelling to preserve the stories of vocation and calling of retired nuns.**

<sup>§)</sup>*Tony Sumner co-founded (with Pip Hardy) the Patient Voices programme in 2003 to use reflective digital storytelling stories within e-learning. The programme has won awards from the Dartmouth-Hitchcock Medical School and the British Medical Journal.*

Background: Communities within the EU are aging. For some religious communities this is not just a demographic effect, but one influenced by changes in recruitment rates to the order. As communities age, the tacit knowledge and experiences members carry within them – the stories of vocation and calling – are amongst those most vulnerable to loss, and yet also some of the most valuable and powerful delineators of what it is to be ‘community’. This paper describes a project intended to help the members of a retirement community of nuns in northern England recollect and share their stories.

Methods: The Patient Voices Reflective Digital Storytelling process was adapted to suit the needs of the group, using experiences gained in working with elderly patients and service users in health and social care settings.

Results: A set of some twenty stories was created with members of the community, in several workshops. Ages of participants ranged up to 101 years. One storyteller returned several times to tell four stories over a period of some years. Several adaptations to the process were needed to fit it to storyteller profile.



Conclusions: With appropriate adaptation and support, digital storytelling can be an effective process through which elderly sections of religious communities can preserve and share stories of vocation, calling and life experience. These stories can then provide valuable resources for reflection within the broader part of that religious community, and have common ground with stories told by groups within health and social care.

**Key words:** Digital storytelling elderly nun community

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### Poster SS8.

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Rea Irene Maeve<sup>h)</sup>, Queens University Belfast, UK

**Who are the Oldest Old?: Narrative insights from European Nonagenarian Siblings.**

*h) Understanding how to 'age better' underpins my research, teaching and clinical activities and in identifying genetic and life style factors, contributing to 'healthy' ageing in 90-year-old-European GeHA sibling pairs, I have combined narrative and images to improve understanding of better ageing in the public health agenda.*

Ninety year olds are the fastest growing group in Western Europe. 15% of 90 year olds age slowly, combining long 'lifespan' and 'health span' and often clustering in families. Nonagenarian families are reservoirs of genetic, life-style and behavioural information, which may help us dissect out how to live longer, and better.

This research combined narrative interviews and photographic images as we asked ninety year old siblings about their insights into important factors in their longevity. The subject group was a purposeful sample of nonagenarian sibling pairs or trios, 5 from each of 4 of the European countries associated with the EU Genetics of Healthy Ageing (GeHA) study-Italy, Finland, Poland and Northern Ireland, who answered structured questions about common family background, lifestyles. Overall, 17% of nonagenarian siblings thought genes or long-living family members were important; 19% reported good health all their lives; 30% said that 'keeping going' with a positive attitude and good social networks were very important. With respect to life-style, 32% reported that hard work was related to their longevity, while 19% considered good simple food as important.

Across Europe there were differences; Irish siblings ranked genes, health and food as most important. In Italy hard work was the main stay of a long life with health being equally important. In Finland and Poland, a positive joyful attitude was considered intrinsic to longevity, with hard work a close second. All valued good social networks.

The combined narrative and photographic images provided powerful visual and auditory in digital stories used of nonagenarian siblings, a group about whom little is known and provide an important educational tool to improve understanding about ageing well strategies.

**Keywords:** nonagenarian siblings, ageing well, narrative, visual images, digital stories, public health messages.

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### Poster SS9.

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Elis Angela Batistella<sup>f)</sup>, UFSC- Federal University of Santa Catarina, Santa Catarina, Brasil

**Digital storytelling: A method to raise awareness about health conditions to the older individuals.**



<sup>1)</sup>*Elis Angela Batistella is a fourth-year Dentistry student from Brazil, that has been working to better understand the health aspects of the elders and to raise awareness about oral health promotion and prevention.*

The digital storytelling is a powerful tool, which can be used by health professionals to enhance their communication with patients and/or older individuals from the community. Through the images and sounds, content and information become easier to be assimilated by the viewer, and can be embedded subconsciously to transmit the desired message.

In the field of dentistry, digital storytelling may be applied to engage older individuals with good health habits and healthy behaviors. For instance, through examples of other older individuals who had previously experienced the same events that the audience had, it is possible to make them feel comfortable and more receptive to the addressed affair. Impactful words, images, and songs are essential to touch the listeners and transmit the message.

The main goal of the present work is to show how digital storytelling can help older individuals to better understand their conditions, encouraging healthy habits and promoting preventative measures in a pleasant way. The main reason for using storytelling for such is because the best way to have continued healthy habits depends on the self-individual. In order to establish such habits, it is crucial that the person internalize the meaning and importance of the content. Therefore, by raising awareness to older individuals and empowering them, the use of digital storytelling is a powerful tool for helping elders to have lasting healthy habits, which contribute for their welfare and quality of life.

**Key words:** Digital storytelling, older individuals, health, dentistry, communication.

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## Poster SS10.

Catarina Inês Costa Afonso<sup>5)</sup>, Equipa de Cuidados Continuados Integrados (ECCI), Odivelas, Portugal

### ***Nas tuas palavras descubro o meu quotidiano***

<sup>5)</sup>*Enfermeira na Equipa de Cuidados Continuados de Odivelas (ECCI) e Doutoranda em Enfermagem na Universidade de Lisboa.*

Os enfermeiros, os profissionais da relação com o outro, no encontro com a pessoa querem conhecer a sua história, explorando os eventos de vida como forma de estar em relação. Os enfermeiros crescem com as histórias que escutam, cruzam-nas, recontam-nas, tornam-se contadores de histórias.

“O meu dia-a-dia” é a narrativa do Sr C. onde o próprio fala de si e da sua experiência de doença desde o aparecimento até à atualidade, com momentos de reflexão onde reclama o encontro de sentido de vida. “ O ano de 2013 modificou a minha vida, totalmente. O aparecimento de um nódulo do pulmão direito, felizmente operável, o qual me foi extraído. A amputação da perna direita. Um ano verdadeiramente horrível.” (...)“O pouco que durmo faço-o durante o dia. (...) a falta de apetite que tem aumentado gradualmente. Quase não me alimento. Sinto-me débil. As forças fogem-me”(…).“O pensamento marca o domínio de um ciclo de vida onde recordar me alimenta noite e dia. Partilho inteiramente com o que Agatha Christie refere no início da sua autobiografia – A vantagem de avançar na idade é o que a velhice nos permite – recordar. Hoje vivo mais de ausências do que de vivências. Do que não faço do que faço. (...) Vivo mais resignado que conformado”(…). Contar a história



de si é deixar a quem ouve, a experiência de vida, num processo retrospectivo de construção de sentido. A co-criação de sentido na narrativa pessoal é um processo ético que a Enfermagem realiza com arte (Gaydos; 2005).

**Keywords:** *Experiência vivida; narrativa; quotidiano.*

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## LIST OF PARTICIPANTS

### A

Adriana-Cristiana Dumitrescu, Fundatia Progress, Romania  
Alcione Leite da Silva, Universidade de Aveiro, Aveiro, Portugal  
Alex Henry, Curiosity Creative, UK  
Alison Rooke, CUCR, UK  
Ana Carvalho, Universidade de Évora, Évora, Portugal  
Ana Cláudia Machado dos Santos, CNS, Portugal  
Ana Cristina Soares de Lemos, ESTG-IPLeiria, Portugal  
Ana Isabel Fernandes Querido, ESSLei, IPLeiria, Portugal  
Ana Isabel Leal Rebola Alves Pereira, Portugal  
Ana Maria Baptista Oliveira Dias Malva Vaz, Escola Superior de Saúde Dr. Lopes Dias, Portugal  
Ana Paula Mergulhão Fernandes Dias, Portugal  
Ana Rita Lúcio Henriques, Santa Casa da Misericórdia de Figueiró dos Vinhos, Portugal  
Ana Sofia Barbosa Santos, Santa Casa da Misericórdia de Lisboa, Portugal  
Ana Teresa Martins Pedreiro, Unidade de Investigação em Ciências da Saúde, ESEnfCoimbra, Portugal  
Anabela Cordeiro Ferreira Frazão, IPLeiria, Portugal  
Andrea Capstick, University of Bradford, UK  
Annette Poulson, Curiosity Creative, UK  
Antonio Casimiro, Instituto Superior Miguel Torga: ISMT, Coimbra, Portugal  
Astrid Nierhoff, Huerth, Gemany

### B

Birgitte Henningsen, Digital Storylab, Denmark

### C

Camilla Rodrigues Gomes, Universidade de São Paulo, São Paulo, Brasil  
Carina Filipa Esperança Pedro Rodrigues, Portugal  
Carmen Dragoi, Ovid Densusianu County Library Hunedoara, Romania  
Carolina Miguel Graça Henriques, ESSLei, IPLeiria, Portugal  
Catarina Alexandra Rodrigues Faria Lobão, ESSLei, IPLeiria, Portugal  
Catarina Frade Mangas, ESECS, iACT, Instituto Politécnico de Leiria, Portugal  
Catarina Inês Costa Afonso, ECCI Odivelas, Odivelas, Portugal  
Catarina Tomás, ESSLei, IPLeiria, Portugal  
Catherine Theodosius, Brighton University, UK  
Célia Fernandes, Câmara Municipal da Lourinhã, Portugal  
Célia Maria Adão de Oliveira Aguiar de Sousa, ESECS, iACT, Instituto Politécnico de Leiria, Portugal  
Célia Maria Jordão Simões Silva, ESSLei, IPLeiria, Portugal  
Christelle Pereira Gil Matias, Santa Casa da Misericórdia de Alcobça, Portugal  
Clarisse Louro, ESSLei, IPLeiria, Portugal  
Cláudia Margarida Prates Remígio, ESSLei, IPLeiria, Portugal  
Cristiana Ferreira do Rosário, ESSLei, IPLeiria, Portugal  
Cristina Lavareda Baixinho, Escola Superior de Enfermagem de Lisboa, Lisboa, Portugal

### D

Daniel Ricardo Simões de Carvalho, CHLP, Portugal  
Daniel Vergílio Grosso, Instituto Politécnico de Leiria, Portugal  
Daniela Vaz, ESSLei, IPLeiria, Portugal  
Diana Barbeiro, Santa Casa da Misericórdia de Alcobça, Portugal  
Dora Marisa Costa Alves, Santa Casa da Misericórdia de Alcobça, Portugal  
Douglas Francisco Kovaleski, Universidade Federal de Santa Catarina, Santa Catarina, Brasil

### E

Elis Angela Batistella, UFSC- Federal University of Santa Catarina, Santa Catarina, Brasil  
Emese Ilyes, The Graduate Center, City University of New York, New York, USA

### F

Farid MENAA, Brasil  
Filipa Alexandra Saavedra Ribeiro, Santa Casa da Misericórdia de Alcobça, Portugal



## LIST OF PARTICIPANTS

Filipe Cardoso, Coimbra, Portugal

Florbela Margarida, Academia Cultural Sénior da Lourinhã, Portugal

Francielle Maciel Silva, Universidade Federal de Santa Catarina, Santa Catarina, Brasil

Francisco Costa, Central Clinica, Portugal

Francisco José Barbas Rodrigues, Instituto Politécnico de Castelo Branco, Portugal

### G

Gabriel Alonso Borges de Souza, Universidade Federal de Mato Grosso do Sul, Brasil

Gonçalo Ribeiro, ABEP, Portugal

Guilherme Antunes, UFSC, Brasil

### H

Helder Ricardo Silva Vicente, Santa Casa da Misericórdia de Lisboa, Portugal

Helena Maria Almeida Macedo Loureiro, ESENF, Coimbra, Portugal

### I

Inês Rodrigues, Media Shots, Lisboa, Portugal

### J

Joana Paula Carreira Tavares de Sena, Santa Casa da Misericórdia de Alcobaça, Portugal

João dos Santos, ESAD.CR / IPEiria, Portugal

João José Gonçalves Duarte, Portugal

João Manuel Galhanas Mendes, Universidade de Évora, Évora, Portugal

Joaquim Lopes, Instituto Politécnico de Setúbal, Setúbal, Portugal

José Carlos Quaresma Coelho, ESSLei, IPEiria, Portugal

José Gerardo Gonçalves de Oliveira, Faculty of Medicine, University of Porto, Porto, Portugal

### K

Katherine Ludwin, University of Bradford, UK

Kelly Ferreira Henriques, IPSS, Lourinhã, Portugal

### L

Lélia Maria Veríssimo Engenheiro Nogueira de Sousa, Centro Clínico MFR Nazaré, Portugal

Liam Burke, Swinburne University of Technology, Australia

Lídia Ribeiro Ferreira, Santa Casa da Misericórdia de Alcobaça, Portugal

Liliana Santos Carvalho, ESSLei, IPEiria, Portugal

Lina da Conceição Capela de Oliveira Vieira, ESTeSL, Portugal

Luís Balau, Câmara Municipal da Lourinhã, Portugal

Luísa Maria Gaspar Pimentel, Escola superior de Educação e Ciências Sociais, Portugal

### M

Mafalda Emanuel Manique Branco, Portugal, ESSLei, IPEiria, Portugal

Maja Malus Azhdari, MKC Maribor, Slovenia

Manuel Alves Rodrigues, Escola Superior de Enfermagem de Coimbra, Portugal

Manuel Carvalho Costa Brites, IPL, Portugal

Márcia Viana Gomes, ESSLei, IPEiria, Portugal

Margarida Sofia Gouveia Simões, Santa Casa da Misericórdia de Alcobaça, Portugal

Maria da Luz Gonçalves Caneiro Figueiredo, Santa Casa da Misericórdia de Alcobaça, Portugal

Maria da Saudade de Oliveira Custódio Lopes, ESSLei, IPEiria, Portugal

Maria Daiane Barros de Oliveira, Universidade Federal de Santa Catarina, Brasil

Maria de Fátima Quintans, Câmara Municipal da Lourinhã, Portugal

Maria dos Anjos Dixe, IPEiria, Portugal

Maria Eduarda Moreira Abrantes Ferreira da Silva, ESTG / IPEiria, Portugal

Maria Gorete Mendonça dos Reis, Universidade de Évora- ESESJD, Portugal

Maria Helena Lopes, Trapézio, Portugal

Maria Luísa Fernandes Cordeiro Santos, ESSLei, IPEiria, Portugal

Maria Manuela Amado Silva Francisco, IPEiria, Portugal

Maria Manuela Areias Silva Marcelino Dias, Santa Casa da Misericórdia de Alcobaça, Portugal

Mariana Azevedo Coelho Marto, Santa Casa da Misericórdia de Alcobaça, Portugal

Mário João Batista Antunes, Casa do Sol Poente, Portugal



## LIST OF PARTICIPANTS

Marisa Sofia Linhares Barroso, Escola Superior de Educação e Ciências Sociais, Portugal  
Mark Dunford, University of Brighton, UK  
Marta Alexandra da Conceição Gaspar, Organização de Apoio e Solidariedade para a Integração Social, Portugal  
Michele Wright, The Grange, UK  
Mohammad Mahmudul Hasan, ISCSP, University of Lisbon, Portugal  
Mônica Braúna Alencar Leão da Costa, ESSLei, IPLeia, Portugal  
Mónica Jacinta Coelho Serra, Santa Casa da Misericórdia de Leiria, Portugal

### N

Nádia Filipa Alexandre Neto, ESSLei, IPLeia, Portugal  
Natasha Dottin, Digital Storylab, Denmark  
Nela Liliana Stamate, Constanta Library County, Romania  
Nikoline Alice Lohmann, Digital Story Lab, Denmark  
Nuno Gonçalo Paulino Henriques, São Martinho do Porto, Portugal  
Núria Tatiana Santos Tabanez, Casa do Sol Poente, Portugal

### P

Patrícia Isabel Valente Santos, Santa Casa Misericórdia de Alcobaça, Portugal  
Patrícia Rocha Ribeiro, ESSLei, IPLeia, Portugal  
Patrícia Saraiva Brasil, ESSLei, IPLeia, Portugal  
Paula cristina Sanfins Lopes, IPLeia, Portugal  
Pedro Gonzaga Marques Nunes, Benedita, Portugal  
Pedro Jorge Bargão Rodrigues, ESSLei, IPLeia, Portugal  
Pedro Sousa, ESSLei, IPLeia, Portugal

### R

Ramona Sinca, The Progress Foundation, Romania  
Rea Irene Maeve, Queens University Belfast, UK  
Robert Oven, Mitra, Slovenia  
Rosalinda Coelho Chaves, ADSFAN, Portugal  
Rui Filipe Lopes Gonçalves, Escola Superior de Enfermagem de Coimbra, Portugal  
Rute Isabel Pedro Almeida, ESSLei, IPLeia, Portugal

### S

Salvör Aradóttir, Reykjavík Akadémían, Iceland  
Sandra Ribeiro, University of Aveiro, Aveiro, Portugal  
Sanja Kuveljic Bandic, MITRA, Slovenia  
Sara Margarida Almeida Raposo, Central Clinica, Portugal  
Signe Sander, Digital Storylab, Denmark  
Stanciu Loredana, Fundatia Progress, Romania  
Sue Potts, Liverpool John Moores University, UK  
Susana Margarida Rodrigues Custódio, ESSLei, IPLeia, Portugal

### T

Tânia Sofia da Silva Barreto, Santa Casa Misericórdia de Alcobaça, Portugal  
Tânia Sofia Pereira Miguel, Santa Casa da Misericórdia de Alcobaça, Portugal  
Tatarus Margareta, Vrancea County Library, Romania  
Tom McGorrian, Middlesex University, UK  
Tony Sumner, Pilgrim Projects/Patient Voices, UK  
Tricia Jenkins, Digitales, UK  
Tuula Saarnio, Laurea, Finland

### V

Vanessa Abreu Da Silva, IPL, Portugal  
Vânia Maria da Silva Ferreira, Santa Casa da Misericórdia de Alcobaça, Portugal  
Vitor Miguel Teixeira de Jesus, Escola Superior de Educação e Ciências Sociais, Portugal

### Y

Yvonne McGowan, Bolton, UK

