

A Public Voice: Access, Digital Story and Interactive Narrative



University of Glamorgan

Hamish Fyfe

Mike Wilson

Suzanne Pratt

BBC Wales Partners

Mandy Rose

Karen Lewis

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Research Partners

Professor Hamish Fyfe: hfyfe@glam.ac.uk



Professor Mike Wilson: mwilson@glam.ac.uk



Susie Pratt; Academic Researcher: spratt@glam.ac.uk



Mandy Rose; Creative Director Multi-Platform Mandy Rose:

mandy.rose@bbc.co.uk



Karen Lewis; Director, Storyworks, University of Glamorgan

(formerly Partnerships Manager BBC Wales): klewis@glam.ac.uk



This research has been commissioned to enhance understanding of the methodology and social impact of digital storytelling. The work takes particular cognisance of the BBC's 'Capture Wales' project and ways in which this project has engendered a wide range of community based media activity in Wales.

The research has employed a triangulated methodology with survey, case study and focus group components. Considerable emphasis has been placed on deriving qualitative data directly from participants in the process, particularly those in lower socio-

economic groups, and to provide insight into mechanisms to develop engagement in issues linked to the 'digital divide'.

A Public Voice - A Foreward

In 2001, some years before *You Tube* was launched and the term *user generated content* was coined, BBC Wales set out to investigate what the public would make of the emerging tools of content creation through a digital storytelling initiative inspired by work that was going on in California. Since then hundreds of people, most not the 'digital natives' who have the confidence and competence to go it alone creatively, have made mini-documentaries about their own lives through the project which we called *Capture Wales*.

This research by the University of Glamorgan provides an invaluable assessment of that undertaking – exploring the project from a number of perspectives. It situates digital stories in a tradition of capturing everyday reality that encompasses the BBC's Access TV project Video Nation as well as its precursor Mass Observation. It looks at *Capture Wales* through the lens of the subsequent technological developments known as Web 2.0 and offers some practice-based insights into the ways that social networks might play a role in facilitating content creation.

Alongside running workshops and publishing the digital stories made in them on BBC platforms, the *Capture Wales* team set out to share and foster digital storytelling practice in Wales. The research also assesses the impact of that activity – providing an audit of all the digital storytelling initiatives now happening in Wales and considering the types of value digital storytelling can provide in contexts from education to social regeneration. As the BBC steps up its commitment to sharing media innovation with partners this is a timely assessment.

Building Public Value clearly stated the BBC's commitment to act as a creative collaborator with the audience in the 21st century. Yet the rise of *You Tube* and *Current TV* have raised questions about what exactly the BBC's role is in this area, beyond gathering user generated contributions for News. This report, made possible through an innovative collaboration between the AHRC and BBC's Future Media & Technology Division, can assist us in thinking through those questions and will be of interest to anyone who is engaged in shaping the next generation of this work.

Mandy Rose - Creative Director Multiplatform, BBC Wales

A Public Voice – AHRC/BBC Knowledge Exchange Programme

Professor Michael Wilson, Co-Investigator

Preface

This report represents one of six outputs from the research carried out for *A Public Voice*, a project funded under the AHRC/BBC Knowledge Exchange Pilot Scheme as a collaboration between BBC Wales and The George Ewart Evans Centre for Storytelling at the University of Glamorgan. Other outputs include a conference presentation and two journal articles. The work has also informed further conference papers made this year by the lead investigators in Grasmere and Krakow, Poland. What follows is a commentary documenting the findings from an enquiry into digital storytelling that reviews and analyses selected activity at local and national levels. In addition the study reviews and examines existing theory and records relating to the practice of digital storytelling. This survey will identify case studies relating to the practice and produce guidance for future cross-sector collaboration. All information included in this report is, to the best of our knowledge, freely and publicly available.

This report is in three sections. The first section, by Professor Hamish Fyfe, Co-Director of The George Ewart Evans Centre for Storytelling and Principal Investigator on the project, provides the academic and theoretical framework for the research, placing digital storytelling firmly within a tradition of participatory media, oral history and a celebration of the quotidian experience. In doing so, he draws upon the work of *Mass Observation* in the 1930s, the film-

maker Humphrey Jennings and BBC initiatives, such as *Video Nation*, as well as his own previous research in the field.

The second section is by Susie Pratt, Research Fellow on the project, who describes the processes involved in realizing the work, including engagements with existing digital storytelling practitioners through workshops, case studies, interviews and focus groups. This is framed within the context of the latest developments in digital technology and how users are engaging with it, as well as how it is changing behaviours and practices. She concludes with an investigation into how digital storytellers may make use of social networking technology to support their activities and develop the form.

The final section represents a piece of commissioned data-gathering research by Dr Daniel Meadows of Cardiff University and former Creative Director of *Capture Wales*, who was asked to use his extensive knowledge and experience of digital storytelling to conduct an audit of activity and organizations across Wales.

There are many people to whom a debt of gratitude is owed in respect of this research. They include colleagues at the University of Glamorgan and BBC Wales (in particular, Lisa Heledd Jones and Carwyn Evans), as well as the digital storytellers who have contributed to this project. In addition, thanks must go to colleagues at BBC Future Media and Technology and the Arts and Humanities Research Council for their support, advice and interest in this work. Special mention, however, must go to Mandy Rose and Karen Lewis at BBC Wales, who have been immensely supportive of the ongoing collaboration between BBC Wales and The George Ewart Evans Centre for Storytelling and have contributed a

professional rigour, alongside their considerable experience and expertise, to the work that has been of immeasurable value.

A Public Voice – AHRC/BBC Knowledge Exchange project

Professor Hamish Fyfe, Principal Investigator

Summary

Introduction

This research has been commissioned through collaboration between the Arts and Humanities Research Council, the BBC and the University of Glamorgan to enhance understanding of the methodology and social impact of digital storytelling. The work takes particular cognisance of the BBC's *Capture Wales* project and ways in which this project has engendered a wide range of community based media activity in Wales. A mapping exercise has been undertaken by Dr. Daniel Meadows to indicate the breadth of the current practice of digital story within Wales and to discover patterns of funding and support. Detailed research has taken place in to the potential of social web-site making to create virtual communities of storytellers as well as the experimental application of innovative forms and technologies in support of digital story making. This work has been undertaken by the Research Fellow on the project Susie Pratt.

This research has undertaken a triangulated methodology with survey, case study and focus group components. Considerable emphasis has been placed on deriving qualitative data directly from process participants, particularly those in lower socio-economic groups, and to provide insight into mechanisms linked to reducing the 'digital divide'. n.b. All of this work is contextualised by other recent or ongoing research by the University of Glamorgan in this area, in particular 'Hand in Hand – Arts Based Activity and Social

Regeneration' (Adamson, Fyfe et al 2007) a summary of which accompanies this document.

Key Concepts

The research, which is reported on here, has employed a number of key concepts to inform analysis of digital storytelling activity in Wales.

Digital Story as participatory media – digital storytelling is an act of creativity by the participant, initially with the support of practicing media professionals.

Digital story – questioning the 'techno-fix'. As Postman (1992) contends, the overriding 'message' of new technology is that the most serious problems that confront society require technical solutions through fast access to information that is otherwise unavailable. Digital story and its attendant slough of 'techno-social' creative activity challenges this view and suggests that people often access technology when they have something to say through creative engagement with the media.

Community building and Digital Storytelling - S.G Jones (1997:30) contends that ' the Internet allows us to shout more loudly, but whether our fellows listen is questionable and whether our words make a difference is even more in doubt.' Digital Story is fostering a new relationship between physical and virtual communities. In Blackwood, South Wales communities are coming together to watch their own stories in cinemas as well as web-broadcasting them.

Building Public Value – the radical shift away from a top-down, target driven culture towards a concordat of understanding between

organisations and those they serve that favours the creation of value (recognised by the public) rather than the delivery of benefit which is recognised by administrators (John Holden, Demos, 2004) is central to the BBC's concern to create Public Value and is one of the key concepts underlying our research. In her 2007 speech to the Television from the Nations and Regions Conference Caroline Thomson Chief Operating Officer for the BBC, made the following observation, 'It's become increasingly clear that we must do more; more to make production sustainable; more to ensure it has long lasting benefits for the region: and more to ensure it delivers real creative value to the nation as a whole.' Digital storytelling is part of the delivery of creative value, which makes production sustainable and local and has long lasting and wide social benefits.

Digital Story and the 'possible-self'.

This research has been influenced by the concept of the 'possible-self' to explain the personal changes that emerge as a result of engagement with Digital Storytelling. Recent research conducted at the University of Glamorgan, (Adamson, Fyfe et al 2007 – 'Hand in Hand' Arts Based Activities and Regeneration concludes that

The diversified social experience of participation in creative activity enables young people and others to visualise a more complex and ambitious future possibility for themselves. Young people in disadvantaged communities formulate their sense of the 'possible-self' from peer and kinship experience which is often limited and compressed by poverty, disadvantage and cultural values.

Participation in Digital Storytelling and its associated social experience provides a wider fabric from which to construct their sense of the 'possible-self'

Research questions/aims of the project

The questions underpinning the research are -

What is the current understanding of the potential of digital storytelling practice in terms of its impact on broadcast content and wider social applications?

How can new communications technology, especially 4G, be used to generate innovative production and capture of digital stories and user generated content/citizen media?

How can digital storytelling activity be used to reduce the 'digital divide' and to maximise the potential of the current technology to create an informed participant who can help shape the next phase of communicative development?

What kinds of impact does digital storytelling have in community contexts and how are these impacts understood?

What are the theoretical and historical 'roots' of digital storytelling?

Methodology

The survey

A survey of Digital Story telling activity in Wales has indicated a geographical, cultural and linguistic spread of this activity throughout Wales

Stakeholder interviews

An important contribution to the research has been derived from interviews with key stakeholders and broadcast professionals in Wales. These have ranged from broadcast professionals to representatives of umbrella agencies and practitioners offering services at community levels. These interviews have provided insights into provider perceptions of the opportunities and barriers to the development of Digital Story in Wales.

Case Studies

Examples of good practice in Digital Storytelling are provided by a series of case studies in the practice. These have so far included

Likely Stories in Wrexham

Yale College, Wrexham

Breaking Barriers, Blackwood, Caerphilly

BBC Capture Wales

Petrhcelyn, Miskin and Penrhiceiber Digital Stories

Significant findings to date (with impact for the BBC)

Through the development of its Digital Storytelling initiative, BBC Wales has provided national and international leadership in pioneering creative collaborations with members of the public. Using the tools of new media production to facilitate and broadcast personal storytelling BBC Wales has become established as an international centre of excellence in partnering the public through creative partnerships.

The mapping exercise undertaken by the research team has indicated that there are now, at least, seventy organisations in Wales that are actively involved in Digital Story making. All of this activity can trace its roots back to a partnership with the BBC

through *Capture Wales*. Much of this work has provided content for the BBC in a variety of platforms over the last seven years and continues to do so. This study also provides evidence of a considerable need for continued flexible support if the democratic, social and creative potential of the activity is going to be fully realised.

The BBC Wales *Capture Wales* project has successfully indicated a shift in the way that the BBC can relate to communities. The central concerns of the BBC in digital literacy and creative public collaboration have been advanced significantly by the project.

Expertise in Digital Storytelling, developed within the BBC has allowed for successful innovation in collaborative research such as that concerning the application of Microsoft Sensecam technology.

The research is providing evidence of,

- BBC Wales' commitment to driving forward a digitally inclusive Wales
- tangible evidence of a significant partnership that provides exemplary evidence of the responsiveness of the BBC to the needs of the license payer.
- ensuring that the results of research and development benefit the licence payer quickly and efficiently
- evidence of distinctiveness in BBC Wales as a Public Service Broadcaster and innovator in brokering creative partnerships

Research into digital story activity, interview, focus groups and case study materials show the positive social impacts that are reflected in the recent 'Hand in Hand' (ibid.) research, ie:

- *Personal and self-development* – In all the components of the research to date considerable evidence was encountered of a direct process of personal and self development experienced by participants involved in Digital Storytelling, as part of the wider process of arts participation. Whilst this was clearly linked to the experience of creative practice in itself there were additional components of self-development. These can be identified as;
- *Improved Self Confidence* - Participants reported the confidence gained from making a story, team work, triumphing over personal difficulties and having their contribution valued through the group with whom they worked, broadcast and public acknowledgement.
- *Improved Self Esteem* - Participants developed a sense of pride in their contribution to the shared project of digital story making, felt that others would value them more and developed a strong sense of ownership of the outputs of the process
- *Improved aspiration* - Some participants outlined ambitions to continue media making with a view to developing a professional practice

- *Skills acquisition* - There is a clear process of skills acquisition which goes beyond the practical and technological skills associated with the practice itself. Skills acquired can be categorised as:
 - *Technological Skills* - These include skills in the whole range of technology associated with filmmaking. Collateral skills development was also identified where additional skills not associated directly with the form of practice also emerge such as organisational skills, improved literacy and numeracy.
 - *Social Skills* - These included the emphasis that Digital-Storytelling makes on group working, self-direction, communication and motivation. Such skills impact positively on self-confidence and significantly contribute to the employability and job-readiness of individuals who will not have acquired such skills in the general schooling process. In this respect Digital Storytelling activity contributes directly to the economic objectives of regeneration.

- *Extending the benefits of digital storytelling practice* - The research to date identifies a wide range of personal and communal benefits deriving from digital-storytelling activity but recognises that there are currently few formal mechanisms which ensure that such success is built on and extended beyond the life of specific projects. In Wales, Breaking Barriers, the Centre for Digital Storytelling at Yale College, Wrexham and the putative activity at the George Ewart Evans Centre in the University of Glamorgan all provide models to develop partnership to create progression routes in

employment, training, Further Education and Higher Education.

- *Digital story clearly has potential to create community* - The *Making Space* project is exploring (through developing a responsive web-site) the potential for digital story to provide the focus for an online social network such as 'flickr'. This research intends to discover easier methods of finding and accessing content that meets people's needs. This has implications for the development of services like 'My Local Now'.
- *Extensive new research by Ofcom indicates that audiences want content that reflects contemporary life in the UK* - This content reflects diverse identity, increases our understanding of the world, stimulates our knowledge and interests and makes us aware of different cultures and viewpoints – our research suggests so far, that digital storytelling offers honest perspectives that create empathy for different cultural values
- Our research with the Rhondda Lives project (BBC, National Library of Wales and Valleys Kids, Tonypany, 2008) indicates that the availability of film, photographic and other archive material from BBC and other sources is allowing archive material to be mixed with personal archive to create meaningful individual and collective stories.

References

Adamson, Fyfe et al, University of Glamorgan, WAC, 2007 *Hand in Hand*

Postman, N (1997). *Technopoly: The Surrender of Culture to Technology*, New York, Vintage Books

Holden, J, (2004) *Capturing Cultural Value*, Demos, London

1. A PUBLIC VOICE – ACCESS, DIGITAL STORYTELLING AND INTERACTIVE NARRATIVE

Once upon a time we sat around the fire and told each other stories, now 'young or old' we can do it with computers. We call this Digital Storytelling and it's made possible by the new tools of media production. We don't need a studio anymore to make television. If we want, we can make it on the kitchen table. And this is our desire, for ours is a voice that must be heard. Until now our personal stories have been shared only with our family and friends, but our process is about collecting all these invisible histories together ... about assembling the jig-saw that is the bigger story of our time, the story that defines who we are.

Daniel Meadows, Creative Director, *Capture Wales*, BBC Wales
(2001)

Throughout the two years prior to this KT project the University of Glamorgan's George Ewart Evans Centre for Storytelling and BBC Wales have been active collaborators in a scheme that has resulted in a growing accumulation of joint research activity. The purpose of our current collaborative project is to strengthen and develop research in the areas of digital storytelling and interactive narrative.

Although embryonic, the area of research in a citizen media that concentrates on creativity and the personal voice in order to share stories through the playful and mutable sciences of the new communications technologies is becoming more and more significant as convergence and accessibility increase. However, looking forward to what *may* happen, as opposed to looking at what is *actually* happening, is an underlying weakness of many

contemporary discussions of the information age and its attendant concepts such as the knowledge and digital economies. This study brings evidence of what has happened and what is now happening as well as a degree of speculation about the future for creative community media.

BBC Wales have been leading exponents of Digital Storytelling and the expertise of BBC staff in Wales has been ideally coupled with academic expertise at the University of Glamorgan's George Ewart Evans Centre for Storytelling, the only UK based academic Research Centre dedicated to the study of storytelling practice. There is a clear professional logic in the partnership, which is acknowledged at all levels of both organisations as being of significant value. The academic partner in this collaboration is the University of Glamorgan's George Ewart Evans Centre for Storytelling. The Centre has been established for four years and is dedicated to promoting teaching, developing and researching storytelling in all its forms.

The BBC/University of Glamorgan collaborative team has been encouraged by BBC Future Technology's stated desire to discover 'deep levels of understanding and thinking' for this kind of content. This is what the existing KT collaboration was established to provide.

Project management

Regular meetings of the collaborative group (comprising Mandy Rose and Karen Lewis from BBC Wales and Professors Hamish Fyfe and Mike Wilson and Susie Pratt from The George Ewart Evans Centre for Storytelling) have continued to take place in order to provide an overview of the project and overall project management.

It quickly became obvious that significantly more time is needed to ensure that communication reaches all parts of the team and that a sense of 'colleagueness' exists which is more than would be expected to be the case in a project that was entirely based within one or other of the partnership organisations. The AHRC framework of dissemination events, dissemination within the BBC Regions, a major national conference and our own regular meetings have contributed to a secure pattern of communication which has formed a firm foundation for the development of the project.

A recent correlative of the BBC's commitment to this partnership has been the establishment of a BBC bursary to support University based research in the area of new media and storytelling. This collaboration has involved supervision of the bursary student by members of the faculty of Creative and Cultural Industries at the University of Glamorgan and mentoring by members of the New Media staff at BBC Wales. The current AHRC/BBC Knowledge Transfer scheme represents a logical outcome and development of the existing work. A framework partnership agreement to support the work and to ensure a degree of sustainability was already in place between BBC Wales and the University.

The importance of the developments that are leading to platform convergence, cheap, easy and accurate film editing and other developments is widely acknowledged both in the academy and in the industry. Speaking at a national meeting of BBC staff Mark Thompson, The Director General, made the following statement in May 2006:

We need a BBC ready for digital, for 360 degree, multiplatform content creation which brings different kinds of creativity together – in technology as well as content – to deliver what we need in this converging world.

The benefits for the academic institution in this case, include all those benefits associated with knowledge transfer from an organisation as culturally and economically significant as the BBC. Close collaborative and supervisory work with BBC staff has allowed their University colleagues to understand better the current exigencies and potentials of a large scale broadcasting organisation in research of this sort and to understand more about the potential for these kinds of collaboration. The University of Glamorgan acknowledges the fact that it cannot undertake to fulfil the breadth of responsibilities unless it is prepared to share them and to benefit from the mutual understanding that ensues.

The BBC acknowledges the need to develop partnerships in order to achieve its central aims as a public service broadcaster. The outcomes of research inform the work of the organisation in all areas of its responsibility and in this case help to provide future direction across the user generated content genres of the BBC's activity. There are obvious benefits to the organisation in production orientated research and development. The BBC is aware of the general value derived from areas of its work being subject to academic study and scrutiny.

The purpose of the project

The production of digital stories is part of a slew of nascent creative forms, which amalgamate new technology, filmmaking, photography, music, story and social purpose. These activities cut across boundaries in the Arts, democratising the process of media making and establishing an anti-heroic position for the artist/storyteller. The concept that is being developed is one of an

interactive and conversational media that contextualises digital stories as an extension of the quotidian storytelling of everyday life.

The project aimed to address the following research questions or problems:

- What is the current understanding of the potential of digital storytelling practice in terms of its impact on broadcast content and wider social applications? This is an area of work that has not so far been systematically researched.
- How can new communications technology, especially 4G, be used to generate innovative production and capture of digital stories and user generated content/citizen media?
- How can digital storytelling activity be used to reduce the 'digital divide' and to maximise the potential of the current technology to create an informed participant who can help shape the next phase of communicative development?
- What kinds of impact does digital storytelling have in community contexts and how are these impacts understood?
- What are the theoretical and historical 'roots' of digital storytelling?

We have used a range of methodologies to pursue these questions. Since the development of digital storytelling has occurred without an intentional curriculum and without formal organisational structures so far, research methods for this project will focus on the experiences of the people involved in the projects. Interviews, focus

groups, the creation of new digital stories and representative case studies will form the basis of the methodological approach.

Justification of the project

New literacies of media creation are now being shaped for social purposes and new creative forms such as digital storytelling are underpinning innovative ways of knowing the world. The purpose of the proposed knowledge exchange and research programme is to discover how these impulses can be developed, in order, not simply to do more of what is already being done but to configure entirely new ways of responding. How can digital participation and increased digital literacy maximize the potential of the current technology, and create an informed participant who can help to shape the next phase of communicative development?

The area of research that has been undertaken represents a nascent field. The potential cultural, economic and social impact of personal creativity in web broadcasting and convergence are huge. The proposed research will extend knowledge of the impact and application of user-generated content in broadcast media and create new knowledge about the extent and impact of its uptake in community contexts.

As far as we are aware no similar research is taking place elsewhere although the work is very well supported by research in adjacent and cognate areas such as narrative theory, citizen media and research into developing creative technologies. The BBC/UoG collaborative team are encouraged by BBC Future Technology's stated desire to discover 'deep levels of understanding and thinking' for this kind of content. This is what the existing collaboration has

been established to provide and this application is made in the hope of being able to continue this endeavour.

Measurable goals

By the end of the year's work the project has produced

- A commentary documenting the findings from an enquiry into digital storytelling that will review and analyse selected activity at local, national and international levels. In addition the study will review and examine existing theory and records relating to the practice of digital storytelling. This survey will identify case studies relating to the practice and produce guidance for future cross-sector collaboration.
- at least one peer reviewed article in a reputable, international journal.
- the organisation and implementation of an national conference to consider the future for Digital Storytelling
- the published results of a Wales-wide mapping and audit process that will point towards the current volume, location, organisation and purposes of Digital Storytelling on a national basis
- a limited number of 'proto-type' digital stories produced in innovative formats, pushing the boundaries of existing practice in terms of form, content and use of emerging technologies.

- an examination of the feasibility of providing institutional support and training for the activity of Digital Storytelling – an assay of current training needs. This will emerge from analysis of the initial stage of the survey.

Background

The research takes the BBC's *Capture Wales* Digital Storytelling project as its primary focus and is aimed at developing new ways to capture and present personal story through computerised hypertextuality and interactivity. The research will explore new modes of expression through developing multi-media applications especially mobile phone technology.

The collaboration so far has allowed for a consideration of some of the implications of the convergence of media platforms and the opportunities that cheaper and easier to use media production will have for developing new streams of 'citizen media'. The BBC has developed a strand, arguably a genre, of broadcasting with the stories of 'ordinary' people at its heart. This is exemplified, most notably; by the BBC's *Video Nation* project that preceded and philosophically promoted the current cross-platform project *Capture Wales*. Mandy Rose has been involved in both projects. She co-founded and produced *Video Nation* for BBC 2 from 1993 to 2000. In 2001 she joined BBC Wales as Editor New Media and became Executive Producer of *Capture Wales*, then in its first months. In a paper published by Routledge in 2007 in *The Alternative Media Handbook*, Rose, the Editor of the New Media Department in BBC Wales describes the deep roots of the current work in the following way:

The production process reflects the roots of digital story-telling in community arts and history. Daniel Meadows describes digital stories as 'radio with pictures' and situates the project within the BBC tradition of 'listening to the voice of the people' – a project pioneered in radio by Olive Shapley in the 1930's and continued after World War 2 in the Radio Ballads of Charles Parker.

Joe Lambert, the Director of the Center for Digital Storytelling in San Francisco (*Digital Storytelling*, 2nd edition, Digital Diner Press, Berkeley) makes a much more profound claim for the activity of digital storytelling describing as '...a paradox that uses the cutting-edge technology of digital media, to encourage, in essence, a return to the ancient values of an oral culture.'

Born from the belief that all human beings have a story to tell, digital storytelling allows everyone to become a media producer. The practice of digital storytelling keeps the social experience at its heart sustaining human, face-to-face communication as the central means of its exchange whilst the media assists and amplifies this person-to-person interaction in a complementary context. Workshops are held in community spaces and participants are supported in developing skills of scriptwriting, photography and digital video editing. They produce short multi-media personal stories and publish them online. The technique was pioneered at the Center for Digital Storytelling in San Francisco and is now used extensively by the BBC and a wide range of community based action groups across the world. The approach has been used in corporate settings, in health communications, for example to tell personal stories of Alzheimer's disease and anorexia, as part of a general reflective professional practice in which allows for individual stories to provide alternative narratives to the dominant professional narratives in any area of work, in providing intergenerational connections, in advocacy for disability, in youth

work, in pursuing issues of identity and diversity as well as in job preparation and career development, team building, journalism and technology training. It has been popularly received by many indigenous communities in America and elsewhere, as it allows participants to retain full control over their stories, and uses state of the art technology to promote an ancient, oral storytelling tradition. It is in the area of research into storytelling practice as an historic, anthropologic and performative practice that the George Ewart Evans Centre sees itself as contributing to the understanding that is being gained through the engagement of new technologies with one of the most ancient of cultural practices.

Digital storytelling is described for the public by the BBC on their dedicated web-site www.bbc.co.uk/wales/capturewales in the following way:

Digital Stories are 'mini-movies created and edited by people like you – using cameras, computers, scanners and their own photo-albums. Everyone has a story to tell and new technology that means that anyone can create a story that can be shown on a web site like the ones you see here. The idea is to show the richness of life in Wales through stories made by the people of Wales. It's you who decide what these stories are.

Mutual benefits for partners

The benefits for the academic institution in this case, have included all those benefits associated with knowledge transfer from an organisation as culturally and economically significant as the BBC. Close collaborative and supervisory work with BBC staff will allow UoG staff to understand better the current exigencies and potentials of a large scale broadcasting organisation in research of this sort and to understand more about the potential for these kinds of collaboration. The University of Glamorgan acknowledges the fact

that it cannot undertake to fulfil the breadth of responsibilities unless it is prepared to share them and to benefit from the mutual understanding that ensues.

The BBC acknowledges the need to develop partnerships in order to achieve its central aims as a public service broadcaster. The outcomes of research inform the work of the organisation in all areas of its responsibility and in this case could help to provide future direction across the user generated content genres of the BBC's activity. There are obvious benefits to the organisation in production orientated research and development. The BBC is aware of the general value derived from areas of its work being subject to academic study and scrutiny.

Cardiff School of Creative and Cultural Industries has initiated a new research strategy (which itself fits within a wider University Research Strategy), which aims for a more outward facing approach to all its research, scholarships and enterprise activity. This will necessitate a greater engagement with business, industry, public sector organisations, local and national government, voluntary organisations and organisations which promote digital storytelling. The move to Cardiff is intended to support the new strategy, as is a greater involvement in Knowledge Transfer activity. The work of the George Ewart Evans Centre for Storytelling and, in particular, its developing relationship with BBC Wales is key to CCI fulfilling its strategic aims, in that it is a partnership between a key player in the Creative Industries, it crosses a number of disciplines within the Faculty and encompasses a genuine exchange of knowledge, skills and experience between the two partners with a commitment to the creation of new knowledge and innovation in practice.

Work programme

The stated outcomes of the project were achieved within a year that ran from 31 September 2007 to 31st September 2008.

Resources

Staff resources involved in completing the project were:

- One part- time post-doctoral research post
- Part-time consultancy of 25 days
- Substantial input from senior editorial staff at BBC Wales
- Eight hours per week from George Ewart Evans Centre for Storytelling for academic leadership of the project.
- Four hours per week administrative support from George Ewart Evans Centre for Storytelling.

Non-staff resources have been:

- Recruitment costs for the appointment of a Research Fellow
- Travel and accommodation expenses where required
- Costs associated with running the proposed conference
- Dedicated Mac laptop computer with mobile capacity and appropriate software packages for creation of digital storytelling artifacts. Additional technical support was

provided by both partners from within existing provision where necessary.

A primary resource offered by the BBC was access to senior staff with direct experience of working in the area of digital storytelling. BBC archive and content was also made available to support the project activity as and when appropriate. Access to a 'hot desk' and telephone for the occasional use of project staff was provided when the activity was based in the BBC.

The University provided accommodation for the post-doctoral researcher and support from the senior staff of the George Ewart Evans Centre. Some administrative support was provided in connection with the proposed conference organisation.

2 AN INTELLECTUAL AND CREATIVE HISTORY FOR DIGITAL STORYTELLING

(cf. Hamish Fyfe, “‘Habits of the Heart’: Storytelling and Everyday Life’,

http://storytelling.research.glam.ac.uk/media/files/documents/2007-08-24/hamishfyferesearch_seminar.pdf)

When examining digital story as a creative activity it is useful to interrogate the ambivalence with which the academy has viewed the ‘everyday’ and to attempt to rescue ‘ordinariness’ or even as Joe Moran puts it in his new book *Queuing for Beginners*¹ the ‘infra-ordinary’. How can the infra-ordinary be rescued and become a legitimate object of delineated scrutiny by what Pierre Bordieu calls ‘Homo Academicus’.

There is of course a profound history of story in the twentieth and twenty-first centuries that can be traced partly through the characteristic way in which the Surrealist Movement problematised and discredited the ‘everyday’, through to the restorative work of the documentary film maker Humphrey Jennings, of which more later, to the inauguration of *Mass Observation* in England in the 1930s and the work of the pioneering ethnographer and people’s historian George Ewart Evans.

Strong echoes of this work are contained in various strands of BBC programming like the Radio Ballads created by Charles Parker and Ewan McColl and in the 80s and 90s and in to the twenty first century with the BBC’s *Video Nation* project. The development of the BBC *Capture Wales* project centres on digital storytelling. These

¹ Moran, J *Queuing for Beginners*, Profile Books, 2007

practices describe a world of dialects, not usually mother tongues, and utterances so apparently inconsequential that they have all but avoided the attentions of the academy.

The project can draw your attention the voices of the people of Wales. Digital stories are usually two minute long films. They are made by the people whose stories they are. They record their own voice, select a small number of usually still images, and use computer technology to actually make the films. This can be done increasingly easily and cheaply as the technology, which is integral to the practice, develops although the intervention that is required is hugely sensitive and nuanced. In sharing these stories whether with family and friends, school mates, on the internet or broadcast on television they illuminate story as one of the ever present habits of the heart that makes the unheroic heroic and the ordinary extraordinary.

As Daniel Meadows who is the 'pater familias' of digital storytelling in Great Britain has observed these stories are like technologic Haiku or sonnets in that they tend to follow a very clear grammatical structure that limits the number of words and images, which in turn brings an emotional intimacy and clarity to the process. Emerging from the work of Joe Lambert and his colleagues at the SF Center for Digital Storytelling in the 1990s Digital Storytelling has developed around the world as a potent challenge to the idea of a profane commonality in a lay practice of storytelling. Love and loss, success and failure, death and rebirth – the biggest stories anyone has ever told are all held in people's lives. Joe Moran begins his book *Queuing for Beginners* with a quotation from Raoul Vaneigem's book *The Revolution of Everyday*

Life in which Vaneigem observes that, 'There are more truths in twenty- four hours of a person's life than in all the philosophies.'²

And Moran ends his book with a quotation from Georges Perec in which he says

What speaks to us, seemingly, is always the big event, the untoward, the extra-ordinary: the front page splash, the banner headlines...The daily papers talk of everything except the daily ...We sleep through our lives in a dreamless sleep. ³

The undoubted successes of *Capture Wales* and its historical antecedents has been to intervene in that dreamless sleep and to discover new ways of valuing, creating and sharing common sense, local knowledge and strengths in life for all of us. This is the process of reviving the democratic imagination.

It seems that every community has a memory of itself. Not a history, or an archive or an authoritative record...a living memory, an awareness of a collective identity which is woven from a thousand stories. The sum of these stories creates a meta-narrative that is far greater than the sum of its constituent parts. The 'stuff' of this narrative is the quotidian experience of people's everyday lives.

The BBC's *Capture Wales* project has set out to explore the tapestry of stories that exist in communities of interest, experience and location across Wales. The story of Wales and its people that the project tells is very different from the story that is often told about Wales or the one you might expect to hear. The deceptively simple idea at the heart of the project is that everyone has a story

² Vaneigem, R *The Revolution of Everyday Life*, trans Donald Nicholson-Smith Rebel press 1967, 1994

³ Perec, G *Species of Spaces and Other Pieces*, ed and translated by John Sturrock, Penguin , 1999

to tell. The project seeks to provide this opportunity and often works with people, who, because of the increasing gap between rich and poor in this country are excluded from the benefits of the 'digital revolution'. This is a project that doesn't have a totalising aim. It aims to provide an overarching narrative by creating myriad individual and separate stories.

The *Capture Wales* web-site now has many hundreds of digital stories and links to the many other digital story projects that it has given life to in Wales and elsewhere.

(www.bbc.co.uk/digitalstorytelling)

The production of digital stories is part of a slough of nascent creative forms which amalgamate new technology, film-making, photography, music, story and social purpose. These activities cut across silo boundaries in the Arts democratising the process of media-making and establishing an 'anti-heroic' position for the creator of the story. Our research will examine the new creative literacies that are now being shaped and the social literacies that underpin these innovative ways of knowing the world.

So how does this work link with the on/off project of engaging with the everyday and what are the specific ethical, political and aesthetic purposes in proposing the everyday as the realm in which storytelling might best be considered to reside? One way of looking at this is to consider the genesis and relatively short life of the *Mass Observation* movement which is an antecedent of digital story.

A letter to the *New Statesman and Nation* on January 30th, 1937, announced, '*Mass Observation* develops out of anthropology, psychology and the sciences that study man but it plans to work with a mass of observers.' Charles Madge, the poet, friend of WB

Yeats and TS Eliot, talked of an 'Anthropology of home' and, referring to the experience of people in Great Britain at the time of the abdication crisis in 1936, he defined the possibilities of such a movement:

'The real observers in this case were the millions of people who were, for once, irretrievably involved in the public events. Only *Mass Observations* can create mass science. The group for whom I write is engaged in establishing observation points on as widely extended a front as can be organised.'

Amongst its first set of studies were:

Behaviour of people at War Memorials

Shouts and gestures of motorists

The aspidistra cult

Anthropology of football pools

Bathroom behaviour

Beards, armpits, eyebrows

Anti-Semitism

Distribution, diffusion and significance of the dirty joke

Funerals and undertakers

Female taboos about eating and

The private lives of midwives

The data collected would allow the organisers to plot 'weather maps of public feeling'. As a matter of principal, Mass Observers did not distinguish themselves from the people they studied. They simply intended to expose facts, '...to all observers so that their environment may be understood and thus constantly transformed.'

Mass Observation wanted to thwart the tendency in modern society to live our lives deadened by habit as Madge said ' With as little

consciousness of our surroundings as though we were we were walking in our sleep.' It soon became notorious for paying minute attention to apparently trifling topics. Its researchers counted the average number of chips in each portion at a Bolton Fish and Chip Shop, recorded conversations taking place at 5.30pm each day, and wrote reports on 'The application of face cream' and 'Upper and Middle Class soup eating habits'. No detail was too trivial – the number of outdoor copulations in Blackpool one no doubt cool October night in 1938 was recorded as four, including one in which an observer took part in the tradition of observer/participation that characterised the movement.

From these beginnings *Mass Observation* became an independent scientific organisation. Its origins were in two focussed areas of activity, in northern English working class towns and on the broader record of national phenomena such as dreams, clothing and daily life.

Mass Observation became, for some participants an habitual activity with a totalising aim – the complete record and understanding of modern society. Strangely and perhaps perversely its roots lay in surrealism and the documentary fiction of George Orwell, coupled with a faith in the contribution that science could make to the liberation of humanity as expounded by writers like HG Wells, CP Snow and JB Priestly. It would be rash to make too many claims for the work that is exemplified by the stories from the *Capture Wales* project, but it is possible to recognise many aspects of documentary, surrealism and science in many of the stories and in the basic precepts that have motivated the *Capture Wales* project.

Like *Capture Wales*, *Mass Observation* was not issue based but holistic in that it sought observation of the unobserved, resisting a

pastoral attitude towards the 'people' by not only being about them but for them and by them. Some of the concerns of the founders of *Mass Observation* continue to be significant and these concerns seem prescient and to dominate the discussion around new 'mass' phenomena such as citizen journalism and 'user generated content'. The concerns of the progenitors of *Mass Observation* were – a distrust of the press and how events were being reported to people especially around the abdication crisis, a perceived gulf between politics and the people and a fascination with the part that myth and superstition were playing in the everyday accommodation of crises such as those that led up to the declaration of war in 1939.

At its height *Mass Observation* attracted upwards of 3,000 participants, but with a hard core of around 700 active observers. Amongst these was the documentary filmmaker Humphrey Jennings. Writing in the introduction to his extraordinary collection of juxtaposed images *Pandemonium*⁴, Jennings expresses the view that

The soul of nature has been concealed by industrialisation and this is reflected in the appropriation of poetry and the repression of the clear imaginative vision of ordinary folk.

The BBC and its sister broadcast organisations are the spaces in which cultural capital circulates most aggressively at the moment and yet this strand of work that has connected with the everyday and the ordinary has been apparent almost since its inception. This is not an accident it seems to me, but an acknowledgement and central outworking of the complex relationship with a 'public' that broadcasters have struggled with for almost a hundred years.

⁴ Jennings, H *Pandemonium – The Coming of the Machine in the Industrial Age* Hulton Press, 1938

As with many digital stories, in the films of Humphrey Jennings a kind of reality was mediated by the juxtaposition of images, often from the phenomenological world of things. For Jennings the basic problem for the film director was the question of imagination in an industrialised society. It was through the exercise of the imagination that Jennings' apocalyptic and surreal vision of *Pandemonium – The Coming of the Machine in the Industrial Age* (ibid.) would be transformed into William Blake's 'Jerusalem'. E P Thompson the historian was a commentator on Jennings work and as far as the role of the imagination in obtaining political and social change was concerned he was in no doubt that, 'Few people in these latter days, like to talk much about such a shabby, old fashioned, suspect, uncerebral thing as the imagination. It is time that we imagined it once again.'⁵

Mass Observation's early avowal of science was, in many ways to provide its downfall. In a January 1939 lecture, later published in the *Sociological Review*, Raymond Firth, an anthropologist at LSE, attacked the group on its weakest point: statistics. The samples of people surveyed in the group's best known publication 'Britain' were small, unrepresentative and inconsistent, he asserted. He noted that George Gallup's new organisation had brought scientific polling to Britain. It was the start of a long argument that *Mass Observation* was doomed to lose. But, just as it was being cast out of science, *Mass Observation* had a rebirth in creativity. In March of 1939 Jennings began to shoot *Spare Time*, a documentary about workers in the steel, cotton and coal industries. This time Jennings presents a sequence of visual images, subtly interconnected by sound and often disruptively juxtaposed. While men play darts, for example, the viewer hears the tuning up of a brass band, which appears in the next scene. After the band has come and gone, the

⁵ Thompson, E P, In - New Society, October 1986

music continues as a boy reads a comic book, his mother removes a shepherd's pie from the oven, and a man takes three racing dogs out for a run behind a factory. As if brought to life from the pages of *Mass Observation* studies, old men in a pub play billiards, an audience watches all-in wrestling and a man launches pigeons into flight.

Humphrey Jennings's work as an artist and film-maker, Charles Madge's poetry and the creative work of the renegade anthropologist Tom Harrison, who all created *Mass Observation*, recognised the fact that capturing the lives of people had to be a creative process if it was to have meaning and it seems that projects like *Capture Wales* follow directly in that tradition. Young, occasionally inaccurate, inefficient as far as statistics were concerned, *Mass Observation* sought to understand something that anthropology and sociology still took for granted: the everyday life of ordinary people.

So why, despite the obvious cultural capital of projects like *Mass Observation* and *Capture Wales*, has the Academy remained largely unresponsive to the quotidian experience? Perhaps politically and contextually bound study has simply not attracted the 'theory', which has characterised and become the normative academic project of the last forty years. Interestingly, critiques of consumer society, which ultimately many of the everyday life theories propose, (the fate of *Mass Observation* was to become a market research organisation), have been consistently marginalised by the academy in favour of a series of socially disconnected theories like semiotics and structuralism. These educational concerns however are minor 'internal' reflections of a more important socially rooted phenomenon. That is the division between what is perceived as

valid 'knowledge', what carries epistemological weight, and the common sense and local understanding that emerge from projects. Clifford Geertz and his concept of *local knowledge*, Michelle de Certeau with his conceptualisation of *tactics and ruses* and the *doxa* of Ivan Illich validate the study of the intelligences of living, the knowledge which allows for social and political change.

To move beyond the role of observing the everyday as the Mass Observers did to that of interpreting it, as Humphrey Jennings did in his films, and to provide an intervention, as *Capture Wales* does is to reflect the Marxist challenge to philosophers not only to interpret but to change the world. By going to communities and making a technological and skills based intervention that allows people to make these short films *Capture Wales* is acting as an interlocutor for social change. This happens through the provision of a democratic platform for people to express and explore their identity. As two American theorists of the everyday, Kaplan and Ross, point out:

The purpose of examining a position from which to consider everyday life, to advance a theory in its name is to elevate lived experience to the status of a critical concept – not merely in order to describe lived experience, but in order to change it.

If this is a kind of Marxism, it is a kind that is challenged by the Surrealists (Humphrey Jennings was a member of the Surrealist International and exhibited paintings in their seminal London exhibition in 1936) to embrace the psychological realm of the everyday, a Marxism reinterpreted through the lens of phenomenology and existentialism and reformulated by the kinds of playfulness and anarchy that can be seen in many of the *Capture Wales* stories and in the everyday lives that are recorded by *Mass Observation* against the grim backdrop of the 1930s.

Digital Story is intellectually interesting and challenging because its referents include three hundred years of what is now classified as philosophy, political theory, anthropology, linguistics, folklore, history, literary theory, sociology and art history. The vernacular voice, superstition and local knowledge have been consistently 'othered' by the critical studies of modernity and, post-modernity. The construction of the modern age has been dependent on the positioning of notions of tradition, storytelling, superstition and so on which keep structures of inequality and domination in place. In the case of digital storytelling the modern magesteriums of professional broadcasting and film-making are challenged and what have previously been considered to be autonomous epistemological domains have developed porous boundaries through the socially responsive potential of Web 2.0.

Because communications technology itself is new and intrinsically associated with modernity and post-modernity, it has become a trope that divides a pre-technologic era from the future that is identified by technology. This kind of construction is not new. Orality of all sorts has been 'othered' since the start of the scientific era. This construction which valorises the new era of communications technology against its pre-communications era is as powerful a division as that which has been constructed between an age of orality and its successor, an age of literacy, or that between pre-modern, modern and post-modern eras. The many kinds of social and vernacular uses that Web 2.0 is being put to subvert the notion of a binary opposition between a technologic and pre-technologic age and indicate that the drive to make sense of the world through sharing of stories from the quotidian of our lives is not a remaindered and dieing tradition, but as vital a part of human discourse as it has ever been - so vital in fact that it has grasped

the new technology from the clutches of a disinterested and objective project of science and transformed it into another, human, storytelling tool.

In his book *Voices of Modernity* Richard Bauman quotes Robert Wood writing in the 1775 about the problematic strength of the Homeric tradition – a tradition that had a literacy without a literature, Wood suggests that

When the sense was caught from the sound, and not deliberately collected from paper, simplicity and clearness were more necessary. Involved periods and an embarrassed style were not introduced until writing became an creativity, and labour supplied the place of genius.

Wood counterposes an earlier (oral) stage in the development of human knowledge when common sense, the language of common life, experiential learning, and plain understanding prevail, with a later, learned, (literate) stage in which philosophy and science became separate, specialised, esoteric pursuits, characterised by their own special registers. For Wood the transition from orality to literacy entails a dimension of loss, the sacrifice of the simplicity, clarity, directness and passion that distinguish the language of nature. The appearance of Digital Storytelling, the sharing of the skills and knowledge of life, from knitting to ukelele playing, from reflecting on life and death to the further reaches of Japanese youth fashion, represents the clear continuation of a vernacular tradition that has always been integral to human life but which has consistently been reduced by the construction of the critical, rational and apparently disinterested reflections of 'scientific' individuals.

Antiquaries and historians have directed their attentions to ideational and behavioural elements of 'old custom and belief', some of which developed textual forms such as tales, songs, rhymes, sayings all of which are sustained by discursive means, they are 'talk'd of', exchanged in conversation, expressed in discourse. These ways of communicating have been deliberately displaced from the coherent communicative economy. These language practices were the vehicles for the preservation and transmission of supernaturalist knowledge and imperfect history. Functionally they served the socialisation of children, the regulation of behaviour, the intergenerational transmission of knowledge. Sociologically these displaced forms were associated predominantly with women, the lower classes and the elderly, whose identity was described by their discursive practices. The people who engage in these activities are characterised as pre-modern, undereducated, illiterate, unsophisticated. The antiquarian view of history has symbolically constructed a sector of British society occupied by the pre-modern 'other'. In the analysis of the academy until the late 20th Century, the people who occupy these created spaces are unable to comprehend the ignorance of their own beliefs and practices, and this in turn licenses intervention in their lives by the modern, rational, cultivated scholars who have identified the values of these antiquities in their midst. Such intervention may consist of collecting and interpreting stories and other remnants as a monument to the ignorance of which the species was formerly capable, or in imposing official measures to stamp out harmful remnants or potential political threats like the Welsh language. The appearance of digital narrative allows for a greater audience, a reflection on the phenomenological world, and the sharing of new and old knowledge. In this way there is everything new about it and nothing new about it at all.

3 THE SOCIAL IMPACT OF DIGITAL STORYMAKING

'Stories are universally important for the health and welfare of all.'
Sue Jennings, (*Creative Storytelling with Children at Risk*,
Speechmark Books 2004)

The level of impact of digital storytelling is hard to ascertain as a result of its relatively small activity rate when compared to other forms of community-based creativity. However it is legitimate to link the activity of digital storytelling with other parts of the economy of community-based creativity and to arrive at conclusions. The wider context of our research study is to contribute towards the sustainability of the activity alongside associated research programmes and so to be able to further assess the impact of the activity over time.

The social context

Much of the activity which is currently being undertaken in digital storytelling in Wales is supported by Welsh Assembly Government initiatives like Communities First that make resources available directly to communities. These resources do not usually come to or even through local councils but rely on local partnerships to deliver a programme including sophisticated financial and accountability processes.

Case study and focus groups

One such example of this kind of project, and which demonstrates a direct lineage from the BBC's *Capture Wales* project is *Breaking*

Barriers in Caerphilly. The *Breaking Barriers* web-site describes the project:

Breaking Barriers Digital Storytelling offers the opportunity for people from all over Caerphilly to use their voices to share their stories with us. From one to one, to full blown production workshops and working in community halls, drop in centres, people's own homes and once even in a forest, local people from eight to eighty are making short films about things that are important to them.

The project has a remit to work with 'difficult to reach' members of the community. This includes young people, older people, people with mental or physical disability, young offenders and single parents, amongst others.

It is also a sustainable project whose aim is to leave a legacy in each area in which it works. Key members of the community are identified and trained so that they can help others whose voices are not yet heard.

How can digital storytelling help with community development? The potential of digital storytelling within community development is far reaching. As well as archiving local memories, this is a stunningly effective means of giving a voice to people whose voices are rarely heard. At the heart of digital storytelling is the story circle, where people meet, share ideas and memories. With help these stories are translated into scripts and are recorded as voice over tracks.

This description is interesting and precise. The web-site makes an invitation for people to 'share' stories with 'us'. This suggests an emphasis on the importance of the individual as part of a group and on an existing community 'us'. This in turn suggests a model, which acknowledges the importance of communities of place but also of interest.

Breaking Barriers was established in 2004 by Caerphilly Borough Council and specifically through its Arts Development Team. Guidance and commitment was provided by the Council's Arts Development Officer who saw potential in the programme to

contribute to the Council's widening access agenda and to provide a distinguishing stream of activity in Caerphilly which in turn drew on the energy provided by *Capture Wales*. The Arts Development Officer, Kate Strudwick, had been part of the initial group involved in the establishment of *Capture Wales* in 2000. She explains that the project 'uses the medium of digital storytelling practice to promote social and digital inclusion for 'difficult to reach groups in the Caerphilly area.' The project was funded by a variety of means including the Arts Council of Wales, Caerphilly County Libraries, the Museum and Heritage Services, the Youth Service, the Communities First initiative and the National Museums of Wales.

Naturally work was undertaken which reflected the priorities of the funding agencies. The Youth Service Stories tended to relate to issues of concern such as drug and substance misuse, whilst stories reflecting the local industrial and rural past were 'gathered' by the Heritage Service. The project gained currency and acceptance on a broad scale through this process.

A great deal of emphasis in the *Breaking Barriers* project has been placed on one key element of its programme - a 'training the trainers' course. This has resulted in a wider understanding of the process of making digital stories and a consequent 'viral' growth in the activity throughout the County. This model has played a key role in the sustainability of the *Breaking Barriers* project and has brought others into the realms of the technological and social challenges presented by the process. Completed story/films are made using Mac technology and usually Adobe Photoshop software.

The role of staff

A key element of the success of *Breaking Barriers* appears to be the multifaceted role of staff. The requirements are for a professional practice which links the ability to provide a 'safe space' in which people can share and develop stories with confidence, skills in the structure and development of story and a considerable and developed an understanding of the use of technology in support of the process. By the nature of its intention to involve people who may be considered to currently 'without a voice' facilitators in *Breaking Barriers* are often working with people whose needs are considerable and complex. The usual requirement that stories be able to be seen on a web-site, and thereby to become public, exerts an influence on storytellers and facilitators alike.

In an unpublished essay, Catherine Lacey, who works with the Caerphilly County Borough Council's Arts Development Team describes a project which took place at Hafed Coed, an NHS Day Centre with adults who are recovering from psychosis. Catherine refers to her participant/observation of the project and to interviews she conducted with participants some months after the event:

Eight participants agreed to take part in this project. The participants clearly wanted to tell the story of their recovery and how they had been helped by the Hafed Coed intervention centre. There was a conference in Oxford in November 2007 where the presenter, a nursing lecturer, wanted to illustrate a paper with some of the digital stories from the (Hafed Coed) project. This did give some of the participants a degree of anxiety. However, undeterred Matt introduced the day and using the 'storycircle' slowly got people to talk.

This clearly demonstrates the advantage to be derived when a public sharing of the work takes place. There is a keen and developing interest in discovering ways to include the 'user' voice,

especially in the health service. The desirability of improving the understanding and service level of organizations like the health service, through listening to the voices of its constituents, is becoming widely accepted and digital story is ideally placed to provide that voice. Catherine Lacey (ibid.) continues:

Many of the participants were lacking in confidence as a result of their condition. I worked with a young man who took almost a day to write his story. Having typed it up for him and after encouragement from me and the others in the group he said, 'I felt more confident about writing, I felt better telling my story and I thought it was good that people heard it. It was difficult. K supported me, pushed me, you helped too and it was good that we were all doing it.'

These comments characterise the multi-skilled nature of the support that is required to work in these circumstances.

There is also a requirement to experiment with form and content so that the format of digital story does not become limited in scope or formulaic. Key facilitators in the *Breaking Barriers* project, which in turn feeds back into the work on the project. These facilitators display an extraordinary range of skills.

The danger of an imbalance arising between the demands of learning how to use film-making technology and the needs of story-makers to have a supportive and constructive social experience is mitigated against when time is found to facilitate the process. Although the nature of the work in *Breaking Barriers* tends to surround 'issues' a range of content has emerged over the period of the project. There is a clearly acknowledged therapeutic element to the work which in turn reflects the origins of the digital story process in a Californian model, which emphasises the purpose of the process as self-discovery through intensive group processes

with no public dimension to the work at all. The effectiveness of the therapeutic element of the work seems to be found in proportion to the creative effectiveness, whether that is achieved through the use of metaphor or through an intensely personal documentary style.

Advocacy

Some of the promise of *Breaking Barriers* lies in the opportunity it provides for advocacy of issues, especially those related to mental health. Raising awareness and knowledge sensitizes communities to respond to these issues differently. Improvements in services are another sought outcome of this kind of process. Work needs to be undertaken to ascertain the effectiveness of this advocacy in actually developing policy. There is considerable anecdotal evidence about this.

Case Study: Yale College, Wrexham , North Wales, 22.06.2008

A group of twelve, seventeen year old students who are undertaking work on Digital Storytelling as part of a Higher National Qualification formed the Focus Group on this occasion. They have spent a period of one or two years in the College following school.

The group discussed how long they had been aware of DS as an activity. Only two of the group had heard of the activity before coming on the course. They had heard about it of the 'grapevine' at college. Reasons for choosing to make digital stories during the course included curiosity, a desire to learn about the process, an interest in film-making and a desire to understand the technology involved. There is a developing understanding of DS in Yale College since courses have been run for three years now.

When asked about what was important to them as individuals about digital story, there was a general acknowledgement of the potential of the process to improve technological skills, allow for the expression of self and personal experience, the opportunity to share in a group and the potential to provide material for broadcast in one form or another. Many participants acknowledged that the process was essentially group-based. There was a consensus that the best way to develop a story idea was with a group of people. Sharing ideas, refining the concept and even reading scripts out-loud will help in the creation of the story and in the editing process. This presented a challenge to them when asked whether they would like to continue to make digital stories. Many in the group expressed a desire to work with others to help to create their digital stories but didn't find it easy to imagine a context in which this might happen.

As far as content was concerned the group expressed a shared understanding that not all experiences make good stories. They talked with awareness of a story being more than a telling of 'what happened'. The discussion ranged around issues such as what a story is trying to say, whom the story is addressed to and why the story needs to be told now. The content of the digital stories which the group had created contained surprising and transformative experiences some of which had complex meaning which the individuals were prepared to share and explore with the rest of the group in the first instance and then by 'publishing' the stories more widely. Without relying on a formula, the group was aware of the need for the story to have structure and to hook a listener and perhaps surprise them with a conclusion. The process of digital story has clearly brought these young people closer to the whole process of story making/writing/film making and general communication than other processes might have been expected to.

Digital Storytelling and Community Development

The potential of digital storytelling within community development is far-reaching. As well as archiving local memories, digital storytelling provides an effective means of giving a voice to people whose voices are rarely heard. At the heart of digital storytelling is the story circle, where people meet, share ideas and memories. With help, these stories are translated into scripts that are recorded as voice-over tracks. The story-circle is seen as being an essential element of the process. Working with others through sharing and developing stories places emphasis on a social process that clearly enhances a sense of social connectedness. This is sensitive work that can only be successful when facilitated by experienced creative professionals.

Dissemination of the work

Digital stories that have been made at Blackwood have been disseminated in a number ways. Some participants have submitted their stories to BBC *Capture Wales* who have published them on their web site or as content for BBC2W. At the other end of the public spectrum stories have been made and a copy provided for the filmmaker that is shared with others as and when they will.

Notes from an Interview with David Chamberlain, Caerphilly Council, Blackwood Miners Welfare Centre, Digital Storytelling project.

David Chamberlain is a visual artist, filmmaker and media organiser whose work for Caerphilly Council Arts development team is based at Blackwood Miners Welfare Centre. He has fifteen years experience of working in community arts settings. David is working to connect people in communities across the Caerphilly area with media resources that widen the base of their creative activity and offer opportunities for advocacy where a need is seen for this.

David, what is digital storytelling as far as you are concerned?

DC: Many individuals and communities have used the term "digital storytelling" to describe a wide variety of new media production practices. What best describes our approach is its emphasis on personal voice and inclusive teaching methods.

How do you make the project inclusive?

DC: We all have stories about the events, people, and places in our lives. In a group process, the sharing of these stories connects people in special ways.

I have to ask, what kinds of special ways those are?

DC: People often come to our workshops feeling insecure about their lives, their ability to write, about the technology, about their ability to design and structure an idea. A good proportion of them may not be able to write at all. The project needs to relate to people in such a way as to suggest that whole series of things that people feel they can't do, they in fact can.

How important is the initial work when the stories are first shared?

DC: Crucial really. This is the point at which people share with each other aspects of their lives that they may only be considering for the first time themselves. Most people require a lot of support and without wanting to sound therapeutic about the situation this support is provided by the group as much as by the professionals with whom they are working. Even sharing a simple story that has no profound overtones or personal revelation in it is hard for people. Luckily people come prepared with images that they have chosen and these can act as a 'third party'. They allow the conversation to be about the images rather than the story as such.

How are these images gathered?

DC: Many of the stories we show as examples in our workshops are directly connected to the images that people collect as they go through life anyway. They represent a sort of personal and individual archive of meaning. The BBC *Capture Wales* project a huge archive on its website now of stories made by people from all over Wales. These stories have been organised in themes like family, place and so on. The work in Caerphilly though is focussed on one community and so we don't feel the need to organise the material into themes. Our primary concern is encouraging thoughtful and emotionally direct digital storytelling. At the end of the workshops, when the stories are presented, there is a bit of magic as the fruits of their own work, and those around them, surprises and inspires the participants.

What is emerging as the best way to share this work?

DC: Well, as I said before, we are working in a specific community so it makes sense to share the work in the community. We often use the Miners Welfare as a venue. It's becoming a bit like popular theatre.

In what sense is it like popular theatre? I would have thought that the emphasis on technology made it less theatrical and perhaps more filmic.

DC: Yes, I know what you mean but the fact is that it is popular because it is recognisably about 'us' the people who live in this community and who share history and knowledge of each other and the place. In that sense it's like popular theatre.

When did you become involved in Digital Storytelling?

DC: Well, I actually became involved in Digital Storytelling as a result of moving to work here in Blackwood. There is a great deal of work going on in the area here. However even before I came here I was interested in linking facilitative film making with an intentional organisational strategy. Caerphilly are developing strategy to support DS in a variety of ways and I was pleased to be able to be part of that.

Is there a developing theory of DS?

DC: One of the great strengths of DS is that you are very flexible in terms of content but the form is productively limited. There is openness for theory to develop from the field. As I became

involved in teaching and touring workshops, we would go out, return, discuss and reflect back on our experiences. This is allowing us to become honest and accountable as a group of artists and community activist about our methods.

What do you think is unique to your practice of digital storytelling? What sort of ethical and political questions did you have to address?

DC: Fortunately we have done enough workshops to have a body of work to begin to consider these issues in a way that should make the practice more sustainable. People who participate in these workshops generally self-select. They want to do it and are volunteers although they need varying levels of support. Most people experience a radical change in the idea of what they are going to do with their story project. As a testament to their commitment to the story having an impact on the world most people are quite happy about using their pieces on web-sites, or compilation DVDs, in different community settings, conferences, or film festivals. People have even said that they would be quite comfortable to be part of a community screening. We organise regular screenings in the Welfare Hall and these are very popular events. Our experience is that a digital story is essentially public. Most of the people who work with us have a sense of the public

nature of their work, even before they start making it. Many are thinking about how the piece could help or influence other people in the community. One person telling a story about coming to South Wales as an immigrant led to them thinking what a great help their story could be to another person in the same position. Very few people get the opportunity to be so quickly immersed in aspects of a give methodology, from the tutorials, to the story circle, to the production supervision.

What are your hopes for the future of DS in Caerphilly?

DC: Well I just hope that we can carry on expanding our knowledge of what we are doing and it seems as though that is going to happen since the work is spreading like wildfire.

David concluded with two quotations he had recorded from project participants:

I want to tell you the Storytelling workshop was one of the best workshops I've ever been to. Thank you for sharing your experience and expertise and for your encouragement and support when I was struggling and learning. I am eager to go on with digital storytelling (I've got more stories).
(Workshop participant, Blackwood)

This has really opened my eyes to a new way of working and a more open way of sharing the past. Actually I don't really think I'm focused on sharing the past - I just want to hold on to it,

tight. My son loves art because he loves to give people gifts; it's definitely a different thing. I just wanted to let you know that it was really an exciting and inspirational three days and I look forward to coming back.

(Workshop participant, Blackwood)

Notes of an Interview with Steve Bellis, Director of the Yale Centre for Digital Storytelling Yale College, Wrexham.

7.12.2007

The Yale Centre for Digital Storytelling is based in Yale College, Wrexham, Clwyd. The initiative sprang from a staff workshop in 2003 which was conducted by Daniel Meadows and the production team of BBC *Capture Wales* project. Digital Storytelling at Yale College is facilitated by the Faculty of Arts and Languages. The team members also teach on a variety of other courses at the college.

The Centre

Steve Bellis explains that the aim of the project is to make Digital Storytelling available to a wide cross section of students in Further Education and now through a project called *Likely Stories* to members of the public who might not ordinarily get an opportunity to participate in making stories and in viewing them. This work happens alongside the development of a range of qualifications to

suit a variety of learners. The College offers BTec and National Diploma courses in Digital Storytelling. Courses generally involve thirty hours of student contact time. Courses include pre-entry level courses which involve people whose educational development would not allow them to progress to main level courses in a formal educational environment.

The Centre also aims to push the boundaries of the form in order to develop new and exciting forms of narrative delivery. Current technological interest in the Centre is around innovation in film and mobile phone capture.

The Centre is strengthening and developing work in the areas of digital storytelling and interactive narrative and bringing this work within the ambit of the Further Education award structures and, with the current support of a £20,000 grant from Communities@One (the WAG Digital Inclusion Initiative) to develop work with 'hard to reach' and excluded groups and individuals. So far the Centre has produced over three hundred stories that can be viewed on the web-site – digitalstories@yale-wrexham.co.uk/SplashScreen.html .

Membership of the project team varies from year to year but the majority of workshops are run by Simon Collinge (Assistant Director

of Faculty), Steve Bellis (Project Co-coordinator) and Tony Pugh (Lecturer in Media).

The work of the Centre aims to address the following issues:

- What is the potential that digital storytelling has for developing expressive creativity amongst largely young people in the formal education system?
- Can Digital Story be used to reduce the gap that exists between those who have easy access to digital media and those who do not?

Bellis and the team in Wrexham acknowledge that the potential cultural, economic and social impact of personal creativity in web broadcasting and convergence are huge. During the first year of the project in 2003, thirty-three stories were made.

The work of the Centre, so far has allowed for a consideration of some of the implications of the convergence of media platforms and the opportunities that cheaper and easier to use media production will have for developing new streams of 'citizen media'. The Centre has worked closely with BBC Wales's *Capture Wales* Digital Storytelling project. The BBC has developed a strand, arguably a

genre, of broadcasting with the stories of 'ordinary' people at its heart.

Communities@One: *Likely Stories*

£20,000 of WAG funding has allowed the Centre team to work with individuals many of whom are volatile and vulnerable, and may be in the justice system or who have mental health and other issues in their lives. Bellis and his team were able to share some of the stories from this project with this interviewer and it is clear that the project is obtaining participation in creative processes from people who would otherwise be directly excluded. Participation in this process is as wide and inclusive as it could be.

The work of the Centre continues to grow with members of staff now being active members of the umbrella body for Digital Storytelling in Wales, 'DS Cymru'.

Notes of an interview with Sherrill Morris Film Maker, member of the Digital Storytelling Cymru Board and Wales Disability Action. Caerphilly, Wednesday 21st November, 2007

Sherrill made it clear from the start of the interview that she wanted to speak for herself and not 'on behalf' of any of the organisations

that she is part of. She recognised the strength and opportunity that working with others brings but didn't feel that she could speak with confidence for organisations. Sherall shared a biographical description of her development as a film maker, her formative association with digital storytelling and her aspirations for the future as an independent artist in South Wales.

Breaking Barriers

Sherall has been a part of the Caerphilly based *Breaking Barriers* project since its inception in 2005. Through making her own stories at Blackwood Miners Welfare Centre she has become a film-maker and facilitator for this and other projects in the area. Many of the people who have worked in the *Breaking Barriers* project have access issues of one sort and another. Sherall herself is a wheelchair user and disabled identity linked to developing models of disability, the disability rights movement and disability arts, have all formed a partial background for Sherall's involvement. She has moved seamlessly from participant to facilitator, workshop leader, producer and mentor within the project. Sherall has a clear view that the very successful *Breaking Barriers* project has some key features that have allowed for its success, the project has a remit to work with 'difficult to reach' members of the community:

- it is essentially a community based project which is 'about us'
- it is open to all
- it is a socialising project that brings people together to focus on sharing personal story and experience
- there is an advocacy component in the project around mental health issues which can sharpen people's intentions and allows for a sharing of experience within an identifiable group of people
- there are large scale 'screenings' in the Miners Welfare Hall in Blackwood that underline and strengthen the enjoyment that people have in their own creativity and allow for a general celebration of the lives of local people

Access

Sherall was asked about her own perception of barriers to participation in the arts and she said that she felt organisations had a long way to go in accommodating disabled people. The Disability Act has made some aspects of access easier but this has largely been around improvements in the physical egress to buildings. Much more significant issues remain around 'permissions' and developing an approach that positively welcomes disabled people rather than just making it easier for them to get in and out of buildings. The fact of exclusion for many disabled people drives the

development of a 'tool' like Digital Storytelling. Sherall's film making in *Breaking Barriers* has challenged the notion of a 'medical model' for disability and she hopes has helped to move the perception of disabled people on to develop the 'social model' in which disabled people are not seen as 'ill' or to be defined by their disability. Sherall's thinking now includes the affirmative model of disabled identity that sees disability as a something to be asserted and affirmed.

Participation

Sherall's own experience of developing participation has emerged through participants who have been invited through relationships with communities. This invitation is seen as a key element in all of this. Often people only do things because they are asked to. *Breaking Barriers* fosters relationships with communities and then invites participants from these communities.

Sherrall discovered digital storytelling through a desire to do something for herself. She wanted to explore digital photography and this developed into a conversation with Kate Strudwick which led to her participation in developing digital storytelling with *Breaking Barriers*. She was trained through a one-to-one

mentorship with a project leader after sitting in on one day of a *BB* workshop.

Sherall expressed a feeling that we should move away from the idea of physical access alone and look at raising the quality of experience in cultural, emotional and technological terms as the defining motif in securing access. (Our emphasis)

As far as the process of short film-making and digital storytelling was concerned she considered that once people have taken the first step in involving themselves in a project it is essential that they have a positive experience which will involve actually finishing a film. There are always participant expectations, when facilitating that need to be observed and discussed to avoid disappointment, especially when working with young people. Young people often have a 'blockbuster' vision to film/story making which of course cannot be met in the context of a Communities at One activity for instance. Financial limits, skill limitations and an understanding of the possibilities need to be clear.

The 'volunteer' artist

Several key questions emerged from Sherall in relation to her own participation in the arts in South Wales. She was concerned about how an artist can move from a volunteer to an enterprise model. How does one gain the confidence to work independently? In relation to individual artists without formal qualifications how does one make sure that the experience and ideas of individual artists are valued, rather than simply their qualifications and resources.

Impact of participation in the arts

Sherall is in no doubt that experience of participation in the arts can lead an individual to finding a voice and building confidence. Sherall's own experience provides a testimony to this. In addition to *Breaking Barriers*, Sherall is actively involved in the work of a Theatre Company – The Unusual Theatre Group - and as a writer with the Writing Squad – a South Wales based creative writing initiative.

Conclusions

1. In its current and 'traditional' format which is intensive in terms of time, there are limitations to participation in digital story practice. Small numbers of people are involved over three days and it is often difficult to recruit people to this process since most people simply don't have the time. The work of the Research Fellow on the project points in the direction of new ways of making digital story which can accommodate virtual as well as actual communities and

preserve the underlying production and social values of the activity.

2. Examples such as those from *Breaking Barriers* and *Likely Stories* demonstrate the potential of digital story to make a direct contribution to community development, especially amongst marginalised groups.
3. Digital Story makes a direct contribution towards the development of skills that connect storytellers to new technology in a creative way. This process supports the potential for reducing the digital divide and increasing democratic participation.
4. Sustainability for digital story activity is being found through developing social enterprise. The growth and independence of organizations is being strengthened by their ability to offer services such as those that 'train trainers'
5. Evidence from other research such as 'Hand in Hand'(ibid.) clearly indicates that 'Creative practice at community level can provide highly effective mechanisms for capacity development and improvement of individual and community levels of confidence. It is able to promote a 'can do' culture and develop a thirst for positive change within a community.'
6. There is a need to develop sustainable models of practice which contain continuing routes of participation, increased personal satisfaction and development as well as formal and informal educational opportunities.
7. If the economic activity of participants is currently reduced the skills and confidence which digital storytelling activity can produce will enhance their readiness for the job-market

A Public Voice – AHRC/BBC Knowledge Exchange project

Susie Pratt, Research Fellow

1 *Making Space*: incorporating Web 2.0 services into Digital Storytelling

Introduction

There is a growing range of online technologies that could open up opportunities for people to share stories and develop their media literacy. The purpose of this project is to trial a way in which these nascent technologies could be used to create innovative Digital Stories and support people to continue to make Digital Stories. Its aims are:

- To create and trial a one day Digital Storytelling workshop model that incorporates Web 2.0 services
- To trial methods and sparks that don't require a high level of facilitation to draw people into using a range of different media for storytelling.

The 'traditional' 3-5 day Digital Storytelling workshop, as facilitated by Capture Wales and partner organisations⁶, has demonstrated numerous social benefits (Kidd, 2005; Thumim, 2007; Livingstone, Van Couvering & Thumin, 2005; Lundby, 2008; and previous

⁶ BBC Capture Wales partners include; *Breaking Barriers*, Yale College and *Rhondda Lives*. See the cases studies below on these institutions.

sections of this report). It has also led to innovative production of broadcast content by members of the public, often by people who shuddered at the thought of using a computer before the workshop. Many variations of the 'traditional' form have emerged over recent years, such as using mobile phones, to capture content. However, improvements could be directed towards supporting people to continue to create Digital Stories after the workshop, the spread of Digital Storytelling activity, access to digital tools, the potential it has to widely support media literacy, quality and continued innovation.

Part of this research involved collaborating with members from BBC *Capture Wales* to develop a pilot project, *MakingSpace* (www.makingspace.org.uk), to explore how nascent communications technology can lead to innovative methods of capturing, creating and sharing Digital Stories. The intention of this project was to literally 'make-space' for people to create stories with digital tools and to foster different ways for people to have conversations both online and offline.

MakingSpace is striving to spark a big old chitchat. Over the coming months we'll be encouraging people through a variety of ventures to join in this conversation. Some activities will happen in the real world and others will be based online. And most will live in both spaces perfectly happily. All of these ventures will have one common thread - people sharing their stories with each other.

(written by Lisa Heledd Jones, www.makingspace.org.uk)

english cymraeg

making space

MakingSpace is striving to spark a big old chitchat.

Over the coming months we'll be encouraging people through a variety of ventures to join in this conversation. Some activities will happen in the real world and others will be based online. And most will live in both spaces perfectly happily. All of these ventures will have one common thread - people sharing their stories with each other.

MakingSpace is a project born from a partnership between the George Ewart Evans Centre at the University of Glamorgan and the BBC. For more information on current and future adventures - please contact: making_space@yahoo.co.uk

Sbarcio clebran yw ymdrech *MakingSpace*.

Dros y misoedd nesaf byddwn yn annog pobl drwy amrywiaeth o anturiaethau i ymuno gyda'r sgwrs. Bydd rhai o'r gweithgareddau yn digwydd yn y byd go iawn ac eraill wedi'u lleoli arlein. Bydd gan yr holl anturiaethau yr un yn agweddau yn gyffredin - pobl yn rhannu straeon gyda'i gilydd.

Mae *MakingSpace* yn gynllun sydd wedi dod allan o bartneriaeth rhwng Canolfan Adrodd Straeon George Ewart Evans ym Mhrifysgol Morgannwg a'r BBC. Am fanylion pellach ar anturiaethau arfaethedig - dewch i gysylltiad: making_space@yahoo.co.uk

SHARE

In particular the aims of this project were to investigate ways to support Digital Storytelling activity, such as assisting participants to continue to create stories after a workshop, enhance media literacy, trial how Web 2.0 services could increase scalability of Digital Storytelling and the use of online social networks to share skills, knowledge and resources to enhance innovation.

The intention was to discover:

- Ways to introduce participants to free online tools, as this gives participants the opportunity to continue to create stories with the same free online tools they used in the workshop. It is based on the assumption that most people will have access to the internet.
- How to incorporate user distribution, archiving and tagging of content into the workshop as an integral part of Digital

Storytelling.

- If participants can be digitally connected to each other with social network site features, and if this will lead to ongoing sharing of stories and commentary after the workshop.

Context

MakingSpace trialled different ways to enable people to share stories online. Three activities were created during May 2008; *Digital Dresser*, *Picture Post* and *Desert Island Pics*. These activities are documented in detail under the 'ventures' section of www.makingspace.org.uk. The main venture, a workshop called *Desert Island Pics*, used the tools on the social network and photo sharing site *Flickr* (www.flickr.com) to create and archive personal stories using text, 'notes' and tags. This workshop was lead by Lisa Heledd Jones and the workshop format was based on insights gained from her Masters research into new Digital Story forms. The other two *Making Space* ventures looked at ways to gather offline and online stories and spark people to create stories in response to different forms of media.



Ventures



DIGITAL DRESSER

May 2008 - ongoing
The tales behind the treasures on our dresser tops.
[Find out more](#)



PICTURE POST

May 2008 - ongoing
Tagging the tales of a town.
[Find out more](#)



DESERT ISLAND PICS

May 2008 - ongoing
Using flickr as a treasure chest for our special photos.

VENTURES

[DIGITAL DRESSER](#)

[PICTURE POSTER / POSTCARDS](#)

[DESERT ISLAND PICS](#)

RELATED

[DIGITAL STORYTELLING FESTIVAL, DS3](#)

Following from the success of DS2, DS3 the third festival of Digital Storytelling aims to inspire and encourage and show the exciting possibilities of Digital Storytelling.

The *Desert Island Pics* workshop for *MakingSpace* was a pilot experimental project, based on a small sample of five workshop participants. The findings drawn from this pilot project only represent the experiences of these five people and further research is needed to obtain a wider representation. Longitudinal survey methods with larger groups of participants would also be beneficial to identify levels of media literacy before and after the workshop. It also would be of interest to examine how broadcasters can mediate social network sites to gather and distribute content and what impact this would have on the audience. One advantage of investing research into Digital Storytelling activities using online social networks is that the site tracks each action performed on it, therefore creating a resource-rich site for ethnographic research.

The great strength of Digital Storytelling, is the concentration on story development and not purely on the technology. This is

achieved through using methods such as the storycircle and skilled facilitation (Kidd, 2005). By giving people a meaningful purpose for using technology as part of the process of creating their own personal story, participants indicated that they developed a good understanding of digital tools to capture and edit media, rather than learning technology for technologies sake. All the activities we designed in the *Making Space* project, focused on the 'story' as the most important part of the process.

Opportunities: Developing Digital Storytelling with Web 2.0 Features

This research has identified several opportunities to enhance the benefits created by Digital Storytelling activities and to ensure the sustainability of Digital Storytelling in Wales. It is important to support continued use of media after the workshops, to scale up activity, develop connected networks for maintaining the quality of broadcastable stories and fostering innovation.

The focus of this section is to pilot ways Web 2.0 services can be integrated into the Digital Storytelling form and to build on the previously identified benefits. The risk of not updating the form to embrace new developments in social technologies, is that the benefits of the form will be diminished in the current social and economic climate. The different methods *Making Space* employed to teach people to capture, create and share Digital Stories is documented below under the heading 'project'. Three key thoughts influenced the choice of activities in *Making Space* project. These were: revising "once in a lifetime experience", scaling up activity and connecting people to a network to maintain quality and fostering innovation.

Revising 'once in a lifetime experience'

Digital Storytelling, as practiced in Wales, is predominantly a workshop centered model that uses facilitation to support members of the public to create media. One of the limitations of this approach is that once the workshop has finished, many participants are inspired to continue using media and telling stories, but they don't have the confidence, tools or full understanding of how to do so. This leads to what Kidd called a "once in a lifetime experience" (Kidd, 2005; Thumim, 2007; Lundby, 2008).

How can members of the public be supported to continue to create media after the workshop? An online platform or social network site that can sustain people's connections and engagement with creative exploration and digital technology could provide one mean to develop people's media literacy. If people use the internet for Digital Storytelling this may lead to an exploration of other uses of the internet. Online activity is particularly pertinent for people over 60, who could greatly benefit from online literacy skills for health, social and economic reasons (Ofcom, 2008). The Ofcom Media Literacy Audit indicated that people over 60 had the greatest lack of media literacy learning, and were missing out on potential benefits from in-home internet due to lack of confidence, interest and experience of online activity (Ofcom, 2008).

Scaling up Activity

Distribution

Public screenings, broadcasts on TV, radio and websites run and curated by the Digital Storytelling organisations and distributing DVDs have been the main methods for disseminating Digital Stories. In the case of BBC *Capture Wales*, participants were given the opportunity of creating a story in exchange for the BBC to have sole distribution rights of the content. For reasons relating to

copyright and the relatively recent emergence of user driven online distribution capabilities, most Digital Storytelling workshops still concentrate on participants capturing and creating stories -not on the way people can share them.

Screenings at the end of the workshop to family and friends, and then often community wide screenings, are of significant importance to many of the organisations in the case studies. There is however the potential for different distribution methods, not just distribution via screenings or traditional broadcast platforms. Exposing the workshop participants to different online and offline contexts to share stories during the workshop process could enhance the spread and reception of Digital Storytelling. Other possibilities include building a bank of stories that are linked to one other - forming a story chain. Dana Atchley describes this as creating a story arc, by creating a pool of stories for his very successful performance *Next Exit*. He notes: 'It is not a labyrinth with no sense of closure.' He goes on to explain: 'First of all, it is honest and emotionally resonant. Secondly, *Next Exit*: has a pool of 60 stories from which I can draw. Each story stands on its own, but they also interconnect and combine in numerous ways' (quoted in Lambert, 2006, p.162).

Using facilitation methods that teach participants how to share their stories online, increases the likelihood that people will continue to use technology after the workshop. Participants in the workshop could load up their stories to an existing platform, thus enabling them to gather the contact details of other participants and connect with them after the workshop. It also offers people the possibility of managing their own content and the associated comments and feedback that this creative interchange could illicit.

Long time scale

The traditional 3-5 day facilitated workshop model limits the range and number of people that can take part in Digital Storytelling activities. *Capture Wales* has developed shorter one day forms, such as 'shoebox stories' that enable people with time restraints to benefit from engagement with workshops. Short, face-to-face facilitation forms, that offer people a taster and the skills to go online to a supportive Digital Storytelling online platform, could be a way to open up opportunities of digital inclusion and embrace the 24/7 nature of online activity.

Recruitment

If there is not a concerted effort to recruit people, 'free' workshops can often run with spare spaces due to the difficulty in contacting participants. The recruitment process demands a large amount of time from facilitators, which could rather be spent on developing new forms of Digital Storytelling. An online resource that identified local organisations and community groups interested in partnering with Digital Storytelling organisations would assist the marketing of workshops.

Resources

Current forms of Digital Storytelling are highly demanding on resources, for example, facilitator costs, computer suites, software, venue hire, catering, transportation and recruiting costs. Facilitation that can take place online or online support for locally based facilitators may enable a more economic reach to Digital Storytelling activity.

Connecting people to a network to maintain quality and foster innovation

Social Networking

Most facilitators interviewed for this research, currently do not promote the use of online tools in workshops to assist participants to create and/or share stories. Although participants are given a copy of their story (transitioning from VHS to DVD), the distribution of stories, whether on websites or at public screenings, tends to be controlled by the institution who facilitated the Digital Story. Often this is for copyright reasons. One of the downsides of institutions controlling the distribution of content, is that participants are not personally involved in connecting to an online network or platform by uploading their story themselves and sharing online contacts with other people from the workshop. Findings from the focus groups conducted for this research indicate that both facilitators and workshop participants would like to integrate knowledge about online distribution and archiving into their Digital Storytelling workshops. In particular, people felt that connecting to a social network would motivate them to continue creating media content, especially if this site included tools, guides, contact information of other Digital Storytellers and forums to ask for advice and share.

Online tools

The majority of focus group participants, when asked about types of tools they would like to use for further Digital Storytelling activity, responded positively to the idea of accessing online editing tools. People indicated that the failure of computer software undermines the quality of an experience and the resulting story. This is particularly pertinent for freelance facilitators, who are often using someone else's kit with a range of different dated software and dealing with mac and PC experience issues. Tools that exist online and can be accessed easily by anyone, regardless of what type of computer or broadband connection they are using, were felt to be an essential means of moving engagement forward. This applies both to individual users wanting to create another story and

for facilitators working with a group of first time digital storytellers. There are a range of online editing tools currently available, for example VoiceThread (voicethread.com) which allows people to upload photos and then record video captions for each image. In our workshop we wanted to trial a new form of Digital Storytelling through using online story compositing tools. The decision was made to use *Flickr*, as it contains easy to use tools for free and links users into a social networking, photo-sharing and archiving site. *Flickr* combines many of the features participants indicated they would like to learn more about.

Who is doing what?

Whilst there is a large amount of activity related to Digital Storytelling in Wales, often supported by large amounts of funding, the stories, learning and experiences of participants and facilitators are often left untapped. Creating a visible platform for organisations and individuals in Wales to share their experiences, stories and development of Digital Storytelling forms is one possibility for enhancing Digital Storytelling best practice. A greater degree of accountability, momentum and visibility would be achieved, if all recipients of funding for Digital Storytelling were required to regularly maintain an online profile that documented their processes. If this site also acted as a means to find out about funding, it could spur greater competition for funding grants and hence a higher calibre of projects.

Desire for a network site

A recent survey from *DS3*, (Aberystwyth, Wales June 5-6, 2008) indicated that festival participants were interested in a Digital Storytelling social network site to share stories and projects, meet other Storytellers and Facilitators and participate in group Digital Storytelling activities. Of note is that this is a group of people that

are already active in Digital Storytelling (largely made up of Digital Storytelling Facilitators, education professionals and media broadcasters). A deeper analysis would be needed to ascertain if a social network site is preferred over other possible funding requirements, such as for facilitator training, or to purchase equipment/digital labs and software, or for Digital Storytelling festivals/conferences, etc.

Potential Risks of Online Engagement

As well as the potential opportunities have been described, it is also important to point to some of the risks related to increased online engagement:

- A loss in a community experience and working face-to-face with people over an extended period of time.
- Less time spent reflecting on a story and crafting a personal narrative leads to a lighter story (Heledd, 2008).
- Possible loss in quality due to less face-to-face facilitation. This could be counteracted by providing examples and guides, forms and advice that would be readily accessible on an online site.
- Privacy issues, the internet are a minefield of creative licensing and personal concerns for data safety. How to minimise risks of data protection and privacy while maintaining free interaction and personal stories (Ofcom, 2008).
- Commitment to completion -the workshops give a timeframe, facilitation support and social pressure to finish the stories.
- Lack of support online, compared to in a workshop, by fellow participants for someone who is emotionally struggling with their story.

Makingspace: The Project

The current research into new forms of Digital Storytelling, inclusion of new technologies and the possibility of a social network was not to replace existing Digital Storytelling forms, but to supplement and support them. The intention was to use online tools to sustain connections and learning in the areas that face-to-face workshops falter, particularly with regards to support for facilitators working within local communities and organisations. We believed that if they have more support, greater access to quality information and a forum or formal network for sharing their stories and problem solving, then this will enhance the level of digital literacy. It would also be a better showcase for media broadcasters interested in commissioning projects or using material created by this activity.

Desert Island Pics: Digital Storytelling workshop using *Flickr*


A workshop was designed for people who had already completed a Digital Storytelling workshop. The aim was to ascertain whether a one-day workshop using online tools for Digital Storytelling would encourage these more experienced participants to engage in online story sharing activity after the workshop. This workshop took place in Aberystwyth Arts Centre in June 2008, using the Credu public access DigiLab. The workshop focused on the use of *Flickr* to create a story based on a single photograph. The purpose of the workshop was to observe if participants learnt new literacy skills on the social network photography site *Flickr*.

Story Circle

The first half of the day was the Storycircle. This process assisted with building a relationships and connections within the group and helped developing story ideas. Participants were informed prior to

the workshop that this workshop would involve creating written narratives using photographs from their personal archives. They were invited to bring a selection of approximately six images to the workshop. The final component of the Storycircle consisted of participants writing a story in response to one of their photographs. The main point of difference to other Storycircles and scriptwriting sessions was that participants were encouraged to write down a range of different keywords or themes from their story, in order to introduce the idea of tagging and archiving stories online in the second half of the workshop.

MAKING SPACE
VENTURES
WE ♥
ABOUT
CONTACT
CYMRAEG



Desert Island Pics

Notion:
Most of us know instantly which pictures we'd save from a fire or take to a desert island. We all like to look in our albums from time to time and turn to our favourite shots to lament a long lost hat, recall a funny trip to the zoo or ponder over how granddad looked without his big beard.

Desert Island Pics seeks people to share their treasured pictures and bring them to life for others through the stories behind the hat, the trip and even the beard. By adding these photographs onto Flickr and sharing them with others the stories take on a life of their own - the new owner of the hat may turn up or other family members may tell their zoo tales and maybe fans of big beards will share their beardy thoughts.

Either way those stories that breathe colour and movement into the photographs will be captured in the online photo album. So we

CONTRIBUTIONS FROM 'DESERT ISLAND PICS' WORKSHOP

[NORMA: The Light of My Life](#)

[AL: Four Girls in a Boat](#)

[ALY: Aberystwyth Carnival 1938](#)

[IDRIS: Mam & Dad](#)

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[DESERT ISLAND PICS WORKSHOP GALLERY](#)

[DESERT ISLAND PICS PHOTOPOL](#)



Putting together the story

During the lunch break images were scanned and their information was set up on a personal computer in the Aberystwyth DigiLab. Each participant was assigned a computer and created their personal *Flickr* profile and story, which they then shared with the

rest of the group through the *Flickr* contacts feature. The session included a demonstration of how existing *Flickr* users are creating content and tutorials on the following processes. Participants then completed the following:

- the process for logging on to *Flickr* - creating a user name and filling in details.
- uploading a photo.
- creating a story for that photo in the caption area.
- placing notes on the photograph to highlight story details.
- titling the photograph/story and tagging it for archival and search purposes.
- sharing stories and contact details with other participants and friends via *Flickr*.
- commenting on other's stories.

Research Findings

Facilitation

After the workshop

The findings from this project confirm the points highlighted in the recent research by Jackson (2006) that facilitation is needed after the workshop to encourage participants to continue creating media and to sustain quality content. It makes sense that the facilitation should come from the institution that developed 'trust' with participants during the workshop. In addition, the possibility of linking participants into existing online networks with strong community support and leaders could also be an option that would need exploring.

Decline in activity

All the participants continued to use *Flickr* after the workshop.

However, the most interaction occurred directly after the workshop and activity declined steadily thereafter. The oldest participant aged 80, didn't use *Flickr* again. She did send an email to say she enjoyed the workshop, but would not be using *Flickr* again.

However, another participant has gone on to run her own innovative form of Digital Storytelling workshops using *Flickr*. She has called the form 'scratch and sniff stories' and has created a *Flickr* group and can be viewed on

<http://www.Flickr.com/groups/729268@N20/> .

Creating digital stories, based on the scents that people remember, and scanning the things that smell like them. Smells are never forgotten; but not often talked about in computer classes. People can use three dimensional objects to create their scan without any other gadgets getting between them and it. (Al Coleman, 2008)

She is using this form of Digital Storytelling to run Digital Storytelling sessions in West Wales, in Lalangynog -Healthy Living Centre. She captures 'smelly' items brought by participants with a flatbed scanner. Once these images are uploaded to *Flickr* Coleman invites participants to create a story and story notes to go with the photo.

Joan's Story

ALL
21322



The only one I know is floribunda. My friend had it there, he said it must have been since before his mother died, and it must have been about 35 years old. He had it in the front

Uploaded on July 6, 2008
by [alcolemman2005](#)

+ [alcolemman2005's photostream](#)

Scratch and Sniff Stories (Pool)



Tags

- Llangynog
- Healthy Living Centre
- Joan's Story
- Roses
- Ruislip
- rambling rose

Additional information

- All rights reserved
- Anyone can see this photo
- Taken with a HP Scanjet 2400
- More properties
- Taken on June 23, 2008
- Viewed 6 times

For example:

Joan's Story

The only one I know is floribunda. My friend had it there, he said it must have been since before his mother died, and it must have been about 35 years old. He had it in the front garden, living in Ruislip, near London. And it was all in flower, it was beautiful, and the smell from it, you know, when you passed it, you wouldn't have believed it.

My mother's favourite was the yellow rambling rose over the wall, you know, in the garden and that. And she, oh she loved those, but I don't know what brand they were, but they were rambling rose as we knew them as children.

My daughter's put rose bushes out but there's one there; I was walking down the steps from the patio down and we just caught this beautiful smell and I don't know what it was but it was a red rose, really red, and it was absolutely beautiful.

There's a beautiful smell on honeysuckle. We've got it between next door and me you know, and it ooh it smells beautiful. You get a

better smell at night. The Sweet Williams, they're a good cutting flower, I like to have it for a vase.

(<http://www.Flickr.com/photos/26422097@N02/2640986839/in/photo-729268@N20>)

Al Coleman took part in a Focus Group in Aberystwyth and explained her experience of the *Flickr Workshop -Desert Island Pics*.

I did nothing with computers at all, I knew what they would do, and I would ask other people to do it for me. Ask the library; ask my nephews and nieces, you know that's not what I do. It's always going to be better to do what I do and get someone else to the computing.

Then this [the first Digital Storytelling] workshop the first time I had actually put my hands on a computer in years was to use adobe premiere, so all these people who had been making fun of me for years. I said well I can use an Apple Mac, and I can use adobe premiere.

After the Digital Storytelling workshop I was very interested in it but I couldn't find a way of taking it forward.

Then Lisa and Susie invited me onto this Storytelling on Flickr, it's snapshot Storytelling, using scanners to scan a picture then do very brief stories, then doing extra stories on the picture. (...) Instead of being 40 hours and spending thousands of pounds on an Apple Mac which you have to go to the College to use. I would still like to do that... but even after training with Caerphilly for a week I can't remember it all. I need a whole course on it really. But the flickr thing I think I learnt it during the week and then the following Saturday there was an event where I thought wow, instead of getting people to scan their photographs what if I got them to scan plants, because it was a plant event. And just pick up their plants and put it on the table and tell me a story on the Dictaphone. And put it together and put it up on Flickr. The first time I did this people were really interested and I really liked the idea.

It's very inclusive, for me the first time I used the computer was to make a film, but for some of the people that I am trying to bring this idea onto most of them can pick something up or move something about. Not everybody can concentrate for a long time. Some of the people that I came across during my work can be over 90, so they are not that interested in technology but when they see their thing that they just made on the table pop up on

the screen they love it. They see that this is something interesting. So I've been quite inspired by that and would like to take that further. I would be delighted to come to any group and show how to do it, because you just need a scanner and that's about all.

So obviously it's a different thing you are capturing (...). But you have to include the people who have the time to do it and there are some people that don't have that time. Or they would do it in the end but not everybody's got that timeframe to work in, to catch that story.

(A. Coleman, personal communication, 2008)

Quality

The stories participants created after the workshop were shorter and appeared less considered than the stories produced in the workshop. In order for quality activity to be sustained, it may be necessary for facilitators to be more actively engaged online after the workshop. Research has indicated that forums and sites with strong facilitation or 'hosting' generate greater activity amongst community members and a higher quality of participation (Jackson, 2006).

Future Research

Further research needs to be carried out on:

- What encourages people to create creative content / stories and engage in social networks?
- Methods and tools that support in depth stories and reflection.
- Best practice for supporting quality stories.
- Hosting methods that spark people to critically comment on each others work.

- Types of stories people are interested in sharing -for example; health; archival; searching for friends, family or information about places, people, events; desire to improve photographic and/or writing skills; documenting place / mapping.
- What keeps people coming back and developing their media literacy?
- What are the implications for broadcast activity? One possibility is building on the strength of *Flickr* -as a great source of creative commons licensed content. If photographs include stories, it provides the reader (i.e. the broadcaster) with information that could assist with the development of media programs. Still images and written narrative can act as a quickly legible and easily searchable (as long as it's tagged well) means to find stories that could be developed further -a storyboard of sorts.

Conclusion

By connecting participants to an online Social Network, *Flickr*, we were able to follow their engagement with this site and the content they created on it after the workshop. This ability to track user participation offers opportunities to observe and understand levels of media literacy, rather than focusing on a limited understanding of media literacy that only assesses barriers and enablers (Livingstone, Van Couvering & Thumim, 2005).

This pilot workshop builds on existing research (Jackson, 2006) that highlights the importance of sustained facilitation to enable workshop participants to create quality media. The project also

addresses the sustainability concerns related to the delivery of the resource intensive 'traditional' 3-5 day Digital Storytelling workshop. Through the process of learning how to use Web 2.0 tools, participants connected personal content to a public sphere and hence to other people. The pilot explored how people can engage in a participatory form of broadcasting content. By using online tools to create and distribute stories and simultaneously connect people and bring them together on a single platform, groups of people and their creative content can be loosely coordinated. Broadcasters could utilise this network to spark and use content created by members of the public.

2. Sustainability: a social network site (SNS) for Digital Storytelling

Introduction

The purpose of this section is to identify whether an online Digital Storytelling social network site (SNS) could support participatory media and engagement in broadcast activity. Additionally it has two central aims:

- To provide evidence on how a Digital Storytelling SNS could support participatory media and engagement in broadcast activity, based on findings from focus groups with previous Digital Storytelling workshop participants and Facilitators.
- To create a proposal for a pilot Digital Storytelling social network site for future cross-sector collaboration.

In this section the focus is on whether previous workshop participants and facilitators believe a Digital Storytelling SNS would benefit their personal and/or professional development. This section discusses what a user-centred broadcast platform might look like and the way the BBC could participate and contribute to this platform. This research does not claim to demonstrate the financial or human investment needed to develop a SNS. Nor does it provide new quantitative evidence on people's current or anticipated levels of engagement in SNSs. Neither does it profess to provide research evidence of ways that BBC broadcasters believe a SNS should operate. Its intention is to provide bottom up or user-led innovation. It offers a snapshot of the broadcast media experiences and desires of twenty-seven previous workshop participants and

facilitators from across Wales, recorded during five focus groups.

The final component of this section is a proposal for a pilot project to create and beta test a trial social network site for Digital Storytelling, based on the findings from this research. The SNS will be aimed at supporting individuals, who have already completed a story in a Digital Storytelling workshop, to continue to creatively produce media. It is also our intention to trial ways that broadcasters can utilise this network to spark and use content created by members of the public.

Context

What is a social network site?

Social network sites, such as *Facebook*, *Myspace*, and *Bebo* are actively used by millions of people everyday, to connect with other users of the network and build individual identities. Sheryl Sandberg, the Chief Operating Officer of one of the fastest emerging social network sites, *Facebook*, explains:

Facebook allows people to be their authentic selves online and therefore use the power of technology to discover each other and share who they really are. The **connections** (my emphasis) they make have a real impact on their lives. Collectively, those bonds can change societies. (Sandberg, 2008).

The recent rise in user-generated content (UGC) and social software has also influenced a number of online platforms to change and “harness collective intelligence” (O’Reilly, 2005). For example, websites that originally started off as platforms to share media content, now offer SNS features, such as the platforms *Flickr* (photo), *Last.FM* (music), and *YouTube* (video) (Boyd & Ellison, 2007). This shift by these major online media platforms towards

functioning as SNSs highlights the importance of research into the impact SNSs will continue to have on users and on broadcasters.

SNSs are quickly becoming a significant field for academic research (boyd & Ellison, 2007). For example, the 2007 *Journal of Computer-Mediated Communication, Special Issue on social network sites, Social Network Sites: Definition, History, and Scholarship*, features a range of academic research on this area. The definition of social network sites that the editors of this issue use provides a useful starting point.

We define social network sites as web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a **connection**, and (3) view and traverse their list of **connections** and those made by others within the system. The nature and nomenclature of these **connections**. (my emphases) may vary from site to site.
(Boyd & Ellison, 2007, p. 2)

Difference between Digital Storytelling and social network sites

One of the main points of difference between Digital Storytelling, as practised by the BBC *Capture Wales* and SNSs, is the process of mediation in these two forms of publishing self-representations. Digital Storytelling is predominantly institutionally driven and when the expert facilitated workshop is over, the majority of participants do not go on to share public self representations using digital media. (Kidd, 2008 and other research documented in previous sections of this report). In contrast, a much larger percentage of the public engage in creating considered narratives on SNS without expert guidance or prompting (Brake, 2008, p. 286).

Both activities are bottom up and the content is generated by the user, but mediation through Digital Storytelling (the workshop

process with institutional facilitation) and SNSs (the expectation that peers will see and comment on self-representations placed on the public platform) creates very different kinds of content and experiences for the user. The wide scope of difference between 'classic' Digital Storytelling (*Capture Wales*) and Digital Storytelling as encompassed by SNSs is beyond the scope of this research, although the level of quality of the self reflection or story and who participates, continues to be of interest.

Digital Storytelling, in the case of *Capture Wales* and its partners, has proven to be successful in enabling access to a wide range of 'hard to reach' people. Many of the participants would not have created a personal piece of media using computers had they not been mediated by 'expert' facilitators. The Digital Storytelling workshops led by the organisations, as evidenced in our Case Studies, demonstrate the value of mediation to support digital inclusion in hard to reach areas. The importance of a form that can achieve this is particularly strong for a nation like Wales, which has large gaps between those who do participate in current technologies, especially internet, and those who do not. Whether for reasons due to access or inclination, many people do not engage in creating considered narratives on platforms such as SNSs. The workshops helped to balance that ratio and developed media literacy.

The Digital Storytelling workshops also ensure that a quality media product is created. The Storycircle process and emphasis on 'story' throughout the workshop is used by facilitators to ensure participants create a strong and considered narrative. During focus group discussions many participants placed emphasis on the importance of 'professionalism' and 'quality' they experience in the workshop. There was a shared feeling that these qualities needed to

be maintained otherwise it would be just like *YouTube*, which was viewed negatively. With regards to the *BBC Capture Wales* project, participants valued highly the time and respect they were given by a broadcast brand that represents professional and quality media.

Workshops are resource intensive and location specific, but they also have been shown to reach people who would not ordinarily engage in digital self-reflections and they enable participants to gain a wide range of skills in the process of producing quality media content.

BBC Capture Wales has always maintained a concern for the sustainability of Digital Storytelling in Wales and has sought various solutions to this challenge, such as building partnerships (Meadows, 2003; Rose, 2007). At the same time there is the additional challenge of maintaining the professionalism and trust that the BBC brand holds and how best this can be transferred to a wider community of people to facilitate quality content. Our research suggests that SNSs may provide part of the solution to these challenges and create the connections to support the creation and validation of authentic content (boyd & Ellison, 2007). We explored with participants from Digital Storytelling workshops how a Digital Storytelling SNS could be beneficial, and what this site should feature.

The relevance of social network sites to the sustainability of Digital Storytelling

Who uses them?

SNSs are globally expanding as a dominant platform for people to present self-representational narratives to peers. People publish content online, create identities within a social space and connect

with others. For example, *MySpace*, *Flickr*, *Facebook*, and *Bebo* all offer people the space and tools to create and publish personal content such as music, photos, personal narratives from *twitter* feeds or just as a means of 'prodding' a friend to say hello. The recent Ofcom audit reports that one-fifth of people who use the Internet have created an identity page on a SNS (p. 9). As expected, the probability of an internet user having a profile on a SNS decreases with increased age: 'over three in five 16-19 year olds and two in five 20-24 year olds say they have a profile, compared to just three in ten people among over-35s' (Ofcom, 2008, p. 9)

The reasons people use SNSs

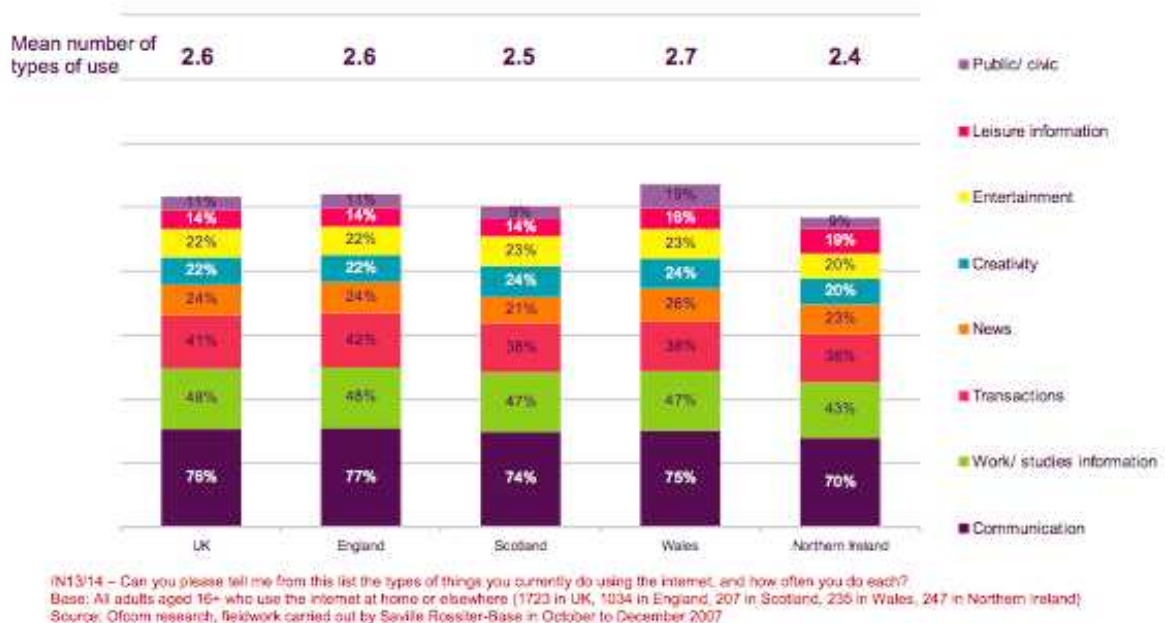
The Ofcom audit indicates that the main reason people in the UK use SNSs, is to communicate with other people, particularly friends and family who are a regular part of their 'offline' life (Ofcom, 2008, p. 88). However, viewing creative content is also identified as a significant reason to use SNSs:

While most people use social networking sites for communication, they are not limited to this activity; people also say they look at other people's profiles without leaving messages (40%) and listen to music/find out about bands (29%). 16-19 year olds (52%) and males (34%) are more likely than others (29% UK average) to say they use such sites to listen to music. (Ofcom, 2008, p. 88)

SNSs and media literacy

Media literacy is a key commitment of the BBC and Ofcom. In addition to this, there is a growing expectation for institutions, such as broadcasters, to develop strategies for people to participate creatively in media and more importantly, to ensure equal opportunities for democratic engagement.

This media literacy audit measured people's 'breadth of use of the internet' in UK-wide face-to-face interviews by asking people about the type and frequency of their online activity. Of the eight 'types of things' people 'do using the internet' (see diagram below), engagement with SNSs was highlighted as a key form of online creativity, alongside 'maintaining a website or weblog: Ofcom defines creativity as 'relating to looking at social networking sites (such as MySpace, Bebo, and Facebook), maintaining a website or weblog' (Ofcom, 2008, p. 114).



'Breadth of use of the Internet' (Ofcom, 2008, p. 115)

Although the complexity and fluid nature of the internet means that users' experience constantly blurs the boundaries of the categories listed above, the audit offers an indication of what people do online. It highlights that SNSs support communication and creative activities, although the level and criticality of engagement needs further study.

There are significant opportunities in connecting participants from

Digital Storytelling workshops to a Social Network dedicated to expanding the skills they learned in the workshop. It could also minimise the risk people face, particularly older people, of exclusion from opportunities due to shifts in the way people communicate with digital technology. Therefore the aim of this SNS is to provide a supportive platform where participants from Digital Storytelling workshops can connect and continuously develop their media literacy and creative skills.

Research Findings

Background

Our research provides evidence that Digital Storytelling is one of the few BBC Broadcast projects that supports all of the above agendas, especially in digitally excluded communities.

Barriers

The focus groups tended to support the findings from Kidd's (2005) research, in that they stated that after the workshop they had the desire to create another story, but the motivation to continue creating media decreased over time, and there continued to be several barriers (see pp.42-3)..

Emphasis on news

User Generated Content (UGC) is currently a topical subject within broadcast environments. However UGC is usually linked with broadcasters finding content for news (Rose, 2007). This 'news item' emphasis needs to shift in the direction of developing scriptwriting and construction skills if broadcasters want to receive a range of quality and authentic content produced by the public.

MakingSpace: using social network site features for Digital

Storytelling

The previous section of this report, *MakingSpace: incorporating Web 2.0 services into Digital Storytelling*, described a form of Digital Storytelling that trialled the use of SNS features. The *MakingSpace* project was created with Lisa Heledd Jones as part of her postgraduate research and Carwyn Evans while on assignment from BBC Wales to The George Ewart Evans Centre for Storytelling at the University of Glamorgan. Heledd Jones and Evans both brought their prior experience of facilitating workshops for BBC *Capture Wales* to the *MakingSpace* project.

It was identified that:

- participants of previous Digital Storytelling workshops are eager to learn new forms of Digital Storytelling that encompass nascent technologies - in this case the SNS and photo sharing platform Flickr.
- participants can easily grasp how to upload photos to Flickr, provide a written story to attach to the photos, tag, title their photo-story for searchability and archiving, join a group and gain each others' contacts through the Flickr site. All participants went back to the site after the workshop.
- without further online facilitation after the workshop participants' engagement and creative use of media on the SNS in most cases soon stopped.

Digital Storytelling SNS features: Focus Group Feedback

Five focus groups with 27 participants were run to find out:

- If a Digital Storytelling SNS would be beneficial, and if so.

- What it should look like.

For each focus group session people's suggestions were simultaneously recorded and drawn up into a mindmap of their ideas for the SNS, as represented in *figure 2*. The suggestions that arose from the focus groups are combined into a range of categories which could form the basis for different sections/pages of the Digital Storytelling SNS. The suggestions will be trialled in order to determine their relative success and to discover what other features should be incorporated onto the social network site.

Would a Digital Storytelling social network site be beneficial?

There were varying degrees of support for a Digital Storytelling network, with the majority of participants supportive of a site that could offer the opportunity to connect to different people and receive facilitated support. One participant articulated one side of the debate that supports the continuation of putting resources into the current workshop model, rather than investing in revising Digital Storytelling:

This is going to cost money now. Someone will have to put money into it. They should just put money into the workshops as they existed; I thought they were quite successful.

Another participant, Gregory, emphasised the value of a Digital Storytelling SNS and pointed to the possibility, that it could be a cheaper way to provide a democratic space for people to share stories:

The minority of people are in media, aren't they? The vast majority of people who they are catering to are the rest of us. So it makes sense for the rest of us to have some sort of input into that. It's an opportunity. Not all of us want to go to university

and study film or scriptwriting or all those kind of things. But there are people who have got an idea and a story to tell and if they have somewhere they can take it, which doesn't involve going to meetings and boardrooms and moving to Hollywood and all that nonsense, people might be interested... It's cheaper than hiring halls and lugging Macs round the country.

Approximately 1/6th of the participants in the focus groups on the SNS were initially hesitant around the potential of the SNS to provide post-workshop support. However, all the participants contributed suggestions to what they would find desirable to have on such a site. And by the end of the discussion all of the participants could see how a SNS could personally benefit them. Even William, who initially thought money should be rather spent on existing workshops, saw the potential of developing a SNS:

If you approached the script, then there was the next step, then there was the step after that. I could see myself trying to get involved in that. But it would have to be broken down pretty simply for me.

The interest in a Digital Storytelling SNS was strongest amongst the facilitators in our focus groups. One focus group, consisting of five facilitators from organisations across Wales, specifically focused on the facilitation component of Digital Storytelling. They all felt that a SNS would assist their work and that they would integrate it into workshops.

A larger survey of attitudes towards a Digital Storytelling Social Network Site was conducted at DS3 in 2008. All respondents said they would be interested in a Digital Storytelling Social Network to share stories and projects, meet other Storytellers and Facilitators and participate in group Digital Storytelling activities. The respondents represented a range of different sectors, and thus people's responses to the SNS question indicates that a SNS for

advice packs for organisations and video tutorials were suggested. Popular articles such as 'web basics' and 'getting started' were also requested. A concern that was raised in all focus groups with previous workshop participants was that the site should use simple terms without jargon.

Fora

Fora that offer people the opportunity to connect with others and gain advice were seen as useful, but moderation was seen to be essential. Being able to get answers from a range of people shortly after they are asked was desired. Some people were aware of how fora operated and others were not, although everyone grasped the idea of posting a question and having that answered by users of the site.

Workshops

One of the key aspects that came up with regard to workshops was how can the experience be replicated online. In the group, face to face workshop many participants expressed a feeling of confidence from receiving constant attention and encouragement, but were unsure how this could be translated to an online site. One approach, which arose in three of the focus groups was the notion of scheduled online workshop sessions which included feedback, or chat sessions.

Community

Participants wanted to be able to see what other Digital Storytellers were doing and connect with previous workshop participants. A Network of contacts or 'bank of people' with searchable details on skills, interests, experience and location was suggested. Identifying people in your local area that you could then meet face to face was seen as important. Finding people by interest and for expertise was

seen as valuable.

My Profile

A profile was primarily seen as important as a tool for connecting to others and creating a community. Another primary function people wanted on the site was a place to archive and manage one's stories, photos and ideas. One participant suggested having the option of being able to text ideas or storyboards to your profile, so that it is documented and not forgotten. Features suggested for your own page were, stories, interests, contacts/friends, favourites, a wall for comments, if one is happy to help/give advice, contact details, location. People wanted different levels of privacy for their profile and the ability to upload from any platform, e.g. from mobile phone.

Sparks

There were three key reasons people identified as helpful to inspire stories: random sparks (such as topics of interest), competitions and deadlines. There was concern that the sparks, or themes, should not be too prescriptive, but if they were seen as open and if they matched the interests and activities of the person, then they were generally seen to be beneficial. This notion of sparks is pertinent for broadcasters seeking particular stories and provoking conversation.

Tools

There is a strong interest in free online tools that can be used with a computer running on a wide range of platforms or operating systems. The thought of free, easy to use (possibly open source software) appealed to most participants. These tools could be integrated into workshops, so people could go home and use the same tools as they did in the

workshop. Other ideas were: equipment and software ratings; places to go to use or hire equipment, e.g. local digilabs, libraries or community centres.

News

There were requests for an area that listed events, workshops, competitions, screenings, personal news and funding opportunities. There are a number of ways that this could be organised, for example RSS feeds, a newsletter, podcasts, a public notice board, on a blog or by seeing what your contacts are attending or organising.

Share

Participants were interested in the ability to share their own stories and view other those of other people. This did bring up questions of privacy. One participant, Sarah, summarised the common feeling that it would be useful to be able to set different levels of privacy to different stories. There was a value seen in having a resource pool to share and remix photos, videos and music, perhaps using creative commons licensing. Filters to find different stories were seen as useful, such as favourites, comments and ratings by users and social bookmarking. Many people enjoyed the screening aspect of face-to-face workshops and would like an online site to encourage local offline screenings.

Methods of running the social network site

Methods of running the site include facilitation, search, and payment for the site, design, SNS in workshop, privacy, BBC Involvement and payment for contributions.

Facilitation

A common consensus was that if there was facilitation people would

be more likely to use the site. People wanted ongoing support, comments, feedback, guidance and moderation to maintain the quality of the site. In one of the focus groups participants debated the difference between *YouTube* and how a Digital Storytelling SNS

- Gemma: Oh yeah. If it was just there I'd probably never use it. But if you could submit an idea for a story and somebody said "yeah, I think this is something worth developing" and then you could have some sort of support along the way. You could upload your photos, have your story and then maybe you edit and you run into problems, if someone was there who you could email, that would be amazing. A dialogue.
- Andrew: *YouTube* has got a bad name at the moment. A lot of junk ends up on there. They'll show anything. People getting battered... People go on about "censor", it's not censor it's sensible. They hide behind censorship and so it's put anything up there and be damned, as I said, it's not on.
- Gregory: People should exercise responsibility... If the whole idea of the site is to promote quality digital storytelling as opposed to just digital storytelling, like *YouTube*, then you have to have some kind of quality control at the least.
- Andrew: Otherwise you could upload a story about anything, "how I kicked next door's cat to death". Could someone just put that up there?
- Gregory: ...Even if it was beautifully shot.
- Andrew: Someone needs to be there to say "hang on, you can't do that."
- Gemma: It could show the same restraint that the BBC show, "this wouldn't be shown on the BBC so it's not going to be shown on the website that is connected with that".
- Gregory: Maybe that's the solution; the editorial stance of the site is the editorial stance of the BBC.
- Interviewer: And that's something that you would be comfortable with as a set of guidelines? Otherwise the whole thing would degenerate into *YouTube*.
- William: Hopefully the artistic slant of this sort of thing would take out that kind of piece.
- Simon: Anyone can put anything on *YouTube* but actually constructing something is different.

should operate. Facilitation, developing a clear set of guidelines and an evident artistic slant were seen to be integral to the site.

Search

People suggested various different methods to search for stories: tag clouds of theme, new stories, by contacts. Again the ability to

Sarah: I think it would certainly be useful for people who are a bit nervous about creating something themselves to be able to find out about different organisations that offer similar workshops that they could get involved in, definitely.

Gemma: Well it could say “new completed stories” and have a whole section for people to comment and so when you finally get there, it's a big deal.

search for contacts and organisations that are skilled in Digital Storytelling activity was seen to be beneficial. The ability to “meet a member”: via their locality, e.g. on a map; by interests, by area of expertise (health, education, arts...), by skills (technical, story) or by an A-Z index were offered up as suggestions. A skill share tag cloud was also seen as useful or a ‘*Freecycle*’ for skills, as previously mentioned.

Payment for the site

With regards to payment, two methods were discussed: adverts or subscription. If the site had adverts it would potentially mean the site could run for free. Participants wanted the adverts to stay in a designated place and be obvious so that they could be ignored. If the site were to be run on subscriptions that people wanted to be able to sign up to a short term commitment, or to have an option of basic free use and a pro version, like *Flickr*.

Design

Participants were adamant that the design needed to be simple, very visible home and back buttons, clear instructions and functional. The design needs to reflect that it is to be used for multiple purposes, not just uploading and watching stories.

SNS in the workshop

We discussed the possibility of using the SNS in face-to-face workshops. Participants in the workshop could upload their story to the site, get the contacts of other people on the workshop, join up to RSS or newsletter feeds from the SNS and also use online tools on the site in the workshop. In the focus group we ran with facilitators they all responded positively to the idea of using the SNS in workshops in their practice as facilitators of Digital Storytelling.

Privacy

Older participants tended to be more concerned with issues of privacy and moderation than younger participants. One participant, Jennifer was not a regular user of computers and voiced strong concern about bullying that can occur on online sites, such as *Facebook*. People felt it was important to be able to choose levels of privacy. The site could be made invite only by a member of the SNS. It could also provide assistance on how to manage your online privacy and security. Moderation was seen as a positive means to keep the site "safe" and foster a supportive community.

BBC Involvement

People saw several different ways the BBC could be involved in the SNS and how it would benefit the site: put calls out for stories; have a BBC page on site that showcases excellent work; the BBC as a partner signifies quality and inspires quality; BBC involvement is an incentive to participate; BBC employees act as facilitators, for example by providing script advice; voluntary participants could be selected by BBC to undergo facilitation training and then become voluntary on-line facilitators.

Payment for contributions

We asked participants if they would like payment for their stories.

- William: Well, a two and a half minute slot on BBC 2 Wales was marvellous for the ego. That was reward in itself for me.
- Gregory: It all depends where the stories go, doesn't it? If the BBC wanted to use something that you'd done in some other capacity or even to develop it further and then payment would have to be something that the BBC should look into anyway. If it's just putting stuff up there and having a forum, then it's different.
- Gemma: The workshop itself was payment, it was incredible. So if I was going to spend my own time and effort I think it'd be great to be paid. You know, not a huge amount. Just an acknowledgement of the time and energy that you put in because they would then own that. So yeah, if they wanted to pay you like £100 or whatever, I think that would be more incentive to really try and produce something by myself.
- Andrew: It's not the incentive though, you don't want to incentive to be that because that way you change the site completely. It'd go professional all the way then and drive everyone else away.

For most participants who discussed this idea, payment was seen as secondary to feedback. The possibility of having their story played on a professional broadcast platform was valued, but people would like payment for their time and energy if the story was to be used on a professional platform.

Existing social network sites for Digital Storytelling

There are a few sites SNSs dedicated to Digital Storytelling. Three of the more significant sites are *Storycircles* (run by the Center for Digital Storytelling, California and can be accessed at www.storycircles.org) and *Stories for Change* (can be accessed at www.storiesforchange.net and is sponsored by MassIMPACT). Both *Storycircles* and *Stories for Change* can provide insight into how to create and facilitate a SNS for Digital Storytelling. These SNSs are both run by institutions based in the United States. In order to

support the local Digital Storytelling community in Wales, and potentially wider UK community, it is important that the proposed SNS reflects local needs. Many of the features identified by focus groups and highlighted in Figure 2 are not offered on these two SNSs, *Storycircles* or *Stories for Change*. For example *Stories for Change* is geared towards providing tools and resources to assist facilitators and organisations, rather than previous workshop participants. Nor does it offer key 'my profile' features that were identified in our research, such as a personal space on the site to manage ones own stories, contacts, favourites and messages similar to the more sophisticated way SNSs such as *Facebook* operate . Neither *Storycircles* or *Stories for Change* offer sparks, online tools, or forms of facilitation like helplines, although *Stories for Change* does have a forum.

Center for Digital Storytelling

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 By LauraHadden on October 6, 2008
 Media Tha: Matters: *More than a festival.*
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Why submit?

1 comment 1 attachment

Home page of *Stories for Change*, www.storiesforchange.net sponsored by MassIMPACT (www.massimpact.org).

Proposal for a Digital Storytelling Network Site

This is a propositional project to create and beta test a trial social network site for Digital Storytelling. The SNS will be aimed at supporting individuals, who have already completed a story in a Digital Storytelling workshop, to continue to creatively produce media.

This project involves:

- building a social network site, using existing social network site platforms such as *Ning*.
- testing the network with 20 people who have completed a Digital Story with *BBC Capture Wales*.
- participant observation and interviews with the participants.
- creating fora in which participants will be asked to identify elements of the network they are happy with and areas that need changing.
- trialling an online workshop to understand how the Digital Storytelling workshop model could be transferred to an online environment and investigate how group learning and support can be developed online.
- trialling ways the BBC can use the network. For example by placing questions on the network to spark stories on particular themes.

Benefits

Academic

- insight into how the BBC currently manages social network sites, forums and user engagement
- understanding the role of online facilitators, mediators or hosts in supporting online media engagement.
- developing a resource-rich site for an in depth qualitative study of contexts that support people to create content online

and ways to develop media literacy.

- participant observation of user led innovation into new forms and creative use of media.
- opportunity to evaluate how SNSs can democratise the expertise required to create public and broadcast media, in particular the ability to share authentic self-representations.

BBC

- meeting its remit to 'promote media literacy', as stated in the Communications Act (2003).
- gaining insight into ways facilitation supports content creation, rather than editing or moderating.
- highlighting different ways content can be distributed on social network sites.
- creating a visible network of potential content providers.
- understanding the ways that broadcasters can use networks to spark and gather content produced by members of the public. This could be particularly useful when *BBC Local* launches in 2009.
- constantly evolving and up to date insight into the way the local public views, shares and creates media.
- providing a 'legacy' for *Capture Wales*.

Mock up of Digital Storytelling social network site on Ning

The images below indicate what the Digital Storytelling SNS could look like on *Ning*, this trial site featured below is called *MakingSpace* and can be viewed at www.makingspace.ning.com.

MakingSpace

[Main](#) [My Page](#) [Members](#) [Photos](#) [Videos](#) [Forum](#) [Events](#) [Groups](#) [Blogs](#) [Notes](#)

Welcome to MakingSpace

This is a social space for sharing stories and chattering about digital storytelling.

Getting Started

1. create & style your profile
2. join a [group](#)
3. chatter away in the [forum](#)
4. post a [story](#)
5. [invite friends](#)
6. start a [venture](#) (event)

Notes

[We heart...](#)

Here we regularly feature a member of MakingSpace who we want to introduce you too. MakingSpace likes to get people talking and sharing stories. We think that sometimes the best way to start chattering is by seeing what other great things people are doing.

Members



[Susie](#)

[MakingSpace](#)

[Carwyn Evans](#)

[View All](#)

Groups

[Animation &](#)

[Personal](#)

[Narrative](#)

1 member

[View All](#)

Forum



[What do you want to do on a Digital Storytelling Social Network?](#)

Started by MakingSpace 16 Jun

[View All](#)

Latest Activity

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Name: Al Coleman

Location: Machynlleth,...

Continue

Created by [MakingSpace](#) Jun 8, 2008 at 10:52pm. Last updated by [MakingSpace](#) 16 Jun.

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Forum

What do you want to do on a Digital Storytelling Social Network?
Started by [MakingSpace](#) 16 Jun

[View All](#)

[View All](#)

Latest Activity

MakingSpace's profile changed 11 Jul

! ANNOUNCEMENT
MakingSpace has [new profile questions](#) 11 Jul

! ANNOUNCEMENT
MakingSpace has [new profile questions](#) 11 Jul

Susie created a group called [Animation & Personal Narrative](#) 10 Jul

Susie added 4 videos. [View Videos](#) 10 Jul



MakingSpace started a discussion called [What do you want to do on a Digital Storytelling Social Network?](#) 16 Jun

MakingSpace created the event [Venture 1: Desert Island Pics](#)

Carwyn Evans joined MakingSpace. [Leave a Comment](#) for Carwyn Evans. 9 Jun

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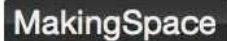
Chat Rooms (Free)
Chat with Hot & Sexy UK Singles in Your Post Code Now - Enter Free!
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[3D fire](#)
by [Susie](#)



[PicturePost - What story do you see?](#)
by [MakingSpace](#)



[PicturePost - What story do you see?](#)
by [MakingSpace](#)



[PicturePost - What story do you see?](#)
by [MakingSpace](#)



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[PicturePost - What story do you see?](#)
by [MakingSpace](#)

Conclusion

During focus group discussions participants expressed enthusiasm for a website that would support the features listed above. In particular, participants expressed a desire for online advice in guide format and personal feedback, assurance of quality through facilitation and moderation, online tools, themes directed by broadcasters and the possibility of building their own identity on the Network. Our intention is to build on this research and trial a Digital Storytelling SNS with 20 participants on the SNS *Ning*. We will develop ways that broadcasters can use this network to spark and use content created by members of the public. User experiences and findings from this trial will be published and the outcomes can be used to support social engagement, citizen participation and future cross-sector collaboration.

3 FACILITATING AUTHENTIC VOICES

Introduction

The purpose of this section of the report is to consider how Digital Storytelling activity can be used to support media literacy and to maximise the potential of the current technology to create an informed participant who can help shape the next phase of broadcast content and communicative development. In addition it has the following aims:

- To contextualise Digital Storytelling by examining how it differs from *YouTube* and other 'participatory' broadcast activity,
- To review and analyse Digital Storytelling through case studies and existing theory and records relating to the practice of Digital Storytelling,
- To review the current understanding of the potential of Digital Storytelling in terms of its impact on broadcast content and wider social applications.

Recent shifts in technology have triggered changes in the way people produce and distribute media, resulting in different opportunities to participate in society. One profound change is that access to broadcasting technologies is no longer predominantly confined to a wealthy few. Relatively inexpensive tools such as cameras, mobile phones and online services have enabled greater numbers of the public to create and share a growing wealth of personal broadcast media. Different terms have been coined to describe the methods people are using to converse - blogging, podcasting, social bookmarking, for example - and services and

platforms to host and manage this user-generated content (UGC) have emerged, such as the video sharing website *YouTube*. Website statistics reveal high levels of participation in media creation. *YouTube (2008)* boasts that 'every minute, ten hours of video is uploaded' and, according to Universal McCann (2008), 184 million people World Wide have started a blog. As more people create their own media, the whole 'media ecosystem', to borrow a term from John Naughton (internet columnist for the Observer), will evolve and profoundly impact upon our entire culture and society. (Naughton, 2006; Gillmore, 2006).

The question remains, however, of the social cost for those that do not engage, due to access difficulty, low levels of media literacy, confidence or lack of perceived value in participating in new media. Each time someone enters into a debate on a blog, shares a photo with friends on a social network site, changes a definition of *Pluto* on the anyone-can-edit, online encyclopedia *Wikipedia*, or simply searches for health advice on *Google*, it minutely changes the world. Clay Shirky refers to this participation in actively creating media as a 'social' or 'cognitive surplus' that has been filled by traditional 'lean-back' broadcasting (Shirky, 2008).

With an escalation of participation through new media putting 'cognitive surplus to use', changes to society can be dramatic: to what citizenship means, how enterprise is built, the way we learn and the production of cultural artefacts. A recent case in point of what change can occur when large scales of people are encouraged to participate using the latest technology, is Obama's rise to the US presidency. He used the internet and mobile phones to fundraise and coordinate the campaign, and encouraged supporters to drive it, similar to the peer-to-peer and user-led models that current online services thrive on (Shiels, 2008).

In many ways, the story of Obama's campaign was the story of his supporters, whose creativity and enthusiasm manifested through multitudes of websites and *YouTube* videos online. It even resulted in volunteer contributions like the innovative Obama '08 iPhone and iTouch application that enabled owners to mobilize their friends and contacts in battleground states through the *Apple* devices.
(Stirlan, S. L., 2008, para 13)

The social cost of not engaging in new technology is a cost of being left behind. This gap between those who participate and those who do not, has variably been called 'digital divide', 'media literacy', '*iPhone* guilt' (Dougherty, 2008.) It becomes clear is that citizenship is fundamentally hinged on being able to use the dominant tools that are used to communicate and connect with fellow citizens (Tancer, 2008; Naughton, 2006; Gillmore, 2006; Meikle, 2007). Although more people are producing and distributing their own media than ever before in history, the people involved tend to be those from higher income households and younger people. According to Ofcom's 2008 Media Literacy report on Adults, 'older people, generally those over 65, and people who are in the C2DE socio-economic groups tend to be less involved with media than others in the population.'

Dale Dougherty, a harbinger of *iPhone* guilt, turns the Apple Mac slogan from 1984 - 'The Computer for the Rest of Us' - into a careful pun on what 'the rest of the rest of us' means.

Whether it's the latest from Web 2.0 or Apple Computer, do we need to ask what it means for those who aren't able to take part? Does it help them catch

up or put them further behind? That calculation is part of the social cost of any new technology. We might think of it like we're starting to think about our oversized carbon footprint and its impact on the physical world. Is there any way to offset the negative social impact of the technology that we're so busily developing?
(Dougherty, 2008, p. 20)

Recent research conducted on Digital Storytelling, particularly the BBC *Capture Wales* project, proves that Digital Storytelling is a successful, albeit small scale, method of 'offsetting the negative social impact of technology' by supporting media literacy and encouraging the belief that 'Everyone has a story to tell' (BBC, n.b.; Meadows, 2003, p.190; Kidd, 2005; Thumim, 2007). For it delivers on all aspects of Ofcom's definition of media literacy – 'the ability to access, understand and create communications in a variety of contexts' (Ofcom, 2008, p. 4). The marked difference between Digital Storytelling and other forms of participatory media, such as blogging and podcasting is that Digital Storytelling can be a facilitated activity, centred on a workshop. Digital Storytelling workshops are mediated experiences where experts impart skills to the 'general' public. It is precisely this aspect of facilitation that supports digital inclusion to offer wider opportunities for people to tell their stories, particularly hard to reach groups who would not ordinarily engage in new media (Ofcom, 2003; Thumim, 2007; Rose, 2007; Kidd, 2005; Lundby, 2008; Hartley & McWilliam, 2008). As Daniel Meadows, one of the instigators of the Television Broadcast Model of Digital Storytelling, writes on his personal website 'If, in the digital age, we want everyone to be able to join in the "conversation" that Big Media promises to be, then we must intervene to help everyone -- and not just those who are computer savvy -- to speak the language of media' (Meadows, n.d., para 17).

Definitions

Digital Storytelling: an expanding term

As Digital Storytelling continues to expand to be a global phenomenon, and various different workshop incarnations develop to suit different contexts, so the definition of Digital Storytelling naturally grows to evolve with social and technological transformations⁷. Nick Couldry, Professor of Media and Communication at Goldsmiths College, University of London, describes digital storytelling as 'the whole range of personal stories now being told in potentially public form using digital media resources'⁸ (Couldry, 2008, p3).

It is useful to differentiate between a broad definition of digital storytelling, such as Nick Couldry's, and a specific definition of Digital Storytelling that refers to the 'traditional' workshop model developed by the Center for Digital Storytelling in California and BBC *Capture Wales* and partners. Kelly McWilliam, co-editor of the forthcoming book *Story Circle: Digital Storytelling Around the World*, uses the terminology 'specific Digital Storytelling' and 'generic Digital Storytelling'. (McWilliam, 2008, p. 145) to distinguish between the workshop model and wider practices of storytelling with digital media.

Organised around a pedagogical goal of teaching 'ordinary' citizens basic media production skills, *specific Digital Storytelling* takes a standard form; it is a workshop-based format that teaches attendees how to create a 2-5 minute

⁷ Currently, there is no reliable data on the number of people using SNSs, although marketing research indicates that SNSs are growing in popularity worldwide (comScore, 2007). This growth has prompted many corporations to invest time and money in creating, purchasing, promoting, and advertising SNSs." (boyd & Ellison, 2007)

⁸ The definition by Nick Couldry is taken from his chapter in *Digital Storytelling, Mediatized Stories: Self-representations in New Media* edited by Knut Lundby. Lundby also uses this definition as the means of understanding Digital Storytelling in this volume.

digital film, comprised in its simplest form of voice-over and self-sourced photographs, about a particular moment in their lives. (McWilliam, 2008, p.145)

I am using a capital D and capital S to refer to 'specific' Digital Storytelling (Lundby, 2008). I will use 'classic' to refer to the 3-5 day, script based Digital Storytelling workshop from pioneered by the Center for Digital Storytelling, California and developed for Broadcast by BBC Capture Wales (Lundby, 2008; Morlais, 2008). Subsequent variations of the 'classic form' of Digital Storytelling are identified as different 'forms' of Digital Storytelling. These various forms sit into wider 'models' of Digital Storytelling, such as a Broadcast Model (Meadows, 2003), a Community Arts Model, a Health Model (Hardy & Summer 2008) or a Higher Education Model (see the Yale Centre for Digital Storytelling case study in this section).

Media Literacy

Ofcom developed in consultation with stakeholders a clear and compelling definition of media literacy as 'the ability to access, understand and create communications in a variety of contexts' (Ofcom, 2008, p. 4).

In 2004 Ofcom consulted the BBC on 'Ofcom's strategy and priorities for the promotion of media literacy'. The BBC was particularly adamant that media literacy is essential for civic engagement and provides significant benefits, such as choice, empowerment, reducing the digital divide, creating connections, supporting personal creativity which can lead to a greater sense of self. It also emphasised that Ofcom should acknowledge these benefits rather than concentrating on 'protection'. In response to

Ofcom's definition of media literacy the BBC (2004) said:

We believe [media literacy] to be an essential tool for people to engage with the digital world as equal and active citizens, to be critically engaged and responsive consumers of content and to express themselves imaginatively and creatively. We urge Ofcom to include this ambition in the scope of the research and collaborative activity it undertakes.

In line with this, while the BBC recognises the need to protect more vulnerable audiences and takes seriously its responsibilities in this area, it is important to note that media literacy can also empower audiences to make informed choices about their own and their families' media consumption.

The BBC sees the benefits of media literacy extending far beyond even this enabling of choice: empowering marginalised groups and lessening the digital divide; connecting communities and individuals; enabling active and engaged citizenship and realising individual creativity, often with the outcome of building personal confidence and life skills.

The BBC would wish to see the importance of such outcomes reflected in Ofcom's understanding of the importance of media literacy (points 17-19) which currently reflects an emphasis on protection rather than empowerment.

(p. 2)

The Conversation: Social Media, Web 2.0 and user-led media

Social Media

According to Wikipedia, 'social media' can be defined thus:

Social media are primarily Internet-and mobile-based tools for sharing and discussing information among human beings. The term most often refers to activities that integrate technology, telecommunications and social interaction, and the construction of words, pictures, videos and audio. This interaction, and the manner in which information is presented, depends on the varied perspectives and 'building' of shared meaning among communities, as people share their stories and experiences. Social media are distinct from industrial media, such as newspapers, television, and film. While social media are relatively cheap tools that enable anyone (even private individuals) to publish or access information, industrial media are relatively expensive tools that generally require significant financial capital to publish information (which often limits their use to commercial

purposes)[3]. Examples of industrial media include a printing press or a government-granted spectrum license. (Wikipedia,(n.d.), para 1 and 2)

According to a range of commentators, conversation is a buzz word for the future ethos of Media. (Gillmor, 2006; Bowman & Willis, 2004; Kovach and Rosenstiel, 2001).

Brian Solis (2008) (known as b_d_solis on Flickr) has created a diagram, 'The Conversation Prism', with Jesse Thomas, that helps 'chart online conversations between the people that populate communities as well as the networks that connect the Social Web.'

The conversation map is a living, breathing representation of Social Media and will evolve as services and conversation channels emerge, fuse, and dissipate. If a conversation takes place online and you're not there to hear or see it, did it actually happen? Indeed. Conversations are taking place with or without you and this map will help you visualize the potential extent and pervasiveness of the online conversations that can impact and influence your business and brand. (Solis, 2008)



The Conversation Prism (b_d_solis, 2008)

Web2.0 .

Tim O'Reilly, founder of O'Reilly Media who run the Web 2.0 Summit, defines Web 2.0 as

the business revolution in the computer industry caused by the move to the internet as platform, and an attempt to understand the rules for success on that new platform. Chief among those rules is this: Build applications that harness network effects to get better the more people use them. (2006)

The public who edit Wikipedia define Web 2.0 as describing

Although Digital Storytelling emerged before *YouTube*, Wikipedia and many other forms of current participatory media, it shares many of the concepts intrinsic to what Tim O'Reilly (2005) has termed Web 2.0, Anderson's 'Long Tail' (Anderson, 2006) and to movements such as opensource / user led / social web / social software. The web is rapidly becoming the dominant broadcast platform, one that supports participation and a public voice, hence the concentration in this section on the possibilities it enables. Established broadcasting corporations have shifted their broadcasting agendas over the last couple of years. Grossman (2006) identifies some of the notable changes:

2005 and 2006 saw the popular recognition and commercial embrace of a phenomenon which is set to deeply affect the intellectual life of developed and developing nations for years to come. Yahoo! bought Flickr. Google acquired *YouTube*. Rupert Murdoch purchased *MySpace*, and declared the future of his NewsCorp Empire to lie in the user-led content creation spaces of such social software Websites more than in its many newspapers, broadcast channels, and other media interests (Murdoch, 2005). Finally, TIME broke with its long-standing tradition of nominating one outstanding public figure as 'person of the year', and instead selected 'you': all of us who are active in collaborative online spaces.

Shifts in broadcast sit alongside shifts in citizenship leading towards a blurring of roles of production and consumption – elaborated upon by many theorists. Key to this articulation are Toffler's (1970) 'prosumer', 'citizen-consumer', Benkler's (2006) exploration of 'commons-based peer production' and McGonigal's exploration of civic engagement through Alternate Reality Games. Digital Storytelling, as a form, identifies ways in which existing audiences can be empowered to become agents of production (McGonigal, 2007).

In 2003 Ofcom was given the responsibility of promoting media

literacy. Two years prior to publication of the 2003 Communications Act Daniel Meadows and Professor Ian Hargreaves from the Centre for Journalism Studies, Cardiff University, introduced Digital Storytelling to the BBC Cymru Wales Controller, Menna Richards. Hargreaves emphasised the importance of Digital Storytelling as a means to 'create a project that uses digital, multimedia storytelling in Wales as a way of connecting the BBC more closely to communities' (Meadows, 2003, p.189). Menna Richards fully supported this project called '*Capture Wales*' in the BBC. She recognised the potential of Digital Storytelling to 'connect' with the public and address Ofcom's, and hence the BBC's, remit to promote creative engagement, amongst other aspects of Media Literacy. As Rose (2007) succinctly writes, 'it isn't just about being broadcast to or broadcast at, it is about participating in the process' (p. 5).

Capture Wales and Digital Storytelling, as practised by BBC Wales, was developed from the American model at the Center for Digital Storytelling, Berkley, but differed in approach. The aim of *Capture Wales* was to support members of the public to create their own media and simultaneously look for ways to make Digital Storytelling sustainable. The intent for *Capture Wales* was not to become 'just a visiting road show', but to nurture community partnerships (Meadows, 2003, p.193). The emphasis on 'nurturing partners' was in the original proposal Hargreaves made to the BBC and something Menna Richards also encouraged (Rose, 2007).

The following case studies explore Digital Storytelling as developed by the BBC and consider how it has manifested and developed in two of the partnerships the BBC initiated - Yale College and *Rhondda Lives*. It also explores how individual facilitators have taken up Digital Storytelling with support from BBC Capture Wales and/or partners to *Capture Wales*.

Broadcast Now

Broadcasting in Wales

The Institute of Welsh Affairs (IWA)/Ofcom Seminar in May 2008 raised some of the issues facing 'the future of Welsh broadcasting'. Ian Hargreaves, Senior Partner of Ofcom, opened the seminar with a question: 'What, if anything, do we need to do to replace the currently fragmenting structures that have delivered plurality and competition?'(IWA/Ofcom, 2008, p. 6) He further emphasised the importance of enhancing audience creative engagement for the future of Welsh Broadcasters and pointed out that, 'there are other issues we need to address as well, including the promotion of democratic engagement through the media, and developing the creative economy'(IWA/Ofcom, 2008, p. 6).

Distribution

Iona Jones raises interesting points on distribution and broadcasting in the IWA/Ofcom Seminar in May 2008:

I've no doubt at some point in the future broadcasting may well drop off and we will just call it all distribution. I think it's worth reminding ourselves of the cost of broadcasting, the cost of actually getting programmes into the home through the digital broadcasting infrastructure, satellite and so on. A very interesting question in the Ofcom report is how many distribution platforms should public service broadcasters be using?
(p. 12)

Rhodri Talfan Davies, Head of Marketing, Communications and Audiences, BBC Wales, emphasises the importance of content delivery:

We need to keep an eye on the distant horizon. We can't just focus on maintaining the existing institutional set-up. Technology and audiences will change. We need to think about content

delivery as much as about content production.
(IWA/Ofcom, 2008, p. 17)

Can a distribution platform that models itself on social networks cut down the cost of distribution and gathering content? Can broadcasters use platforms, such as social networks, to build on the emerging 'crowdsourcing' models to generate stories/content? In the case of the BBC, do the public value the BBC brand of trust and quality enough to ensure it as a source of best distribution practices? Does it make sense for the BBC develop an aspect of its services as an aggregator of peoples own created media, such for example as Current.TV?

Digital Storytelling's relationship to other 'participatory' broadcast activity, such as *YouTube*.

Digital Storytelling started in California just as cheaper camera and computer technologies were coming on to the market. Now in 2008 the cost of creating, sharing and using content has substantially diminished, due largely to the internet and the way it has transformed economics to the extent that internet gurus such as Chris Anderson claim that '\$0.00 is the Future of Business'. This is what may be described as 'freeconomics' (Anderson, 2008). It is a revolution that echoes the way broadcast television transformed communication within society and reaches even further back to the democratisation of print, and the shift in literacy, due to the Gutenberg printing press. (Postman, 1994; Shirky, 2003). Clay Shirky, another expert on the societal effects of internet technologies, spoke at the Edinburgh TV Festival in 2008 of 'post-Gutenberg economics'. He declared that 'For the first time in 500 years we have a mass medium with post-Gutenberg economics,' and stated that 'People can easily consume, share and produce

content. We are in the middle of the single largest expansion of human expression in history'(Shirky, quoted in Sweeny, 2008).

The Center for Digital Storytelling, California, developed their Digital Storytelling model before online platforms and distribution services revolutionised the way large masses of people access, discover and share content. And in 2001 the first Digital Storytelling model for a major Broadcast Institution started at BBC, Wales, under the name *Capture Wales*. Both of these organisations now have websites that share the stories created during their workshop online

(www.storycenter.org and

www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml.)

The BBC *Capture Wales* website was launched in the spring of 2002 to host participants' stories, and the Center for Digital Storytelling launched a social network site for Digital Storytelling (www.storycircles.org) in the middle of 2008, in addition to its organisation site www.storycenter.org.

Storycircles.org shifts The Center for Digital Storytelling's activities into the Web 2.0 environment, where viewing, creation and distribution are controlled by the storyteller or user. The BBC currently holds the rights to distribute *Capture Wales* stories. But as the BBC explores freeing up content to be distributed and re-mixed by members of the public (Rose, 2007), other areas of controlled distribution may also change.

Kiss (2008) points out that the BBC holds vast content resources and is now uniquely placed to create a platform service, based on similar principles that have worked well for *Facebook*, *Apple* and *Google* and has empowered consumers and businesses. This approach would take the BBC beyond the property rights management and broadcast era to an era of greater openness of

the corporation. This shift would offer members of the public wider choice, control as well as all the other benefits of the web, such as networking, interconnectedness and importantly empowerment. There are already examples, in the BBC, of allowing users to re-mix BBC video content. For example, the Doctor Who Trailer Maker, a video editing tool, notably created by BBC Wales New Media, that enables people to create their own trailers using clips from BBC Doctor Who Episodes: 'This exciting video editing tool allows you to create your own ultimate Doctor Who trailer - using a mix of video clips, sound effects and music tracks for the very first time' and can be accessed on http://www.bbc.co.uk/doctorwho/s4/news/080429_news_01.

Participatory broadcast activity has always been evolving alongside public broadcast innovation. In the UK the *Mass Observation* movement of the 1920s heralded a shift towards the 'everyday' as constituting interesting material. Digital Storytelling exemplifies a facilitated step to enabling authentic vernacular voices to be heard, particularly voices with limited access to broadcast tools and technologies due to socioeconomic and other barriers. This builds on a legacy of innovative audience participation projects which have continually extended the authentic voice of citizens to create 'anthologies of ourselves' in the vein of the *Mass Observation* project from the 1930s. A prior project which began in the early 90s, *Video Nation*, a camcorder project where people were given training by the BBC team and made recordings about their own lives, which were edited by the BBC, with the participants retaining a contractual right of veto, illustrates prior participatory models of media creation between the BBC and the audience it serves. Digital Storytelling took *Video Nation* one step further by offering people the chance to learn how to create and edit their own footage/stories and have the final story result shown on BBC platforms. Mandy

Rose (co-producer of *Video Nation* and Editor of the New Media Department at the time *Capture Wales* started there) describes the projects as creating the link between the Access TV model, which grew in the 70s, to the current participatory and user-led conversation ecology exemplified by *YouTube* and other Web 2.0 services (Rose, 2007).

A wealth of other online file sharing websites and communities, such as Flickr, Myspace, Last.fm and Wikipedia have been built to cater to people's desire to share information, videos, music and photos with others.

YouTube is not television. Rather, YouTube is just one of the most visible facets of a booming online participatory culture, in which the people we somehow persist in calling 'audiences' are hard at work creating, remixing and swapping content. Instead of being slumped on the couch in front of the telly, more and more people are busy making media. They're uploading photos straight to Flickr from their mobiles, customising their own radio stations at Last.fm, writing book reviews at Amazon, fixing up daft mistakes in Wikipedia, running a blog from their MySpace page, and going to virtual gigs by actual musicians inside Second Life.
(Meikle, 2007, para 6)

Many of the sites mentioned by Meikle, most notably *Flickr*, *Myspace*, *YouTube*, also offer social networking features to connect you to the media conversations you want to have (boyd & Ellison, 2007), and support socialisation amongst a dispersed group of people (Lange, 2007). The dominant online video sharing platform, *YouTube* - the platform to "Broadcast Yourself", states it is 'the world's most popular online video community.... a forum for people to **connect**, **inform** and **inspire** others across the globe...' The architecture of the site provides innovative ways for people to 'discover, watch and share' content. *YouTube* presents itself as an

'online video community' tool to get video content online and which is hence shareable, with powerful resources to 'host' the data of content, saving people large amount of cost, time and effort.

However only 0.16 percent of the visits to *YouTube* are to upload videos, and again a relatively tiny percentage of the visits to Flickr are to upload photos, two-tenths of one percent. (Hitwise study in Auchard, 2007). This brings us back to the question of the social cost of technology and the gaps that arise when only a relative few have the access, skills and/or compulsion to create media. Digital Storytelling, is a mediated workshop activity, rather a platform. It has the potential, therefore, to support those that do not broadcast themselves to participate in broadcast activity by creating their own story. It simultaneously develops the media literacy skills, confidence and desire to engage in the conversation.

The following case studies consider the different ways the process of facilitation in Digital Storytelling workshops supports media literacy and creates an informed participant who can help shape the next phase of broadcast content and communicative development.

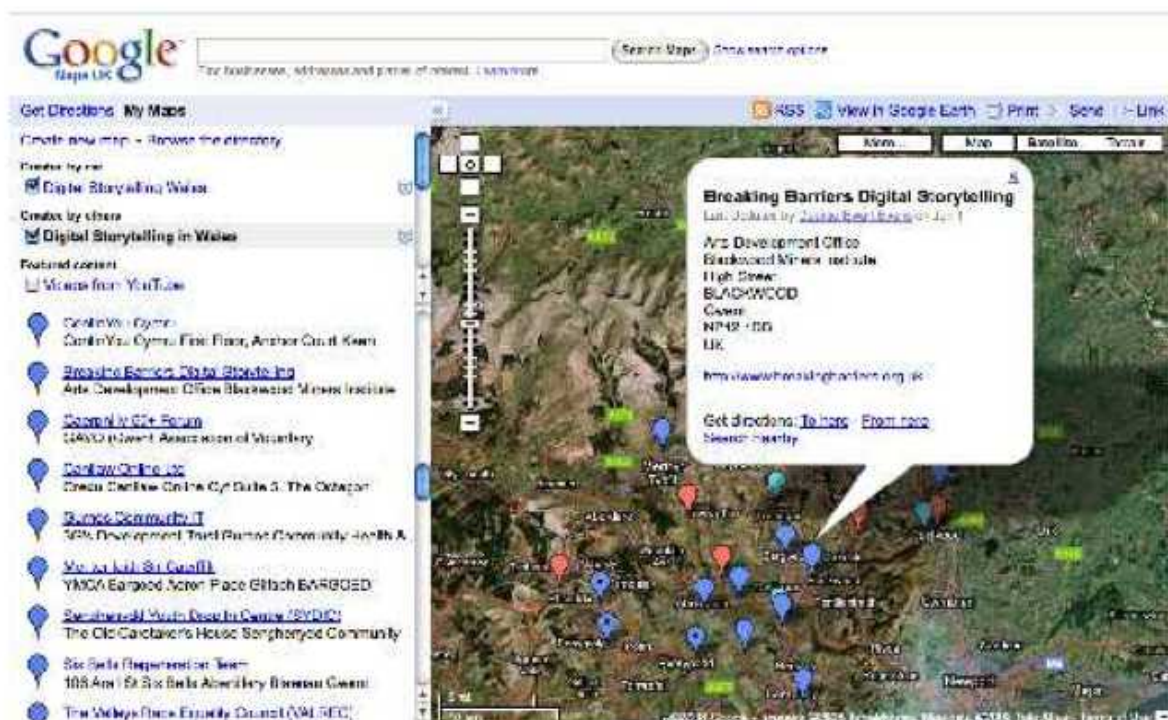


Case Studies

This project's audit of Digital Storytelling highlighted that in December 2007 there were over 70 organisations and individuals actively involved in Digital Storytelling or funded for a Digital Storytelling project across Wales. Based on this audit a Google map was created, which has the potential to be used as a resource and to assist in creating a network of skilled media contributors. It is a step towards creating connections across, facilitators, participants of previous workshops and institutions such as broadcasters.

The following case studies highlight some of these dots on the map, as a means to explore these dots or nodes as potential nodes of expertise. The spread of dots illustrates how Digital Storytelling has been developed from the initial partnership or interaction or ripple

from the BBC *Capture Wales* project. They demonstrate developments in the forms of Digital Storytelling. Findings from the case studies also reveal the way partnerships provided inspiration, skills, and confidence to deliver Digital Storytelling activities. The case studies examine user-centered innovation and development of Digital Storytelling, for specific communities and audiences. One question is how the BBC might feed this innovation or nodes of expertise back into the BBC and the public domain.



Further investigation of all the nodes on this map, beyond the particular case studies included here and any other individuals and groups that have developed Digital Storytelling projects, is needed to create a more complete picture of the level of activity of Digital Storytelling in Wales.

There are ways this map could expand to illustrate levels of engagement in media and literacy, cross-sector collaboration and sustainability of these projects/nodes. The map is organised by invitation to contribute, so potentially each of these nodes could

have access to this map to regularly update their features in the white box that appears when the mouse hovers over the node, as demonstrated in the close up figure of the map above. The map is an easy way to understand the spread of activity, but could benefit from being linked to a social network site or some kind of database that aggregates the following information:

- Contact Information (name, location, website, email, phone number)
- Key Facilitators
- Funding
- Projects
- Interests
- Sector, e.g. Education, health, broadcast.
- Key Groups the organisation/facilitator works with
- Barriers identified - i.e. areas where support is needed
- Future Opportunities.

In addition if each node could be categorised into sectors, interests and other ways of filtering data, the information could be of greater benefit to people interested in making contact with digital storytelling projects.

Case Study 1: BBC Capture Wales / Cïpolwg ar Gymru

"everyone has a story to tell"

Facts

Website:

<http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml>

Location: BBC Wales, mobile

People: The *Capture Wales* team has changed over time. A

snapshot of people involved with *Capture Wales*, as of 2008: Gareth Morlais - Project Producer; Carwyn Evans - Assistant Producer; Lisa Heledd Jones - Assistant Producer; Gilly Adams - Storycircle Director; Huw Davies - Trainer and Post Production; Lisa Jones - Project Co-ordinator; Simon Turner - freelance sound recordist; Daniel Meadows - Consultant, former Creative Director; Karen Lewis - Partnerships Manager BBC Wales, Former Project Producer.

Stories made: Website displays 404; over 600 in total

Awards: *Capture Wales* won a BAFTA Cymru in 2002, and has received three other major awards

Project timeframe: 2001-08

Context

Digital Storytelling was introduced to BBC Cymru/Wales at a time when BBC Wales was looking for innovative forms that would connect the broadcaster to the public it served, and to develop content unique to the Nations and Regions from which it originated. (Rose, 2007; Kidd, 2005). Menna Richards, Controller of BBC Wales, launched *Capture Wales* in April 2001. She believed that *Capture Wales* represented the BBC's aspirations to connect with its audiences:

I believe very strongly that the BBC has to be about the audiences it serves and that what we as a broadcaster must archive is a sense amongst the audience that the BBC is for them. And it isn't just about being broadcast to or broadcast at, it is about participating in the process.

(Menna Richards, 2003, quoted in Kidd, 2005b, p. 73)

Now, over seven years later, *Capture Wales*, operates in a very different environment to the pre *YouTube* context it started in. In contrast to 2001, the media offering of 2008 reflects significant changes in the way people participate in the media: more people in the UK now have access to widely distributed channels, interactive

digital viewing formats and cheap, technological tools and Web 2.0 services that enable them to create and share their own media. The 2008 Ofcom *Media Literacy Audit: Report on UK adults' media literacy* shows that 'Over four in five people have a mobile phone, digital television or access to digital radio at home, and three in five have the internet at home' (Ofcom, 2008, p.5).

Capture Wales, arose from Daniel Meadows's explorations into Digital Storytelling at Cardiff University (Meadows, 2003). His research arose out of the facilitated model of moving image making pioneered in California by Joe Lambert, Dana Atchley and Nina Mullen, and developed further by the Center for Digital Storytelling (CDS) in Berkley, California. In November 2000 Meadows took part in a bootcamp run by CDS. In early 2001, Ian Hargreaves, former Director of the Centre for Journalism Studies (JOMECS), at Cardiff University and current Member of the Board of Ofcom, co-ordinated a meeting between BBC Wales and Meadows. This led to a one-year pilot and, subsequently, a five-year commission which rolled into a longer project that concluded in 2008.

Since *Capture Wales's* inception it has aimed to build in sustainability of Digital Storytelling, through partnerships, linking in with a BBC 'wider *DigiNation* project' (Meadows, 2003; BBC, 2004), and sharing best practice methods (disseminated online, publications, presentations and conferences or through personal communication). This project's audit demonstrates that there is a wealth of activity that continues the legacy of *Capture Wales*: over 70 organisations or individuals are involved in, or have funding for, Digital Storytelling activity as of December 2007.

The BBC Cymru Wales Digital Storytelling project has tried to

develop itself in a robustly sustainable fashion. We are not just a visiting road show. By being part of a wider digi-nation project, *Capture Wales* participants can visit one of a growing number of BBC community studios and continue to make films long after the initial workshop is over. It is true, though, that in the long run, as we attempt to nurture this new form of cultural experience, we will need to make more community partnerships. If the revolution is to mean anything, Digital Storytelling must be properly sustainable.

(Meadows, 2003, p. 193)

The DigiNation project, which is made up of the 'Where I Live and Lleol i Mi' online sites, the Digital Storytelling Project and the Community Studios, creates opportunities for individuals and their communities to tell their stories and be involved in debate both locally and more widely. (BBC, 2004)

Digital Storytelling Forms and Projects

Capture Wales has developed a variety of different mediated workshop forms to suit the needs of different contexts. Skilled facilitation of these forms is integral to support a diverse range of people to create authentic content to serve different communities in Wales. Shifts in the form lead to various opportunities and implications. For example, mobile phone stories encourage participants to reflect on the present/future. The 'classic' form tends to create reminiscence stories, as people reflect on their archival photographs. Workshops with shorter time frames use less resources, but there are less social and technological benefits for participants.

A lot of people have got that fear that they think they don't know how to use computers and some how digital stories sort of overcomes that obstacle, it makes people... somebody is sat with you and leading you through the process and you think: actually I can use this I can do something you thought you'd never be able to do before.

(Becky, *Capture Wales* focus group participant, 2008)

This development in form has been particularly active within the last two years. In 2008 members of the team created a 'Guide to Digital

Storytelling' to disseminate a detailed overview of how to run a workshop, with tips and advice ranging from choosing a venue to running a Storycircle. It is available to download from <http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml>. One of the *Capture Wales* facilitators, Lisa Heledd Jones, is completing a Masters by Research on 'Developing New Forms of Participatory Media for the BBC' at the University of Glamorgan, with funding from the BBC.

At the Digital Storytelling Festival, DS3 in Aberystwyth in June 2008 Heledd Jones gave a presentation with three other facilitators on a panel discussion about developing Digital Storytelling forms. She highlighted that a flexible form is important to suit the needs of participants, however there still need to be some essential components to Digital Storytelling:

I think what Sandra said was perfect about the idea that you take the skills of digital storytelling and the understanding of it, and you adapt it to what you need it to be. And once you have that freedom then you realise that digital storytelling can be a really creative form that you can work with to make it what you need it to be, but for me in order to feel comfortable with that I had to have a definition around what I felt made a Digital Story. (Heledd Jones, June 5 2008, DS3, the third festival of Digital Storytelling, Aberystwyth, Wales)

Heledd Jones went on to explain her 'definition' or four key principles that she feels are essential to Digital Storytelling: a strong story, transferral of skills, ownership and sharing (Heledd Jones, 2008b).

Capture Wales have adapted the 'classic' four or five day scripted workshop form into a variety of others that help reduce barriers and enable a wider range of people to be involved. For example, flexibility around time, writing and literacy levels, size or scale of

the project and visual material are all taken into account.

FORM 1: In the Frame

Participants are given disposable cameras and take photographs in response to themes. They are then tape recorded responding to their photographs. The audio is edited by the facilitator to create the audio narrative. Participants edit their photos in the video-editing software to match the audio, like in 'classic' Digital Storytelling workshops.

FORM 2: Shoebox Stories

Designed to require less time commitment, they usually take a day. Participants are invited to bring an object, and a script is developed based on this object with photos taken to go with the script.

FORM 3: Mofos Films

Participants are given mobile phones, nokia n-series, and asked to capture video footage, instead of using archival photographs to provide the visual narrative. A recording is made of participants talking to a facilitator about ideas generated in the Storycircle. The audio is edited down to form the script, like *In the Frame*, and is sent to participants to inform the video they capture. Video is edited, usually without sound, to sync to voice track.

FORM 4 – Trialing new technology: SenseCam

BBC Wales was invited by Microsoft Research to explore how people would use the *SenseCam*, a wearable camera that takes pictures when triggered by light, movement or temperature senses.

(BBC, 2008, Morlais, 2008).

The form is evolving and research highlights that Digital Storytelling needs to embrace the social connections that emerging technologies support, if it is to be truly sustainable.

Research findings

We undertook research involving 19 people, who had previously been on a *Capture Wales* workshop, across Wales in five different focus groups, sometimes mixed with participants who had completed Digital Storytelling workshop(s) with another organisation. The focus groups indicated that there is a real desire

amongst past workshop participants to develop and employ the skills they learnt during the workshop. Jenny Kidd's doctoral research (2005) generated feedback on the *Capture Wales* project and quantitatively documents this desire. Kidd revealed that of 116 past participants she surveyed, a 'total of 51 per cent have used the technology in some form since the workshop... A total of 9 per cent answered that they had not used the technology but fully intended to do so in the near future' (Kidd, 2005b, p. 81).

This propensity to use the technology beyond the workshop arose despite the fact that the majority of participants had not used video and photo editing software before the workshop, and many struggled with the technology in the workshop:

The majority of older respondents professed to having struggled with the technology. A total of 68 per cent of respondents over sixty-five struggled, as did 36 per cent of those aged between thirty-five and sixty-four. By contrast only 10 per cent of those aged under thirty-four talked of struggling with the technology. (Kidd, 2005b, p. 81).

Additionally, an overwhelming 79 per cent of survey participants said 'the workshop had a lasting effect on them' (Kidd, 2005b, p. 77), with some even commenting on the therapeutic value.

A couple of participants in our focus groups even brought with them examples of photos they had recently taken, certificates from computer courses they had been on since the workshop and one person brought in invitations to her latest exhibition that was informed by the Digital Story she made with the BBC. A sense of wanting to share achievements and go further with Digital Storytelling was also evident in the focus group discussions. Kidd (2006) also emphasises the importance of thinking of post-workshop 'conversation':

Participatory in spirit (sharing stories, supplying content and literally working alongside BBC professionals), being a *Capture Wales* 'participant' does engender a two-way 'conversation' with the Corporation at least for the lifespan of the workshop. In this sense it is a genuinely innovative interactive project. But the ways in which the content is used post-workshop rarely resemble a dialogue. In this sense the workshops represent one-off interactions that can have no real lasting impact upon the 'media' as we know it. They do not leave a more democratic media system in their wake.
(Kidd, 2006, p. 14)

A question remains as to how the 'conversation', that starts in the workshop, can be continued post-workshop to generate a more authentic and democratic relationship with the BBC, or wider forms of media broadcasting. A further question relates to how the energy and resources that have been invested into these participants can be productively channeled into shaping the next phase of broadcast content and communicative development.

Opportunities/Sustainability

Since the initiation of *Capture Wales*, BBC Wales has supported the sustainability of Digital Storytelling and has fostered sustainable partnerships. However, new technologies, such as Web 2.0 services offer more interactive opportunities to develop Digital Storytelling, create enduring connections and ensure sustainability and continued broadcast and social benefits. Platforms, like social network sites, could offer the opportunity to connect directly with participants after the workshop, to maintain the connection and interactivity. This can then provide an alternative avenue to partnering with organisations to create sustainability, through connecting directly with 'the former audience' (Gillmor, 2006).

There are some opportunities and barriers to Digital Storytelling

activity and sustainability:

- most participants do not go on to make stories after the workshop, but many would like to with further support. A platform that provided continued assistance could encourage people to create further media
- limited access to the technology used in workshops halts continued creation of stories. Could free online tools be used in the workshop instead of expensive equipment to encourage ongoing use?
- the 'traditional' workshop model is resource intensive and hard to scale up, Could previous participants be accessed to provide assistance to new Digital Storytellers?
- greater opportunities to share knowledge, amongst both organisations and participants, could increase innovation and the quality of Digital Storytelling activity.

Case Study 2: Yale Centre for Digital Storytelling / Canolfan Straeon Digidol iâl

Facts

Website: <http://digitalstories.yale-wrexham.co.uk>

Location: Yale Centre For Digital Storytelling, Grove Park Road, Wrexham. LL12 7AB, UK People: Staff 'varies yearly'. Current Core staff: Steve Bellis - Project Co-ordinator; Tony Pugh - Lecturer in Media; Gareth Taylor – Technician; Collaborator on Likely Stories: Gill Britten - Family Learning Co-ordinator, Volunteer Co-ordinator and Basic Skills Teacher; Previous: Simon Collinge - former Assistant Director of the Faculty (has been working freelance since July 2008)

Stories made: Over 200

Awards: 2005 Beacon Award

Project Timeframe: 2003-ongoing

Context

The Yale Centre for Digital Storytelling is operated from Yale College in Wrexham, within the Faculty of Arts and Languages. Since 2003, they have been creating opportunities for diverse groups of people from in and around Wrexham to participate in different Digital Storytelling courses. Yale College is a tertiary college serving the needs of members of the community from school leavers to the retired; from those wishing to improve their job prospects to those wishing to learn for the fun of it! (Yale College, n.d.). The courses and activities the Yale Centre for Digital Storytelling offer cross a wide spectrum, for example, term-long courses for students at Yale College, working with Communities First areas in Wrexham to promote digital inclusion and working with both students and members from the Wrexham community to create stories based on wartime experiences: 'Stories from the Home Front'.

The Yale Centre for Digital Storytelling is part of the 'network of partners' that BBC *Capture Wales* has fostered to support the sustainability of Digital Storytelling. In May 2001 Daniel Meadows, the Creative Director of Capture Wales, presented Digital Storytelling to staff and students at Yale College. Yale embraced the concept and even took the Capture Wales motto to heart, 'everyone has a story to tell', and use this tagline on the home page of their website, digitalstories.yale-wrexham.co.uk.

The Yale Centre for Digital Storytelling has pioneered ways to incorporate Digital Storytelling into educational contexts. They were trained and supported by BBC Capture Wales facilitators using a Digital Storytelling Broadcast, and have shifted the Broadcast model of Digital Storytelling to an educational 'course' model. The journey

to a qualification model of Digital Storytelling involved creating clear educational guidelines/assessment criteria and providing different qualifications for the range of participants they work with in day and night courses. Digital Storytelling has also been strongly embraced by educational institutions; building on the model developed by the Center for Digital Storytelling, in Berkley California. (Barrett, 2006; Ohler, 2008; Drotner, 2008; Erstad & Silseth, 2008.)

Digital Storytelling, as run by Yale, performs an active role in affording people, who would not ordinarily engage in activities within an educational institution, the opportunity to learn from experienced staff and each other. This notion of giving 'everyone', or as they write on their website 'everyday people', 'both young and old, novice and expert', an opportunity to 'learn the skills necessary to make Digital Stories', is central to the principles of The Yale Centre for Digital Storytelling.

The aim of the project is to make Digital Storytelling available to a wide cross section of the public, both in making stories and in viewing them, whilst developing a range of qualifications to suit a variety of learners. (<http://digitalstories.yale-wrexham.co.uk>)

The main point of difference between the *Capture Wales* Broadcast model of Digital Storytelling and the Yale offering is Yale's emphasis on Digital Storytelling as training. The language on their website tends to focus on 'course' rather than the BBC Capture Wales terminology of 'workshop'. And there is a strong emphasis on 'learning skills'. The transfer of both narrative and technological skills is also integral to Capture Wales, but becomes formalised in the way Yale run Digital Storytelling. However the Project Co-ordinator of the Centre, Steve Bellis, emphasises the importance of courses supporting people to creatively express their ideas, rather

than focusing purely on assessing the Information Communication Technology (ICT) skills gained. And, although set in a formal environment, the courses are orientated around guidance and facilitation, rather than the lecture model commonly associated with Higher Education courses. It moves education towards a participatory, user-led model of education or a ‘top-down participation’ hybrid, where workshops are participatory, but where experts nonetheless facilitate that participation’ (Burgess, Hartley, McWilliam, & Banks, 2008, p. 65).

It’s all about the ideas and how to give people the confidence to have ideas.

You know that whole creative process of what’s being put down on the page rather than being transferred to a product which can be viewed by an audience that you’ve defined in the first instance. That was the driver really.

(S. Bellis, personal communication, 2007)

This emphasis on training, is a natural shift considering the educational context, and results in different kinds of benefits to participants. Providing different educational opportunities and the idea that higher education is something for everyone and not a select few. Bellis (2007) cited instances where participants of outreach projects the centre has run, subsequently took up other courses at Yale College. He stated that Digital Storytelling gave them the confidence that further education may be an option for them, and changed their perception in this respect.

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There is a similarity between Yale and *Capture Wales*, in that their stated purpose is to create and showcase stories that reflect ‘everyday people’. *Capture Wales* also focuses on the authenticity of the stories. The Yale Centre for Digital Storytelling is a clear example of the benefits of the BBC Capture Wales fostering

community partners. The key benefits of the partnership include inspiration, skills training, confidence from continued support and advice and promotion by offering to host stories on the BBC platform. Yale demonstrates that key people within partnerships can drive innovation and develop media forms for different communities and contexts.

Digital Storytelling forms and projects

Instead of a workshop that takes place over consecutive days, both evening and day Yale courses tend to be spread out over several weeks. As their website notes courses 'can vary in length, but typically 3 hours a week, over a term [10 weeks] is needed to complete a story project.' (See the website for further information: <http://digitalstories.yalewrexham.co.uk/88FFAE59-7060-46E6-8707-270936169D48.html>)

Further Education Courses

The Yale Centre for Digital Storytelling has developed a range of course units that have been nationally recognised and adopted by Further Education qualification institutions. The Higher National Diploma (HND), a Business & Technology Education (BTEC) Qualification awarded by EDEXCEL, has now adopted a UK wide Unit for Digital Storytelling based on Yale's model. Yale has also developed an Open College Network (OCN) Unit, a Level 2 Unit for people in the community. They also created entry level units (pre Level 1), primarily to support learning work with disabled people.

Screening and Distribution

There were initially screenings for all the students who completed a Digital Story that term to watch their stories together, but now they run screenings for separate classes as the amount of students creating stories has increased significantly. Students burn their

story onto DVDs and also have the movie files to upload onto social networking sites or video platforms if they so wish. Bellis said that students are also using Digital Stories to form part of their CV portfolio.

Likely Stories / Am Stori dda: reducing digital exclusion in and around Wrexham

The *Likely Stories* Project is a Communities@One funded project (£76591.59) to reduce 'real and perceived barriers to inclusion' in Community First areas in and around Wrexham.

(http://www.esd.org.uk/Solutions4Inclusion/project.aspx?PROJECT_ID=876&projectName=Yale+College+Likely+Stories+Project.) It started in January 2007 and finished in May 2008 with two screening events at Yale College. The project is described as using

digital storytelling as a tool to promote digital inclusion across the Communities First areas in Wrexham. It employed 4 members of staff who coordinated and supported the project. The grant recipient, although a statutory organisation, had already done successful work in Digital storytelling throughout the area. The equipment was taken into the Communities First areas of Wrexham, enabling them to reduce the real and perceived barriers that disadvantaged communities experience. To sustain the project, 12 local people were trained to continue the work at the end of the funding period.

(www.esd.org.uk/Solutions4Inclusion).

Bellis elaborates:

We always said from the beginning that *Likely Stories* was going to be completely out of the box, that we were going to do diverse things with diverse people... Because we were *trying* to engage people that didn't have that digital engagement. So we have made a conscious effort to stay clear of that band of 14-19. (S. Bellis, personal communication, 2007)

The *Likely Stories* Project adopted a range of different forms to create Digital Stories with different Communities First areas. They

used the Interview Generated Narrative (IGN) form in this project, as they wanted to create opportunities for disabled people, who are often excluded from digital opportunities within Communities First areas in and around Wrexham, to share their stories. The traditional script writing component of 'traditional' Digital Stories would not have been appropriate in these instances. Hence the development of an interview based approach, where the audio is then edited by the facilitator to convey the story of the participant.

Another project Yale developed for *Likely Stories* was a collaboration with St Mary's Primary School, Brymbo. The students used Digital Storytelling to form a collaborative story on their reflections of Brymbo Steelworks. The teacher and principal also drew inspiration from one of the very early *Capture Wales* Digital Stories, demonstrating the educational role Digital Stories can have, as personal historical accounts.

The third example of a change from the 'traditional' workshop model is how Yale has developed courses for one-to-one learning, for certain individuals, before possibly progressing to a group course. Gareth Taylor has been working one-to-one with a young man in his 20s, with mental health issues and learning disability, to create a Digital Story. Although this man misses out on the benefits of group working, in an interview Gareth conducted with one of his care workers, the care worker conveyed social and emotional benefits from the experience.

She said that he used to pester them on a Monday to take him to College. On a Monday he would say "when am I going to college" really, really excited. He had never been excited the whole time he lived there.

(G. Taylor, personal communication, 2007)

Findings

1. In contrast to working with older members of the public, the students who enrol for the day Yale College course tend to be young and computer literate. Bellis (2007) described the first time he taught Photoshop on a Digital Storytelling course and that students started instructing him on how they used the software, as many already had a firm grasp of Photoshop and the computer software required for Digital Storytelling. Rather, the skills they needed were around media literacy in terms of how to construct a good story. Bellis emphasised the need for getting students to think less literally and put less images in to improve the quality of their stories.
2. Much of the learning from Digital Storytelling goes beyond technical skills and about how to relate to people and personal development or self-reflection.
3. Digital Storytelling can be used by teachers to develop stronger knowledge and connections with their students.
4. There is an emphasis on 'learning how to learn' and the journey and process of Digital Storytelling. Bellis emphasises that 'It's all about the distance travelled. As a student it is how far you have come. Not how far you get, it's how far you journey' (S. Bellis, personal communication, 2007). This shifts formal education from a provider model to a demand or user-centered model (Burgess, Hartley, McWilliam & Banks, 2008).
5. Working in new media forms fosters agency for people (students) who struggle with writing, yet are adept at presenting ideas in other types of multimodal texts, such as

Digital Stories. This is evident in the confidence expressed by people who have gone on a Digital Storytelling course with Yale Centre for Digital Storytelling. It has also been cited by other researchers, particularly how Digital Storytelling can 'foster agency in ways that challenge the traditional educational context' (Erstad & Silsteth, 2008, p. 229). Erstad and Silsteth (2008) describe five key attributes that help students to gain agency through taking part in Digital Storytelling activities:

- The relationship between teacher and students.
- The epistemic orientation in school-based learning.
- Engaging the students in a collective way.
- Multimodality.
- Making explicit the relationship between contexts of learning.

(pp. 227-228).

6. The partnership BBC *Capture Wales* fostered with Yale College has generated a wealth of stories and assisted the development of Digital Storytelling into different contexts to reach and support ever expanding groups of people.
7. In order to fulfil the statement that 'everyone has a story to tell,' it is essential to develop different forms of Digital Storytelling, so everyone can indeed tell their stories. It is essential to develop forms that factor in the varied learning abilities, contexts, skills and aspirations people and their communities have.

Opportunities/Sustainability

Processes built into the courses that foster procedural learning or

'learning how to learn' offer participants the opportunity to develop skills learnt in the course for further use after the course has finished. Further research into how to support user-centered education for life long learning could benefit communities, in particular the communities Yale works with in Communities First areas.

Ongoing exchanges and training with other educational organizations and communities continue the network of partnerships established by the BBC. This is clearly the case in the *Likely Stories* Project Yale undertook.

Increased sharing of forms and activities, such as festival presentations, websites and journal articles, helps to develop forms and encourages best practice. Bellis expressed that teaching commitments often mean facilitators do not have time to write up their own research (S. Bellis, personal communication, 2007). Apart from delivering research through talks, screenings or articles, organisational websites are an accessible means to gather information on projects. However if websites are not up to date, then shared connections and learning cannot take place. The Yale Centre for Digital Storytelling does not contain recent information on their projects, such as *Likely Stories*. It is important to formalise processes to foster regular information-sharing and learn from the network of Digital Storytelling partners. This will build on the BBC *Capture Wales* vision expressed by Karen Lewis, Partnerships Manager BBC Wales, at DS3:

It's always been key to the BBC Capture Wales vision to continue to research and develop new methodologies as technology moves on and new platforms emerge.
(Lewis, 2008)

Research findings

The following pages summarise the key findings from the research.

Reaching 'hard to reach' communities

One of Digital Storytelling's strengths is that it is one of the most successful participatory broadcast forms to reach and engage people who would not ordinarily have anything to do with new media. This is either because of social or economic reasons that limit people accessing technology, or because some lack confidence in using the tools, while others do not know how to write a strong story. There are also barriers to the effectiveness of Digital Storytelling due to its intensive use of resources and time and the fact that only small numbers of people create stories at each workshop or continue to make and broadcast media.

Mediation

Digital Storytelling, as run by *Capture Wales* and partners, is a facilitated workshop activity that can be shown on a multitude of platforms. Skilled Facilitation is integral to support a diverse range of people to create authentic content to serve different communities in Wales.

To suit the needs and timeframes of participants and organizations, there have been considerable shifts in the Digital Storytelling workshop models. For example *Capture Wales* has been developing models, shoe box stories, which involve less time commitment from participants and hence can reach a different kind of audience to the longer workshops. *Capture Wales* has also been using mobile phones to capture video footage and shifted away from the 'scrapbook' aesthetic (Meadows, 2003). Another extension of form is *Rhondda Lives!*, a Valleys Kids project with support from the Heritage Lottery Fund, BBC Wales and the National Screen and

Sound Archive of Wales. This project used archival footage from the Rhondda and invited local residents to respond to the footage with their own inspired stories.

Shifts in the model lead to various opportunities and implications. The use of mobile phones to create stories encourages participants to reflect on the present and the future. In contrast the workshop form tends to create reminiscence stories, as people reflect on their archival photographs. Workshops with shorter time frames use fewer resources and there appear to be fewer social and technological benefits for the participants. The form is evolving and research highlights that Digital Storytelling needs to embrace the social connections that emerging technologies support if it is to be truly sustainable.

Media literacy

Digital Storytelling resonates well with Ofcom's definition of media literacy - *access, understanding* and *creation*. Participants in focus groups expressed a greater level of understanding of media production, particularly TV production, after finishing their story in a workshop. Jenny Kidd's doctoral research (2005) on *Capture Wales* demonstrated that just over half of the Digital Storytellers surveyed from *Capture Wales* workshops went on to use the technology after the workshop. Focus groups for this research also indicated that many people went on to use technology after the workshop, mainly due to the confidence and knowledge gained as part of the process of creating a Digital Story. In many cases this desire to create stories or creatively engage in media dissipated over time. More people may have gone on to create Digital Stories after the workshop if there had been some form of online network or support structure to maintain enthusiasm and give advice. Interestingly Kidd's survey of 116 participants highlighted that a total of 51 per

cent have used the technology in some form since the workshop' (Kidd, 2005b, p.81). Kidd goes on to explain:

Surprisingly, perhaps of those who answered 'yes', many are the older respondents who answered that they had struggled with the technology at the time. A total of 39 per cent of those over sixty-five have gone to use the technology in some form, often in the use of digital cameras or simpler software packages. (Kidd, 2005b, p. 82).

Digital Storytelling is a successful, albeit small scale, model for supporting media literacy to foster active and informed citizens in an increasingly digital Wales. It delivers on all aspects of Ofcom's definition of media literacy. This was also reinforced in the feedback from participants who completed Digital Stories. They highlighted the value of using Digital Storytelling as a means to provide media literacy training.

Below workshop participants explain how their participation in the workshops positively influenced their access to technology and shaped their understanding of media and media creation.

I wasn't at all interested in computers before the workshop because I thought well that's for geeks. But honestly, since I've treated myself to a decent computer, honestly, the world's my oyster, as it were. Because there's so much on there, isn't there. (William)

The documentaries on the news, when they go into someone's house to interview them, and I think: They're doing that quite well, they are very calm, and I wonder how I would come over. But the workshops do make you think about the people filming it as well. (Jennifer)

I brought the pictures down to match the words and that, and I just couldn't believe that I did it and I'll never forget it. On the Saturday when all the family came, and we saw it on the screen, I'll never forget it, I felt like crying. You know it was a real kick

and then my family was saying we're so proud of you, did you do that? And it was lovely; I've got to be fair. I sat in front of a computer, doing that, that's what I remember..
(Carol)

One of Digital Storytelling's strengths is its ability to transfer media skills and enhance peoples understanding of the construction of media. However, technology is not the main focus in Digital Storytelling workshops, it is merely used as a tool to assist in creating a strong story. The process of crafting a meaningful story naturally provides people with a purpose for attaining these skills. A good personal story also gives a sense of achievement and confidence. (Kidd, 2005; Ofcom, 2005; Thumim, 2006).

Recruitment

The gatherings that *Capture Wales* holds in local communities, screening the stories, act as a means of demystifying the process and assists in recruiting participants. One of the barriers to Digital Storytelling is people's confusion about what it is. In contrast, most people know what an encyclopaedia entry should look like, so they are happy to read or edit Wikipedia. Two of the main barriers are finding participants for the workshops and workshops sometimes running with reduced numbers due to drop outs. One solution is for Digital Storytelling organisations to link up with other local organisations to assist with recruitment. Another method could be to use a social network to market workshops. One focus group participant suggested people could be enticed to play online with free tools and then see the quality of stories produced in workshops and be inspired to participate.

Resources and Scale

Facilitation is resource-intensive, the cost for creating a Digital Story per person averaging about £1000 (personal communication,

Bellis, 2007, Heledd, 2008). Online facilitation and linking up with voluntary community facilitation has the potential to reduce costs, yet still reach hard to reach communities and create quality stories.

Once in a Lifetime

Participants report high levels of satisfaction with the workshops. This enthusiasm is well documented in research conducted on the *Capture Wales* project (Kidd, 2005; Thumim, 200) and by our focus groups held with Digital Storytelling workshop participants. However across the range of case studies reviewed for this research, the majority of workshops run by organisations do not offer participants a formal process or space to continue Digital Storytelling with facilitated support. Many facilitators and participants remain in touch on an informal and often personal level to share stories and advice. One of the first pieces of major research undertaken on the BBC Digital Storytelling Project *Capture Wales*, by Jenny Kidd (2005), indicated that the 'classic' workshop centred model for Digital Storytelling lead to participants viewing it as a 'once in a lifetime' opportunity. Her work and other subsequent research and focus groups identified several factors for this: lack of time; lack of access to equipment; the sense that the same level of quality would not be achieved going it alone; and the perception that creating a personal story is something indulgent (Kidd, 2005; Rose, 2007; Lundby, 2008). Feedback from focus groups held with Digital Storytelling workshop participants indicated that the majority would continue to create media content and stories if there was a place or website where they could get advice, support and feedback.

Emphasis on story

The emphasis on storytelling within the workshop supports learning about new technology and using computers (Lambert, 2006). One focus group participant mentioned she had tried computer courses

before doing a Digital Storytelling workshop, but as they felt more like learning the technology for the sake of learning technology, she forgot everything very quickly. Yet, with creating a Digital Story she felt she learnt a great deal about media creation, while simultaneously going through a cathartic experience. The emphasis on reflecting on a personal story and the group experience, developed through Story Circles, creates experiences outside the remit of broadcasting or media literacy, for example, confidence from completing a story using new tools, being given the opportunity to be heard (especially if the story is placed on a recognised website or on the Television), and a cathartic or therapeutic feeling (Kidd, 2005; Lambert, 2006; Rose, 2007; Lundby, 2008).

Roles of Editors or Moderators Shifting to Facilitators

The role of facilitation is integral to producing quality content for broadcast. There is growing research into the need to emphasise the benefits of having facilitators work with members of the public, rather than inviting content to be moderated (Jackson, 2006; Gauntlett, 2008). Quality facilitation tends to create authentic stories from the public, while simultaneously enhancing people's desire and skills to participate in creating content.

Institutional Role

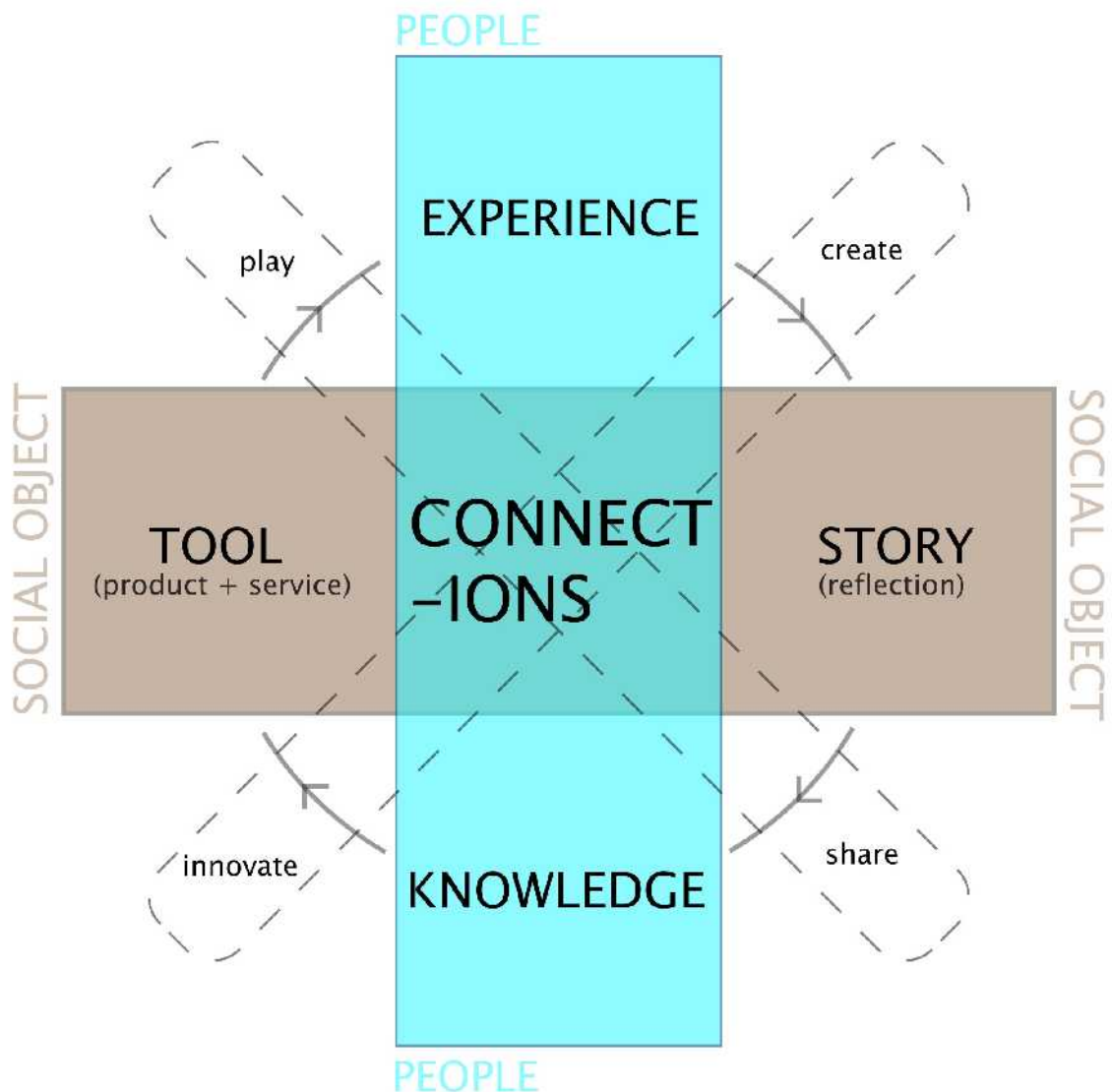
The role for institutional support within an academic environment clearly appears to be to drive innovation and collate and share research. This is beneficial in keeping facilitators of Digital Storytelling up to date with social and technological developments. It also creates links between different Digital Storytelling organisations, sets standards for best practice and demonstrates a level of accountability through transparent sharing of information. Organisations are often looking for justification when submitting

funding proposals or trying to identify gaps in practice. Research with clear quantitative and qualitative findings can help these organisations to access funding and continue developing new contemporary forms of Digital Storytelling to support members of the public to share their stories and promote digital inclusion.

Connections

It has emerged through interviews, observation and participation in Digital Storytelling activities that the value of Digital Storytelling revolves around assisting people to make connections. The value of connections is based on the widely held assumption that almost everyone gains value from access to personal and convenient communication and that people benefit from being connected to people and quality information that opens up opportunities and benefits their lives. What people respect and desire from broadcast, particularly news, is trusted reputable information and connecting with stories and people that will enrich their lives.

Connecting Authentic Voices



The model above identifies ways in which the Digital Storytelling process supports and fosters connections for media literacy and civic engagement. There are two elements that support connections, social objects and people. First the workshop is not a product or service nor are the computers for making stories, rather they are tools. The Storycircle involves playing games with tools for developing stories. The person's experience with facilitation and playing games with tools leads to creative construction of this experience into a story – a social object that can be shared. Many of

the facilitators that were interviewed referred to the strength of the story increasing the more time people had to reflect on the story. And that the final story also triggered reflections on their lives which contributed to the development of identity and confidence. Having a social object such as a personal story to share creates knowledge of other people's voices and individual's knowledge of themselves, and how people respond, as well as knowledge of the creative and technical process of creating media leading to literacy and the potential for further innovation for the next cycle.

The principles for making media - outlined here - also apply to reading or viewing it. More active makers are more active viewers and vice versa, with the line of maker and viewer becoming increasingly blurred (Livingstone, 2004).

Media consumption (of old and new media) contributes importantly to people's possibilities for public connection and engagement in the democratic process. An understanding of tools and being able to share stories that reflect individual identity assists people to make connections with other people and public opportunities because of the social and technological skills that enable people to articulate themselves. Knowledge and experience of media also helps people to see potential need and develops literacy skills. The recent 2008 Ofcom Adult Media Literacy Audit (Ofcom, 2008) pointed out that a perceived lack of need for digital technologies prevented media literacy. Causing particularly older generations to drop off - showing its use as a means of connecting to friends and family by sharing stories can offset this.

Creating the story or creating media is fundamentally based on connections. For broadcast to engage in user generated and innovated content an option is to operate on a connected modal,

not a top down distribution of content. Sites that operate on the mass of people using them like *Facebook* and Amazon, demonstrate that people engage if they are connected to quality content and people. And increased participation occurs if the platform provides the content to reflect the users.

Conclusions

Most participants do not go on to make stories after the workshop, but many would like to with further support. A platform that provides ongoing assistance could encourage people to create further media.

Limited access to the technology used in workshops halts continued creation of stories. Free or low-cost online tools could be used in the workshop instead of expensive equipment to encourage ongoing use.

The 'traditional' workshop model is resource intensive and hard to scale up. Previous participants could be utilised to provide assistance to new Digital Storytellers. Greater opportunities to share knowledge, amongst both organisations and participants, could increase innovation and the quality of Digital Storytelling activity.

Digital Storytelling is a powerful 'connector' that successfully supports members of the public to create authentic media content and encourages digital inclusion. The research conducted for 'A Public Voice' demonstrates that Digital Storytelling is an effective means for institutions and organisations to connect with members of the public. More importantly, it gives participants the means to share their authentic experiences and create, reflect and share personal and considered narratives, as well as actively engaging in broadcast activity and democracy. It is also a successful model for

teaching people technological skills and promoting media literacy.

Currently there are many informal networks, such as organisational websites, links between previous workshop participants and facilitators and annual events for sharing knowledge about Digital Storytelling. An umbrella organisation for Digital Storytelling in Wales, called DSCymru, consisting of volunteers from Digital Storytelling organisations across Wales exists and is looking to expand its responsibilities and support. Since 2006 DSCymru has organised an annual Digital Storytelling Festival. However, no formal, documented network has emerged from these different activities that allows anyone interested in Digital Storytelling to share stories, gain advice, or connect with other storytellers.

In order to maximise the benefits of Digital Storytelling certain issues need addressing. The key issues are:

- Many participants do not go on to actively engage in media creation after the workshop.
- Workshops are resource intensive and it is difficult to actively support a large number of people to create a meaningful Digital Story.

There is no readily accessible and established network currently available for facilitators and Digital Storytelling workshop participants to share their Digital Stories and personal experiences, or to collect feedback and foster collaboration that could drive tomorrow's innovation

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A Public Voice – AHRC/BBC Knowledge Exchange project

Dr. Daniel Meadows, Cardiff University

This document is my contribution to *A Public Voice – Access, Digital Story and Interactive Narrative* a research project of the George Ewart Evans Centre for Storytelling at the University of Glamorgan. My role has been to undertake an audit of Digital Storytelling practice in Wales, a task to which I am suited because I was with the BBC's *Capture Wales* Digital Storytelling project from the outset, in fact it had been my idea. I worked on it (on secondment from JOMEC) for its first five years, and was its Creative Director.

One of the objectives of the BBC *Capture Wales* team was always to try to make the project sustainable by encouraging and assisting community groups across Wales to set up their own storytelling projects. By the time I returned to full-time academic life in 2006 it was clear that many had taken up the challenge. But we did not know how many. Working on *A Public Voice* enabled me to count them all and to record the kind of uses to which they were putting Digital Storytelling techniques. I discovered that there were, in fact, more than 70 active and funded projects across Wales, many of which, especially those which had benefited from Welsh Assembly Government funding through the social inclusion initiative *Communities One*, were only just getting going. (In fact some of them, listed below as 'not yet checked', were so new that there was little or nothing to report.) There was, however, a solid core of about 20 well established projects which were running workshops and producing stories on a regular basis.

So, this is a snapshot of the Digital Storytelling community in Wales and its associates as of 5 December 2007. During its making (as

well as when it was finished) I shared the list with colleagues at the University of Glamorgan who made use of it in their quest to advance new understandings of how Digital Storytelling has developed and ways it might progress in future.

Colleagues at BBC Cymru Wales also drew on my research, inviting those listed to attend one of the series of community storytelling seminars which the *Capture Wales* team ran across Wales in the Spring of 2008.

I also presented a paper which drew on this research—outlining the range of Digital Storytelling activity in Wales—in a session I delivered with my former BBC colleague Karen Lewis, at a national conference in Aberystwyth in June 2008, part of *DS3 the Third Annual Festival of Digital Storytelling* organised by DS Cymru, the Association for Digital Storytelling in Wales. The event was attended by executives from BBC Cymru Wales as well as delegates from across the Digital Storytelling community far and wide.

Digital Storytelling audit: Wales, as of 5 December 2007
alphabetically listed

Note: the comments accompanying listings were compiled from a variety of sources including funding documents and project websites as well as email, telephone and personal exchanges with project facilitators and their colleagues. When requesting information from respondents I always explained my relationship to the AHRC and BBC and stated my objectives as follows:

I am trying to compile a great big list of all the Digital Storytelling projects (big and small) that are currently taking place in Wales. The point of this list is that, when it is done, it will help us all share resources, information and skills.

I did not seek, and do not have, the specific and individual permission of all those listed to publish this list and, although much of what it contains is already in the public domain, it would be important to seek those permissions if publication were to be sought.

ACTIVE, FUNDED, PROJECTS WHICH ARE PRODUCING DIGITAL
STORIES:

Aberystwyth Arts Centre

SHERRELL, Cath; HEWSON, Alan; OGDEN, Gill;
Home to a Credu digilab, hosts of *DS1* and *DS2* festivals, planned
Digital Storytelling and Murmur projects in the pipeline.
Cath Sherrell has made two BBC **Capture Wales** Digital Stories
including *The Things We Do For Love*. Gill Ogden's BBC story is *My
Life as a Winklepicker*.

Aberystwyth Arts Centre
The University of Wales, Aberystwyth
Penglais Campus
ABERYSTWYTH
Ceredigion
SY23 3DE
01970 622 882

cxs@aber.ac.uk 01970 622 888 for Cath
aeh@aber.ac.uk 01970 622 881 for Alan
ggo@aber.ac.uk 01970 621 512 for Gill

Aberystwyth Social Club

MOWBRAY, Rik
Has **Communities@One** funding
(£4,723.14) to engage members of the
group who have enduring mental health
problems with ICT through the medium of
Digital Storytelling.

Ymlaen Ceredigion Cyf
15/17 Portland Road
ABERYSTWYTH
SY23 2NL
07971 969 407
asc@hafal.org

Ammanford Evangelical Church

Has **Communities@One** funding (£29,646 project no.1057, broker
is Marc Davies) to employ an ICT project co-ordinator to work with
youth and children's groups. Children will make Digital Stories as
'muvees'. Also working with adults making 5 'vodcasts' about
depression. (Phone conversation with Sammy Davies 7 Nov 2007).

DAVIES, Sammy
ICT Co-ordinator
Ammanford Evangelical Church
Wind Street
AMMANFORD

and:
The Cellar Christian Centre
6 College Street
AMMANFORD
SA18 3AF
01269 593 182
sammy_daviesjr@hotmail.com

BBC Capture Wales

MORLAIS, Gareth; EVANS, Carwyn; HELEDD, Lisa; DAVIES, Huw;
ADAMS, Gilly; and others.

Capture Wales is the BBC's award-winning Digital Storytelling project. It came out of a partnership formed in 2001 between BBC Wales and Cardiff University. This is the project which kicked-off community Digital Storytelling in Wales.

At BBC Capture Wales workshops, people gather at venues like community centres, schools and village halls.

Regardless of previous computer experience, anyone can apply for a place on the workshop, because the BBC team shows people how to craft and record their stories, how to capture images and use video editing techniques to build their own Digital Story, using computers, digital cameras and scanners. Everyone takes away not only a copy of their story but also a set of new skills learned during the workshop.

Digital Stories appear on TV and radio as well as on the web. More than 600 stories have so far been produced.

The Capture Wales team has, from the outset, run training-the-trainers workshops and encouraged community groups to establish their own Digital Storytelling projects. Because of the success of this 'roll-out' the BBC has decided to discontinue its on-the-road workshop programme from the spring of 2008. The team will be broken up with two of its members (Lisa HELEDD and Carwyn EVANS going for a 12 month, BBC funded, secondment to Glamorgan University.)

BBC Capture Wales
Rm M2001 Ty Oldfield
BBC Wales
Llantrisant Road
Llandaff
CARDIFF
CF5 2YQ
02920 322 828

lisa.jones.01@bbc.co.uk (project coordinator)

gareth.morlais@bbc.co.uk 02920 323 311

carwyn.evans@bbc.co.uk

lisa.heledd@bbc.co.uk

huw.davies.02@bbc.co.uk

gillyadams@tiscali.co.uk

<http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml>

Breaking Barriers

STRUDWICK, Kate

with...

WHITE, Matt; RHYS, Ffion; MORRIS, Sherrall; KIRKWOOD, Katrina; FEATHERSTONE, Shaun; PALLANT, Tracy; VIDART, Diego [also of **Merthyr Stories** <http://www.merthyrstories.org.uk>];

Has **Communities@One** funding (£64,425.00 project no.1041).

Breaking Barriers Digital Storytelling offers the opportunity for people from all over Caerphilly to use their voices to share their stories. From one-to-one, to full-blown production workshops and working in community halls, drop-in centres, people's own homes and once even in a forest, local people from eight to eighty are making short films about things that are important to them. The project has a remit to work with 'difficult to reach' members of the community. This includes young people, older people, people with mental or physical disabilities, young offenders and single parents, amongst others. Funding comes from many different sources including Caerphilly County Borough Council. Satellite projects include: **SYDIC** First Project, Youth Participation Project, Rhymney Project, **Gigabites**, more... Since the autumn of 2007 Kate Strudwick has been holding meetings with interested parties about the idea of 'floating off' breaking barriers as a social enterprise business, something which seems increasingly likely.

Kate (*Rock Song*) Strudwick, Matt (*Icarus*) White and Tracy (*My Sunday Lunch*) Pallant have all done a BBC **Capture Wales** training-the-trainers workshop.

Breaking Barriers Digital Storytelling

Arts Development Office

Blackwood Miners Institute

High Street

BLACKWOOD

Gwent

NP11 1BB

strudk@caerphilly.gov.uk

01495 224 425

ffionrhys@hotmail.com

sherral-morris@btinternet.com

katrinakirkwood@onetel.com

sp.featherstone@virgin.net

matt@matt-white.org

tracypallant@hotmail.com

dvidart@adined.com.uy (for Diego)

<http://www.breakingbarriers.org.uk>

Caerphilly 50+ Forum

THOMAS, Stephen:

Participation & Involvement Officer for Older People (50+)

GAVO (Gwent Association of Voluntary Organisations)

Unit 1a, First Floor

Withey Dyffryn Court, Duffryn Business Park

YSTRAD MYNACH

Hengoed

CF82 7RJ

01443 863 540

stephen.thomas@gavowales.org.uk

Also: MATTHEWS, Joy

joy7wh@aol.com

<http://www.caerphilly50plus.co.uk>

Note: BRIDGEMAN, Mike is principal officer for GAVO in Caerphilly.

01443 863 540

Canllaw Online

Hosts a multi-million pound project called *Credu* (Welsh for 'to believe') to provide a network of 110+ digilabs situated across the length and breadth of Wales. This is sponsored by Fujitsu Services and was launched by Andrew Davies, Minister for Economic Development and Transport, on Friday 10th September 2004 at the Canllaw Online office in Caerphilly. *Credu's* Digital Storytelling team was trained by BBC **Capture Wales**. Of that team two are still employed: Lynne Thomas made *Looking in Mirrors on Tiptoes*; Gary Bevan made *Try Counting all those Stars*. Canllaw Online's Digital Storytelling project is called 'Being Young And...'. It aims to produce 450 stories over 3 years (2006-9), many of them made in *Credu's* digilabs. Other Digital Storytelling groups around Wales also make use of *Credu's* digilabs. In 2008 *Credu* is due to be superseded by a new project *Gwireddu* ('to realise').

Credu

Canllaw Online Cyf

Suite 5, The Octagon

Caerphilly Business Park

Van Road

CAERPHILLY

CF83 3ED

029 2088 7868

Director: STEWART, Elise

029 2088 7868

elisestewart@canllaw-online.com

Head of Department: Content, Systems & Communications:

THOMAS, Lynne

029 2085 3185

lynnethomas@canllaw-online.com

Head of Department: New Technologies & Digital Media: BEVAN,
Gary

029 2085 3186 or 07875 323005

garybevan@canllaw-online.com

<http://www.credu.co.uk/>

Capturing Pelenna

WILLIAMS, Trevor

Capturing Pelenna is a Digital Storytelling project developed over many months and supported by Communities First. The project has built up excellent links and momentum in the communities of Tonmawr and Pontrhydyfen which will not only work to produce effective stories but develop links between two villages. The laptop, cameras, equipment and training Communities @One has funded (£8,582.72 project no.1002) will help create a group of people who will collate, promote and use the stories produced to create a living archive in the area which will be maintained through the creation of a formal group at the end of the project. Currently in training and digital stories will be available at the end of the year (2007) possibly earlier if required.

Dan Y Coed House

Huntington Close

West Cross

SWANSEA

SA3 5AL

01792 401 548

and...

c/o 2 Penrhys Bungalows

Pontrhydyfen

SWANSEA

SA11 0DA

01639 637 480

trevor@williams458.freemove.co.uk

Cardiff University

MEADOWS, Daniel

This is where, in Wales, it all started. In 2000, following a research trip to the USA, I borrowed a Californian model of Digital Storytelling and, together with a team in the New Media department at BBC Wales, developed it as a new way of making broadcast television. I believe that this form can be used to open up the airwaves for a wide range of users, in short, to give a voice to all who are accustomed to thinking of themselves – in a broadcast context anyway – only as audience. I was seconded to BBC Wales from April 2001 until March 2006 when I returned to my academic

work full-time. I now use Digital Storytelling techniques on two modules that I currently teach: About Photographs (to undergraduates) and Citizen Media (to international postgraduates). About 40 stories per year are produced in this way, some of which have been published on the BBC **Capture Wales** website. My own stories, tutorials and writings are published on my Photobus website.

Lecturer in Photography and Participatory Media

Cardiff University

School of Journalism, Media and Cultural Studies (JOMEC)

rm 0.60A Bute Building

King Edward VII Ave.

CARDIFF

CF10 3NB

02920 874 000 ext.77241

meadows@cf.ac.uk and daniel@photobus.co.uk

<http://www.photobus.co.uk>

Charter Housing Association

ANSTISS, Sandra

Artist, studying Arts in the Community MA at University of Glamorgan, has been trained by **Breaking Barriers**. She is active as a 'one-woman band' Digital Storytelling facilitator.

54 Ash Grove

NELSON

Treharris

Mid Glamorgan

CF46 6LS

07837 483 524

01443 450 643

sandra_anstiss@hotmail.co.uk

Clase & Caemawr Partnership

THIMBLEBY, Prue

The Caemawr estate in Swansea is an area with low levels of academic qualifications, employment and long term illness. Backed by **Communities@One** (two grants: £14,469.00 and £79,815.36 project nos. 1016 and 1118), Prue introduced Digital Storytelling as a way to engage people with ICT and increase their skills, whilst at the same time bringing people together to enhance community spirit. Her latest funding now enables her to deliver training-the-trainers workshops for other potential Digital Storytelling facilitators.

See case study at:

<http://www.walescoop.com/site/default.aspx?sID=88>.

See sample stories at:

<http://www.youtube.com/watch?v=q1ZzFIFCuI0&mode=related&search>

Note: Prue visited Cardiff University in 2006 to sit in on the delivery of a BBC **Capture Wales** workshop.

Clase & Caemawr Partnership

71 Creswell Rd.

SWANSEA

SA6 71LA

01792 700 670

prue.thimbleby@swansea.gov.uk

Coleg Sir Gâr

DAVID, Mike; GEORGE, Gail; JONES, Garry;

Coleg Sir Gâr delivers Digital Storytelling for full- and part-time students enrolled on computing courses in the FE sector. Coleg Sir Gâr has five campuses spread throughout Carmarthenshire.

Students at the Faculty of Computing on the Llanelli Graig Campus have been making Digital Stories as part of their course modules.

Coleg Sir Gâr (Carmarthenshire College)

Graig Campus

Sandy Road

LLANELLI

Carmarthenshire

SA15 4DN

01554 756 088

mike.david@colegsirgar.co.uk

gail.george@colegsirgar.ac.uk

garry.jones@colegsirgar.ac.uk

<http://www.colegsirgar.ac.uk>

Gail George and Garry (*Without a Razor*) Jones attended BBC

Capture Wales workshops.

Cultural Fusion Wales

VOLLANS, Andrew

With **Communities@One** funding, the project uses digital music equipment to provide workshops in various community locations.

These workshops include music, voice and digital technology, video imaging and vocal coaching. They also aim to create peer mentors, provide work placements and give support and guidance to participants interested in entering the music industry.

Andrew (*Inspiration*) Vollans was trained in Digital Storytelling on a BBC **Capture Wales** workshop in Swansea in January 2003.

72 Wern Road

Margam

PORT TALBOT

SA13 2BA

01792 560902
and...
Community Development Centre,
Bevin Avenue
Sandfields
SA12 6JW
01639 870 067
cultrualfusionwales@hotmail.co.uk
cmpwales@hotmail.com

Culturenet Cymru

Based at the National Library of Wales, funded by WAG with £193,397.95 from **Communities@One** (part of the Community Archives Wales project). The team was trained in Digital Storytelling by **Breaking Barriers** in Dec 2006. Culturenet Cymru works with its members and the wider community to make a substantial contribution to promoting and increasing knowledge of the culture and history of Wales in an online setting.

TOMOS, Hawys (Ms.) was trained by colleagues at the National Library (she is probably the first 'fourth generation' trainer in Wales). She runs the 'From Warfare to Welfare' Digital Storytelling project (funded by the Big Lottery Fund and the Imperial War Museum until 2009) and has created a complete (and very beautiful) Digital Storytelling manual including a DVD (published January 2008).

Note: Hawys subsequently (16 January 2008) attended the seminar led by Daniel Meadows at Technium, Aberystwyth and hosted by Marc Davies, **Communities@One** broker.

Culturenet Cymru
The National Library of Wales
ABERYSTWYTH
Ceredigion
Wales
SY23 3BU
01970 632 560
hawys@culturenetcymru.com
<http://www.culturenetcymru.com/selectLanguage.php>

Digital Community Network

JONES, Debbie

The Digital Community Network is run as a partnership project, lead by the Blaenymaes, Portmead, Penplas Development Trust. It is made up of four organisations in the three neighbouring counties of Carmarthen, Neath Port Talbot and Swansea. It has **Communities@One** funding (£85,002.77 project no.1093) to increase more people's confidence in using digital tools. A Digital Storytelling project serves as a soft entry point into the world of

digital technology. Numerous Digital Stories have been produced in most of the wards which can be shared to showcase. The centres involved are the two Amman Valley Enterprise centres in Ammanford and Tairgwaith, Dove Workshop in Banwen, Glynneath Training Centre and the Action Resource Centre in Portmead, Swansea. Phase two of the digital community network is to engage people with new forms of digital technology through free, informal, accessible workshops and sessions. These include Digital Storytelling using digital cameras and video creation software, created through workshops, where the focus is on telling the story rather than the technology. The project also works with community groups and local residents helping them to create websites, mainly through the use of free, user-friendly software such as blogs. Through pop-in sessions held in our partnership centres the project is able to provide a regular, open-access support service dealing with a wide range of issues that are identified by the beneficiaries.

Digital outreach workers:

JONES, Claire 01792 578 632

PILLAI, Owen 01639 700 024

01792 560 903

The Arc,

45 Broughton Avenue

Portmead

SWANSEA

SA5 5JS

<http://dcn-project.co.uk/DOVE-digistory.htm>

(stories hosted on YouTube)

debbie.jones3@swansea.gov.uk

Dimension 10

The Dimension 10 course is one of a range of training initiatives offered by Cyfle, the vocational training company for the film, television and interactive media industry in Wales. Students produce Digital Stories as part of their six-month interactive media course. Their stories feature on the **Capture Wales** site and have, on occasion, been taught with the assistance of BBC facilitators.

Cyfle

33 - 35 West Bute Street

Cardiff

CF10 5LH

02920 465 533

and...

Cyfle

Gronant

Penrallt Isaf

CAERNARFON

Gwynedd

LL55 1NS
01286 671 000
<http://www.cyfle.co.uk>

Gateway Gardens Trust

HILL, Jeanette

Has **Communities@One** funding (£5,061.80) to use garden visits to promote social inclusion through cultural heritage. Llwynhendy (Carmarthenshire). During the winter, Digital Stories are built out of the photos gathered. Phase 2 funds a new project in North Wales.

Note: Jeanette Hill subsequently (16 January 2008) attended the seminar led by me at Technium, Aberystwyth and hosted by Marc Davies, **Communities@One** broker.

Senior Community Access Officer

The Gateway Gardens Trust

Hill Cottage

Dyffryn Uchaf

Llanfynydd

CARMARTHEN

SA32 7TT

Tel: 01558 669 158

www.gatewaygardenstrust.org

jeanette.hill@gatewaygardenstrust.org

Gigabites Youth Project

JONES, Jonathan, and THOMAS, Diane

Has **Communities@One** funding (£45,349.78 project no.1113, and £19,309.63 in Phase 2) to provide an ICT Project Worker to build on work towards digital inclusion of marginalised and disaffected young people in the community. This will enable the organisation to offer internet use and support and taster sessions in basic ICT skills including social use, plus opportunities for further learning progression in basic skills. Participants will be encouraged to develop the website further and become actively involved in regeneration and Communities First events.

Jonathan Jones was trained by **Breaking Barriers**.

Shops 1 - 3,

41 High Street

BARGOED

CF81 8RD

01443 837 792

<http://www.gigabitesproject.co.uk>

projectmanager@gigabitesproject.co.uk

jonathan@gigabitesproject.co.uk

Girlguiding Clwyd

CRAIG, Vivienne

Has **Communities@One** funding (£13,366.41 project no.1056) to teach Girl Guides across four counties in north Wales how to make Digital Stories.

mighty-atom@bukithujan.plus.com

Gurnos Community IT

Has **Communities@One** funding (£30,542.21) to employ a co-ordinator (Diego Vidart from **Methyr Stories**, for contact details see **Breaking Barriers**) and to replace an outdated computer suite and work with young people on a number of IT projects including digital photography/storytelling and an internet drop-in facility.

(possible contact) HAGERTY, Cheryl

Community Development Manager

3G's Development Trust

Gurnos Community Health & Resource Centre

Chestnut Way

Gurnos

MERTHYR TYDFIL

CF47 9AU

01685 385 284

cheryl.hagerty@3gs.org.uk

Hyperaction

WILLIAMS, Sue

Although not strictly a Digital Storytelling project, Hyperaction has been an inspiration to workshop facilitators all over Wales. Between 2002 and '04 Sue worked closely with the BBC **Capture Wales** team (see was a participant on a training-the-trainers workshop) and worked on a commission to define the way in which the Digital Storytelling approach can be accommodated within the demands of the national curriculum. This was something she spoke about at the 2003 Cardiff Digital Storytelling conference. Sue has been working in schools since 1997, the children on her projects producing interactive CD-ROMs many of which use stories which have been generated using Digital Storytelling techniques.

PO Box 81

Penarth

Vale of Glamorgan

CF64 2XE

02920 704 353

info@hyperaction.org.uk

<http://www.hyperaction.org.uk/>

Llanrwst Stories

HUGHES, Siân Eira

Siân Eira Hughes (*A Creative Discovery*) is Arts Development Officer for Conwy County Borough Council (lives in Llandudno Junction).

Together with Eiliw Griffiths (*Jam-packed Journal*) and Richard Morris Jones – aka Moi – (*My Friends, My Cousins*) she was trained by BBC **Capture Wales** (January 2007) in Caernarfon. They now have funding through WCVA to set up Llanrwst Stories with the aim of reflecting life in the town through personal storytelling. The hope is that once a collection of stories are gathered from Llanrwst, they will be able to echo the project in other towns across the borough of Conwy. A recent cutting from the North Wales Weekly News reveals that: "So far six digital stories have been produced by local residents of Llanrwst, each lasting no more than five minutes. Straeon Llanrwst Stories is a partnership project between Menter Iaith Conwy, Conwy Arts Service and Cymdeithas Cymru. Once ten stories have been collected from Llanrwst, the project will travel to another area within Conwy county."

Conwy Arts Service
Government Buildings
Dinerth Road
Colwyn Bay
LL28-4UL
01492 575572

sian.hughes@conwy.gov.uk

GRIFFITHS, Eiliw
Menter Iaith Conwy
Y Sgwar
Llanrwst
CONWY
LL26 OLG
01492 642540

elliw@menteriaithconwy.cymru247.net

JONES, Richard Morris (aka Moi)
Treannedd
7 Ffordd Sentium
CAERNARFON
LL55 2LL
07831 361444

helenamoi.treannedd@virgin.net

Note: the published contributor list includes: GARLICK, Judith who came to *DS2* and has formed a community association/company Golygfa Gwydyr to ease the problems caused by living at altitude and in isolation. Associated with the Caerdroia Sensory Theatre, a five-year artist-in-residency project in Caerdroia, Llanwrst, North Wales, creating work with the local community which will be installed in a mile-long labyrinth in the Gwyndr Forest. The residency is funded by Artwork Wales, in partnership with North Wales Stage, Cynefin and Academi.

Yr Hen Feudy
BETWS-Y-COED

LL27 OYJ

judithgarlick@hotmail.co.uk

Melin Homes (formerly Gwerin Housing)

GREEN, Karen

Has **Communities@One** funding (£8,655.48 project no.1005) to provide two internet enabled computers for a sheltered housing scheme for older residents on Stow Hill, Newport. Runs a Digital Storytelling project to help preserve their memories.

Melin Homes,

Tir-Y Efail

Pontypool

NP4 4TJ

01495 745910

mobile 07791 459 112

Menter Iaith Sir Caerffili

WILLIAMS, Helen

Has **Communities@One** funding (£15,041.35 project no.1162). Welsh language speakers will be able to engage with ICT through the medium of Welsh with this Digital Storytelling project. Trained by **Breaking Barriers**. Note: former BBC **Capture Wales** storyteller Lowri Jones (née Pugh) has been working as a facilitator. Swyddog Gweithgareddau / Events Officer

YMCA Bargod

Aeron Place

Gilfach Fargod

BARGOD

CF81 8QE

01443 820 913

www.mentercaerffili.org

helen@mentercaerffili.org

Merthyr Stories

VIDART, Diego

Merthyr Stories is an initiative developed by the Glamorgan Gates project. Glamorgan Gates is partnership between the University of Glamorgan, Merthyr Tydfil Borough Council and the Communities First Programme of the Welsh Assembly Government. It is based in Merthyr Tydfil with the aim of developing imaginative and innovative methods of learning through activities and events.

Merthyr Stories is developed with Martin O'Neill from the Gates Project and Desmond Barry (trained by BBC **Capture Wales, Love and Devastation**) and Diego Vidart (also of **Breaking Barriers**) from the University of Glamorgan who work closely with local residents and communities including **Gurnos Community IT**.

<http://www.merthyrstories.org.uk>

dvidart@adined.com.uy

Niace Dysgu Cymru Older and Bolder

MALIN, Eirwen

Has **Communities@One** funding (£62,637.70 project no.1127) for *Older and Bolder*, bilingual Digital Storytelling workshops for older people in North West Wales that build on the oral storytelling tradition. Niace Digital Storytellers were trained by **Breaking Barriers**.

Niace Dysgu Cymru

3rd Floor

35 Cathedral Road

CARDIFF

CF11 9HB

02920 370 900

eirwen@niacedc.org.uk

<http://niace.rcthosting.com/en/OAB/digitalstories.asp>

SBARC!

CADWALADR, Rhian

Trained up by BBC **Capture Wales** team in January 2007, (Rhian's story is *I Believe in Angels... I Think*) along with Luned (*An Orange Tent*) Emyr luned@hotmail.com. These two, Angharad Tomos and Mr. Gwion Llwyd are now running workshops funded by

Communities@One (£22,041.87 project no.1146) for SBARC!, an arts project for young people, using new iMacs. See

<http://www.sbarcgaleri.com/>. Had their first public screening 23

July 2007.

SBARC! Project Co-ordinator

Galeri Caernarfon

Doc Victoria

CAERNARFON

Gwynedd

LL55 1SQ

01286 685 219

rhian.cadwaladr@galericaernarfon.com

(home)

Trem y Don

RHOSGADFAN

LL54 7HB

rhiancadwaladr@mac.com

also:

AP ROBERT, Elen

Artistic Director, Galeri Caernarfon

01286 685 204

elen.ap.robert@galericaernarfon.com

TOMOS, Angharad

angharad.tomos@virgin.net

The Scarman Trust

PRICE, Terry

Has been doing stories for the last 3 years plus with community groups here in Wales and wider afield as part of a Lottery and Microsoft funded project. Has a library of around 80 stories at the last count. Note: facilitators Steve Fossey and Alpha Bah (*My Perfect Moment*) have both made stories on BBC **Capture Wales** workshops. Also: The Scarman Trust has funding (£143,669.88) to provide tech support for **Communities@One** funded groups in six different counties of SE Wales.

Wales Director

The Scarman Trust

Shand House

2, Fitzalan Place

CARDIFF

CF24 0BE

Tel/fax: 02920 471 384

terry.price@thescarmantrust.org

diane.lewis@thescarmantrust.org

Senghenydd Youth Drop-in Centre (SYDIC)

BRUNTON, Dave

Dave manages SYDIC a youth centre that uses a multi activity, multi project, multi engagement project. SYDIC is a Charitable Company Limited by Guarantee run via a youth committee and volunteer directors group to engage with young people and develop interests and attitudes that will allow them to make positive contributions to their communities. Has a staff of 18 mostly part time but some full time workers. Three trained Digital Stories facilitators. Projects so far have been based around the staff and directors to hone skills and have linked with Matt White, and Kate Strudwick at **Breaking Barriers**. There is a connection here with **Capture Wales** through Leanne Williams (née Thomas) who attended a BBC workshop in Tredegar and made *East or West*. Leanne later did a training-the-trainers course with **Breaking Barriers**.

The Old Caretaker's House

Gwern Avenue

SENGHENYDD

Caerphilly

CF832 4HA

02920 832 712

dbrunton@sydic.org.uk

Six Bells Regeneration Team

SHEEN, Mair

Has **Communities@One** funding (£21,017.17 project no.1148) to upgrade and increase the ICT facilities across the area of Six Bells in Abertillery, digitally connecting the community. Digital Storytelling is a featured project with training being delivered by the **Scarman Trust**.

106 Arrail Street,
Six Bells
Abertillery
NP13 2NQ
01495 217 076

sheen_m1@blaenau-gwent.gov.uk

Colleague is BARNES, Tina:

christina.barnes@linc-cymru.co.uk

Skills for Regeneration – Community Development Apprenticeship Scheme

BLISZKO, Ferenc

Uses Digital Storytelling techniques as an evaluation tool for a community development apprenticeship scheme. Has given 13 community activists the opportunity to train to be community workers within their own communities in 6 Communities First areas across Wales.

Skills for Regeneration Co-ordinator
WCVA (Welsh Council for Voluntary Action)

Baltic House
Mount Stuart Square
CARDIFF
CF10 5FH
029 20 431 742

fblistzko@wcva.org.uk

Tredegar Development Trust: Catapult

(possible contact) HOLLINGS, Katy

Has **Communities@One** funding (£138,506.49 project no.1014) to work in Blaenau Gwent on a number of projects including Digital Storytelling.

Note: Catapult was host to a WAG-sponsored (via the now defunct *eCommunities* initiative) BBC **Capture Wales** workshop in September 2003.

7-9 Commercial Street,
TREDEGAR
NP22 3DH
01495 711 499

katy@catapult.org.uk

<http://www.abrightertredegar.co.uk>

Yale Centre For Digital Storytelling

BELLIS, Steve; COLLINGE, Simon; PUGH, Tony

This huge, award winning, project is (now) headed up by Steve Bellis. Yale Centre for Digital Storytelling delivers Digital Storytelling to full-time and part-time students enrolled on its courses and also partners community groups to deliver projects like *Home Front Recall* and the *Waterways*. Recently benefited from **Communities@One** funding (£74,017.19 project no.1103) for *Likely Stories* an outreach project designed to promote digital inclusion across the Communities First areas in Wrexham. To sustain the project 12 local people will be trained to continue the work at the end of the funding period.

Note: Steve (*Fat Git*) Bellis and Tony (*Scoop*) Pugh were both been trained by BBC **Capture Wales**.

Yale Centre For Digital Storytelling,
Grove Park Road,
WREXHAM
LL12 7AB

tel : 01978 311794 ext.2079

srb@yale-wrexham.ac.uk (for Steve)

steve@bellis50.fsnet.co.uk (for Steve)

spc@yale-wrexham.ac.uk (for Simon)

app@yale-wrexham.ac.uk (for Tony)

<http://www.yale-wrexham.co.uk/digitalstories/index.htm>

The Valleys Race Equality Council (VALREC)

CORDEIRO, Mirco (for Rhondda Cynon Taf); MUSHAYANYAMA, Edias (for Caerphilly). Funded by **Communities@One** (£14805.47).

Through this project migrant workers and young people in valleys communities will be able to share their experiences of life, whilst learning to use digital technologies. The project is aimed at enabling greater understanding across an intergenerational and cultural spectrum.

The Valleys Race Equality Council

Venture House

Navigation Park

ABERCYNON

Rhondda Cynon Taff

CF45 4NS

01443 742 704

07974 376 920

mirco@valrec.org

edias@valrec.org

edias.mashayanyama@valrec.org

enquiries@valrec.org

<http://www.valrec.org>

OTHER (NEWLY OR AT ONE TIME) FUNDED PROJECTS WHICH HAVE THE POTENTIAL TO DEVELOP A DIGITAL STORYTELLING ELEMENT

Note: with the exception of the Monmouthshire County Council project, all the projects here are listed in **Communities@One** literature or on their website as 'Digital Storytelling' projects. Few of them however have—it seems— yet actually made a Digital Story. This is because most of them have received their funding only in the last few months and are still in the training stage.

Anglesey Aluminium Cricket Club Juniors

REES, Selwyn

Has **Communities@One** funding (£14,253.35). The Club will use ICT to facilitate cricket coaching for 50 young people in Holyhead. They will use video playback and athletic development software on 2 new desktop computers and laptops, which will be used at matches. Members will be encouraged to develop their ICT skills in producing photos, video show reels of performance, newsletters and a website.

12 Pen Y Bryn Road

Holyhead

LL65 1AP

01407762184

Barry Good Neighbours

REES, Sula

Has **Communities@One** funding (£5,113.66). This is an Age Concern run centre project in the centre of Barry, focusing on older people who want to learn social, cultural and craft activities using three laptops and a PC, with broadband and a digital camera. It is hoped to network this project with the Age Concern project in Neath Port Talbot.

Age Concern Senior Health Shop

38 Holton Road

BARRY

CF63 4HD

01446 747 654

Sula.rees@age-concern-cardiff.org.uk

www.age-concern-cardiff.org.uk

Briton Ferry West Cyber Zone

WILLIAMS, Neil

Briton Ferry Cyber Zone will bring new ICT provision to a centrally located building in the Communities First Ward. Staff funded by Communities @One (£46,950.88 project no.1145) will run taster sessions, Digital Storytelling workshops, one to one drop in sessions and structured informal courses with partners, such as residents

associations and NCH Dads projects. This was identified as a need in the community and the Communities First team and website will help promote digital inclusion, using some computers from previous funding. Links have been made with other organisations such as Age Concern and education providers in the area to compliment the project funded by Communities @One.

The Community House
89-95 Llansawel Crescent
Briton Ferry
NEATH
SA11 2UE
01639 796 035

n.t.williams@neath-porttalbot.gov.uk

Butetown Community Centre

FOX, Carrole

Has **Communities@One** funding (£18,345.93). A community ICT mentor, 8 laptops, digital cameras and broadband internet are being provided to run 7 week non-accredited training courses, community education courses and Digital Storytelling workshops. The aim is to develop a broader range of IT-based activities at the centre and promote their use in the culturally diverse community. New and existing volunteers will be recruited to develop the website, learning to use a simple Content Management System, in order to promote the centre's activities and resources.

Loudoun Square
Butetown
CARDIFF
CF10 5UZ
02920 487 658

Carrole Fox

cafoxbcc@aol.com

www.butetowncommunitycentre.co.uk/

Caerau Learning Centre

Had **Communities@One** funding (£3,866.80). It ran a one-week taster project and the coordinator, Carly Hollier, has now moved on to a new role.

Glyn Derw High School,
Penally Road, Caerau
CARDIFF
CF5 5XP
07731 012 816

www.glynderw.cardiff.sch.uk

Caia Park Partnership

DAVIES, Nigel (Project Manager)
PRANDLE, Tracy

Has **Communities@One** funding (£73,308.00 project no.1036). Digital Storytelling is used as part of a wider project to break down isolation among ethnic minority communities including Czech, Polish and Portuguese.

Note: Nigel (*Passion - One of the Old School*) Davies attended the very first **BBC** Training the Trainers workshop at the Elan Valley in July 2001.

CAIA Park Centre
Prince Charles Road
WREXHAM
LL13 8TH
01978 310 984
01978 311 992
reception@caiapark.org

C.Y.C.A (Carmarthenshire Youth & Children's Association)

JOHNSTON, Barry

Has **Communities@One** funding (£8,333.36). The ICT project will train six internal staff in the production and compilation of Digital Stories. The staff will then pass on their new skills to four different age groups of children who attend CYCA activities. A total of 32 children (eight from each different age group) will work on creating their own digital stories throughout the project. In-house staff trained by Prue Thimbleby of **Clase & Caemawr Partnership**.

Nevill Street
LLANELLI
SA15 2RS
01554 757 599
07950 247 519

Deri Regeneration Group

JONES, Ann Marie, also Lynette.

Has **Communities@One** funding (project no.1213). Just starting out (October 2007) and will be facilitated by Breaking Barriers.

01443 834 848
annmarie.jones2@btinternet.com
amj@rhydywnun.org.uk
rlfw@tesco.net (for Lynette).

Foothold Group

HUGHES, Dawn

Has **Communities@One** funding (£4,992.25 project no.1027, and £96,385.95 project no.1124) in Llwynhendy (Carmarthenshire), at first to instigate a pilot project to use a trainer for 18 weeks to work with a music group, events committee and youth group using ICT equipment to improve people's lives including planning and filming

Digital Storyboards and short films whilst developing their project planning skills.

Stebonheath Terrace,

LLANELLI

SA15 1NE

01554 779 910

dhughes@foothold.org.uk

Friends of Bargoed House, Treharris

WILLIAMS, Alyson

A residential home in Treharris. Has **Communities@One** funding (£4,037.88 project no.1087) to, among other things, engage three families in production of whole life stories to preserve family history, heritage and culture, through the use of video cameras, digital cameras, computers, scanners and internet access.

Bargoed House Resource Centre,

Williams Terrace

TREHARRIS

CF46 5HH

01443 411 264

Friends of the Winding House

SIDGWICK, Verity

Has **Communities@One** funding (£15,000.00 project no.1216).

Intergenerational project. New in October 2007. Facilitators being trained by **Breaking Barriers**.

White Rose Centre,

Eliotstown

New Tredegar

01443 822 666

sidgwv@caerphilly.gov.uk

Gwent Association For The Blind

PHILLIPS, Richard

Has **Communities@One** funding (£21,676.18). A series of workshops will introduce people with severe vision impairments to digital solutions to support their independence. Classes will be adapted to the differing needs and cover technologies to make their lives easier; from talking books, digital radios, chip and pin to VOIP phone calls as well as specific technologies to assist them such as voice synthesis and magnification.

Bradbury House

Park Buildings

PONTYPOOL

NP4 6JH

01495 763 650

richard.phillips@gwentblind.org

www.gwentblind.org

Hyfforddiant Parys Training

(no contact established)

Has **Communities@One** funding (£15,498.86). The project has been funded for administration support and 2 part time IT trainers, plus a small suite of PCs with broadband and some digital photography equipment. The objective is to extend an existing project to encourage a wider audience to take advantage of opportunities online, by providing taster sessions and training in digital technology, as well as public access to the internet and computing facilities.

Unit 6 Site 9

Amlwch Business Park

AMLWCH

LL68 9BQ

01407 832 997

Llanelli Centre Project

(no contact established)

Has **Communities@One** funding (£34,346.13). Introduce new technologies to 20 socially excluded and disengaged young people to improve their basic skills and self confidence. An eighteen month training programme will complement other inclusion activities and include digital photography, multi-media such as making podcasts, web-design and internet awareness. An ICT Community Mentor will be employed and use computers already available. The Mentor and four staff will also be trained up to deliver the programme and build up the capacity of the group and in turn the community.

2 Station Road

LLANELLI

SA15 1AB

01554 771 595

Llanhilleth Miners Institute

JENKINS, Hannah; SMITH, Lisa

Has **Communities@One** funding (£158,277.37 project no.1030) to provide a cyber café with satellite centres in 4 villages. The café's youth room will be used for research, Digital Storytelling courses and running a twinning project. Trained by **Breaking Barriers**.

Llanhilleth Institute

(office adjoining St. Illtud's Primary School)

Nr. ABERTILLERY

Blaenau Gwent

NP13 2JT

01495 354 674

Hannah.Jenkins@blaenau-gwent.gov.uk
lisa.smith@llanhillethinstitute.com

Llys Llewelyn

(no contact established)

Has **Communities@One** funding (£6,654.57). Maximise the potential of computers the group already have by providing wireless broadband and software packages such as Driving Tuition, Music Composition and digital photography. The centre will offer learning opportunities for this rural community who cannot access courses due to cost or lack of transport.

Bryn Deulyn

Nantlle

CAERNARFON

LL54 6BG

01286 880 834

London Road Community Centre

(no contact established)

Has **Communities@One** funding (£44,292.78). This newly refurbished community centre will be equipped with 10 laptops with a special locking & recharging trolley, 8 digital cameras, a camcorder, cysgliad welsh fonts, a wireless projector, an interactive white board, wireless broadband and an IT Officer who will run a flexible agenda with some training, local community IT support & drop in Clinics.

15a London Road

Holyhead

LL65 6NE

01407 765 607

Leonard Cheshire

(no contact established)

Had **Communities@One** funding (£1,705.12 project no.1054) in 2006 to enable people with disabilities to make a Digital Story about their visit to the Eisteddfod in Swansea.

c/o Danybryn,

Heol Isaf

RADYR

CF15 8AJ

01437 532 844

Melin Technology Centre

EDWARDS, David

In Neath. Has **Communities@One** funding (£18,435.09 project no. 1197). Equipment to support the new Melin Technology Centre to engage the community in technology. The project will work in

partnership with the Age Concern Neath Port Talbot project: Go For 'IT', also funded by Communities @One. Taster sessions, courses and workshops will be run in how to use a computer, digital photography, creating a website, family history, Digital Storytelling and internet safety. Youth Digital Inclusion workers (funded through alternative sources) will use text messaging to engage young people.

Communities First co-ordinator

Melin Advice Centre

84 Briton Ferry Road

Melincryddan

NEATH

SA11 1AP

01639 683 259

david.edwards@northeast.co.uk

<http://www.northeast.co.uk/>

Mewn Swansea

JARDINE, Yvonne

Has **Communities@One** funding (£40,639.58) to work with women from black and minority ethnic community groups, providing opportunities for training in digital photography and Digital Storytelling, and pc care. Funding covers training, software and some ICT equipment. The project will focus on training a core group of five volunteers to support delivery of the project.

24 Mansel Street,

SWANSEA

SA1 5SQ

01792 467 722

Mission to Seafarers

(no contact established)

Has **Communities@One** funding (£16,603.30). This community has already identified ICT training needs and is currently overusing existing provision. Funding will provide digital cameras, webcams and headsets so young people can try film making and social networking, as well as family tree software. With this equipment the venue will be able to offer courses that they would not have been able to run before but that are in demand and lead to wider use of this community ICT facility.

Alexandra Dock,

Pillgwenlly

NEWPORT

NP20 2NP

01633 671 817

Model Community Matters

WALCOTT, Donovan

Has **Communities@One** funding (£8,211.81). Twelve week courses to show people traditional and modern (computer aided) methods of model making. Participants will use internet enabled laptops for researching source materials and develop their technical skills through capturing and editing images. Links are being forged with community education venues, youth centres and the Salvation Army Centre, with the aim of encouraging and supporting people to develop their design skills and ICT experience within a community based environment, as a stepping stone for further learning.

53 Church Road

Caerau

CARDIFF

CF5 3TJ

07866 741 913

walcott199@hotmail.com

Monmouthshire County Council

REINIKAINEN, Esko

Monmouthshire County Council owns a Digital Storytelling lab of MacMinis. Esko is Arts Development officer and attends DS Cymru meetings. His team was trained by the BBC **Capture Wales** team, his own story is called *Convincing Finns*. A number of community Digital Storytelling initiatives are planned.

Arts Development Unit

Monmouthshire County Council

County Hall

CWMBRAN

NP44 2XH

01633 644 974

01633 644 424

EskoReinikainen@monmouthshire.gov.uk

Neath Operatic Society

(no contact established)

Has **Communities@One** funding (£6,942.81). The skills of members and volunteers will be developed through new ways of working with technology. The group will receive training in computer aided design for stage and lighting, develop a film crew to film and edit practice sessions and disseminate and showcase technology to outside organisations.

c/o 16 Derwen Deg

Bryncoch

Neath PORT TALBOT

SA10 7FP

01639 639 726

Newport Chinese Community Centre

HO, Connie; LIN, Pat.

Has **Communities@One** funding (£15,530.21 project no.1066) to provide, among other things, training in Digital Storytelling for children. Received their training from Paul Assinder of First Campus who operate out of Caerleon University under the Family Learning Programme. (First Campus, Centre for Community and Lifelong Learning, University of Wales, Newport, Caerleon Campus, PO Box 179, NEWPORT, NP18 3YG. Tel. 01633 223 464.)

Chinese Community Centre
Room 18 Queens Chambers

Shire Hall
Pentonville
NEWPORT

NP20 5HB

01633 840 318

newportccc@gmail.com

<http://www.newportccc.com/home.html>

Newport and Gwent Pakistan Association

BABUR, Naseem

Has **Communities@One** funding (£18,496.70). This group will be receiving eight computers, training, technical support. They will be engaging the BME community in learning basic ICT, including how to use a computer, VOIP, e-mail, etc; plus training on internet safety, new technologies and camcorder training to film an upcoming multi cultural festival in September. Will receive its training from Paul Assinder (see above).

Newport Community Resource Centre,
167 Corporation Road

NEWPORT

NP19 0BJ

01633 223 464

01633 255 727

6th Newport West (St. Mark's Senior Section and Guides)

(permission to contact is denied by **Communities@One**)

Has **Communities@One** funding (£6,415.28 project no. 1026) to provide 2 laptops so that the Guide and Ranger group could provide their members with valuable Digital Storytelling skills from an external tutor as well as learning PowerPoint and producing a CD to promote their Unit(s).

Nico Mon Enterprises

(no contact established)

Has **Communities@One** funding (£92,330.76). A project to run a small team of two full-time and one part-time mobile trainers to

deliver tasters and informal training in local community centres. Kit includes digital cameras, laptops and a camcorder.

Llys Goferydd

Stad Ddiwydiannol Bryncefni

LLANGFNI

LL77 7XA

01248 725 700

<http://www.mentermon.com>

People First Rhondda Cynon Taff (RCT People First)

PRICE, Dawn

Has **Communities@One** funding (£6,127.33). People First RCT (self-advocacy organisation for people with learning disabilities) & Daytime Opportunities Service (RCT CBC Social Services) working in partnership to improve the transition process for young people with a learning disability from child to adult services. This pilot project is looking to use ICT to engage young people in Person Centred Planning, so they can communicate effectively their own needs, plan their future care, realise ambitions and goals, and build life skills.

As well as using specialist Life Planning software, innovative communication media such as video and smart board will be explored. It is anticipated that this project will be used as a model to role out this form of Person Centred Planning to all of RCT's day centres.

Old Bank Buildings

The Square

PORTH

CF39 9NP

01443 683 037

rctpeoplefirst@yahoo.co.uk

Rascal (Regeneration Association Somerton Community At Large)

DAVIES, Nathan

A **Communities@One** funded project (£5,129.69) for residents at Somerton Community. Young people will be educated in using camcorders and editing film to produce a DVD. They will focus on the area that the young people live in, so that they take ownership of the project. An exhibition evening at the end of the project involve the whole community. Note: There is a connection here with **Capture Wales** through George Auchterlonie who once attended a BBC Training the Trainers workshop and made *Who is Professor Popstick?*. George has a connection with **Breaking Barriers** through his former co-worker at Pill Video Workshop, Tracy Pallant, who now works as a trainer on Kate Strudwick's team. Tracy's BBC Digital Story is: *My Sunday Lunch*.

Community House
46 Laburnum Drive
Somerton
NEWPORT
NP19 0AL
01633 281 328
07790 773 392

Rhondda Cynon Taff Community Arts

ROSSER, Joy

Has **Communities@One** funding (£14,717.88). RCTCA has been leading ICT/Digital Art projects throughout Rhondda Cynon Taff since 1991, including 'Teenage Mams' magazine project. The aim of this project is to enable the group to continue to offer and also to expand the number of projects they run on an outreach basis; in order to do this new portable MacBooks will be used.

Parc & Dare Theatre
Station Road
TREORCHY
CF42 6NL
01443 776 090
joy@rctca.org.uk

Somali Youth Association SOYA

SOLEMAN, Saeed

Has **Communities@One** funding (£15,278.23). Somali Youth Association based in Butetown acts to support and promote youth-based initiatives and issues, from sport to education and housing. The Communities @One IT project will support the delivery of computer-based family, social and cultural projects, such as connecting with other Somali communities in Wales and abroad, deliver non-accredited IT training and produce local cultural projects, such as intergenerational projects and access resources such as Freecycle (furnishing local housing), entitledto.co.uk (benefits advice) and other services.

The Paddle Steamer
Loudoun Square
CARDIFF
CF10 5JA
07949 274 126
saeed.soleman@btconnect.com

Spark Blaenymaes Ltd

CHAPMAN, Andrew

Communities@One funding (£22,041.87) provides six lap tops, six digital cameras and a variety of software will develop a community-run website through upskilling a core group of

individuals who will work with the four different activity groups. The project will focus on learning to use digital cameras, Digital Storytelling and website production. The group will work with pre school children, young people, and adults. Will receive training though **Clase & Caemawr Partnership**.

42-48 Dove Road,
Blaenymaes
SWANSEA
SA5 5QD
01792 585 538

Tennants' Representative Council

ANSCOMBE, Susan

c/o Cardiff Community Housing Association

Has **Communities@One** funding (£10,814.06). Tremorfa Community Hall – run by Cardiff Community Housing Association – is in a key target Communities First area. The estate is devoid of IT facilities. The provision of eight laptops and other equipment and broadband for the centre, together with four hours of IT tutoring per week, is aimed at significantly raising the level of provision in Tremorfa. A series of short community IT courses begin in February, including how to be thrifty on the internet. Focus group training will be provided for older persons and the disabled.

10 Holmview Court
Southview Drive
Rumney
CARDIFF
CF3 3LX
02920 404 101

Susan.Anscombe@ccha.org.uk

<http://www.ccha.org.uk/cgi-bin/ccha/cmswebs.exe>

Trevethin Communities First Partnership

JONES, Cerys

Funded by **Communities@One** but yet to buy equipment

01495 758 856

Tudur Cyf

(no contact established)

Has **Communities@One** funding (£6,387). Renew outdated computer equipment to provide improved informal learning opportunities based at the Communities First Partnership. Sound and video recording equipment and new software will be added and new courses such as internet shopping will be offered, as well as basic computer skills.

Partneriadd Ward Tudur
Hen Ysgol Y British

Bridge Street
LLANGFNI
LL77 7HO
01248 722 323

Undercurrents

(no contact established)

Has **Communities@One** funding (£41,104.60). The project will work with up to 60 beneficiaries in producing community films. The beneficiaries will be made up of three groups and will come from community first areas of Swansea. The project will use digital camcorders, digital cameras, Apple Macs, and editing software. The project will also develop an evaluation tool using digital methods and will look to train up to ten beneficiaries in more in-depth film production to be able to use this skill in their communities after the life of the project.

The Old Exchange
Pier Street
SWANSEA
SA1 1RY
01792 455 900

The Willows Centre

FODAY, Anne

Has **Communities@One** funding (£52,545.87). The employment of two digital inclusion workers to work in conjunction with Communities First and various community groups and organisations in Troedyrhiw. The project aims to use a variety of tools including the internet, emails and new technology to upskill the local community through taster sessions, drop in sessions and assisting existing community groups to include technology in their day-to-day activities. All members of the community will be able to access the project and one particular group the project aims to work with are dads and male carers.

The Willows
Bridge Street
Troedyrhiw
MERTHYR TYDFIL
CF48 4DX
(01443 692 198)
01443 690 390
annefoday@troedyrhiwillows.net

Ym Laen, Ceredigion

JACQUES, Bob

Has **Communities@One** funding (£46,315.30). Two outreach officers will work directly with four groups in Ceredigion. The

officers will mentor each group in compiling a blog. Each group will choose a specific theme and collect digital content about their theme for distribution onto the blog. The identified groups will learn new skills in user generated content, digital audio, digital imaging and creating digital video. Trained through Communities @One by Lampeter University Media Centre, Geraint Davies.

15/17 Portland Road

ABERYSTWYTH

SY23 2NL

01970 633 395

bobj@ymlaenceredigion.org.uk

01970 633 395

07976 134 184

SOME INDIVIDUALS WHO ATTENDED DS2 IN JUNE 2007 AND WHO ARE INVOLVED WITH FACILITATING OTHERS (OR WOULD LIKE TO BE).

COLEMAN, Al

Freelance arts worker who trained with BBC **Capture Wales** (Aberystwyth 2005) and (later) Breaking Barriers.

Felin Llyfnant

Glaspwll

Nr. MACHYNLLETH

Powys

SY20 8PY

01654 781 253

alcoleman2005@yahoo.co.uk

EVANS, Chris Tally; and partner JOHN, Caroline

Mr. Chris Evans, partially sighted and partner to Caroline John.

They did a BBC **Capture Wales** workshop in Newtown in 2007.

Chris wrote an article about the experience for the Big Issue (no. 578. p 25. September 10, 2007).

2 Ffynnon Fair

RHAYADER

LD6 5LA

01597 811 154

chris@bigswifty.co.uk

JOHN, Caroline

caroline@bigswifty.co.uk

EYLES, Sarah

Member of Feminenza ('In the encouragement of every woman's future, working towards a greater mutuality between the genders.')

Sarah, who did a **Capture Wales** workshop in Aberystwyth, works diligently with friends and colleagues to generate Digital Stories,

several of which have been published on the BBC site. Sarah has also written a feature about digital storytelling for Feminenza

magazine:

http://www.bbc.co.uk/wales/audiovideo/sites/yourvideo/pages/sarah_eyles_02.shtml#story

Note: Sara attended (16 January 2008) the seminar led by me (Daniel Meadows) at Technium, Aberystwyth and hosted by Marc Davies, **Communities@One** broker.

Sunnybank

Llanfihangel-Ar-Arth

Carmarthenshire

SA39 9HX

saraheyes@hotmail.com

<http://community.feminenza.org/content.php?content.126>

HYDE, Tony

Has been involved with Diago Vidart at **Merthyr Stories** for some time.

tonytaff@tesco.net

ISMAIL, Mia

Ismail is a friend of Diego Vidart's and has done a Breaking Barriers training for trainers course.

07866 667 101

02920 333 241

ismailmia@gmail.com

LACEY, Catherine

Arts Development Officer for Caerphilly Borough Council and in her second year of

An MA in Arts in the Community at University of Glamorgan.

45 Cloeien Ave

CARDIFF

CF14 3NL

catherinelacey@mac.com

WHITE, Hywel;

Has done a training for trainers course with **Breaking Barriers** as well as working on their Youth Participation project. He is now developing the facilities at:

Trinity Fields School and Resource Centre (a special needs school).

Youth Inclusion Officer

Promoting Independence

Trinity Fields School & Resource Centre

Caerphilly Road

Ystrad Mynach

HENGOED

Mid Glamorgan

CF82 7XW

tel:01443 814447 fax 01443 866 045

whiteh@caerphilly.gov.uk

NARBED, Krys

Did a BBC **Capture Wales** workshop in Tredegar and now does Digital Storytelling for GCSE and A Level with help from **Breaking Barriers**.

Head of Creative Performance

St Martin's Comprehensive School

Caerphilly

narbedhouse@aol.com

PURBRICK, Anne
(aka Anne Lister)
From 'Storybook Dads' <http://www.storybookdads.co.uk/> a project based at HMP Dartmoor, Princetown, Devon PL20 6RR which enables men in prison to tell stories for their children; also 'DVD Dads'; and 'Storybook Soldiers' http://www.army.mod.uk/dets_a/aecs/10_aec/educational_development_wing/storybook_soldiers.htm. She says there is a wonderful editing suite in Dartmoor Prison which uses Premiere Elements. Has trained with **Breaking Barriers** but would like to train as a Digital Storytelling facilitator.
33 Pine Gardens
Tranch
PONTYPOOL
NP4 6BS
anne@annelister.com

RHYS, Owain
Owain works at St. Fagans National History Museum where **Capture Wales** stories are screened as part of the permanent display. He did a mobile phone workshop with BBC at *DS2* and subsequently recruited colleagues to attend a BBC **Capture Wales** training-the-trainers workshop at St Fagans in October 2007.
Amgueddfa Werin Cymru,
Sain Ffagan
CARDIFF
CF 6XB
02920 573 500
owain.rhys@amgueddfacymru.ac.uk

ROBERTS, Angela
Angela came to *DS2*. She works with 7-11 year olds at Ysgol Crud Y Werin, in Aberdaron. She has facilitated a drama (a mixture of live action, theatre and animation) in Digital Story form called *Trysor Jac Blac* (available on disc) about pirates, wreckers, sea-monsters, jungle beasts and wizards. It was written and performed in a two-day workshop with a mixed ability group of children.
Melin Crawia
Llanrug
CAERNARFON
Gwynedd
LL55 3BB
01248 671 214
seren-ddu-a-mwnci@hotmail.com

ROBERTS, Mandy

Mandy came to *DS2* and has started working to develop a Digital Storytelling project. Her organisation (Oldford Communities First Partnership) has **Communities@One** funding but not (yet?) for Digital Storytelling.

Oldford Online
Oldford Infants School,
Oldford Lane,
WELSHPOOL
Powys
SY21 7TE
01938 556 648
mandy.roberts@powys.gov.uk

TAVERNOR, Linda

Opened in October 2005, ITACA (Information Technology And Coffee And...) is an ICT centre and Internet Café in Abergele. The development had been made possible by a substantial grant from Conwy Key Fund (European Objective One made available by the Welsh Assembly Government) and Canllaw Online (the CREDU Project). Funding from the Community Facilities and Activities Programme (Welsh Assembly Government) made it possible to employ three full time staff to further develop the project. Support has been received from Abergele Town Council and local businesses as well as volunteers from the community. Linda is the project manager. ITACA has helped produce some of the *Being Young And...stories* for **CREDU**.

Abergele Youth Action Cafe Ltd.
Hesketh House
Bridge Street
Abergele
Conwy LL22 7HA
linda@itaca-aya.org.uk

THOMAS, Carl

A photographer with roots in documentary practice, currently on MA "Arts in the Community" at The University of Glamorgan.

carl_ffoto@hotmail.com

WILLIAMS, Christian

Trained by **Breaking Barriers**.

Project Manager: Phillipstown Community House
9/10 Penrhyn Terrace
Phillipstown
NEW TREDEGAR
Gwent
NP24 6GB
chis.williams@phillipstownresidents.org.uk

WOOD, Kevin

Worked at Ysbyty Tri Chum with BBC **Capture Wales** on 'dementure' workshop in the summer of 2005 but is now doing a new health service job in the Ebbw Vale area and, even though he has the kit for D'Storytelling, is not yet sure how he is going to get started running workshops on his own.

2 Heol Ganol

BRYNMAWR

NP23 4TJ

kevin.wood@gwent.wales.nhs.uk

OTHER ORGANISATIONS & PROJECTS:

Bristol Stories

GEGISIAN, Aikaterini (Ms.) co-ordinator.

Bristol Stories is a collaboration between the museum service and community groups. Run out of Watershed, Bristol Stories was kicked off in March 2005 by Joe Lambert from CDS. He has had a longstanding connection in Bristol via academic Clodagh Miscelly and community arts worker Ruth Jacobs who were both early adopters (mid-90s) of Digital Storytelling. The website is a beautifully designed Digital Storytelling showcase.

BristolStories@watershed.co.uk

<http://www.bristolstories.org/>

Communities@One

BURGE, Alun (Project Manager); HUDSON, Elizabeth (Communications Officer); A key funding organisation. The Wales Co-operative Centre (founded 1982) supports the development of co-operatives and social enterprises in Wales as well as tackling social exclusion⁹ and bringing economically inactive individuals back into the world of work. The **Communities@One** initiative was launched in January 2006 to help people in the most disadvantaged communities in Wales get access to new technologies so they can fulfil their social, economic and cultural potential. £9 million was allocated to be spent by June 2008 on 200 digital inclusion projects. (After March 2008 the proposal is for "a new endeavour to help support projects which are potentially income generating. Funding new social enterprises around new technologies." Alun Burge, 4 October 2007.)

Communities@One

Wales Co-operative Centre
Llandaff Court, Fairwater Road
CARDIFF
CF5 2XP
02920 556 956
07795 418 106

⁹ The United Kingdom Cabinet Office (2000) defines 'Social Exclusion' as: A shorthand term for what can happen when people or areas suffer from a combination of linked problems e.g., unemployment, poor skills, low incomes, poor housing, high crime environments, bad health and family breakdown.

<http://www.voluntaryarts.org/uploaded/map2988.pdf>

alun.burge@walescoop.com
elizabeth.hudson@walescoop.com
<http://www.communitiesatone.org>

The **Communities@One** Community Brokers are:
PADFIELD, Catherine: Bridgend & Rhondda Cynon Taff;
07771 560 117

cathpadfield@googlemail.com

HOLMES, Debbie: Wrexham, Denbighshire, Conwy,
Flintshire & Powys (Welshpool);
07887 871 351
01978 365 517;

debra.holmes@walescoop.com

KELL, Helen: Blaenau Gwent;
07900 167 909
01495 353 100

helen.kell@walescoop.com

LEWIS, Hywel: Caerphilly;
07900 260 322
01443 864 395

hywel.lewis@walescoop.com

BORLAND, Ian: Gwynedd & Isle of Anglesey;
07747 824 063

ian.borland@walescoop.com

DAVIES, Marc: Carmarthenshire, Pembrokeshire &
Ceredigion;
07766 501 904
01267 242349

marc.davies@walescoop.com

LLOYD, Matt: Neath Port Talbot & Powys (Ystradgynlais);
07766 495 617
01639 631 387

blogs at <http://www.neathporttalbot.blogspot.com/>

matthew.lloyd@walescoop.com

WALKER, Michelle: Swansea;
07766 523 580;

michelle.walker@walescoop.com

PARKER, Sarah: Newport, Torfaen & Monmouthshire;
07765 250 217

sarah.parker@walescoop.com

BOND, Stephanie: Merthyr Tydfil;
07766 495 473;

stephanie.bond@walescoop.com

DIXON, Steve: Cardiff & The Vale of Glamorgan;
07900 167 903

stephen.dixon@walescoop.com

ContinYou Cymru

TREADWELL, Angela

ContinYou Cymru works with a range of professional people, organisations and agencies to enhance what they do to change lives through learning. It strives to link education and lifelong learning with health, and with work to regenerate communities. It works to offer opportunities to people who have gained the least from formal education and training. In partnership with Credu. Angela's role as Projects Manager for Wales on Out of School Hours Learning (OSHL) means she works strategically with all 22 local authorities, to support the development of activities for children and young people, beyond core curriculum time. OSHL can be defined as an activity at breakfast, lunchtime, after school, evening, weekend and holiday periods.

ContinYou Cymru

First Floor, Anchor Court

Keen Road

CARDIFF

CF24 5JW

02920 478 929

angela.treadwell@continyou.org.uk

FIT

THIMBLEBY, Harold

The Future Interaction Technology Lab at Swansea University is in the Swansea University Computer Science Department. Prof. Harold Thimbleby is husband of Prue from **Clase and Caemawr Partnership**. One of FIT Lab's ESPRC – Engineering and Physical Sciences Research Council – funded research projects is *Storybank* in Budikote, India which loosely, is a Digital Storytelling project. See it at: <http://www.cs.swan.ac.uk/storybank/> . Senior Lecturer Matt Jones, also works in FIT.

Future Interaction Technology Lab

Swansea University

SWANSEA

Wales

SA2 8PP

h.thimbleby@swansea.ac.uk

matt.jones@swansea.ac.uk

The Rural Media Company

CHAPMAN, Alison; JACKSON, Jane; MILLINGTON, Nic; et al
Not in Wales but close by with several Digital Storytelling projects planned, underway or finished, including the lovely Travellers Remember showcase on the web at

<http://travellerstimes.org.uk/remember/>

The Rural Media Company

Sullivan House

72-80 Widemarsh Street
HEREFORD
HR4 9HG
01432 344 039
info@ruralmedia.co.uk
alisonc@ruralmedia.co.uk
NicM@ruralmedia.co.uk

DIGITAL LITERACY SEMINAR AT TECHNIUM, ABERYSTWYTH:

On 16th January 2008 I led a seminar hosted by Marc Davies **Communities@One** broker for Carmarthenshire, Pembrokeshire & Ceredigion. Those who attended were from his 'Digital Literacy' group. I gave an overview of Digital Storytelling in Wales, its history, development and I explained how I think it fits into the bigger 'participatory media' story. The following is a list of those who attended and their organisations.

Ymlaen Ceredigion

Bob JACQUES

07976 134 184

boj@ymlaenceredigion.org.uk

Iestyn SMITH

iestyn@ymlaenceredigion.org.uk

Chloe GRIFFITHS

chloeg@ymlaenceredigion.org.uk

Pheonix Cymru

Mark GIDDENS

mark_giddens@hotmail.com

Cathy BECKAM

07980 921 440

chb@aber.ac.uk

Gateway Gardens Trust

Jeanette HILL

07723 671 005

jeanette_gateway@btinternet.com

Community Education Centre

Anne HARRIES

01970 624 818

anneh@ceredigion.gov.uk

Culturenet Cymru

Digital archive Wales

01970 632 500

Leith HAAROFF

leith@culturenetcymru.com

Hawys TOMOS

01970 632 560

hawyst@culturenetcymru.com

Circuit Rider Project

Pembrokeshire Association of Voluntary services

Catherine Palmer
01437 769 422
catherine.palmer@pavs.org.uk

Aberystwyth Arts Centre

Digilab
Cath SHERYLL
01970 622 888
cxs@aber.ac.uk

Yogaibawb

Yoga for everyone
Rachel LILEY
01654 781 373
rachelyoga@tiscali.co.uk

Ceredigion Association of Voluntary Organisations

Oliver MORYS
01570 423 232
oliver@cavo.org.uk

and also (see **Feminenza**)

Sarah EYLES
Freelance tutor
01559 384 395
saraheyles@hotmail.com

The AHRC/BBC Knowledge Exchange Programme is led from within the BBC by the Innovation Culture team. Innovation Culture provides a central support resource for a wide range of BBC divisions, making it more effective to undertake collaborative work. It forges partnerships outside the BBC as well as internally enabling the transfer of ideas, knowledge and prototypes into the business. By encouraging best practice across the whole of the BBC's Future Media and Technology (FM&T) division, of which BBC Research and Innovation is part, the team brings a strategic overview to a range of innovation techniques. It also drives forward a variety of early stage research projects in key strategic areas, bringing a user centered design approach to emerging technology practice.

The AHRC/BBC Knowledge Exchange Programme has a number of homes on the web where you can find out more or contribute. The AHRC/BBC KEP Blog is the place to go for any new announcements, outputs or musings from the KEP team. There will also be posts from project partners involved with the current round of funded projects. The Blog can be found at:
<http://www.bbc.co.uk/blogs/knowledgeexchange>

beebac is an online knowledge network for BBC staff and Arts and Humanities academics. It is a place to find likeminded individuals and a resource for ideas, projects and people. It enables you to find people and projects you want to be involved with, explore areas of mutual interest and exchange ideas and resources. To sign up to the beta trial of beebac please visit
<http://beebac.welcomebackstage.com>.

Contacts:

Rowena.goldman@bbc.co.uk
Brendan.crowther@bbc.co.uk
Adrian.woolard@bbc.co.uk
j.pollock@ahrc.ac.uk
s.amor@ahrc.ac.uk