



MARGE

Scottish Book Trust

What's the story? An independent evaluation of the Digital
Storytelling Residences

August 2019

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1 Executive summary

This executive summary shares the key headline findings from the main independent evaluation report which follows.

1.1 About the project

More than one in five adults in Scotland lack basic digital skills¹. This is often due to poverty, lack of educational qualifications, disability and age. In response to this and funded by the Scottish Government, a Digital Storytelling in Residence project was devised and delivered by Scottish Book Trust (SBT) between September 2018 and July 2019. It took place in five library services: Leisure and Culture Dundee, East Ayrshire Leisure, Falkirk Community Trust, Inverclyde Libraries, and Orkney Library and Archive.

Through careful selection in each location and by taking a collaborative approach between library services, community and cultural partners, the project intended to engage participants who were not digitally-confident, introducing them to online culture in a way that built skills and emphasised personal relevance. Each library service hosted a Digital Storyteller, recruited by Scottish Book Trust and the library teams, to support selected groups to create digital stories about personal experiences important to them. Digital stories were then archived and shared with the public online.

An evaluation framework was developed collaboratively with the project team. A range of quantitative and qualitative methods were employed over nine months to enable the collection of a broad and robust range of data. The findings presented in this report are a result of in-depth, independent analysis of the available evidence, building on the previous interim report provided to Scottish Book Trust in April 2019. The evaluation is led by insight - providing *interpretation* rather than simply *information*.

1.2 Key headlines

Participants [see main report pages 13 - 66]

- A total of 495 workshops were delivered across the country, engaging 704 participants. Of 363 participant stories produced, 224 have been shared.
- The project engaged a wide range of participants in terms of reach and demographics, including just over a quarter who reside in the 20% most deprived areas of Scotland.
- SBT's willingness to be flexible with project design, the choice of project name, and utilising existing contacts were critical factors for the successful delivery of workshops. Clarity of quality over quantity also gave digital storytellers the confidence to approach vulnerable groups which often involved fewer participants and more workshops.
- The project collectively engaged with 107 groups, although 63 out of 189 groups approached chose not to engage (a success rate of 57%). Whilst barriers for group and participant engagement need further investigation, the report suggests a range

¹ 21% of the Scottish population lack basic digital skills. (Scottish Council of Voluntary Organisations report, 'Tackling Digital Exclusion in Scotland'. August 2017)

of potential reasons for non-engagement, including a 'fear factor' (of sharing personal stories or digital) and misunderstanding of what digital storytelling involved.

- The project has helped libraries to engage with a diverse range of participants, including those from vulnerable groups who would not ordinarily have access to this type of opportunity. Nearly a third of participants were not currently library members, suggesting that those who took part were potentially exposed to library service offers they were not previously aware of.
- The report finds that the project has provided a viable opportunity for libraries to promote services to non-users and encourage potential future members - with group outreach by the digital storytellers playing a key role. Further measures need to be put in place to more robustly track engagement with library services post-project.
- The approach has demonstrated to participants that libraries can be inclusive - but it has also shown how it takes time to build trust; with participants initially preferring to take part within their safe and comfortable group settings, rather than in a library.
- Findings indicate that participants developed a propensity to participate digitally in the future. This change is attributed to an increase in confidence around using technologies. But it is also due to the approach taken by the digital storytellers, who used the interests of participants to 'spark' enthusiasm for digital technology.
- The report suggests that a longitudinal research study would be needed to robustly assess whether the project has had a direct impact on digital participation behaviour. Whilst propensity to engage exists, actual behaviour may look very different.
- Although 85% of participants completing the project survey have access to the internet from home, future access to technology used in the workshops may be problematic for some. Financial barriers, poor connectivity and lack of access to touchscreen technology / tablets (including in their local library service) are just some of the barriers cited by participants which may prevent post-workshop independent engagement.
- Despite the barriers, the report highlights various suggestions and ideas being developed by library services to support and encourage participants to continue their digital journey beyond the life of the project. These include ensuring that the digital kits are available to borrow, signposting participants to the library's digital offer and embedding digital storytelling as part of staff roles.
- Across quantitative and qualitative data sources, insight suggests that participants have improved their digital skills. For example, over three quarters of survey respondents either strongly agreed or agreed that their digital skills had improved as a direct result of the workshops. Two-thirds either strongly agreed or agreed that they would like to record more digital stories. And participants independently reported a vast range of new digital skills learned, from simply turning on an iPad, through to more technical skills such as using bespoke apps and editing content.

- There were typically no improvements suggested by participants, however those who made suggestions commonly asked for more time in the sessions - especially groups who only had one digital storyteller to 'share' between everyone.
- The team should be proud of their commitment to inclusive digital skills training. The approaches taken by digital storytellers made sure everyone had an equal opportunity to learn, no matter what their need or ability.
- The report finds that there is no 'one-size-fits-all' measure of success for improving digital skills. This is attributed to: previous engagement with technology, what individuals could realistically achieve overall (due to their limited/mixed abilities), and what the digital storytellers could realistically achieve within the time-frame. Rather than focusing on improving specific digital skills, the project became much more about increasing confidence in using digital technologies.
- Findings indicate that participants did not only increase their confidence in using digital technologies, but positively increased their personal confidence, self-esteem and communication skills too.
- Powerful examples exist of participants continuing or sharing digital storytelling, for example a participant in East Ayrshire reported that they want their digital story played at their funeral. Over two-thirds of participants either strongly agreed or agreed that they would like to record more digital stories. And there are various reports of partners already contacting or booking out the digital kit from library services to continue digital storytelling with groups.
- There are striking findings related to health and wellbeing outcomes, especially in terms of reducing social isolation, for example participants have made new friends, and socialised for the first time in many months as a direct result of being involved.
- One of the most powerful outcomes of the project has been the influence of digital storytelling on participants' general confidence and self-worth. There are numerous examples where participants have reportedly gained a sense of purpose by sharing their experiences to help others in similar situations (such as dealing with addiction, relationship breakdowns, or health issues). By cathartically sharing their experiences, participants have recognised that their story (and life) are valued.
- The project successfully provided a mechanism and ultimately a platform for sharing unheard stories and was inclusive to the needs of those most marginalised or 'othered' in society.
- 71% of survey respondents strongly agreed or agreed that being involved in the project has made them prouder of where they live, which provides some indication that the workshops fostered a new or refreshed pride of place. But participants were most proud of their own achievement in sharing their story, and ultimately felt they were worthwhile telling - with 84% of survey respondents either strongly agreeing or agreeing that it is important to record stories like theirs.
- Celebration events played a key role in contributing to participant pride and demonstrating that stories were valued. They were also useful strategically; for

example, on lobbying, changing perceptions of libraries and introducing community partners to one another.

- The storytelling aspect of the project was equally compelling for participants as the digital side - it was a crucial motivational 'hook' to learn digital skills and made the project stand out from other 'digital workshops' on offer locally.
- There were several unintended outcomes for participants, including learning a range of other new skills, such as creative writing. The project also gained a range of unexpected media coverage across both broadcast and print outlets.
- Participants consistently reported high levels of satisfaction and enjoyment with their experience. Words to describe the project include fun, enjoyable, fantastic, inspiring and emotional. The greatest challenges of participation were commonly cited as sharing a story in front of others and getting used to digital technology for the first time.
- The digital storytellers were pivotal to participant satisfaction. Their skills, approach and personality positively contributed to the sense of enjoyment felt by participants, and they often went 'above and beyond' their role to help those involved.
- A series of practical recommendations were made based on the resulting evidence - these can be read on pages 57 - 61.

Digital storytellers [see main report pages 67 - 75]

- Digital storytellers reported a range of new skills / knowledge gained. These commonly included digital skills, administration skills, problem-solving, inclusive working, and new approaches/methodologies such as using Social Stories, Story Books and Story Circles.
- An unexpected area of need and learning for digital storytellers was self-care. It became evident that through some of the very personal stories told, digital storytellers needed and wanted to be equipped to deal with (and support others in dealing with) difficult stories. SBT proactively responded to this by financially supporting and encouraging attendance of Mental First Aid courses. This unexpected requirement also raised questions for SBT and the digital storytelling team around editorial responsibility and safeguarding processes.
- Other unexpected outcomes included getting to know their local area and the context (which in turn helped them understand their participants' situations more readily); being re-commissioned by library services to continue working on projects, and gaining a sense of privilege, pride and enjoyment in being involved.
- A series of practical recommendations were made based on the resulting evidence - these can be read on pages 75 - 76.

Library and community partners [see main report pages 77 - 99]

- A total of 29 digital storytelling training sessions were delivered to 66 library staff and 81 partners. 95% of trainee survey respondents rated the training as 'excellent'.

- Despite the high levels of satisfaction, library staff, partners and digital storytellers made various suggestions to improve the training - so that it more readily meets the needs of those attending in the future. These included: more time, differentiating the content, greater clarity on expectations of trainees post-training and building top-up training into future budgets.
- Findings demonstrate that libraries and partners are committed to sharing stories from their communities: both those captured through the digital storytelling project and in the future. For example, Inverclyde have a new postholder within programming who will continue digital storytelling work, and Stromness Museum will share their digital stories at the Scapa 100 conference in October 2019.
- 98% of trainee survey respondents strongly agreed or agreed that they had developed new digital skills as a result of the training (with a main benefit being increased confidence in 'not breaking' technology). However, the report finds that community and cultural partners have a greater propensity to independently deliver digital storytelling sessions post-project than library partners. This is attributed to confidence, capacity and time.
- Training played a key role in increasing motivation for digital storytelling, especially with those who were initially reticent. Being able to see other participant stories and create their own stories as part of the training sessions were crucial factors for developing excitement in using the method. The report highlights various examples of how library staff and partners intend to continue using digital storytelling, such as Hoy Kirk Heritage Centre starting 'Story Fridays'.
- The report finds that library staff and partners have found other ways to use digital storytelling which may indicatively have an impact on strategic aspects of the service including marketing, audience development, communication and evaluation.
- Half of trainee survey respondents cited time to continue/time to find potential partners as the main barrier for continuing digital storytelling. The report highlights the ongoing challenges of library teams who are facing restructures, budget and staffing cuts. As a result, the findings demonstrate the important role that community partners have in continuing the legacy of digital storytelling.
- A range of legacy training resources were suggested by survey respondents, including how to guides (printed and film) and a trainer trainer toolkit. The report finds that additional interventions such as these are likely to be needed to increase confidence in both library staff and partners to deliver digital storytelling independently.
- A high-quality digital kit is now available to borrow in each library service area, and measures are being put in place to promote this to the community. Positively, teams are already reporting that the kit is being borrowed by partners, for example Dundee have already booked their kit out for the whole of the summer. This is one of the most important legacies of the project for local authority areas.

- Library staff and partners reported high levels of satisfaction with the project, describing it as inspiring, innovative, revelatory and fun.
- There were several unexpected outcomes for library staff and partners. These included: being inspired to share skills learned e.g. running training themselves with volunteers; a positive impact on staff team-building through coming together at the training workshop; and having a rare opportunity to network with other local community partners.
- A series of practical recommendations were made based on the resulting evidence - these can be read on pages 99 -100.

Project team [see main report pages 101 - 109]

- The report finds that the resulting digital stories have been shared across a range of online channels including YouTube and Vimeo. SBT also launched a national platform on WordPress, which also includes the pilot project films too. The site has attracted 2388 plays / views of the films since launch. The available digital stories are hugely broad in both theme and tone.
- 61% of participant stories produced were shared, however there were several circumstances which prevented greater sharing of stories or restricted earlier sharing of stories. These included: participants choosing not to share (publicly), limited office-based time for digital storytellers to set-up sharing platforms, and the launch of SBT's national platform occurring at project completion.
- Any challenges with sharing stories were mitigated by teams finding other solutions, such as sharing stories in a physical rather than online space, and providing participants with USB's containing their story to share on their own social media channels and/or with friends/family.
- The findings show that the project team reaffirmed their understanding around participants' barriers to digital participation. These were found to include financial barriers, geography/rurality, access to Wi-Fi, fear-factor, unfamiliarity with touchscreen technology and a 'not for the likes of me' perception. The team also learned new knowledge - such as important local historical events - through experiencing participant's stories.
- Whilst we cannot robustly evidence whether the project has successfully broadened the range of voices in Scotland's archived heritage, the project has made a positive contribution to diversifying the range of available material for future research and documentation. The report suggests that the project is likely to have had an important and potentially underestimated role in supporting the wider archive/heritage sector strategic aim of diversifying collections.
- The main unintended outcome was that project teams had an opportunity to showcase the project and their learning at professional events, both inside and outside the sector. For example, presenting the project at a Reading Day for the Scottish Reading Strategy.

- A series of practical recommendations were made based on the resulting evidence - these can be read on page 109.

Communication and partnership with SBT [\[see main report pages 111 - 112\]](#)

- The positive and open spirit of sharing models, ideas and experiences across the project between the digital storytellers, SBT project team and library staff strengthened the project.
- Having the flexibility and 'permission' to change course in response to the needs of stakeholders alongside the formative evaluation approach meant that changes happened 'on the ground', rather than waiting until the end of the project. This was viewed as a best practice approach
- Digital storytellers and library teams commonly praised the management of the project, and SBT overall. They have truly valued the relationship with SBT and the opportunity to get to know the organisation better.
- Basecamp worked well as a communication and management tool to keep each other informed, but at times felt overwhelming.
- The digital storyteller role should be embedded in library teams - this approach works well and means they are not isolated from library staff (so both parties have a good idea of what is happening on the ground)
- Confirmed budget codes would have been welcomed earlier in the project
- The reflection workshops worked well, however more time for library staff to discuss their own progress and challenges in one group would have been welcomed
- The reflection workshops worked well, however more time for library staff to discuss their own progress and challenges in one group would have been welcomed. It would also have been better if the reflection workshops had started later and finished later to enable less budget to be spent on accommodation
- The project team reaffirmed their understanding of the challenges facing libraries and their staff teams, including the demands placed on front line staff.
- A series of practical recommendations were made based on the resulting evidence - these can be read on page 112.

1.3 Project aims assessment

Project aim	Progress based on outputs and outcomes evidence
1. Introduce current digital non-participants to online culture in a way that builds skills and emphasises personal relevance	Achieved
2. Improve basic digital and creative skills amongst participants	Achieved
3. Ensure each participating library service can sustain the project after hosting a residency	Some barriers currently exist (primarily due to capacity, confidence and time of library teams) but efforts to mitigate are in place
4. Value the voices and experiences of a range of people from local communities traditional least likely to participate	Achieved
5. Contribute to a living, growing local history resource within the local library.	Achieved

2 Introduction

The Digital Storytelling in Residence project took place from September 2018 to July 2019. This report shares the findings of the independent evaluator and tells the story of the impact on those involved.

The contents of this report reflects the scope and scale of the project. Although this is an independent evaluation report, it has also been written with legacy in mind - so that the next digital storytelling residences team have a 'roadmap' of key learning and recommendations to follow.

2.1 About the project

More than one in five adults in Scotland lack basic digital skills². This is often due to poverty, lack of educational qualifications, disability and age. In response to this and funded by the Scottish Government, a Digital Storytelling in Residence project was devised and delivered by Scottish Book Trust (SBT). It took place in five library services: Leisure and Culture Dundee, East Ayrshire Leisure, Falkirk Community Trust, Inverclyde Libraries, and Orkney Library and Archive.

Through careful selection in each location and by taking a collaborative approach between library services, community and cultural partners, the project intended to engage participants who were not digitally-confident, introducing them to online culture in a way that built skills and emphasised personal relevance. Each library service hosted a Digital Storyteller, recruited by Scottish Book Trust and the library teams, to support selected groups to create digital stories about personal experiences important to them. Digital stories were then archived and shared with the public online.

2.2 About the digital storytelling methodology

Digital storytelling is an audio recording of a personal story, accompanied by pictures, created using digital tools. Developed in 1993 by Joe Lambert, it is an international movement and organisation: the Storycenter (based in the USA)³. The process of creating a story is rooted in learning and change - either social or personal. Participants use digital technology such as tablets, microphones and editing software to produce a narrated story, accompanied by photographs and visual footage.

2.3 Evaluation aims

This independent evaluation report aims to demonstrate whether, and to what extent the project achieved its ultimate aims:

1. Introduce current digital non-participants to online culture in a way that builds skills and emphasises personal relevance
2. Improve basic digital and creative skills amongst participants
3. Ensure each participating library service can sustain the project after hosting a residency
4. Value the voices and experiences of a range of people from local communities traditional least likely to participate

² 21% of the Scottish population lack basic digital skills. (Scottish Council of Voluntary Organisations report, 'Tackling Digital Exclusion in Scotland'. August 2017)

³ <https://www.storycenter.org/>

5. Contribute to a living, growing local history resource within the local library.

It does this by focusing on several identified outputs and outcomes for the project, including six which were initially identified as crucial, core changes/benefits including:

1. Participants improve their digital skills
2. Participants are more willing to digitally participate⁴
3. Participants increase their digital participation
4. Individually, participants place more value on their voice and story
5. Collectively, participants and their communities place more value on their voices and their stories
6. Libraries increase their commitment to sharing stories from their communities.

A full outline of all outcomes and outputs is included below in the accompanying and separate appendices to this report.

2.4 About this report

This report is the result of analysis of the available evidence, and builds on the previous interim report provided to Scottish Book Trust in April 2019. The evaluation is led by insight - providing *interpretation* rather than simply *information*.

The report structure is guided by the evaluation framework, with a series of recommendations made at the end of each section rather than at the end. The discussion reflects commonly occurring themes or outcomes, however where findings are only reflective of one individual, this is clearly stated.

An accompanying separate appendices to this report is referenced and available.

Icons⁵ are used throughout the report. These include:



An area that needs greater explanation or investigation



Ideas highlighted by the evidence



Recommendations or actions arising

⁴ For the purpose of this project we will be using the Scottish Government's definition of Digital Participation (2012) as "people's ability to gain access to digital technology and understand how to use it creatively". And 'digital technologies' as a broad range of technologies which store and transmit information in digital form including computers, the internet and e-mail, mobile phones, cameras, video games, blogs, wikis, and social networking sites.

⁵ Credited to MadebyOliver and Becris from www.flaticon.com

3 Key findings

3.1 Participants

Throughout the report, participants are defined as those who take part in the digital storytelling workshops who are not members of the library teams or formal community partners⁶.

3.1.1 Intended outputs

There are 5 key output areas⁷ under scrutiny:

- 1) Number of workshops delivered
- 2) Number of participants
- 3) Number of stories produced
- 4) Number of stories shared
- 5) Profile of participants.



Image: East Ayrshire Digital Storytelling

⁶ It should be noted that in some areas, e.g. Orkney, some of those attending workshops as participants are potentially/are also leaders of local community groups and therefore have ‘dual roles’ in their participation.

⁷ Whilst no targets were set by SBT for these, the results will form a baseline for the future.

3.1.1.1 Number of workshops, participants and stories shared

Over 495 workshops were held across the country, engaging 704 participants

As the below table shows, a total of 495 workshops were delivered across the project period⁸, with 704 participants engaging at least once. Of the 363 participant stories produced, 224 have been shared to date⁹.

Project service area	Project name	Number of participant workshops delivered	Number of participants (unique)	Number of participant stories produced	Number of participant stories shared ¹⁰
Inverclyde	Storyboat	155	137	60	30
East Ayrshire	StoryThreads	74	76	34	20
Falkirk	The People's Story Project	96	163	47	40
Dundee	We are Dundee	103	183	107	73
Orkney ¹¹	Orkney Story Stack	67	145	115	61
Total project		495	704	363	224
<i>Pilot baseline - North Ayrshire</i>	<i>Storybird</i>	-	80	51	44
<i>Pilot baseline - Fife</i>	<i>Glenrothes 70 Years On</i>	-	121	87	14

⁸ Note at the time of writing, groups are still being supported to complete and share their stories (for example, Falkirk are currently working with a Syrian group who are recording three stories, drop-in sessions are currently taking place at Bo'ness with over five stories collected, and a story is being completed with Alzheimer's Scotland). These figures are therefore likely to increase - and are correct as to 2 August 2019.

⁹ The evaluation highlighted several challenges with sharing stories, and these are discussed in section 3.4.1.

¹⁰ Note that not all these stories have not shared publicly online but within groups/local community/physical spaces. See more on sharing of stories and the challenges in section 3.4.1.

¹¹ Note that these figures reflect 'long-term' workshops for equal comparison across the project, rather than Orkney's very successful 'taster' workshops (of which 110 participants attended, creating 52 stories).

Flexibility, choice of project descriptor and utilising existing contacts were critical factors for the successful delivery of workshops

1) Willingness of SBT to flex the project design and delivery

Throughout the project, SBT were willing to flex the project design¹² to meet the varying opportunities, needs and differences that iteratively arose between project areas¹³. This flexibility allowed the digital storytellers to:

- Focus on ‘selling’ the storytelling element of the project rather than the digital in geographic areas already saturated with digital workshop provision
- Take advantage of various ‘one-off’ and ‘drop in’ opportunities that emerged across the project period, such as festivals and events of interest e.g. the Women’s Festival in Dundee and ‘Bon Pappetit’ in Orkney (a programme of events centred on food in Papay¹⁴)
- Run taster sessions to build interest and word of mouth with communities
- Run 1-1’s with participants who needed extra help to complete their stories or learn digital techniques
- Form groups from interested individuals where community groups were in the minority such as in Orkney
- Enable groups to share their story in various inclusive ways and formats, such as BSL signed films with voiceover, audio-only stories, collective group stories, dance interpretation pieces, musical responses, and stories which were ‘imagined’ interpretation of objects and places¹⁵.

“Inverclyde’s got quite a lot of digital provision, digital classes and things like that...it’s an area of deprivation with lots of government funding coming to it. We were aware of that coming into it which is why I leaned more heavily on the storytelling element.” (Paul, digital storyteller, Inverclyde)

“Food was an excellent theme and we introduced a cook book swap idea. This was a starting point and there will be follow up sessions both within the project and beyond to gather recipes that people were handed down and recipes that they themselves would hand down.” (Mark, digital storyteller, Orkney)

“I often end up doing more one-to-one’s because sometimes the workshop environment is so buzzing that not everyone manages the editing on their own or the groups end up being so small that

¹² For example, not rigidly following to the StoryCenter methodology, SBT’s suggested workshop design of a six-week workshop programme, or approaching already-formed groups.

¹³ Note that the main differences and similarities between project design and delivery across areas was reviewed at the final reflection workshop and is included in the appendices.

¹⁴ Note that the digital storytelling workshop at this event attracted 21 participants - a quarter of the island’s population, with 10 stories and 4 completed films recorded.

¹⁵ For example, see stories: <https://vimeo.com/340201741> (BSL signed), <https://vimeo.com/339971575> (collective group), <https://vimeo.com/346248477> (dance) and <https://vimeo.com/343099281> (objects).

sometimes there's just one person left. This proves often really good for the participant since they get much more attention and grasp each step of the editing much better.” (Sabine, digital storyteller, Falkirk)

“Some of the groups aren't even groups, you know, so we've assembled groups, which has actually been really beneficial to them. There's just not that many groups like that here because of the volume of people.” (Mark, digital storyteller, Orkney)

“I think because it's storytelling it's kind of giving people more a freedom to have other opinions about the collection. If I went [to a teenager] and said what do you think of that, they probably wouldn't say anything, but if you said can you imagine what the object of the story is; can you think about what kind of life it had and who it belonged to and get them to record that - they had a much deeper engagement with the objects.” (Katy Firth, Exhibition Assistant, Stromness Museum, partner, Orkney)

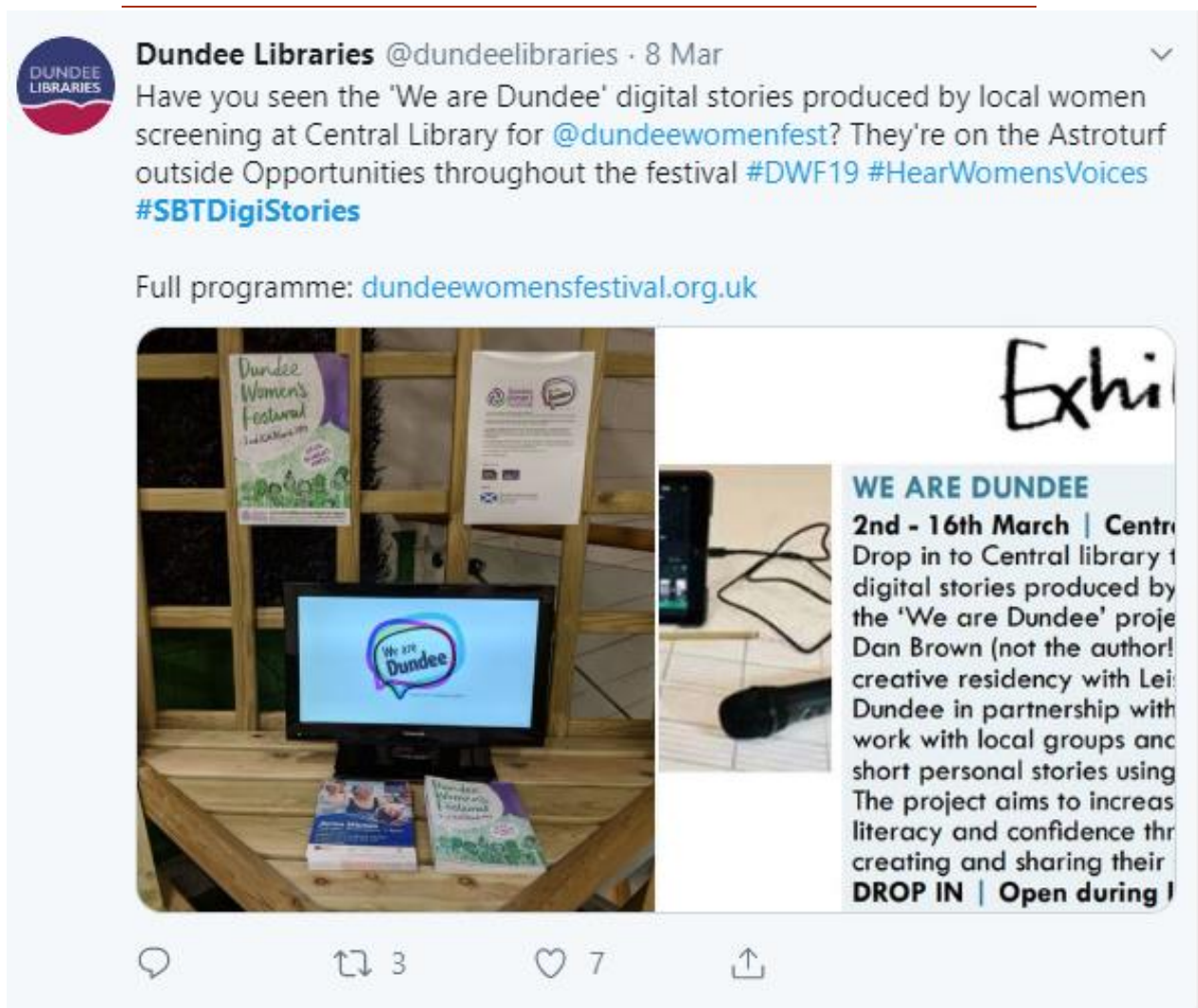


Image: Dundee Libraries tweet about Dundee Women's Festival,

SBT were also clear with digital storytellers that the project should prioritise quality of engagement, opposed to numbers participating. For example, supporting and recognising that working with vulnerable groups can often take much longer; that they may include less structured ‘drop in’ sessions, and/or fewer participants. This openness to flex the original 6-week workshop model meant that teams (such as Inverclyde) had the backing to approach drop-in groups confidently.

“I’ve only ended up delivering maybe three groups in the original 6-week model way, because I’ve been approaching people who are largely in drop in situations. It’s longer with each group. For example, a group I’m spending most time with now is a recovery group, and initially I’d said, “Well I’ll do six sessions’ and I think we’re up to session ten maybe and I’m adding them on because there’s new folk coming in every week. We really needed that flexibility.” (Paul, digital storyteller, Inverclyde)

2) Carefully choosing (and varying) the terminology used to describe the project¹⁶

For example:

- Showing - rather than simply telling - what ‘digital storytelling’ is, through sharing previous stories with group leaders during the recruitment process
- Using the term ‘first person’ story to encourage those dissuaded by sharing a ‘personal’ story (as used by Orkney)
- Focusing on ‘storytelling’ opposed to ‘digital’
- Avoiding using the word ‘film’.

“We’ve started saying ‘first person story’ because we did have people telling other people’s stories...so you’re able to kind of turn it around even when people don’t feel they want to do a personal story.” (Rebecca, digital storyteller, Orkney)

“...sometimes the word film was enough for them to go, “I’m not doing it--, you can’t film me.” (Paul, digital storyteller, Inverclyde)

Interestingly, three of the digital storytellers raised whether ‘digital storyteller’ is the right ‘job title’ for the freelance team, given that it is the participants who are telling the story. The title also reportedly confused some participants because they thought it was about attending storytelling sessions where they were passive listeners (this was especially the case for Inverclyde, where community members knew their digital storyteller from previous ‘storytelling’ projects).

“We weren’t the storytellers. We helped people tell their stories, hopefully in an engaging, creative way. I think we should be called facilitators, or workshop leaders, or story gatherers! And a

¹⁶ It should be noted that there are isolated examples within the evidence which highlight that digital storytellers sometimes struggled to explain the project (e.g. Orkney gave the example of how they had varied the language on flyers, and created different versions of posters to test out for recruitment); and similarly examples of participants who reported they had misunderstood what the project was about (e.g. Dundee Blind and Partially Sighted Society).

residency usually implies that work is created from research and time spent in a residency.” (Mark, digital storyteller, Orkney)

- 3) Local authority areas with groups already formed / warm contacts e.g. through CLD were able to get up to speed with delivery more quickly. However, digital storytellers who were less familiar with the area, or had fewer warm group contacts via their library partner took longer to get started¹⁷.

“What took the time was building these new groups and making relationships, because that was us [digital storytellers] doing that not the library, but I think it was different in other places.” (Rebecca, digital storyteller, Orkney)

“Having groups ready just meant we could start straight away - we were just ready to run, which made a big difference.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

Barriers for group and participant engagement need further research and investigation

As the table below shows, overall the project collectively engaged with 107 groups. However, a total of 63 out of 189 groups approached chose not to engage - with 2 potentially engaging in the future.

Project service area	Total number approached ¹⁸	Number engaged	Number not engaged	Number may engage in the future	Success rate (approached versus engaging)
Inverclyde	38	22	6	10	58%
East Ayrshire	15	10	4	1	67%
Falkirk	45	22	19	4	49%
Dundee	39	24	10	5	62%
Orkney	52	29	21	2	56%
Total project	189	107	63	22	Success engagement rate 57%



As the limitations in section 3.4 describe, we have little robust evidence to indicate why groups chose not to engage. However, the qualitative feedback

¹⁷ This was for various reasons, for example the geographic rurality and volume of groups available, or existing partnerships in place. Implications on timing and duration of the project are discussed further below.

¹⁸ Excluding individuals who worked 1-1 sessions with the digital storytellers. The table only displays groups approached / engaged.

from digital storytellers, library partners and those who did engage gives an indication of potential reasons:

- Misunderstanding about what digital storytelling was about / meant (despite the best efforts of the digital storytelling teams to convey the reality)
- Commitment to six weeks
- ‘Fear factor’ around digital or sharing ‘personal’ stories (as described earlier)
- Misperception that sharing personal stories would lead to ‘gossiping’ in smaller communities
- Lack of understanding from the outset of who owns the material shared¹⁹
- Worries about participating in a digital project due to misperception and concerns around ‘online security’
- Having Christmas ‘in the way’ immediately after the peak recruitment period.

“Maybe it would have been good to have a bit more information at the start. Because I did feel I was going into it kind of blind and I wasn't really sure what to expect.” (Karen Wood, Artistic Director, iDance, partner, East Ayrshire)

“I think perhaps one area for improvement would be to make people more aware of the copyright side of thing - the participants and the storytellers. People are apprehensive about sharing personal information, their own material, their own personal stories.” (Karen Walker, Principal Librarian, Orkney Library & Archive)

“...it was just so hard like to get groups to take part, to figure out what is it that holds them back, especially with some that were so suited, like the Braveheart group where they loved it but they didn't want to commit to the recording part or, you know, some aspect of it that they didn't like or that they felt wasn't for them.” (Sabine, digital storyteller, Falkirk)



It is interesting to note the amount of interest the project received from partners and potential participants after celebration events were held and / or in the latter few months of the project - when word of mouth had spread. There was seemingly a ‘FOMO’²⁰ effect, with participants and groups expressing interest in getting involved just as the project was ending. As a result, digital storytellers often found themselves managing very busy periods of delivery especially towards the project’s completion. This does raise a question for SBT and future project design; in terms of the best timing of the celebration event (which could be used as a recruitment / promotional tool), and the duration of the project overall (to capitalise on word of mouth).

“... it would have been good to have a longer lead in to set up groups, I think the timing wasn't great because people were like

¹⁹ Understanding and communicating copyright of participant’s work has been raised by digital storytellers too - see project design in the appendices for queries raised.

²⁰ Fear of missing out.

‘it’s coming up to Christmas’ by the time we’d got going in November.” (Rebecca, digital storyteller, Orkney)

“It has been challenging to anticipate when the peaks and troughs of the project might be in terms of delivery. I certainly found May and June to be the busiest of the whole project, with more requests for involvement than at any point previous - which suggests that either momentum and word of mouth took a little time to build on the project, or that people like to do digital storytelling in the Springtime.” (Paul, digital storyteller, Inverclyde)

“Maybe even 12 months would have made that little bit more of a difference [in helping recruit and get groups to commit]. Groups that Paul had tried to engage prior to the celebration were suddenly saying ‘oh yes we can see how this would work’, just when they see the finished thing! I almost feel we got to the half-way point, and then there could have been more after that.’. (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

3.1.1.2 Participant profile

The project reached a diverse range of participants including a quarter from the 20% most deprived areas in Scotland

As the below results from the participant survey indicate, a third of those engaging came from the 45 - 64-year-old age group. However, the project involved a wide variety of age groups overall - not only demonstrated in this table, but also in the type of groups recruited, from colleges and youth services, through to elderly care residents.²¹

Age	%	n=
45 - 64 years old	33%	45
65 - 74 years old	20%	27
25 - 44 years old	16%	22
75 years +	16%	22
16 - 24 years old	14%	19
Total completing survey question	-	135

A total of 246 unique postcodes were cleaned and mapped from welcome forms and online survey respondents to show where participants (who have engaged once or more with workshops) reside. These maps of reach are included in the appendices and show the breadth of engagement with the project from a geographic perspective.

²¹ As listed in the appendices.

The same 246 unique postcodes were also mapped against the SIMD 2016 tool²². Findings indicate that the project reached participants in some of the most deprived areas of the country²³. For example:

- 65 of 246 profiled postcodes (just over a quarter) ranked within the 20% most deprived areas in Scotland (quintile 1)²⁴.
- 22 of 246 profiled postcodes (9%) within the 5% most deprived data zones in Scotland (vigintile 1)²⁵

The project helped libraries to engage with participants from vulnerable groups who wouldn't ordinarily have access to this type of opportunity

As the typology of groups in the appendices demonstrates, many of the engaged participants identified as vulnerable / with additional needs. Some of the library service teams purposefully set out to work with the most marginalised in their community, especially those who would not ordinarily have access to this type of experience. For example, Inverclyde identified groups from the outset who were not already accessing the broad range of heritage and digital opportunities on offer for residents. They specifically targeted vulnerable groups and those with additional needs - not only giving them a voice, but introducing them to what the library service had to offer²⁶. Accessing participants who are not typically library users is discussed further in section 3.1.2.10.

3.1.2 Intended outcomes

There are ten key outcome areas for participants i.e. the difference, change or benefit the project team want to have on these stakeholders. Insight is themed into three separate areas below: digital engagement, motivation and participation; health and wellbeing; pride and placemaking.

The outcome areas under scrutiny are:

- 1) Participants are more willing to digitally participate
- 2) Participants increase their digital participation
- 3) Participants improve their digital skills
- 4) Participants increase their confidence in using technologies independently
- 5) Participants develop an interest in telling personal stories through digital creativity
- 6) Participants feel less socially isolated

²² <https://www2.gov.scot/Topics/Statistics/SIMD> Note that for this interim report only unique postcodes were profile i.e. 246 unique postcodes. This means that not all participants will have been profiled (e.g. two people with the same postcode living at the same address).

²³ These participants are statistically less likely to be engaged in cultural and digital activities.

²⁴ All 6976 data zones are grouped into 5 bands (quintiles), each containing 20% of the data zones. Quintile 1 contains the 20% most deprived data zones in Scotland.

²⁵ All 6976 data zones are grouped into 20 bands (vigintiles), each containing 5% of the data zones. Vigintile 1 contains the 5% most deprived data zones in Scotland.

²⁶ This approach did have an impact on the numbers and duration of group workshops, which meant the digital storyteller needed to be ready to adapt their approach as described earlier in 3.1.1.

- 7) Participants increase their sense of self-worth (value own story)
- 8) Participants individually and collectively place more value on their voice and their story (give people a voice)
- 9) Participants develop a greater sense of civic pride and place
- 10) Access participants who are not typically library users
- 11) Increase relevance of local library services for participants

3.1.2.1 Participants are more willing to digitally participate

Propensity exists to participate digitally in the future

When we consider willingness to digitally participate, the below table indicates the distance travelled for survey participants; considering their likelihood to engage with particular digital activities before the workshops, compared with afterwards. It indicates that participants are more likely to participate in (and access) digital technologies²⁷ as a result of the project, and shows that they have been inspired to create something new from images, music or film. However, it should be noted that there is a potential difference between this positive intention to participate and the realities of actual behaviour. Whilst there is a propensity to engage, there are potential barriers to future digital participation - and these are discussed below in 3.1.2.2.

“I think it’s taken the fear out of it, and I think I would definitely try it more.” (Participant, Orkney Voices, participant panel)

Activity	‘Very likely’ to engage in this activity <u>before</u> workshops (n=)	‘Very likely’ to engage in this activity <u>after</u> workshops (n=)	Change (n=)
Access digital kit like iPads	41	77	+36
Use digital kit like iPads	43	81	+38
Go online (to use the internet, send emails etc)	90	109	+19
Create something new from images, music or film	28	68	+40

²⁷ Although we do not ask for attribution in the survey (i.e. how much of that change is as a result of the SBT workshops), we can draw on qualitative data to assume that it appears to have played a key role.

“One of our members went straight out and bought themselves a tablet.” (Participant, Dundee)

“It’s made me feel like I’d like to make a film. I’m not sure if I dare do it, as my son is a film maker, but I would like to make a film.” (Participant, Orkney Voices, participant panel)

“Thanks to Dan I told my story, I’m going to keep learning a lot more about technology, I’m determined to get it done, I can do it!” (Participant, Dundee)

“I’m going to do more filming, I forget you can actually film on your phone.” (Participant, Orkney Voices, participant panel)

This change can mostly be attributed to participants increasing their confidence around using technologies, which is discussed further below. However, the findings suggest it is also attributable to the digital storytellers who tapped into activities and hobbies that participants were interested in to inspire them²⁸. For example, Taylor in East Ayrshire showed a participant who was interested in knitting how to download patterns from the internet and use YouTube to access ideas. And Mark and Rebecca in Orkney worked with a local resident who wanted to use and build on his learning from the digital storytelling workshops to create a music video for his band (the Funky Pythons)²⁹. This participant reported that being involved in the project enabled him to create his video much earlier than anticipated, because the digital storytelling workshops had ‘fast-tracked’ his film-making skills.

“...it’s just opening people up to the idea of being online. I’ve shown them the internet and tried to match their interests to a certain website or whatever platform, actually kind of sparked that interest with them, even if it’s just like YouTube and music.” (Taylor, digital storyteller, East Ayrshire)

“I think her local library had stopped stocking the magazine that she gets her knitting patterns. Taylor said, ‘You can probably get it online’ and of course he’d showed her the magazine on the iPad. She’d got her knitting pattern, that was how she started knitting, she re-joined a knitting group.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“My plan was to do my music video in November, but how to get there I wasn’t very clear. And now I feel confident to say I know how to do it, and I’ve been able to do it sooner than I thought. This is how video works, this is how you can use your own videos for your music, and this is how you can record the audio and images. Mark gave me loads of good explanations and resources to understand how to film better.” (Rafael, participant, Orkney)

²⁸ It should be noted that this was often ‘above and beyond’ their expected remit.

²⁹ <https://youtu.be/5kTCC-wU-yl>



Image: Participant, Haven Group, Dundee

3.1.2.2 Participants increase their digital participation

It's too early to assess the impact on increasing digital participation in the long-term

Q A longitudinal research study would be needed to truly understand if the project has had a direct impact on digital participation behaviour. However, in the immediate term, as shown above, there is some evidence to indicate that participants have a propensity to use digital technology like tablets and smartphones more readily.

*“I think this should be evaluated after a year and two years, because I think a lot of it has got to be about finding out if people are using it afterwards. That’s what we’ve been driving towards.”
(Mark, digital storyteller, Orkney)*

“I’m seriously thinking about going along to the local computer group now.” (Participant, East Ayrshire)

Most participants had access to the internet from home, but didn’t always have access to technology to continue their skills

The participant survey results highlight that 85% (n=115) have access to the internet from home (i.e. via broadband not simply 3G). However, whilst participants may have a greater propensity to engage with digital technologies as a result of being involved, there is

evidence within the qualitative feedback to suggest that accessing similar technology used in the workshops may be problematic. The reported barriers³⁰ include:

- Financial (e.g. unable to purchase a tablet or smartphone)
- Irregular access to technology (e.g. only when grandchildren visit, unable to get to their local library due to ill health)
- Lack of access to Wi-Fi / good internet connectivity especially within supported housing or rural areas
- Lack of access to touchscreen technology / tablets to use independently in their library (which only offer public computers - known as PCN's³¹)

These challenges may prevent participants from building on their learning from the workshops, and remembering the specific tablet skills learned in workshops such as swiping, app downloads.

“I didn't know anything about Apple products, so the technology I learned....hopefully I'll remember it when my daughter gets an iPad.” (Participant, Dundee)

“We don't actually have digital access in supported accommodation, so I think once we get it this year which is planned, I think then possibly we would do a lot more. It's like any skill if you don't use it you lose it. I think possibly when we get that there's a lot more we could do.” (Janey, Hamilton Gardens East Ayrshire, partner, participant panel)

“I enjoyed learning a new skill. It was a chance to use an iPad and see how it all worked. We were all a bit older, and use laptops and PCs but an iPad is financially out of my reach, so it was great to see how it all worked.” (Participant, Dundee)

“I can't afford a tablet, but I can probably borrow my grandchildren's.” (Participant, East Ayrshire)



Two participants suggested their learning experience would have been improved if they had been able to bring their own devices to the workshops, (rather than using Apple products which they don't have access to at home).

Another suggested that Apple products are more expensive than other tablets on the market and that more people may have been able to purchase a tablet afterwards if alternatives had been used³².

“It would have been better if I'd brought my technology because using the iPads is all very well, but I don't have one at home, so I'm

³⁰ Developing a greater understanding of barriers to access was a core outcome for the project team, and is discussed later in section 3.4.2.1.

³¹ It is recognised that the digital kit is available to hire within each library space - however the original intention of this was predominantly for groups and partners to use rather than individual loans.

³² It should be noted that SBT specifically chose Apple products due to their stability over other alternatives, with the intention that further support was to be given at 'digital drop ins' and such follow-on events programmed by libraries.

almost back to square one, and I don't want to give up on the skills I've learned. If there had been more time, I could have brought my own along and Sabine could have helped with that.” (Participant, Forth Valley Sensory Centre, participant panel, Falkirk)

3.1.2.3 Participants improve their digital skills

Participants learned a range of new digital skills as a result of taking part in the project

There is robust evidence across quantitative and qualitative data to demonstrate that participants improved their digital skills as a direct result of the workshops. For example,

- 79% (n=116) survey respondents either strongly agreed or agreed with the statement ‘My digital skills have improved as a direct result of the workshops.’
- Survey respondents were asked to share something new they’d learned as a direct result of the workshops. The majority of suggestions (79 of 107 responses) were digitally-related learning outcomes. They include (verbatim)³³:
 - Using iPads (swiping, switching one on, downloading apps)
 - Making a digital story
 - Using LumaFusion
 - Recording sound
 - Editing voice recordings
 - Editing video with audio
 - How to export a file
 - Features and apps that make presentations more interesting
 - Moviemaker
 - How to use Air Drop
 - Speaking into a microphone
 - Understanding what the home button does on an iPad
 - Finding illustrations and sound effects
 - Copyright.

“I’ve learned such a lot, I was very nervous of new technology although I use a computer but with both our tutors I have gained in confidence and feel like it’s opened up a new experience that I would never have thought I would be involved in.” (Participant, Orkney)

“I can use Airdrop now, in fact I’ve not told my kids, I can’t wait to show them! I didn’t even know that Airdrop existed.” (Participant, Inverclyde)

“I’ve created my own video about my family, so I’ve learned a new skill as well. I’ve taken some pictures of my nephews growing up

³³ A full list of verbatim responses is provided in the appendices.

*and would like to thank Sabine for giving me this new skill.”
(Participant, Falkirk)*



Image: participants, Inverclyde

There isn't a 'one-size-fits-all' measure of success for 'improving digital skills'

Throughout the digital storytelling residencies, the project team recognised that there was no definitive 'digital skills checklist' that could be used with groups: i.e. it was difficult to draw up a definitive 'measures of success' list for digital skills improvement³⁴. The digital skills that participants learned was typically dependent on:

- their previous engagement with digital technology
- what individuals within the groups could realistically achieve overall (due to their limited or mixed abilities); and/or
- what digital storytellers could realistically achieve within the time-frame of the workshops / drop-in sessions.

³⁴ A list of anticipated digital skills was drawn up, based on the Scottish Government's digital strategy and SVCO's essential digital skills framework (<https://scvo.org.uk/digital/participation/skills>). Whilst this was used as a guideline by the evaluator and the digital storytellers, it was not a definitive check-list i.e. all participants in all groups should achieve all of the skills on the list.

For some, simply mastering how to turn on an iPad and learn the gestures of touchscreen technology was a huge achievement, versus others who were able to edit their stories independently. Those who described themselves as already proficient (e.g. those who had a tablet or smartphone already) learned new ways to enhance their experience even further. The implication for SBT will be to ensure that they maintain flexibility with this measure of success in future projects. Rather than focusing on improving specific digital skills, the project became much more about increasing confidence in using digital technologies - which the project did successfully. This is discussed below in 3.1.2.4.

“I think the skills varied from group to group, because obviously some of the groups have been quite IT literate to start with and have smart phones and are used to the technology, whereas some of them have really not been.” (Vikki Ring, Development Librarian - Adults, Falkirk Community Trust)

“I thought I was clever with some things [with digital technology] but it’s opened up a load of new things I didn’t know how to do.” (Participant, Callendar House writing group, participant panel, Falkirk)

“These are two-hour sessions, so you’re talking about 10, maybe 12 hours in someone’s life. It’s not a lot of time, so it is a lot to ask for an encounter like that to have huge repercussions. I mean I am amazed about the repercussions it does have, but it can’t take the place of a project that is following people over a longer portion of time. You’re out of those people’s lives after that, so we’ve always been looking for pathways to put people on afterwards, or people just to connect in with - like Libby.” (Rebecca, digital storyteller, Orkney)

“In the Hoy groups none of them had worked with computers at all so they’d not even got to the laptop stage before getting to the iPad, so that’s a huge leap. And probably quite good - because they’re not going to have to deal with laptops, but they are potentially going to have to deal with touchscreen technology.” (Rebecca, digital storyteller, Orkney)

“Even people that use devices, they don’t actually use them to their full potential so there’s little things you can teach them.” (Mark, digital storyteller, Orkney)

“I didn’t know you could do all this on a phone, I thought you could just phone somebody!” (Participant, Orkney Voices, participant panel)



However, the experiences of digital storytellers during workshop delivery highlighted that content around online safety was a consistent learning outcome that should have been built-in from the beginning: it was commonly reported as often lacking or misunderstood by participants.

“There’s been a lot of discussion around e-safety, around what it means to go on the internet, you know, if you put stuff out there

and you put content out there what that means, you've got access to basically absolutely everyone, and they have to know about that.” (Rebecca, digital storyteller, Orkney)

The project delivered digital skills training inclusively

One of the most striking and powerful outcomes of the project in terms of improving digital skills (and access) was the inclusive approaches taken by the digital storytellers to ensure everyone had an equal opportunity to learn. For example, Dan in Dundee showed participants at the Dundee Blind and Partially Sighted Society how they could use assistive technology on iPads; Sabine worked with d/Deaf participants at Forth Valley Sensory Centre in Falkirk to find the best way to share their story using BSL and voiceover through an interpreter; and Taylor in East Ayrshire researched and brought in iPad accessibility aids to help a participant with arthritis re-discover their tablet independently. This work also meant that digital storytellers had to learn new skills themselves, which is discussed further below in section 3.2.

“One other lady I know had an iPad but had given up on it because her arthritis was so bad. She was really finding it difficult, but Taylor did a wee bit of research, got her one of these pens, changed the settings and the pressure on the iPad and made it functional for her again. That in itself is completely invaluable.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“Sabine helped me move the pictures about and showed me how to edit them and I'd never done anything really like that. A lot of hearing people know how to do these things, but deaf people are often kept out of the loop, so it was a really good experience being able to sit down and go through it.” (Participant, Forth Valley Sensory Centre, participant panel, Falkirk)



Image: Participant, Forth Valley Sensory Centre, Falkirk, recording their story in BSL

3.1.2.4 Participants increase their confidence in using digital technologies independently

Gaining confidence in ‘not breaking’ technology was one of the most important outcomes for participants

79% (n=115) of participant survey respondents either strongly agreed or agreed with the statement ‘I’ve increased my confidence in using digital technologies (like iPads or going online) because of the workshops. Similarly, confidence in using digital is independently mentioned throughout participant’s qualitative feedback as a major benefit of being involved³⁵. The process of taking part in workshops alongside other participants, in a safe environment, and supported by a digital storyteller was equally (if not more) important than learning about a new app, or how to edit a film. Participants commonly reported that they would be more willing to try out digital technology in the future - whether that was a smartphone, tablet or laptop/PC because they have reduced their fear of ‘breaking’ technology as a direct result of being involved.

“Dan had lots of patience and helped me navigate the iPad. I am now ready to share my story with my husband and family. My confidence with technology has improved.” (Participant, Dundee)

“I think it boosted people’s confidence and made them realise they’re never too old to learn new technology.” (Claire Woods, Care Words Coordinator, Project Coordinator, partner, Falkirk)

“What the [process] definitely does is improve people’s confidence when faced with digital technology. So it might not be like ‘oh now I know how to like put photographs in order and add my voice to it’, that’s probably not something these groups are going to come across regularly, but more it’s about being able to think, ‘okay that’s a touch screen device and I know how to use it’” (Dan, digital storyteller, Dundee)

“I have gained confidence in using an iPad. I have never used an iPad before. I liked recording my story. I love trying new things.” (Participant, Dundee)

Getting to grips with learning new digital skills was the biggest challenge for participants



Those taking part typically had no improvements to suggest about the project, however there was a regular request within participant feedback for more time to be built into sessions, especially for those groups who only had one digital storyteller to ‘share’ between everyone. Whilst participants were more than happy to socialise or support others whilst the digital storyteller helped individuals create their story, having more time to ask questions was commonly raised as a potential point of improvement. For example, one participant in East Ayrshire suggested adding extra time after the main

³⁵ In addition, there is some evidence to indicate that participants have increased their general confidence, self-esteem and communication skills. This is discussed in section 3.1.3.

workshop to ask specific questions pertinent to them (but not others), e.g. how to find X on laptop, how to download X app.

“Longer time each session.” (Participant, Dundee)

“More time to practice and then record the story.” (Participant, Falkirk)

“I felt like if I could sit with the iPad for a few hours on my own I could have figured it out, but we were doing in a group setting and only had two hours and we were in a group, so it wasn't an easy structure to do that in. (Participant, Orkney)

“Course delivered over a longer period of time allowing me to have gained a higher level of expertise.” (Participant, Falkirk)

“Would like to extend the project.” (Participant, Inverclyde)

3.1.2.5 Participants develop an interest in telling personal stories through digital creativity

Powerful examples exist of participants continuing or sharing digital storytelling

64% (n=94) participant survey respondents either strongly agreed or agreed with the statement ‘I'd like to record more digital stories’, with 25% (n=37) neither agreeing or disagreeing.

Despite the barriers reported by participants in using or accessing digital technology, across quantitative and qualitative findings there is evidence to indicate that some of the participants have developed a genuine interest in continuing telling stories through digital methods - often in creative and powerful ways. For example:

- A d/Deaf participant in Falkirk described how they hope to use digital storytelling as a way to read bedtime stories to their autistic child who is deaf, and struggles with eye contact
- A participant in East Ayrshire reported that they wanted their digital story played at their funeral.

*“I would love to do another one, but perhaps work on something bigger over 6 months, I'd love to do something like that.”
(Participant, REACH for Autism participant panel, Inverclyde)*

*“I'd like to do what we've done here but I want to do one of my family, I quite enjoyed finding the photographs and where you could fit them in the story, but I want to do a family one.”
(Participant, Orkney Voices, Orkney)*

“One lady had said that she wants her film played at her funeral. She doesn't want a minister or a humanist. She wants her film played, that's the story of where she came from, her family, her

life.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“I can use it to take pictures of the book, and film myself telling the story in BSL, and then give my iPad to the youngest. That way he will benefit from seeing me using the sign language and the pictures, so he'll be able to focus more, so it'll really benefit my family. This way he might feel more comfortable to watch the video [he's deaf].” (Participant, Forth Valley Sensory Centre, Falkirk)

There are also various individual examples where participants have been inspired to continue storytelling in different ways. For example, a participant from Falkirk (pictured below) decided to start a blog³⁶.

“I thoroughly enjoyed making my story, to the point where I have begun my own blog!” (Participant, Falkirk)



Image: Participant, Falkirk Digital Storytelling

Positively, there are examples where partners have already booked out the digital kit to continue digital storytelling with groups, and library teams are also encouraging participants to continue digital storytelling (or learning digital skills) through the existing (or new) library service offers. These are highlighted below in section 3.1.2.11.

“Once Mark and Rebecca finish the project, I'd like to borrow the kit for this group to record the work we do - it would be great to have that.” (Participant, Orkney Voices, participant panel, Orkney)

³⁶ <https://lifeinthefazlane.home.blog/>

“I’ll move on from my childhood to tell my working life and adult life.” (Participant, Callendar House writing group, participant panel, Falkirk)

“Since I’ve done this, I’m actually looking at photographs way back, and I’m going to start writing stories and adding the photographs,



Sabine H @sbeenie · 4 Jun

Well chuffed how logo and binding match perfectly! #merchandise #SBTdigistories #continueyourstory #legacy



Image: Falkirk’s legacy story books to encourage participants to keep telling stories, as tweeted by Sabine, digital storyteller, Falkirk

and I’m going to try and put it on a CD, but I might need help. Before I wouldn’t have asked for help, but I would now, I’m desperate to get stuck in!” (Participant, Callendar House writing group, participant panel, Falkirk)

3.1.2.6 Participants feel less socially isolated

The project had a positive impact on participants’ health and wellbeing, especially reducing social isolation

There are examples throughout the qualitative data which indicate that the project has encouraged participants to leave their house, introduced them to new people, and provided them with new experiences. Meeting new people and having the opportunity to socialise with others was one of the most commonly referenced benefits of taking part in the project by participants in the primary research.

“We had our first celebratory event, a week past Thursday and I genuinely could stand up there and feel really proud about the fact that through this project, we’ve been able to work with people who were isolated and people we’d never worked with before. That is just amazing from our perspective.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“I enjoyed the social aspect, everyone had an interesting story to tell. It was good to be able to see the project from start to finish. Sometimes I don’t follow things through, so that’s an improvement for me. That’s given me a boost.” (Participant, Blide Trust, participant panel, Orkney)

“[main benefit of being involved] I got my life back.” (Participant, Dundee)

“Dan made me feel really included. Meeting new people, whilst good, was difficult for me - I have anxiety and depression and I lost my job in January due to illness. It was the first time...not really out in public...but the first time sitting down and concentrating on something. I just didn’t think I was good enough...it was only when we’d finished that I decided to record my voice.” (Participant, Dundee)

“I met new friends.” (Participant, Dundee)

“I think that across all elements of the projects, design, delivery etc, what I’ve increasingly felt is that the digital output is maybe not the key factor in the delivery - there is a much more obvious benefit around wellbeing, maybe even a preventative measure in terms of social isolation. And it’s worth thinking about this in terms of how future SBT digital storytelling projects may develop.” (Paul, digital storyteller, Inverclyde)

“Mixing with other people instead of sitting in the house has been the main benefit. It’s been good.” (Participant, Dundee)

In addition, sometimes being part of a larger social group encouraged those more reticent to share their stories. For example, one lady attending a group in Falkirk did not engage or want to use iPads at the start of the project (stating she would only share her story using pen and paper). By the third session she had brought old postcards along to show with the group and told her story; she tried the iPad and learned how to add images, then went onto show others and recorded her story.

“...that shows you how easily she could have dropped off the radar at the start, but just because she enjoyed coming to the group, she ended up doing it anyways and even teaching others.” (Sabine, digital storyteller, Falkirk)

“I’ve certainly thought about more stories, it certainly makes you think about things in a different way. It makes you realise oh I do

have stories.” (Participant, Orkney Voices, participant panel, Orkney)

And as the below table shows, the workshops appear to have had an influence on likelihood to more proactively engage with members of the community.

Activity	‘Very likely’ to engage in this activity <u>before</u> workshops (n=)	‘Very likely’ to engage in this activity <u>after</u> workshops (n=)	Change
Socialise with members of your community	63	87	+24

3.1.2.7 Participants increase their sense of self-worth (value own story)

Participants gained a sense of purpose by sharing their own experiences to help others

One of the most powerful outcomes of the project has been the influence of digital storytelling on participants’ general confidence and self-worth. Throughout the feedback, there are numerous examples where participants describe how they hope their stories can help others³⁷; that they were motivated to share their personal stories (despite being initially reticent) in order to support others.

There are also isolated examples where participant stories have been picked up by national support organisations to help others. For instance, Scottie’s story³⁸ - which he describes as his ‘lived experience’ rather than a story - has been used by UK Smart Recovery, a UK-wide network helping people overcome addictive behaviour. It is listed on their own YouTube website, and at the time of writing has already had 166 views.

*“Although I obviously knew that many other people suffer anxiety and depression, actually meeting and talking with others is definitely helpful. In the case of this group the warmth and friendliness of the other women has been a major factor.”
(Participant, Dundee)*

“One of the issues is people think they’re alone and they don’t know how their story is going to affect other people. People don’t realise how much their story can help others.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

“I felt like it was a healing process. Telling my story....it was therapeutic.” (Participant, Orkney)

³⁷ Participants also commonly suggested that it is important to formally document their experience for future generations and to raise awareness of particular circumstances/conditions.

³⁸ https://www.youtube.com/watch?v=j_LWqUbVumg

“...someone I met on my travels who was visiting here to stay. He saw my story and told me he could relate to it. If you’ve suffered, you can help others by telling your story.” (Participant, Blide Trust, participant panel, Orkney)

“The sharing aspect I think was so important, and hearing other people and realising, you know, maybe I’m not alone or someone else has something else to struggle with, and putting themselves into someone else’s shoes, I think that was really, really the strongest impact.” (Sabine, digital storyteller, Falkirk)

“The biggest benefit for the participants has been building confidence by actively doing these things, it’s a soft but powerful approach...those subtle skills in building their confidence and the growing willingness to have conversations with each other, to support each other, is the most positive thing that’s come out of it. And it’s fun, let’s not forget about that!” (Julie McCabe, Recovery Development Worker, Your Voice Inverclyde Community Care Forum, partner, Inverclyde)

Creating a safe space enabled participants to have a cathartic experience

The process of digital storytelling helped some participants to share personal experiences for the very first time (and increased their sense of self-worth). Often these were people who had kept their stories to themselves for many years, or did not initially believe they had a story to tell. However, it is evident that by creating a safe space, and through receiving mutual support from others in the group, they were able to share and ultimately value their stories. Through sharing their own experience, participants have recognised that their story (and life) are valued. Similarly, those struggling with mental health and wellbeing have met others in similar situations and drawn strength and encouragement from learning how others have managed.

*“I hope it can make people more aware of my situation.”
(Participant, Falkirk)*

“I wrote my story, it was about having cancer and what I went through. And then I realised that by doing digital storytelling, it helped me to explain myself. Without having to go through all the crap you normally go through. I would definitely recommend this to anybody.” (Participant, Dundee)

“I learned that I can create something positive instead of feeling negative about everything.” (Participant, Falkirk)

“What I’ve felt is - even when working with groups that aren’t marginalised - the action of telling a story is cathartic and it is positive, and it does make you value yourself in a different way and that actually is what digital storytelling is for.” (Paul, digital storyteller, Inverclyde)



Image: Participant, Connect Group, Orkney

Participants increased their self-worth through developing newly-found self-esteem and personal confidence - especially around communication

The digital storytelling workshops also contributed towards increasing the personal confidence, self-esteem and communication skills of participants. This was commonly reported in the qualitative feedback, for example where participants described how they were more confident speaking in public, that they had self-belief in their own abilities, and had a new-found interest in learning something new.

“We think that digital storytelling is about telling your own story and placing value on your own journey, but some participants haven’t wanted to do that, they’ve wanted to tell a story about something else. Like Paul’s Social Stories, he’s hooked in with an approach and meshed it in with digital stories - I could never have told you at the start of the project that we’d have had an impact on people’s social skills.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

“Paul who took our course was very helpful and made you feel confident about telling your story, Something I would not usually do.” (Participant, Inverclyde)

“I think the greatest influence of the project on the participants has just been a massive boost and increase to their confidence. We had one dancer who is very low in confidence and gets a lot of

stage fright. And it was so wonderful to see her in the film smiling and just looking so happy and enjoying herself.” (Karen Wood, Artistic Director, iDance, partner, East Ayrshire)

“It brought me out of my shell.” (Participant, Dundee)

“I’m really glad I did it although it was challenging, it boosted my confidence it definitely did, I wouldn’t be scared to meet up with the others again.” (Participant, Dundee)

“I have more confidence now in speaking in front of people and felt it might be easier to do it in the future.” (Participant, Falkirk)

“I’ve learned to communicate more confidently.” (Participant, Inverclyde)

‘I’ve learned how to speak up...’ (Participant, Falkirk)

“...even though this is a digital project what has been most amazing is the real-life interactions, eye contact, speaking to each other, listening. Who knew a digital project could promote interpersonal skills?” (Mark, Digital Storyteller, Orkney)

3.1.2.8 Participants individually and collectively place more value on their voice and story (give people a voice)

The project gave participants a platform to share their stories - and, most powerfully, gave a voice to those who are not usually heard

“That’s the thing that I’m careful to say is we’re giving people a platform to share their stories, they’ve already got a voice, we’re just giving them a way of sharing their voices.” (Dan, digital storyteller, Dundee)

“Dan brought out the artist in all of us, memories came flooding back. We surprised ourselves with the stories we created...” (Participant speaker, celebration event, Dundee)

From those in recovery from addiction through to participants living with dementia; and those with a disability through to participants with English as a second language (ESOL), the project successfully provided a mechanism and ultimately a platform for sharing unheard stories and - once again - was inclusive to the needs of those most marginalised or ‘othered’ in society.

“Staff within the ESOL group were very interested in the project and bought into it very quickly. They were also able to help with translation as some participants find it difficult to understand English. This created a great atmosphere during the taster session and meant that everyone was involved in talking about themselves and what their story could be.” (Taylor, digital storyteller, East Ayrshire)

“Some of the stories that people have shared are amazing; not just from a local history point of view but very personal, and I just think they’re maybe people who don’t normally have a voice.”
(Vikki Ring, Development Librarian - Adults, Falkirk Community Trust)

Without the digital storytelling project, given the feedback from participants and also partners, we can assume that these stories are unlikely to have been shared publicly. Three specific examples within the evidence include:

- The East Ayrshire team worked with iDance. The dancers have a broad range of abilities, including some non-verbal participants. Individually they created eight ‘dancer stories’ which were then combined to collectively share the story of iDance over 15 years. Karen Wood, their artistic director powerfully described how the digital storytelling project gave her dancers a voice:

“I spoke to one dancer’s sister on Thursday evening at the screening. She came up to me and said how brilliant it was and how moving it was. Because the song, the piece of music that [participant name] had chosen to go with his film had a lot of meaning to the family which we weren’t aware of. Apparently, it was a song that his father played a lot when he was a child, Stevie Wonder - I called to say I love you. I was very touched by that because my goal is to give my dancers a voice and a way of expressing themselves. So, it was wonderful for me to discover that [participant] had been able to make that choice himself with his story, and to be able to create a story that resonated with a family member.” (Karen Wood, Artistic Director, iDance, partner, East Ayrshire)

- The Reach for Autism group in Inverclyde described how the creative approach of digital storytelling has given them independence - enabling them to share their story themselves, rather than having other people speak on their behalf which is so often the case:

“We’ve been given our own voices, it definitely helps people from minority groups like people with autism, because usually it’s often other people...usually with autism someone else is speaking on our behalf, ‘my son/daughter’ whatever, when it would be more beneficial if it was us, as ourselves speaking on our behalf. And that’s what’s happening in this group.” (Participant, REACH for autism, participant panel, Inverclyde)

“We hear the same stuff from the same people over and over. It is very rare to find something from someone who isn’t a rich man, it’s rare so I think it’s important you know. We’ve been given a platform and an opportunity to share our stories in a creative way, regardless of what the story is, it just needs to be about your life because ultimately that connects people. Someone else might connect with it.” (Participant, REACH for autism participant panel, Inverclyde)

- At the recovery group at Your Voice, Inverclyde, the digital storytelling methodology gave members the opportunity to share stories they are usually unable to tell - in this instance with others in a safe and anonymised space (even if they chose not to share their digital stories publicly).

“The difficulty is with some people in recovery is that their families don't even know they're addicted and in recovery, so it's quite complicated and you have to be sensitive to that. But even just telling their stories in the café environment, they're sharing their stories with people who haven't engaged with each other before...it's giving them a voice, building confidence to share those stories...for me these stories are very valuable and the members who've agreed to show them...they will help break down stigma.”
 (Julie McCabe, Recovery Development Worker, Your Voice Inverclyde Community Care Forum, partner, Inverclyde)



Paul Bristow @pjbristow · 4 Jul

Two more [#SBTDigiStories](#) projects finished up this week at [@Belvillegarden](#) and [@YourVoiceInver](#) Recovery Cafe. Had a great time working with them all over the last few months.



Image: Tweet from Inverclyde's digital storyteller along with participants

In addition to the qualitative feedback, 84% (n=123) survey respondents either strongly agreed or agreed with the statement 'It's important to record stories like mine' which indicates that those who took part valued their story.

The storytelling part of the project was equal to - if not more compelling for - participants

Giving participants a platform to share unheard stories was one of the most commonly reported successful outcomes of the project by partners, library staff and digital storytellers. It was also one of the most enjoyable elements cited by participants, especially when they realised that others were interested in what they had to say³⁹. The findings also suggest that the storytelling aspect was a crucial 'hook' to learning digital skills; it was the 'USP' of the project and made it different from other 'digital workshops' available elsewhere.

“There’s been an impact that we’ve seen on the learners...they’re realising, yes I do have a story that somebody thinks is worth listening to, and I can get it out there.” (Sheila Robertson, Senior Community Learning & Development Worker (Adult Literacies), partner, Dundee)

“I think it was an effective way to introduce people to IT and developing skills. It helped people to get to use the iPad and develop skills on them much more so than the digital workshops we’ve had in before.” (Partner, the Blide Trust, Orkney)

“What I’ve found the most amazing is people will sit down and they’ll record their story, then we play it back and that’s the point at where they’re just taken aback with the power of their own story and people get really upset sometimes, people get really emotional, people can’t believe that those words are their words. It’s just great to see. And it’s always in a really positive way.” (Paul, digital storyteller, Inverclyde)

Participants were also asked about their motivations for taking part within the online survey. The top three drivers were:

- Learning new digital skills 58% (n=87)
- To be part of something that records the lives of people in our local area 57% (n=85)
- I had a story I wanted to share (45% n=67).

This suggests that a balance of both the digital skills and sharing stories/creating stories are key motivators (rather than one or the other)⁴⁰.

Celebration events contributed to participants placing value on their stories

Several celebration events were delivered during the project which added another social opportunity for participants, including meeting those outside their own groups⁴¹. At many of the celebration events, participants and partners were asked to speak in front of the

³⁹ Participant enjoyment is discussed further in section 3.1.3.

⁴⁰ In addition to these reasons, 17% (n=26) participants shared other reasons, including trying out something new, being interested in others, helping to raise awareness of the local group.

⁴¹ A final list of celebration events is listed in the appendices.

audience to describe the difference the project had made to them (and on occasions this happened unprompted too). This included members of the community who would not ordinarily have a platform (or confidence) to share their own opinions in front of others - for example, at Dundee members of the CLD group and the blind and partially sighted society group were invited to share their experience on stage.

“It was just fantastic to see some of the stories and the journeys that they’ve been on. It was quite emotional, and some were quite funny, it was great to kind of see people of different abilities taking part as well.” (Claire Woods, Care Words Coordinator, Project Coordinator, partner, Falkirk)

“Stories that we have never told or been asked to tell - remember this, today’s stories are tomorrow’s history.” (Participant speaker, celebration event, Dundee)

“I think we were given a good platform to say a few things and to share our own stories. I think it’s a great idea, I wish there were bigger platforms for that. So many people have got stories to tell if only there was a way of that being done and people could listen. There’s so much that could be shared between the old and the young.” (Participant, Dundee)

“The event was a definite highlight of the project for me, and happily, for lots of people who had been involved. It’s easy to get lost in the process, even when it’s the most important part of what’s going on, so it was wonderful to see it all slot into place.” (Paul, digital storyteller, Inverclyde)



Image: Participant from Dundee Blind and Partially Sighted Society speaks at the celebration event

3.1.2.9 Participants develop a greater sense of civic pride and place

The project more readily developed participant pride in their own achievement, rather than pride of place

71% (n=103) of survey respondents strongly agreed or agreed with the statement 'being involved has made me more proud of where I live' which indicates that the workshops fostered a new or refreshed pride of place. However, within the qualitative feedback - especially from the participant panels and depth interviews = many of those involved described how they were already proud members of their local community. For those participants, being involved in the digital storytelling project was more about boosting their own self-esteem and feeling pride in what they had created and achieved themselves. Indeed, 88% (n=128) survey respondents either strongly agreed or agreed with the statement 'I'm proud of what I've achieved in the workshops.'



Image above left: Falkirk's celebration event as tweeted by Forth Valley Sensory Centre, partner, Falkirk.
Image above right: East Ayrshire's celebration event as tweeted by library lead Phillipa MacInnes.

"It was brilliant! I am so pleased I did it. And proud of my story! Thanks." (Participant, Dundee)

"...when [participant] finished hers she was almost crying, she was so proud." (Sabine, digital storyteller, Falkirk)

"I heard from several people, they all felt very proud of the Falkirk district, that came across. I almost feel proud of, you know, being from this district! Even though not all of the stories were overly positive, there were stories about struggle or stories about difficulties, but people still felt it made them proud to be from here." (Sabine, digital storyteller, Falkirk)



Image: Dundee celebration event

Celebration events contributed to participant pride and gave an opportunity to showcase the contribution of arts and culture to civic placemaking

Participants were welcomed to the front to speak and /or presented with certificates at the celebration events, which indicatively contributed to their sense of pride. Seeing their peers, friends and family witnessing their achievement was reportedly empowering. But the events also provided:

- an opportunity to share stories and experiences important to local people with those in positions of power within the local authority
- a chance for local partners to come together to network and share potential ideas for future partnerships
- an opportunity to showcase the work and impact that local libraries have on the community (i.e. libraries are not just about books).

Q This indicates the positive, strategic role that the digital storytelling project potentially had in local areas - for example on lobbying, changing perceptions of libraries, and introducing community partners to one another. However, further research would be needed to robustly evidence this impact.

“We had one of our local councillors there, I spoke to her and she said THIS is why libraries are so important. And that was wonderful.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“It really nice to bring people together because I didn’t know some of the groups and the work they were doing in the community. It got

me thinking I wonder if I could get one of them in to do like a guest slot on a certain subject, it definitely got me kind of thinking about where I can connect with care workers as well.” (Claire Woods, Care Words Coordinator, Project Coordinator, partner, Falkirk)

“I’ve had a fantastic evening - all the stories and speakers were inspirational. Going home to look at the other stories online.” (Celebration event attendee, Dundee)

“Loved being part of this.” (Participant, Dundee)

“After the screening someone said to me see, this is what the politicians need to hear, these stories are what politicians should see and they would understand what impact some of their decisions made in people’s lives.” (Sabine, digital storyteller, Falkirk)



Image: celebration event as tweeted by Sabine, digital storyteller, Falkirk



SAVE THE DATE!

SATURDAY 6 JULY STROMNESS TOWN HALL 2-4:30pm

A CELEBRATORY EVENT TO MARK THE CLOSE OF THE **ORKNEY STORY STACK** PROJECT. ALL PARTICIPANTS OF THE PROJECT ARE INVITED TO BRING A FRIEND & ENJOY A SHOWCASE OF ORKNEY STORY STACK MOVIES WITH TEA AND CAKES AND A LOT OF APPLAUSE!

ACT NOW! RSVP TO hello@kolekto.co.uk or T: 850459 **BY 20 JUNE**

PS: The Kirkwall to Stromness bus service arrives at 1.05 or 2.05pm returning at 4.40pm.

Please let us know if you would like us to arrange alternative transport for you and tell us of any dietary requirements you have.

SATURDAY 13 JULY ORKNEY LIBRARY & ARCHIVE, KIRKWALL 11am - 3pm

A PUBLIC OPEN DAY CELEBRATING THE **ORKNEY STORY STACK** PROJECT. MOVIES WILL BE ON VIEW & THERE WILL BE DEMONSTRATIONS OF THE KIT. ALL WELCOME no need to book.



Image: Orkney's first celebration event poster

Thank you
Excellent Night



Absolutely top notch films
Well done Sabine, Can't
wait to watch more!

Muna
(Falkirk Sewing Studio)

POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE

A wonderful project.

A wonderful evening

fair Braw!

FALKIRK COMMUNITY
TRUST LIBRARIES

A wonderful and inspirational
evening - really powerful
illustrations of the power of
storytelling. An evening to
be proud of all the Falkirk bairns
represented. Thank you Sabine for
helping the bairns share their stories.
I'm inspired & excited to use what
I've learned from the training to work
with a local school on their heritage.
Project in August 2019. Linda McAlpine

Great celebration event!

Sabine you have the patience of
a saint!

Fantastic opportunity for our
ICV projects.

Comments from our young people were
the experience was fun!

I have loved the event & the project!

Thank you so much to Sabine for
all her support and sharing of her
knowledge. I thoroughly enjoyed
making my story, to the point where
I have begun my own blog! Sabine
has helped me face my anxieties, and
I am so grateful to have been part of this!
Tarah

Thank you so much for all
your work in the community
you are a wee star
Hope to see you soon

John
Mackenzie

British Liver Trust + FVRC

Amazing to see such a variety
on styles and stories. A nice
mix of sad, funny and poignant.
Really enjoyed being a part of the
experience.

Image: Feedback postcards collected at Falkirk's celebration event

3.1.2.10 Access participants who are not typically library users

The project has helped access a diverse range of participants and those who are not typically engaged with the library

We monitored whether the project engaged non-library users (therefore benefitting all parties as a result and increasing the relevance and reputation of local library services). A total of 43 out of 137 survey respondents⁴² (32%) were not currently members of their local library. This suggests that nearly a third of those who took part were potentially exposed to the types of activity that can be found in their local library and demonstrates that the project provided a viable opportunity to promote services to non-users (potentially converting them into members)⁴³.

“I think we’ve heard a number of unheard voices that maybe wouldn’t have been engaged. We were very sure, from the beginning to engage groups that maybe weren’t being listened to, or their stories hadn’t been captured in the past.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“I only joined the library when I came to this group. For the first time in about 50 years I actually went to the library and took a book out and I would never have done that without the project, and without Mark and Rebecca.” (Participant, Orkney Voices, participant panel, Orkney)

“As a library team lead, I feel this project has enabled us to truly reach a more diverse audience in a supported, long term way which enhances digital skills making participants’ lives better even if in a small way (accessing online knitting patterns, connecting with friends and relatives, making a memory story to be shared with family). It has been one of the most successful temporary funded initiatives I have had the pleasure of working on.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“I think Sabine’s been able to reach parts of the community who we’ve previously really struggled with.” (Vikki Ring, Development Librarian - Adults, Falkirk Community Trust)



Whilst we do not have any robust evidence of these groups and individuals returning to use the library service offer,⁴⁴ as discussed earlier in 3.1.1, we can be confident from the library teams qualitative feedback that the project enabled them to reach new types of audiences (and potential future users)⁴⁵. This is attributed to - and shows the benefit of investment in - the outreach element of the work that the digital storytellers did on behalf of the library teams - for example finding or

⁴² Note that not all survey respondents chose to answer this question.

⁴³ Signposting to other services is discussed in 3.1.2.11.

⁴⁴ This challenge is discussed further in 3.3.

⁴⁵ Increasing the relevancy of libraries for participants is discussed further in 3.1.2.11.

forming new groups. Participants were often members of other community projects or groups, which then led to further recruitment and delivery of sessions.

“One workshop attendee from the quilt group loved the method so much, she single-handedly engaged her local lunch club in Avonbridge; and another running the quilt group gave me contacts for the Syrian Women’s Group: Women’s Rainbow group. This shows how important the connections are to those who attend the workshop and know other community groups.” (Sabine, digital storyteller, Falkirk)

“I think because Dan was able to go to places and meet people it got them coming into the library which some of them hadn’t done before. He had groups that came in to visit where they hadn’t done before - often because they thought it was too difficult, but knowing they were coming in for something specific, and that they would be supported when they got here was good. It would be great if the groups continue to meet here, because we have the space for them,” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)



Image: Hive Group at Belville Community Garden participants proudly showing off their certificates

3.1.2.11 Increase relevancy of libraries for participants (and partners)

The project has publicly demonstrated how library services can be inclusive

We know from participants that the project opened up opportunities to engage with both digital projects and library content that they would not typically access. For example, a participant from the Forth Valley Sensory Centre participant group shared that hearing people often have access to more opportunities than d/Deaf people - therefore the project gave her a rare opportunity to equally enjoy a project that others were taking part in:

“I've had a library membership, but we don't use it because of communication barriers. We have book bugs, but again with the communication barriers, it just wasn't worth it. I usually just buy books and get them sent to home. Hearing people can go to any workshops, but for us, we have limited opportunities. So for people who have extra communication needs, I think this project is worthwhile as it gives them the opportunity.” (Participant, Forth Valley Sensory Centre participant panel, Falkirk)



However, this participant reported it was crucial to have the digital storytelling sessions offered outside the library space - otherwise they would not have taken part. Whilst this is an isolated comment, it is worth considering and exploring further in terms of a) choice of delivery space in the first instance within project design - to develop trust, and b) the legacy of the project and accessibility of the library core offer⁴⁶.

“It's all very well accessing the computers in the library, but they don't have an interpreter that pops up that we can use. If I saw posters promoting a digital project in the library I wouldn't be interested, if I saw this advertised on a poster in the library, I would have thought that sounds interesting but it's not for me. This [sensory centre] is a comfortable environment for me - I wouldn't have gone if it was in the library.” (Participant, Forth Valley Sensory Centre participant panel, Falkirk)

“...it would be good to have maybe encouraged people to try to work within the library setting, but I understand that that might be seen as a barrier to participation.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“Being able to work with those individuals in their communities and in their safe places assisted with the beginning of the digital journey. Relationships and trust built in this way enabled those taking part to feel able to take steps to venture further into their community library to take part in further sessions and undertake

⁴⁶ The evaluator notes that library services may indeed provide accessible and inclusive services for d/Deaf users - these are unknown at the time of writing. However, this isolated comment indicates greater promotion of any accessible services through community groups and partners may be worth considering / researching further.

informal orientation in the hope that their relationship with their local library will continue.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“I think a project like this can be a real gateway for folk to get involved more in libraries, or also give them permission to be part of the library.” (Rebecca, digital storyteller, Orkney)

The project has reengaged lapsed users and signposted library services for participants and partners

There are isolated examples within the qualitative feedback that suggest the project has highlighted library service offers which participants and partner leads did not know about⁴⁷. For example, e-book services and other groups to join. Library teams and digital storytellers proactively signposted services to ensure there was a legacy of engagement post-project. This has included giving out promotional bookmarks and



Image: Falkirk celebration event bookmarks

goody-bags at celebration events, library staff going out to meet groups and partner leads towards the end of the project, and using library service offers as practical learning examples during the digital skills training within workshops e.g. how to use Libby. Holding at least one digital storytelling session in the library also was reportedly helpful in communicating this offer and breaking down potential barriers for non-user participants.

*“I have realised what a useful info’ hub the local library is.”
(Participant, Dundee)*

“...we’ve had young people involved who would never had looked at this kit, or came along to the library necessarily...hopefully it’ll spark more interest in what we have for them.” (Library staff member, Dundee)

*“I didn’t know before, I had no idea what the library did.”
(Participant, Blide Trust participant panel, Orkney)*

“My concentration isn’t quite what it was, so I found out that you could get audio and just listen with Libby. They [Mark and Rebecca] were very knowledgeable.” (Participant, Blide Trust participant panel, Orkney)

⁴⁷ Library and partner commitment to digital storytelling and signposting other opportunities is discussed in section 3.3 below.



It would be useful for library services in future projects to put mechanisms in place to enable them to collect evidence about actual (rather than intended) behaviour of participants after completion - i.e. to track whether they have re-engaged with the library service following their experience with digital storytelling - and how. Library teams are also still grappling with how best to continue and develop their relationship with partner leads for groups (which were often started by the digital storytellers)⁴⁸.

“I think there could be some ways to track engagement afterwards, like checking if there were any new library members from participants, how many times they’ve been, whether they’ve taken out a loan or how many times have the groups taken the iPads? We do hope that those individuals continue their journey with the library, they continue to visit but we don’t know that yet.”
(Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)



Sabine H @sbeenie · 27 Jun

Brilliant day at Edinburgh Royal showing their digital story to the liver support group run by @LiverTrust and the best volunteern John! #SBTdigistories



Image: Falkirk’s digital storyteller tweets about sharing of stories from the Liver Trust partner at Edinburgh Royal

3.1.3 Unintended outcomes

There were a range of unintended outcome areas identified through the evaluation. These are summarised below.

⁴⁸ This was also a key finding in the legacy exploratory research report 2018.

Participants learned a range of other non-digital skills

Findings revealed that participants also experienced additional learning outcomes in addition to digital. For example, when asked for ‘one new skill I’ve learned’ and ‘something I can do now that I couldn’t do before’, feedback ranged from creative writing skills and developing knowledge about local history, through to being more attuned to listening to others (rather than speaking).

“I’ve learned to listen to other people’s stories.” (East Ayrshire)

“I liked the story structure, he played a story to start with, which really helped and then explained the beginning, middle and the end, then we wrote it on the sheet in the sections, for me that was really helpful and showed you how to tell a story. It helped keep it on track.” (Participant, Orkney Voices, participant panel, Orkney)

“Learning how other people’s families lived and worked and where they came from.” (Participant, Dundee)

“Although I am unable to operate the technology due to my blindness, I have learnt and appreciate the modern technology that’s available.” (Dundee)



Image: Falkirk’s celebration event

Participants commonly reported a sense of enjoyment with taking part

Whilst evidencing satisfaction was not required within the evaluation framework, it is clear that participants enjoyed their experience given the consistency of positive feedback and words used to describe the workshops. For example, the activity sheets and feedback

forms completed at the mid-point included words with positive connotations such as fun, enjoyable, fantastic, inspiring and soul-finding⁴⁹.

In addition, similar words were used by those taking part in depth interviews and participant panels, as shown in the below word cloud (where the largest words represent those cited most frequently).



Image: Participant word cloud describing their experience of the project

There are numerous examples where participants described how they looked forward to the workshops each week, indicating a sense of enjoyment and satisfaction with their experience.

“Put it this way, there's been other things on [in the housing group] that I wasn't bothered about, but I wouldn't have missed this.” (Participant, Hamilton Gardens, participant panel, East Ayrshire)

“I enjoyed doing it and looking at photographs and listening to everybody's story. It's really been good.” (Participant, Callendar House writing group, participant panel, Falkirk)

“I always looked forward to another session because I was enjoying it very much. And I think that it was good because we

⁴⁹ These tools were particularly useful to collect with groups who have limited literacy or learning disabilities. The inclusive research method can be reviewed further at <https://medium.com/@notesfromanevaluator>

were all so different and the help that we've had from Dan has been very good." (Participant, Dundee)

The digital storytellers appointed were pivotal in creating this sense of enjoyment

It is important to formally note that there is evidence across the primary research strands to demonstrate that the skills, approach and personality of the digital storytellers positively contributed to participant enjoyment - thus demonstrating the importance of getting the right people to deliver this type of project⁵⁰. Digital storytellers were often reported to go 'above and beyond' in supporting participants - not only in learning digital skills, but helping them in other ways. For example, Dundee's digital storyteller showed a participant how to access 'find a grave'⁵¹ which resulted in them locating the grave of a family member they had been trying to find for many months.

"I think Mark and Rebecca made it actually. You could put another two folk in, and I don't think we'd have got the same. They were so encouraging, Mark was very patient. And we had good fun." (Participant, Orkney Voices, participant panel, Orkney)

"Our freelancers have all been an absolute delight to work with." (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

"The best part for us being involved in this is meeting somebody like Dan Brown who has just such a different way of looking at things, and for us he's just been fabulous. If we could just employ him all the time it would be wonderful." (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

"It was really enjoyable working with Paul, he's a very engaging person, and the guys really enjoyed the workshops. I think they were really focused, they were the quietest sessions I think I'd seen!" (Julie McCabe, Recovery Development Worker, Your Voice Inverclyde Community Care Forum, partner, Inverclyde)

"Working with Paul has just been superb." (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

"I think Sabine is excellent in making you feel confident but not pushing you at the same time. She's been excellent." (Participant, Callendar House writing group, participant panel, Falkirk)

"Many thanks to Taylor for his excellent support." (Participant, East Ayrshire)

⁵⁰ i.e. Those recruited should not just be 'digital experts' - they must have an ability to work with a variety of groups, be able to readily adapt, experience a range of stories and situations shared (which are not always positive).

⁵¹ <https://www.findagrave.com/>

Unexpected media attention and achievement awards resulted from the project

A final unexpected but welcome outcome has been the proliferation of media coverage as a result of the workshops⁵². For example:

- Participants from the Dundee Blind & Partially Sighted Society in Dundee were interviewed along with digital storyteller Dan Brown for a broadcast piece on STV and That's TV.⁵³
- Orkney Press and Journal piece on the celebration event⁵⁴
- Greenock Telegraph piece on the celebration event
- Radio Orkney.

The screenshot shows the top of a news article on the 'The Press and Journal' website. The header includes the site's name, a search bar, and navigation links for Home, News, Sport, Business, Lifestyle, P&J LIVE, Subscribe, and Special Offers. Below this is a secondary navigation bar with links for Extra Discount Club, Local, Politics, Farming, Energy, Jobs, Supplements, and Competitions. The article is categorized under 'NEWS / ISLANDS' and has the title 'Orkney digital storytelling project celebrated'. It is by Louise Glen and dated July 9, 2019, at 12:46 pm. The main image shows a group of people seated at round tables in a hall, with a caption below it: 'Orkney Story Stack - film preview, Stromness Town Hall. 6/7/19 Tom O'Brien'. To the right of the article is a large green advertisement for 'TAKING A MINI BREAK?' from Manchester Airport, encouraging pre-booking parking spots. At the bottom of the article, there are two banners: one for signing up to a daily newsletter and another for subscribing today from £1.49.

In addition, the digital storytelling project unexpectedly contributed to external awards. For example:

- Three members of Clyde Pride (Inverclyde) used their digital storytelling experience to contribute towards their Youth Achievement Bronze Award (with

⁵² The Falkirk team are also expecting a double-page spread in the Falkirk Herald at time of writing.

⁵³ Watch at <https://www.facebook.com/thatstvscotlandeast/videos/2036427976653500/>

⁵⁴ <https://www.pressandjournal.co.uk/fp/news/islands/1791865/orkney-digital-storytelling-project-celebrated/>

support from Community Learning and Development). This is an SQA customised award - SCQF Level 4. Two activities undertaken by the group contributed to the award, with digital storytelling being the first. This group was also visited / observed by HMI during the process

- Belville Hive Group used their work towards SQA Level 2 Award in Community Activity



This indicates that digital storytelling workshops can effectively contribute towards wider learning and national initiatives and could be something for SBT to proactively encourage future library service teams to explore / engage with.

3.1.4 Key learning and recommendations arising



Use the recorded output figures as baselines and benchmarks for any future digital storytelling projects. These can inform targets for the future evaluation framework



Ensure flexibility is integral to any future project design, especially around workshop delivery - how they are run, who with, and in what format. Give specific examples which demonstrate the breadth of approach in the project legacy handbook e.g. working with festivals, drop-in sessions, taster groups etc to inspire future digital storytellers (and to reassure them that 'it's ok' to flex the model)



Consider whether there is a better project name which resonates more clearly, gives greater clarity, and aids recruitment with users - test these with potential participants (NB digital storytelling could always feature as a strapline if not in the main lead headline)



Similarly, consider whether 'digital storyteller' is the right title for the freelance team, given that it is the participants who are telling the stories.



Build in more time and budget in future projects to evaluate why groups decide not to engage - to better understand the barriers and find ways to resolve these



Consider how to maximise the use of celebration events to drive word of mouth, for example, could a half-way celebration event be held as a recruitment tool, rather than waiting until the end?



Build in budget and time for an exploratory research study post-project completion. For example, to understand whether participants have increased their digital participation independently as a result of the workshops - what are they doing digitally three, six, twelve months down the line that they could not do before?



Find ways to support participants who have financial barriers in accessing digital kit independently in the future - for example, signposting to financial funding streams, arranging and organising discounts with local retailers, promoting and allowing individuals to hire out kit as well as groups.



Consider whether to embed or add on extra workshops into the project design where participants can bring their own digital devices to receive 1-1 support, or work out whether there is a way to run the workshops with a mixture of devices/operating systems (the evaluator recognises this may be too tricky!)



Maintain flexibility with measures of success in terms of digital skills - there is no one size fits all due to the groups and individuals involved



Build in extra time or additional workshops to specifically focus on developing participant knowledge on e-safety



Extend the workshop duration or allow extra workshops for 'top up training', so that individuals can drop in and refresh their skills/ask questions individually - this worked well in areas where this took place



Find ways to stay in touch with participants (e.g. by building a digital storytelling mailing list) so that participants can be sent 'how to' films to continue their learning, and so that they can share their future digital stories with SBT



Include greater emphasis on outcomes - and build in more robust measures within future evaluation to specifically assess health and wellbeing. Use the health and wellbeing findings in this report as leverage for future funding opportunities



Ensure celebration events and certificates are a compulsory element to the project design, and allow participants and partners to speak at these events. Collect more structured feedback from attendees when they are leaving the event, rather than before and during



It is vital to include some kind of group outreach element as part of the project - given the limited time and capacity of library service teams. Although some library teams may have warm contacts ready to be approached, the reality is that digital storytellers are most likely to be doing that outreach themselves. More time therefore needs allocating within the overall project design for this - potentially stretching the project out over 12 months, or at least avoiding the Christmas holiday within the first quarter of the project duration



Better understand the challenges facing marginalised individuals in accessing library services e.g. if they are d/Deaf users. Support libraries to become more inclusive through training / projects / provision where there is a need



Ensure a member of library staff visits each group at least once during the project delivery (or ensure one workshop is held at a library if possible) to signpost services that participants can access post-project. Develop ways to track post-project library engagement. Communicating / incorporating library core offers within workshops could be more readily incorporated given more time - for example,

joining the library, registering for e-book services. This could be achieved in conjunction with a library staff member at the workshop



Recruit digital storytellers who can readily adapt to changing situations and have a range of experience in working with vulnerable groups in community settings



Refer future digital storytellers to the breadth and depth of available project design and experience feedback that was collated across the project, some of which is summarised in the appendices⁵⁵. This is a goldmine ‘manual’ of tips and advice for those who may work on the project again in the future - and is a great legacy which will avoid reinventing the wheel

⁵⁵ These have also been included in the project legacy handbook by the Digital Storytelling Residencies Manager.

We Are Dundee project

In association with Scottish Book Trust
and Leisure and Culture Dundee

This is to certify that

**attended digital storytelling workshops and
created their own digital story.**

Digital Storyteller in Residence, Leisure and Culture Dundee

digital-stories.scot

scottishbooktrust.com



**leisure &
culture** DUNDEE



Scottish Government
Riaghaltas na h-Alba
gov.scot

Image: example certificate given to participants on completing their digital story



Image: Participant showing their hand-drawn storyboard used to tell their story at Callendar House, writing group participant panel session, Falkirk

3.1.5 In conversation with....

Vera from Orkney Voices, Orkney



What did you enjoy most about being involved?

I think it was being with the other folk! So our whole group, meeting Rebecca and Mark, and of course just sharing stories.

And what was the most challenging part?

Trying to get the photos to coincide with the voice! That was the most tricky part for me, I think.

Can you share a new digital skill you've learned as a direct result of the workshops?

I couldn't have connected a device like a mobile or tablet to Wi-Fi, take photographs or videos. Oh, and Airdrop! I'm normally not technologically aware, I could do the basics, but I think I can do

much more now.

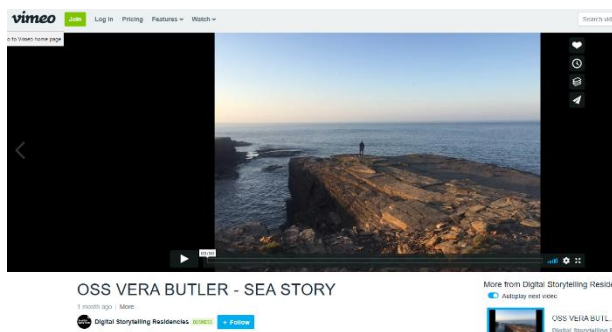
Can you share a project highlight from working with Mark and Rebecca?

I think it's today, sitting watching our stories back - it was lovely! Just seeing where we've come from on that first day when we shared stories to now, and seeing it on the screen. Wonderful!

What would you say to someone who was unsure about getting involved with the digital storytelling project?

Just go for it, and enjoy it. It's brilliant, if I can do it, anyone can do it!

Where can we find your story?



It's online at

<https://vimeo.com/339974223>.

Frances from Hamilton Gardens, East Ayrshire



What did you enjoy most about being involved?

To be honest there wasn't anything I didn't enjoy! I enjoyed the social aspect of it with the different people that came along, and Taylor was an excellent host. He was patient and had plenty of time for everyone. I felt the whole thing has been an absolutely great success and I hope a lot of other groups benefit from it.

And what was the most challenging part?

The thing that I did struggle with at the beginning was trying to match up the sound with the pictures, I did finally get the hang of it though!

Can you share a new digital skill you've learned as a direct result of the workshops?

Managing to get the sound and the photos together, at least I feel now that I've got an understanding of it and I'm pleased I conquered that!

Can you share a project highlight from working with Taylor?

One of the things that I really did enjoy was listening to other people's stories and wow, some of them you would never think it was part of their life! So that was fascinating. That to me was the most enjoyable. Although to be honest I enjoyed it from beginning to end and really looked forward to coming along.

What would you say to someone who was unsure about getting involved with the digital storytelling project?

I would say don't be unsure, I can guarantee if you come, you'll love it!

Where can we find your story?



It's online at

<https://vimeo.com/346341408>

Mhairi from Clydeside Singers, Inverclyde



Why did you decide to take part in the digital storytelling project?

I wasn't sure to start with but then I thought I'm going to use this as an opportunity to promote the group: if this is something that's happening in Inverclyde, I wanted people to know the benefit of being in the choir and the groups we go out singing to.

And what was the most challenging part?

I'm not sure really. I guess it was getting started and going along. At first, I thought this isn't my thing, but then when I found out more about it, I thought maybe people would like to hear about my story.

Can you share a new digital skill you've learned as a direct result of the workshops?

I can use Airdrop now. In fact, I've not told my kids, I can't wait to show them! I didn't even know that Airdrop existed. I like being independent with technology and not having to rely on someone else to do online stuff for me anymore.

Can you share a project highlight from working with Paul?

The whole thing was just brilliant. It was great fun working with Paul, and he was really patient. And this event - having everyone together to watch everyone's stories on the big screen. It's really amazing.

What would you say to someone who was unsure about getting involved with the digital storytelling project?

I would absolutely recommend it, not only are you capturing your story, and somebody is listening to you...and it's genuinely interesting...but the way the digital side of things happens you don't feel like you're learning. You're telling a story but you're learning new skills in the process. Do it!

Where can we find your story?



It's online at

<https://vimeo.com/343450751>

Sally and David from Forth Valley Sensory Centre, Falkirk



What did you enjoy most about being involved?

Both: Working with Sabine! Hopefully it will teach people something new they didn't know before. It's the same as the story with the blind participant that Sabine showed us: that had a big impact on me. I knew she was blind, I'd met her before, but having an insight into how she feels, and her life story was like 'wow' for me. That definitely had an impact. And I'm hoping my story will have a similar impact. It's good to raise awareness.

And what was the most challenging?

David: Adding in music was more of a challenge with being deaf but we did it. Sabine taught me how to edit things, and I picked it up fairly quickly and could do it at home myself, so that was new.

Sally: To use an iPad was new and challenging for me because at home I use Google Nexus which is different, so I had to get used to the difference.

Can you share a digital skill you've learned as a direct result of the workshops?

David: Sabine helped me move the pictures about and how to edit them and I'd never done anything really like that.

Sally: I had to learn everything, how to put the pictures on, signing with the background, getting it all timed right, it was a huge challenge because before my skills were totally basic.

Can you share a project highlight from working with Sabine?

Sally: I think teaching us how to use editing, Sabine is really enthusiastic and welcoming. And for me that was important, but when it comes to my achievement, I think building my confidence with the technology.

David: Yes, I agree. Sabine's really lovely and easy to communicate with, and really friendly.

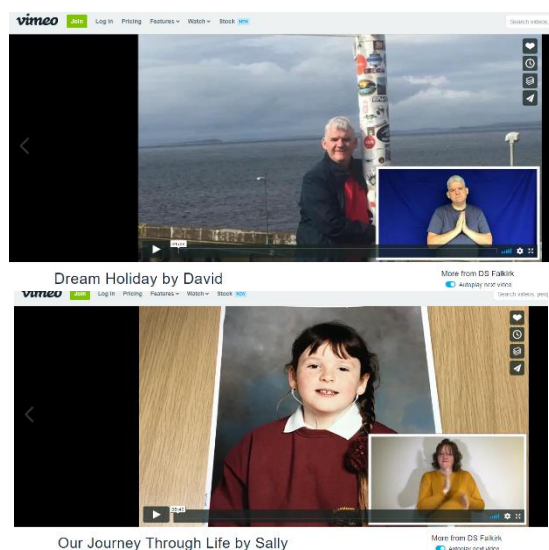
Where can we find your stories?

David's story

<https://vimeo.com/341544183>

Sally's story

<https://vimeo.com/340201741>



Fiona from Dundee Women's International Festival, Dundee



What did you enjoy most about being involved?

Meeting the other ladies and hearing their stories, it was fascinating. I think everybody's got a story, it doesn't matter if you don't think it's inspiring, everyone's got something to say. I definitely felt like I didn't have a story at the start, I didn't have a clue what I was going to talk about. But Dan helped me through that.

And what was the most challenging part?

I didn't know how to turn the iPad on, add photos, put a voice to it. I'm not great with

technology, but I'm not awful either, so I was kind of muddling through, but I learned lots of new things!

Can you share a new digital skill that you can do now that you couldn't before?

I knew how to take videos and photos, but I didn't know how to put it together on an iPad. I think it's skills that I'll use again. It's inspired me to do more with it in the future, I hope to use what I've learned when I'm well enough...

Can you describe a project highlight of working with Dan?

I think it was listening to other people's stories, they were very inspiring - some of the things they'd been through in their lives, that was quite emotional. It was things you'd never think about - like crochet, when you saw the story and why the lady was doing it, that kind of touched you, it was quite moving.

What would you say to someone who was unsure about getting involved with the digital storytelling project?

I would say definitely give it a go, even people like my Mum who hasn't got a clue about technology, she would benefit from it. Everybody has a story and it's quite inspiring to see stories. Everybody has a story and it all matters. Dan was great and made me feel really included.

Where can we find your story?

I've chosen not to share my story publicly. I might share it myself when I'm strong enough to answer questions about it.

3.2 Digital storytellers

3.2.1 Intended outcomes

There is only one outcome area under scrutiny for digital storytellers:

- 1) Digital storytellers gain new skills and knowledge by working with communities.

“....in terms of my own personal development it's been a really positive experience.” (Paul, digital storyteller, Inverclyde)



Image: Dan, digital storyteller working with CLD group, Dundee

Digital storytellers gained a range of new skills and knowledge as a result of being involved

These can be themed into the following areas:

- **Digital and technical skills:** the digital storytellers commonly reported learning new digital skills such as using new apps, shortcuts and assistive technology/accessibility tools⁵⁶. This also included learning the best ways to use available technology with groups - for example, using lapel microphones rather

⁵⁶ Two digital storytellers referenced the project team's Basecamp as a useful sharing and learning space for new digital tools.

than hand-held, as these helped participants to relax whilst narrating their stories (as they often forget they're wearing them).

"I've learned loads of shortcuts and other tricks that you can do on iPads, for example I learned that you can screen record using the iPad." (Taylor, digital storyteller, East Ayrshire)

"Figuring out new apps/programmes to use for upcoming training that are not Apple-based and can be recommended to participants." (Sabine, digital storyteller, Falkirk)

"I've never edited with a touchscreen before." (Sabine, digital storyteller, Falkirk)

- **Administration:** understanding the best ways to schedule and administrate a complex project like this, often through using digital technologies was commonly raised as a learning outcome.

"I think personally, I've also ended up using more digital tools and approaches in my own life / work, especially for scheduling and planning." (Paul, digital storyteller, Inverclyde)

- **Problem-solving and flexibility with groups:** being able to successfully adapt to the varying needs and wants of diverse groups under pressure, often at the last moment, or finding new ways of working was a key skill that digital storytellers developed. This has especially been the case with delivery of the workshops (not necessarily keeping to a 6-week programme, when participants are not confident enough to record their own voice for example), or when working with groups who have additional needs.

"In one of my current groups there are two individuals who really didn't want to speak or be recorded, but with encouragement they told their story as a duet (with support staff) meaning their voice is used in the story but the anxiety of speaking and recording was cushioned by recording it alongside someone else." (Dan, digital storyteller, Dundee)

"I think considering like I've never worked with a blind or partially sighted group before and I think just going in with an open mind and thinking about how we can engage this group in a way that's meaningful and effective." (Dan, digital storyteller, Dundee)

"I've certainly learned to be adaptive as possible on the hoof and not be too stuck on 'everyone must tell a personal story' e.g. young person with autism playing music for a friends video rather than recording her own/Syrian woman telling a folk tale that she relates to a current situation rather than a factual story." (Paul, digital storyteller Inverclyde)

"We've learnt to quickly adapt formats for different groups. To maintain engagements with groups we have had to be open to their needs and hopes for the project and have designed and delivered

things in a more responsive way.” (Mark, digital storyteller, Orkney)

“I’ve learned how to be more flexible in working with different groups, for some groups writing a story is no problem, so we spend more time developing their digital skills, for others it is the reverse. I’ve learned to alter my session plans depending on the needs of the group I’m working with.” (Taylor, digital storyteller, East Ayrshire)

- **Evaluation:** engaging digital storytellers within the evaluation planning process, and involving them in collecting mid-point and end-point data from participants has indicatively raised their own awareness of different evaluation methods and developed a motivation to use them more readily in the future.

“The evaluation was really useful in terms of knowing ah, I can do a few things differently and there are definitely some cool skills I can have up my sleeve maybe in another project later.” (Sabine, digital storyteller, Falkirk)

“It’s often something that you think about towards the end of the work that you’re doing. And I think just being exposed to all those different possible ways of doing evaluation, I think that’s a really useful resource that I will definitely be keeping hold of and be referring to.” (Dan, digital storyteller, Dundee)

- **Inclusive working:** unsurprisingly, given the findings above related to the diversity of groups, digital storytellers have developed new skills in working with individuals with low literacy, limited English skills, special or additional needs, including ESOL groups, those with autism, learning difficulties, blind and visually impaired groups, and d/Deaf groups. Working out how to make celebration events inclusive for these participants was also raised by one digital storyteller as a useful learning curve.

“Working with blind and deaf groups - the inclusive screening, how many things go into making things accessible and inclusive, that was really interesting. We had BSL interpreters, we subtitled all the films, making sure the venue was accessible, so to be aware of it, they were so grateful...so I learned a lot about that. That was something I didn’t consider as much before, that definitely opened an awareness for me.” (Sabine, digital storyteller, Falkirk)

“Working with blind and partially sighted group has encouraged me to explore the accessibility tools that come with the iPad. It’s also enlightened me in ways of working with blind people on a digital storytelling project as I’ve not worked with a group like that before.” (Dan, digital storyteller, Dundee)

“I too had to dig a bit and find out ways to make the workshops more accessible (if possible) and looked at different ways to using tools like Voice Over, but also in general learning so much about the different conditions that people have and how they adapt to life has been very interesting. I also looked into how to interact

with the participants in general and reflected on my understanding/assumptions around groups with different abilities.” (Sabine, digital storyteller, Falkirk)

“Working with the CLD group...some older individuals are currently learning to read so I picked up a few methods that tutors use to help them e.g. covering up all the other words apart from the one you’re reading.” (Dan, digital storyteller, Dundee)

- **Storycenter methodology and new approaches:** all of the digital storytellers reported learning new approaches and techniques to use with groups. For example, the Storycenter’s Story Circle, Social Stories⁵⁷ and tools and games developed and shared between the team - such as Dan’s ‘dicey decisions’ dice game - which was also popular with participants - and Story Books used by Mark and Rebecca to help participants plan and edit. The findings suggest that these approaches are likely to be used by the digital storytellers in their future projects. However, digital storytellers would have liked to visit each other’s projects to learn more about delivery, adapting for various groups and seeing the spaces each other were working in.

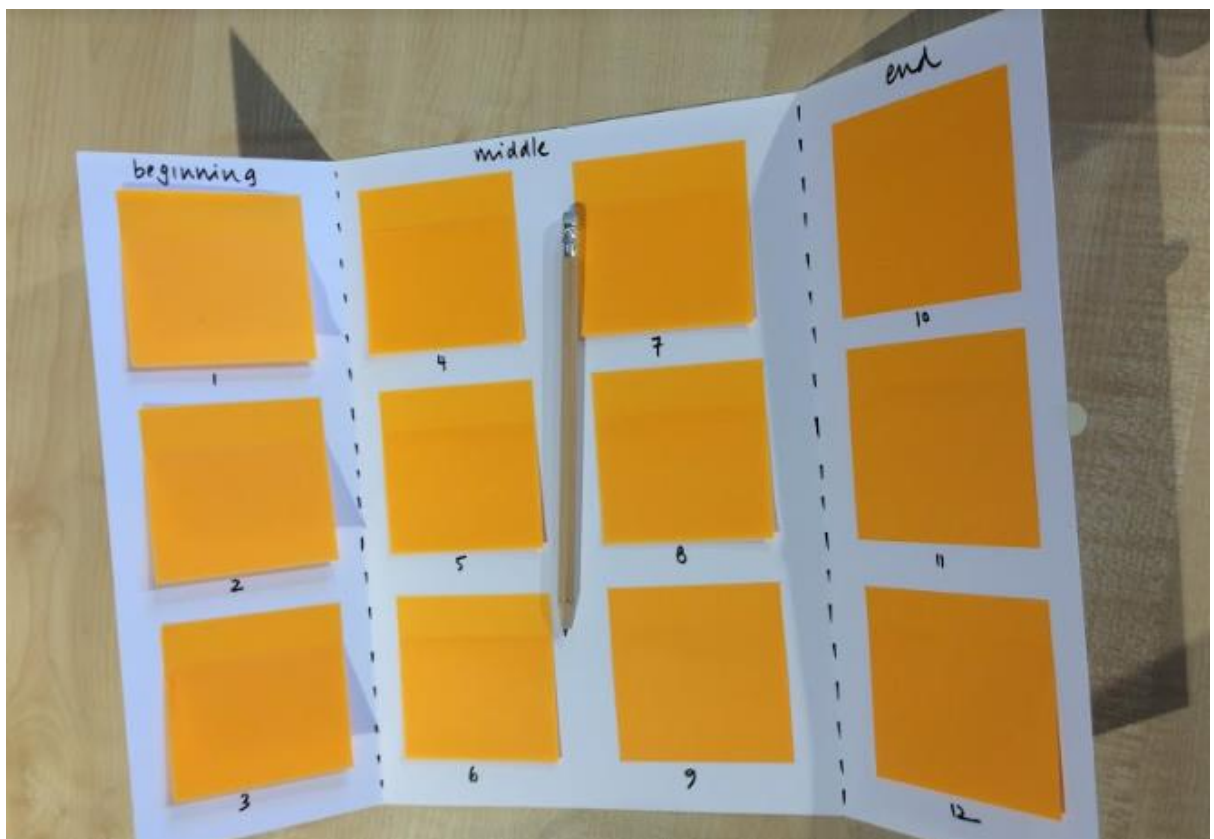


Image: Storybook used by Orkney digital storytellers

“I think like it would have been amazing to have visited each other and had that time to share skills and even just talk about spaces and challenges and how we’re doing things in different ways. It’s great that it’s shared on Basecamp but that’s a different--, you

⁵⁷ <http://www.autismtoolbox.co.uk/resources/interventions-and-approaches/social-stories/>

can't ask the questions in the same way.” (Dan, digital storyteller, Dundee)

“I think I'll probably use the kind of digital storytelling model in any project I would do going forward that's group based or has a participatory approach.” (Taylor, digital storyteller, East Ayrshire)

“Working with other storytellers worked really well, that kind of connection and learning from each other - like Dan's dice game, we used that all the time.” (Rebecca, digital storyteller, Orkney)



Image: Mark and Rebecca, digital storytellers, Orkney presenting at one of their celebration events

3.2.2 Unintended outcomes

Being involved helped digital storytellers get to know their local community better

An unexpected outcome raised by all of the digital storytellers was getting to know people and places within their local community (or wider area) that they were previously unaware of. This indicatively helped ‘root’ them in their own communities, and also enabled them to better relate to participants in each group - because they had a greater understanding of the context and challenges people were facing locally⁵⁸.

“Getting out and about [has been the best part of being involved], honestly, because it really calibrates your notion of what's

⁵⁸ Developing a greater understanding of the stories people want to tell is discussed later in section 3.4.2.3.

happening in your own community and even if you think you do know you probably don't know as well as you think you do.” (Paul, digital storyteller, Inverclyde)

“I learned about the area while I was doing the project. Learning about what has been going on made it easier for me to relate to groups and be able to make them comfortable.” (Sabine, digital storyteller, Falkirk)

“I just feel a bit more embedded in the community, that would be a key impact from my perspective.” (Dan, digital storyteller, Dundee)

Digital storytellers have been re-commissioned by library teams, which indicates the value placed on them and their work

Where budgets have allowed, libraries are in the process of re-commissioning the digital storytellers to continue working on projects with them. This is an indicator not only of the library teams continuing their commitment to digital storytelling⁵⁹ but also demonstrates the value that libraries have placed in the skills and knowledge of the digital storytellers. For example, Taylor is going to support legacy partners North Ayrshire to train staff, and Paul is returning to work with the Inverclyde library team on their Story Lab sessions during the summer holidays. However, financial barriers are indicatively still in place preventing all libraries from re-commissioning - despite them being keen to do so⁶⁰.



Image: Sabine, digital storyteller, Falkirk presents at celebration event

⁵⁹ This is discussed further in section 3.3.

⁶⁰ The challenges facing library services is discussed further in section 3.3.

Digital storytellers commonly described their experience as a ‘privilege’

Although the framework does not require an evaluation of satisfaction, the digital storytellers clearly enjoyed their experience as the below word cloud shows. Within the qualitative feedback, digital storytellers attributed this to the people they have met, and commonly referred to the project - and listening to people’s stories - as a ‘privilege’.



Image: Digital storytellers word cloud. The most frequently occurring words used to describe overall experience of the project appear the largest.

“I think for me it’s just people sharing their stories, I think that’s been the most enjoyable thing.” (Taylor, digital storyteller, East Ayrshire)

“It’s the privilege of getting to listen to their stories - that is brilliant.” (Paul, digital storyteller, Inverclyde)

“...it’s such a privilege just to sit and listen to people’s stories.” (Dan, digital storyteller, Dundee)

“The aspect of sharing stories and realising how powerful that is on participants has had a massive impact on me.” (Sabine, digital storyteller, Falkirk)

Digital storytellers needed greater self-care support and training in how to deal with challenges around editorial responsibility

It became evident in the early stages of the project that due to some of the very personal stories told, digital storytellers needed and wanted to be equipped to deal with (and support others in dealing with) difficult stories. SBT responded proactively to this by

financially supporting and encouraging attendance of Mental First Aid courses⁶¹. This was welcomed and viewed as a training opportunity that should be built in from the outset in future similar projects.

“The dark side of the privilege is that people are sharing some quite often harrowing personal stories with you. And that, obviously takes its toll over time, and it was really good that we had the mental health training, I think that was really good.” (Dan, digital storyteller, Dundee)

“The Albany Court group had a challenging first session with a deeply disturbing story coming out of one participant. While the session ended on a slightly more positive note, the situation was still emotionally draining on an already tough day. We have decided I should take part in a Mental Health First Aid training to be better prepared and know how to react in situations that are challenging.” (Sabine, digital storyteller, Falkirk)

“Learning about how to better respond to participants with very harrowing/disturbing stories and their need to be heard versus my own needs to deal with exposure to such raw and shocking accounts (mental self-care). The mental health first aid course was such a great addition to the project to help working with different groups and participants and being more aware of what conditions are out there, how they manifest and how to help people in need.” (Sabine, digital storyteller, Falkirk)



The sharing and recording of personal stories can also often raise editorial dilemmas: the digital storytellers ultimately have editorial responsibility for often very raw or very sensitive stories and have to decide how much of the participant (who is often vulnerable) to ‘lay bare’. This is sometimes compounded by a lack of participant understanding of e-safety and what sharing actually means in reality, as described earlier⁶². Similarly, one digital storyteller described the circumstances they can face in terms of dealing with disclosures - especially if the digital storyteller is by themselves rather than with a case worker. Where does responsibility lie for safeguarding training: SBT, the local authority, or the partner organisation? SBT may wish to consider further training and/or support with this area in the future.

“In a ‘word processing to create a CV’ session, you’re less likely to come up against a situation where somebody makes a disclosure. Whereas that’s an occupational likelihood if you’re inviting people to tell personal stories.” (Paul, digital storyteller, Inverclyde)

⁶¹ Dundee’s digital storyteller reported that this opened up an opportunity for recruitment too, after meeting the Haven organisation at the training, who were interested in digital storytelling and subsequently signed up.

⁶² See the appendices for the sharing circle example which Orkney used to help participants understand the meaning of sharing.



Continue to financially support libraries wherever possible to re-commission digital storytellers and embed digital storytelling in library offers beyond the project. Or provide signposting to financial resources and funds which libraries can access independently.



Image: Taylor, digital storyteller, East Ayrshire, presents at the celebration event

3.3 Library and community partners

3.3.1 Intended outputs

There are three outputs connected to library and community partners. These include⁶³:

- 1) Number of library staff/partners trained in digital storytelling
- 2) Number of training sessions delivered
- 3) New IT kits/digital resources provided for communities to use.



Image: East Ayrshire Digital Storytelling training

Data evidencing these outputs is presented in the below table⁶⁴. It shows that a total of 29 training sessions were delivered across the project period, with 66 library staff and 81 partners trained in the digital storytelling methodology⁶⁵.

⁶³ Note that 'Library services are committed to continuing collecting and sharing stories from their communities' and 'Partners are committed to continuing collecting and sharing stories from their communities' are covered later in outcomes.

⁶⁴ Please note at the time of writing, some library staff and partners are still taking part in training (especially refresher training), there figures are therefore likely to increase - and are correct as to 2 August 2019.

⁶⁵ Measures of success were not defined for these outputs; however, we can see how they compare with the pilot, and they provide a baseline for future digital storytelling projects on a similar scale.

Project service area	Number of training sessions delivered ⁶⁶	Number of library staff trained in digital storytelling	Number of partners trained in digital storytelling	Number of stories created by library staff ⁶⁷	Number of stories created by partners
Inverclyde	5	19	16	19	8
East Ayrshire	4	3	20	20	3
Falkirk	7	13	21	13	16
Dundee	6	15	10	13	10
Orkney ⁶⁸	7	16	14	0	3
Total project	29	66	81	65	40
<i>Pilot baseline - North Ayrshire</i>	30		-	-	
<i>Pilot baseline - Fife</i>	26		-	-	

Library staff and partners rated the training highly, however the timing and duration of training may need further thought

The online trainee survey asked library and partner staff to rate their experience of the training given by digital storytellers. The results were extremely positive, with 95% (n=40) of respondents rating the training as excellent, with two trainees rating it as good. The training also provided an opportunity to showcase other ways to use digital storytelling which could also benefit libraries and partners in the long-term.

“I think that the training sessions with ICDTs employability staff team were really good - in addition to working through their own stories, there was lots of space for discussion on digital skills in employability and options for creating stories as digital CVs. I’ve also started talking with local Children’s Rights Officer about how

⁶⁶ Note that two-day training is counted as one training engagement.

⁶⁷ Includes audio and films. See <https://vimeo.com/340163950> for an example library staff member story. And <https://vimeo.com/343443646> for a partner story.

⁶⁸ Note that these figures reflect the ‘official’ training rather than taster training workshops (of which 4 different opportunities have been delivered, with a total of 19 library staff and 5 community partners/agencies attending e.g. Stromness Library Taster, OLA staff awareness event, OLA staff tasters).

digital stories can be used for service evaluation.” (Paul, digital storyteller, Inverclyde)

79% (n=33) described the time allocated for training as ‘about right’, however nearly a fifth (19% n=8) said it wasn’t long enough. Only one person felt it was ‘too long’. Interestingly, the most commonly occurring suggestion for improving the training was ‘more time’.

“Quite a few people agreed the training day (5h 45) left them feeling inadequately equipped and not confident to be trainers, although our trainer did say he would make himself available for further 1 to 1’s at whatever level of help was needed. Practice out-with the training day or a longer day or more than one training session may have helped with this issue.” (Library staff member, survey)

“Could have been done over two days to give you time to absorb what you had learnt and come back and practice again to consolidate this learning.” (Partner, survey)

“We only had around 6 hours - 1 day, perhaps could have done with longer.” (Library staff member, survey)

“Our trainer managed the time well, it’s sometimes hard for workers to secure time for training so although we could have spent/enjoyed longer polishing our stories, it was probably realistic time allotted.” (Partner, survey)



Despite the training being well-received, there are several points raised within the qualitative feedback from library staff, partners and digital storytellers about the training programme that may help with future project design. These were also discussed in the reflection workshops and include:

- Is it better to run ‘information’ sessions at the start of the project so that library staff and partners understand what digital storytelling and the residencies are about - and then deliver training to interested parties later in the project (to include only those who have the motivation and capacity to take it on)?
- What should training ‘look like’? Does it always need to be classroom based, or would shadowing a digital storyteller be just as effective?
- Should the training be differentiated, to appeal and be more effective to the types of people attending?
- Is there an unrealistic expectation that library staff and partners can lead digital storytelling sessions at the end of the training? Is this what was intended? Are we training new ‘digital storytellers’ or something else?
- Does more time and budget need including for library staff/partners to shadow digital storytellers (rather than/in addition to) the training - to develop facilitation as well as digital skills? Would this leave a more effective legacy and ownership of digital storytelling and relationship with the library service (rather than just between the digital storyteller and community partner?)
- Can top-up training be built into future budgets?

There is a connection with the above feedback and confidence in continuing digital storytelling, which is discussed further below in 3.3.2.3.

“I organised another set of staff training sessions and promoted via local Third Sector Interface. Again, no takers. Clearly much better to approach organisations and “sell” the notion of what Digital Storytelling can do for them.” (Paul, digital storyteller, Inverclyde)

“I tried to cram as much as I could into that two-and-a-half-hour session. By the end of it everybody had recorded a story, I think everybody was a wee bit, you know, bamboozled by it to be honest with you, and if the idea was that some of those folk were then going to come out and deliver, that was too early to make that call really.” (Paul, digital storyteller, Inverclyde)

“Layer the staff and internal training so that it is less mixed ability where possible to make it more efficient.” (Partner, survey)

“It is a great idea! I think it needed more timetabled training time - even two training days rather than one. Some shadowing or helping out with other work by the trainer would have been a nice intermediate/ supported step towards independent unsupported Digital Storytelling projects running successfully in the future.” (Library staff member, survey)

“I think it would be great to have a dedicated staff member to be there with Paul to shadow him for the majority of it, so that you have that library contact.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“I felt two hours wasn’t really long enough I feel like, you know, I’m somebody with a university degree and reasonably computer literate. But I still found that I--, it was too quick for me to really assimilate the skills. And if I went back to it, like today I pick up my iPad and attempt to find how you do the cartoon bubble type things, I probably would be struggling to find it.” (Karen Walker, Principal Librarian, Orkney Library Service)

“I think maybe it needs to be run over a slightly longer period. We got training at the start, but you also need to have the technical training for staff towards the end of the project or after the end of the project to keep it in people’s minds, so they know we’ve got this service to offer.” (Karen Walker, Principal Librarian, Orkney Library Service)

“It would be really great if we could still access a digital storyteller now and again for things, you know? If your digital storyteller could come back to the project or to the places he’s worked and just meet the people he trained before and say how’s it going, how are you getting on, have you any questions. I suppose that is top up training, but more from a supportive point of view.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

3.3.2 Intended outcomes

There are four intended outcomes for library staff and partners:

- 1) Libraries increase their commitment to sharing stories from their communities
- 2) Library staff and partners increase their digital skills
- 3) Library staff and partners increase their motivation for and confidence in digital storytelling
- 4) Increase relevancy of library services for partners.

3.3.2.1 Libraries increase their commitment to sharing stories from their communities⁶⁹

Training has indicatively inspired and enthused partners as well as libraries to share stories from their communities

As the below survey results indicates, there was a positive shift in commitment to sharing stories following the training. This suggests that the content has gone some way to inspire and encourage staff in the benefits of the digital storytelling methodology. Depth interviews with library leads revealed that whilst teams had some experience of oral history projects, they had not proactively captured and shared community stories in the same way as digital storytelling - it was described as something new, something unique to get involved with.

	'Strongly agreed or agreed with statement <u>before</u> training (n=)	'Strongly agreed or agreed with statement <u>after</u> training (n=)	Change
I was committed to sharing stories from our community/service users	23	38	+15

However, there are also numerous examples in the qualitative feedback which highlight the level of commitment in sharing stories - either captured through this project, or in the future. A handful of examples include:

- The library service at Inverclyde have a new postholder who will continue collecting stories using the digital storytelling methodology - and two members of staff have been shadowing their digital storyteller prior to the project's conclusion
- The Falkirk libraries team are going to share links to the stories on their library blog and the library catalogue
- East Ayrshire have invested in a partner's website to enable their stories to be shared more effectively on a new platform (Kilmarnock Station Railway Heritage Trust)

⁶⁹ This outcome is focused on commitment to *sharing* stories, as opposed to increased confidence and motivation specifically in digital storytelling - which is covered in 3.3.2.3.

- Greenock library will share the stories on an iPad in the library space and are keen to promote them during Book Week Scotland
- Dundee have arranged to meet community partners to ‘handover’ between the digital storyteller and the library services to talk through ‘what’s next’ and to explain the kit
- Partners are sharing digital stories collected on the project with other service users to help them e.g. Recovery Centre, Inverclyde
- Stromness Museum will share their digital storytelling films at the Scapa 100 conference⁷⁰ - starting the sessions with four of the stories from young people’s interpretation of collection objects. The museum has also already borrowed kit to undertake intergenerational recordings with a primary school.

“Young People’s Services, also saw the huge benefit of Paul so he’ll be working on StoryLab this summer.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“...we’re going up to record this gentleman, because he’s either going to be 99 in August or he’s going to be 100 that’s all stemmed from the digital storytelling.” (Claire Woods, Care Words Coordinator, Project Coordinator, partner, Falkirk)



One survey respondent suggested that their service needed more help in spreading the word about digital storytelling - in terms of the kit, staff awareness and recruitment of potential future participants. Whilst this is an isolated comment, it may be of interest for SBT to explore with library services in terms of legacy support around sharing.

“The main thing we need is promotion. Everyone involved in the training and the project loved being involved. We need to ensure that the message is out there so that as many people as possible can share such a positive experience.” (Library staff member, survey)

3.3.2.2 Library staff and partners increase their digital skills

Training increased digital skills, although partners reported a greater propensity to independently lead digital storytelling afterwards

As the below table shows, 98% of trainees completing the survey either strongly agreed or agreed with the statement ‘I developed new digital skills as a result of the training’.

⁷⁰ <https://scapa100conference.com/>

Project service area	Front line library staff		Service-office-based / management		Cultural/community partner		Total respondents overall	
	Strongly agreed	Agreed	Strongly agreed	Agreed	Strongly agreed	Agreed	Strongly agreed	Agreed
I developed new digital skills as a result of the training	29% (n=2)	57% (n=4)	50% (n=3)	50% (n=3)	67% (n=16)	33% (n=8)	55% (n=23)	43% (n=18)
The training gave me the tools I need to deliver digital storytelling independently (without support)	14% (n=1)	29% (n=2)	50% (n=3)	50% (n=3)	58% (n=14)	33% (n=8)	48% (n=20)	36% (n=15)
I've shared knowledge or skills I gained from the training with my colleagues ⁷¹	14% (n=1)	29% (n=2)	17% (n=1)	50% (n=3)	38% (n=9)	33% (n=8)	29% (n=12)	41% (n=17)

% of trainee survey respondents either strongly agreeing or agreeing with the statements (note that a total of 42 respondents completed this question)

⁷¹ 70% of total survey respondents either strongly agreed or agreed with the statement 'I've shared knowledge or skills gained from the training with my colleagues'. However, it is recognised that the survey sample included those who had only just taken part in the training, and had little time at that point to share learning with their teams.

However, there is a slight difference when we consider the responses separately given by cultural partners and library staff. Whilst caution must be drawn with the numbers behind the percentages, a greater percentage of community and cultural partners ‘strongly agreed’ that they had developed new digital skills (67% partners versus 29% of front-line library staff versus 50% of service/office-based library staff). It is difficult to explain this difference - it could simply be that library teams were more confident in digital skills than their partners at the start of the training.



Image: Staff training in action,

In addition, and perhaps more interestingly, a greater percentage of partners strongly agreed that the training gave them the tools to deliver digital storytelling independently (58% partners versus 14% library front line staff, versus 50% service/office-based library staff). The qualitative feedback submitted alongside this survey question indicates that the difference could be potentially attributed to library staff having less confidence in facilitating groups⁷², using the technology, or is symptomatic of the barriers around time for delivery. It also reinforces the points made earlier around expectations of the training - what level of activity was SBT expecting those taking part in the training to be able to undertake afterwards?

“Although the trainer was very helpful, I doubt I could carry out some aspects of procedure alone.” (Library staff member, survey)

“The project was great. The training helped to strengthen my skills by giving me further confidence, a chance to practice and a chance to discuss the finer points such as editing beyond the iMovie platform itself. I'm looking forward to working with digital

⁷² Especially considering the findings in 3.3.2.3.

storytelling at work, as it's a great tool for people to be able to develop their creativity and confidence.” (Partner, survey)

“Staff have since used digital story telling within the work place and plan to use/share it with our groups.” (Partner, survey)

“If I wasn't already familiar with iPads and had in interest in learning more, I don't think I'd be comfortable trying to deliver digital storytelling independently.” (Library staff member, survey)

“Have not yet had the time to share knowledge from the training but would be confident in doing this when the opportunity arises.” (Partner, survey)

Similar to the earlier findings reported from participants, the data from trainees suggests that one of the main benefits of attending was increased confidence in ‘not breaking’ technology. Within the survey, respondents were asked to share the main benefits of attending. As we might expect, the majority of responses were digitally-related:

- Understanding what a digital storytelling methodology is
- Seeing the impact on those involved and their families
- Learning more about iPads, and iMovie, and Mi-Fi
- Increased confidence (in using technology)
- Inspiring ideas for how to use digital in different ways)⁷³.

“I found it fascinating that we (as library staff) can now film, record and screen anything relating to library services, which is what I plan to do on to our Facebook page.” (Library staff member, survey)

“I really enjoyed the way the training was presented. It built my confidence in using digital skills to tell stories, and inspired me by showcasing different ways to do so.” (Partner, survey)

“Working as a Volunteer Development Officer I can now use digital storytelling to share volunteers' personal journeys. This will hopefully motivate other to get involved in volunteering.” (Partner, survey)

“I learned how to use an iPad, not having done so before. I will be able to incorporate aspects from digital storytelling into our summer reading challenge provision.” (Library staff member, survey)

“This added another string to my bow!” (Partner, survey)

“Gained skills which I can filter down to my volunteers at a later date. Opportunity to use apple products which I don't normally go near. Has inspired me to dig out my movie making software, which I have not used for a while and I now have installed it onto my new

⁷³ These are discussed further in 3.3.2.3.

laptop - plan to make some music videos for my husband's musical creations.” (Library staff member, survey)

There were also several other unexpected benefits and outcomes - these are discussed in 3.3.3.



Given the commitment in training made by SBT, and isolated examples from digital storytellers about members of library or partner staff leaving during the project - it will be important to find ways to future-proof skills that have been gained and protect the CPD investment. For example, through trainer-trainer systems and processes so that digital storytelling techniques are passed on to others within an organisation (rather than it being kept to one person)⁷⁴.

“The Connect group session lost a few recordings due to the mics not being fully in, this has meant rescheduling with them to re-record some of them, this has proved tricky as support workers have left and new ones are being recruited and some of the participants have left the project to progress to college. It underscores the difficulty of working over an extended period with groups experiencing change.” (Mark and Rebecca, digital storytellers, Orkney)



Image: Library staff training workshop, Dundee

⁷⁴ This reflects findings from the 2018 legacy exploratory research report.

3.3.2.3 Library staff and partners increase their motivation for and confidence in digital storytelling

Library staff and partners are motivated by digital storytelling and have been inspired to use their learning in different ways

	'Strongly agreed or agreed with statement <u>before</u> training (n=)	'Strongly agreed or agreed with statement <u>after</u> training (n=)	Change
I was motivated to use the digital storytelling method	21	38	+17

As the above table shows, those attending training reportedly increased their motivation in using the digital storytelling method. Many of the survey respondents described being reticent (about the method) beforehand; but two key 'turning points' made them suddenly realise how powerful the method was:

- 1) Seeing other participants' stories shown by the digital storytellers during the training; and
- 2) Going through the process of creating their own story and having the experience of having their own 'voices heard'.

Three survey respondents suggested the stories should be shown prior to the training to encourage attendance (e.g. through recruitment email).

"I really enjoyed this course and to be honest was a bit sceptical at first. I now believe this could be a very effective tool to be used in our company." (Partner, survey)

"We thought of this project in terms of what's it doing for participants, but not what's it doing for staff and the services. Are they placing more value on their voice? The staff? When I did my story, I thought it is valuable what I'm doing - it gave me a space to reflect. So, is it doing the same for library and community staff?" (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

"It would be lovely to meet up in about a year to 18 months with our trainer to share what we have done and encourage each other. Thank you for the opportunity to have this training as cannot say I was a willing student initially!" (Partner, survey)

"I went to the celebration event in Inverclyde and really enjoyed the selection of digital stories people had made throughout the project. Now that you've got that great resource, it might be

demystifying/ inspiring to let potential participants see some examples ahead of coming on the training?" (Partner, survey)

Positively, the findings suggest that library staff and partners have been inspired by the residencies to think differently about their approaches and delivery with various audiences. Examples include:

- Hoy Kirk Heritage Centre have started Story Fridays and are booking out the digital kit on a monthly basis
- Auchinleck Day Centre, VC Supported Accommodation Units and Kilmarnock YMCA in East Ayrshire expressed interest in doing more workshops
- As mentioned earlier, some of the digital storytellers are being recommissioned by library services to continue the work
- Orkney College Art Dept intend to use the digital kit for students to make their own films about their work
- Aquatera would like to use the kit for the 'Renewables in Orkney' story
- Legacy partner North Ayrshire have invited East Ayrshire's digital storyteller to deliver training for a SLIC-funded project (they hope to engage staff and participants to use the digital storytelling methodology to record their progress)
- Falkirk Care Words volunteers were trained in digital storytelling, and are now continuing to collect and share stories from the residents at Care Homes they visit.

"The Connect group invited us back to help them make a film about Forum Theatre (an approach they have been using where the group act out a scene depicting a particular issue, such as bullying, they then invite the audience to suggest different ways characters can behave and the group then restage the performance using the audience suggestions to see how the scenario plays out)." (Mark and Rebecca, digital storytellers, Orkney)

"Each group has seen the value in both digital skills and helping people find their voice." (Taylor, digital storyteller, East Ayrshire)

There were also various ideas suggested for using digital storytelling and/or the digital kit in different ways. It was also commonly described as a 'creative' way to 'do digital'. This indicates the wider impact that the residencies may have on other aspects of service delivery and strategy, including marketing, audience development, communication and evaluation. For example, they suggested they would use the methodology for:

- Promotional films
- Working with local primary schools
- Reminiscence work
- Helping people create their CVs
- Creative writing projects
- As a method of evaluation
- As a way to strengthen and bring alive funding bids
- To train members of staff
- To promote volunteering

- To celebrate achievements
- To share stories about recovery to encourage others to get through
- Capturing stories from refugee communities.
- Thinking about touchscreen technology needs rather than focusing on PC's
- Being more creative with their product offer generally
- Using digital storytelling to deliver activities in different ways e.g. literacy
- Learning new evaluation techniques and approaches
- Communication and marketing
- Re-thinking interpretation.

"I've had the opportunity to work with a number of groups and agencies on how the digital storytelling approach can be used to tell organisational stories, be used as a community advertising tool or work within employability settings. SBT also set up conversations with MacMillan cancer support for West of Scotland to explore the potential for volunteers and service users to use the approach." (Paul, digital storyteller, Inverclyde)



Image: Digital storytelling training with Inverclyde staff and partners as tweeted by Paul, digital

"I think we're still quite PC and mouse based as far as our learning, you know, sort of teaching and learning and doing taster sessions for people, we don't do so much around an iPad so that will be something, I think, to think about for us. But I hadn't realised that people couldn't pinch --, until we went to one of the SBT events,

you know, but the trouble people have with pinching and swiping and tapping, that was something I don't think any of us in the libraries had thought people would have a problem with.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

“I like these kind of projects where you have somebody come in from outside because sometimes somebody shining a light on how you do things can be helpful. You do them because you've done them that way for a hundred years. You know, we've taken our learners into something different and thought, do you know what, we can actually use this in another way, a different model for the way that we deliver literacy, and especially those who won't develop their writing skills very well.” (Sheila Robertson, Senior Community Learning & Development Worker (Adult Literacies), partner, Dundee)

“I think the staff that have learned new skills, I think they've seen a whole new way of working with children.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

“We have quite a creative service anyway, but I think it was really good to look creatively as well at how we can improve our offer as well.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“I think it was really good to do the evaluation training, I felt it gave our staff a real insight into evaluation moving forward and why it was so important for our service.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“Some of their stories were just amazing... I think they've made me see the objects differently.” (Katy Firth, Exhibition Assistant, Stromness Museum, partner, Orkney)

“I think that using a digital story as a way to promote our service and to gather evaluation is something we hadn't thought about doing before.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

“I am planning on using the training to highlight and promote all the free services that we have in the library.” (Library staff member, survey)

“We have some MP3 players from an old project, about 10 years old, and we were thinking that could kind of be a next step to make like an internal museum tour with some of the objects. And we could use storytelling for that. That would be really good.” (Katy Firth, Exhibition Assistant, Stromness Museum, partner, Orkney)

“We have a ten-year anniversary coming up and I feel it would be great to show our story in a digital way.” (Partner, survey)

“I have used the skills learned with a group of young library members. They created a digital story about what their club at the library and the library itself meant to them. This was shared on social media and used for evaluation.” (Library staff member, survey)

“I have given thought as to how I could potentially use it in work, this would be either in training or marketing (a client’s journey).” (Partner, survey)

“It made us as a library service see that there’s other ways to engage groups in digital participation that isn’t a dry way of doing it.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“I would like to use it with all ages to share their experiences, to tell the story of their recovery in a positive way to encourage others. I equally would like to use it as a new way to raise awareness of our service.” (Partner, surveys)

“I’ve been working with the local primary school to use the Storytelling kit to capture stories about the local area.” (Partner, survey)



@GreatPlaceInverclyde
@GreatPlaceInve2



Thank you @margeainsley for the really useful and inspiring session on evaluation with @InverclydeLibs @scottishbktrust #digitalstorytelling #researchchampions #insight #serviceimprovement #culturalhubs @ChrisLeslie2



Image: Feedback from Inverclyde following evaluation training

Lack of time is a potential barrier for independent continuation, especially for library teams

Despite the overall enthusiasm for digital storytelling evidenced within the findings, there are some potential barriers for independent continuation. For instance, we asked trainees in the online survey to share the main barriers to continuing independently. Overall, half of the respondents suggested that time to continue / time to find potential partners would be a challenge:

- 53% (n=22) and top of the barriers was ‘lack of time to continue digital storytelling activities’ (either personally or helping others)
- 49% (n=20) and second on the barriers results was lack of time to contact and meet potential partners.

Furthermore:

- 86% (n=6) of library front line staff chose lack of time to continue digital storytelling as a barrier (indeed their top one) compared with 50% (n=12) of community/cultural partners and 40% (n=2) of library service office-based/management staff.

Whilst variation does exist⁷⁵, the majority of qualitative feedback from the survey and depth interviews also highlighted that many library staff teams might not have time to deliver digital storytelling sessions to groups themselves (i.e. once the digital storyteller withdraws). Another key challenge for front line library staff was getting released to attend training - and when staff did attend, they returned to a ‘backlog’ of work.

“Lack of technical support and being given the amount of time off needed in a short-staffed environment for such projects once the trainer has left the project [is a challenge].” (Library staff member, survey)

“I don’t think this is something that we probably would even have been able to do if it hadn’t been as well-resourced as it was. We wouldn’t have applied for this funding if it hadn’t had a full-time post aligned to it for nine months plus... that was fundamentally the key for us.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

It is therefore perhaps not surprising that some library staff suggest that it may be the partners who take the project forward in its current format more readily than library teams. It was also suggested that community partners are perhaps better suited to continue the legacy because they have direct access and existing relationships with service users who may benefit from the experience. In turn, this highlights the importance of ensuring partner teams feel confident and clear on how to use the kit, how to run sessions, and know where to access to kit.

“...the group leaders... they’d be the ones that would be using the kit to take it forward rather than the library staff particularly I

⁷⁵ For example, Inverclyde creating a post whose role will include digital storytelling.

think.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

““We wouldn’t have applied for the project if we didn’t think we could achieve some sort of legacy, but it’s really through our partners that we’re hoping to maintain that.” (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

A mixed picture is presented in terms of confidence in delivering digital storytelling

As the below table shows, the training positively helped develop confidence in digital storytelling for those who attended.

	‘Strongly agreed or agreed with statement <u>before</u> training (n=)	‘‘Strongly agreed or agreed with statement <u>after</u> training (n=)	Change
I was confident in using the digital storytelling method	7	36	+29

“I’ll be able to deliver a session fairly confidently, thanks to the support we received. I will need to develop some work tools around how to develop storyboards/ use story arcs etc, but this will be ok, as I facilitate such work currently for writing groups. My main issue would be beyond simple editing, (i.e. reducing background noise, correcting the odd vocal inconsistency), I’m aware of some tools to help with this, thanks to the trainer.” (Partner, survey)

“I am now confident about the process of digital storytelling and can identify where this could be used. (Partner, survey)

However, although some staff attending the training grew in confidence - and as reported earlier - felt more able to deliver sessions independently, this was not the case for everyone. For example, there are isolated examples in the evidence where both library staff and partners have suggested - even after the training - that they may not have the necessary confidence to deliver sessions with groups to the same standard as digital storytellers.

“Although my confidence & digital skills have improved, I would worry that my end result would not be as professional as the ones we produced with the digital storyteller.” (Partner, survey)

“For me to be able to help others to do it [digital storytelling], I think I’d need to have done it for over a longer period of time.” (Partner, Blide Trust, Orkney)

“I’m not sure how confident they would be in leading something by themselves, but as there are enough of them, I think they might do it in groups, two of them do it together to lead a session. (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

“...the training was very good, I am just not confident enough to deliver to anyone.” (Partner, survey)

“Found a new skill but as not using it daily would probably need a refresher before actually doing any digital storytelling.” (Library staff member, survey)

In addition, following lack of time, the 3rd most popular barrier to continuing digital storytelling in the training survey related to confidence., with 37% (n=15) respondents selecting ‘being able to create (or show others how to create) a digital story independently without the support of a digital storyteller’ as a barrier. This reflects the points made earlier around expectations on staff following the training, whether this was the right format for the training, and suggests additional interventions are needed such as more or longer training / regular refresher in digital skills / additional support and resources.

“I think everyone felt that they were being trained as Digital Storytellers and that’s over-ambitious, people don’t have the time.” (Mark, digital storyteller, Orkney)

“The storytelling side of it requires so much more time, and preparation and support than the library staff are going to have within their working days.” (Rebecca, digital storyteller, Orkney)

Further resources and training guides would be welcomed by partners and library staff



The below table highlights this exact need - with trainee survey respondents suggesting that ‘how to guides’ (print and film), and a ‘trainer trainer’ toolkit would be the most useful additional resources for SBT to provide. In addition, one respondent suggested that they would have liked further information about potential funders they could approach to invest in more digital kit⁷⁶. This therefore suggests legacy resources for SBT to consider creating and provide for both library and partner teams⁷⁷.

Most useful accompanying resources post-training	
How to guides to digital storytelling (printed)	95% (n=39)
How to guides digital storytelling (film)	80% (33)

⁷⁶ This is a key point to note in terms of futureproofing the kit, and raises the question of whether library teams / partners are willing to / have the budget to make further investments in updating the kit. to keep it relevant and up-to-date.

⁷⁷ The evaluator notes some of these are currently being developed.

A trainer trainer toolkit, enabling staff teams and community partners to teach each other about digital storytelling	76% (n=31)
Promotional toolkit to use with participants which explains what digital storytelling is (to help with recruitment)	63% (n=26)
Further face-to-face training	42% (n=17)
Greater signposting to support skills development e.g. through StoryCenter	42% (n=17)
More support in sharing digital stories	27% (n=11)

“While, obviously the equipment is available to loan out from the library it would be good to know if funders or other sponsors are willing to fund organisations to purchase their own equipment as well.” (Partner, survey)”

“Further face to face training might be useful if we wanted to train volunteers to help continue the project.” (Library staff member, survey)



Image: Staff training, Falkirk

Libraries have plans in place for hosting and promoting the kit

Another indicator for motivation is that all library services are now hosting a high-quality digital kit⁷⁸ and are putting measures in place for promoting it to community partners. Some of the partners - for example, Inverclyde, have split their kit into two sets and teams are already reporting bookings, for example Dundee have already booked their kit out for the whole of the summer. And at the time of writing, the digital storytellers are completing 'top up' training with various library and partner staff to refresh and recap on how to use the digital kit. Finally, within the reflection workshops, several ideas related to using and promoting the digital kit were highlighted by library staff which again indicates their motivation for its use⁷⁹. For example:

- Embedding digital storytelling into the activities of existing groups e.g. book groups could create book trailers or 'reading journeys' through digital storytelling
- As an evaluation tool to measure success, e.g. against HGIOPLS outcomes or for visioning
- To create social stories⁸⁰
- Raising awareness of the benefits of the kit for advocacy could help bring more partners on board in the future
- The kit could be used to create audio walking and cycling guides of the local area, or to digitise works by local writers
- The kit could be loaned to cultural partners such as museums to make creative digital responses to museum content.

"All the kits are now barcoded and can be loaned out by public and groups through the library. The loan system is similar to that used by the library for museum boxes." (Mark and Rebecca, digital storytellers, Orkney)

Various tips about the kit have been collected by the digital storytelling residencies manager, and these have formed part of the new project legacy handbook. These will leave an invaluable 'blueprint' for future digital storytelling projects. For example:

"Addition of Macbook and more iPads is really useful for larger groups and those group members who have sensitive stories for more privacy! Addition of stylus pens also great for some older participants or those with big fingers." (Sabine, Digital Storyteller, Falkirk)

"The iRig mic that I bought works really well and is a big step up in quality from the mics I bought initially. They were much cheaper and you can really hear that when you compare the two." (Taylor, Digital Storyteller, East Ayrshire)

⁷⁸ Note that Orkney referenced potential compatibility with PCs for partners borrowing the kit e.g. Stromness Museum subsequently borrowed the kit to use with a group (which was successful) but they had issues downloading the stories afterwards without a mac/iPhone. The digital storytellers downloaded the stories onto a pen drive but report that this could be an issue in future loans.

⁷⁹ NB these include suggestions from staff who took part in the pilot project.

⁸⁰ <http://www.autismtoolbox.co.uk/resources/interventions-and-approaches/social-stories/>

“The kit lists from Dan / Sabine / SBT were excellent. The kit bag I ordered is awesome. So many moveable compartments and pouches. Lots of versatility, which helps with such a flexible programme.” (Paul, Digital Storyteller, Inverclyde)

“Now that we know the needs of groups, having kit in the right 'bite sized' boxes means some sessions can be done pretty lightweight. That's good for taster sessions so that you don't look too kitted out. But it's also good to not have to lug the full kit around all the time, it's made quite a difference.” (Mark, digital storyteller, Orkney)

Library staff and partners described a sense of privilege and high levels of satisfaction

Whilst we are not required to assess staff levels of satisfaction of the project, it is important to recognise that library teams and cultural and community partners were highly supportive of the project and commonly referenced their experience as a positive one. The below word clouds highlight the words that library staff and partners used to describe the project, with the most frequent appearing the largest⁸¹.



Above: library staff words used to describe their overall experience with the project.⁸²

⁸¹ Note that the library staff and partners word cloud also includes those provided by the digital storytelling residencies manager.

⁸² In addition, one library staff lead described the project as ‘hearing the unheard’, ‘voicing the voiceless’ and ‘providing a common language’.



Above: partner staff words used to describe their overall experience with the project.

“We’ve really enjoyed being a part of this.” (Karen Walker, Principal Librarian, Orkney Library Service)

“I’m thankful to the Scottish Book Trust. I’ve been doing externally funded projects for 20 years and this has been an absolute delight to work on. It’s just been so valuable in so many different ways, in terms of their support, the way it’s been structured, the whole process has been a pleasure, to be quite honest, and it’s rare, it’s very rare...and I think they should be commended on the way that they’ve approached it. It’s been absolutely brilliant, and I hope they do more projects like this. (Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)”

As with the digital storytellers, staff commonly used the word ‘privilege’ to describe their experience which is again a positive indication of their enjoyment of the project.

“Overall the best training I have attended in a long time. It was a relaxing and enjoyable experience to learn these new skills. I can’t wait to use them in practice.” (Partner, survey)

“We feel privileged to have been involved in this imitative and hope to honour the project by making an on-going commitment to work in this creative medium on a regular basis with different participants and with a range of planned intentions for the use of the finished product.” (Partner, survey)

“At first I was a bit scared of the prospect of the technology, but it is such a wonderful resource for everyone in the community to use and also Dan was very good at putting us all at ease regardless of their ability.” (Library staff member, survey)

3.3.3 Unintended outcomes

Partners have been inspired to run training themselves elsewhere

There is some evidence to indicate that those taking part in the training are going on to run sessions elsewhere e.g. a community partner who took part in Falkirk's training is now running her own reminiscence project in Care Words care homes, training up her volunteers and identifying residents to take part. Furthermore, training has also opened up other digital storytelling opportunities linked to specific events and celebrations, e.g. Orkney developed a partnership with Pier Arts Centre after inviting their Education Outreach Officer to attend the training - and this led to a group producing stories for the organisation's 40th anniversary celebrations.

"We will now work with staff at Pier Arts Centre and the Pier Group (younger artists/interest) to produce visual stories for their 40th anniversary. Launch will start within the project and continue afterwards. One library staff member (Keely) had an idea for a session where Stromness community can come in and share stories about the ferry - whether that be the current one or previous ones." (Mark and Rebecca, Orkney Digital Storytellers)

"One lady who took part in a staff training is running her own project, a reminiscence project in care homes called Care Words. She is keen to get her volunteers trained and help them identify which of the folk they work with would enjoy this process - as some might be too ill (dementia) but others might enjoy the reminiscence aspect and capturing their story. We are currently working this out. Great for legacy if it's going well!" (Sabine, Falkirk Digital Storyteller)

Training has helped support team building and networking

There is also some evidence to suggest that staff training (especially through sharing and creating stories) has provided an opportunity for staff to get to know each other better - thus improving team building and working relationships.

"I think there was a real bonding between people." (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

"Having people there from the same 'team' was really good, it turned out to be quite a good team bonding exercise as people found out things they didn't know about each other even though they had worked together for years in some cases." (Taylor, East Ayrshire Digital Storyteller)

3.3.4 Key learning and recommendations arising



Consider reviewing the format and duration of training and be flexible with how it is delivered so it more readily responds to the different circumstances and priorities of local authorities. For example, does it need to be differentiated or offered in a variety of ways to meet the varying time restraints on libraries and

partners e.g. suggest digital storyteller shadowing, or shorter / longer training courses.⁸³



Explore whether SBT can more readily support library teams and partners to promote the stories created, and the digital kits on offer for communities e.g. should SBT provide a suggested communication plan, or templates for local press releases in the project legacy handbook.



Use digital stories earlier in the process to help recruit staff for training - as well as sharing them at the training session to motivate teams. And as raised earlier, be clear on expectations of staff following completion of the training - is the aim to build an in-house team of digital storytellers or not?



Take the range of suggested alternative uses for digital storytelling and use these as USPs for future library and partner engagement e.g. marketing/communication



Create a suite of legacy resources including how-to guides to digital storytelling online and offline, and potentially a list of funders for buying new and updating kit



Check in with participating library services at the end of this calendar year to review the number of digital kit loans. Ensure library teams continue to monitor this through their chosen methods e.g. existing database management system.



Consider the compatibility solutions for those borrowing digital kits who are unable to download stories afterwards to a mac/iPhone e.g. how can SBT ensure that those borrowing the kit are able to download to PC?

⁸³ It should be noted that SBT would like to be able to offer future training with the digital storytelling residencies manager, or a freelance digital storyteller.

3.4 Project team

There are five outputs and outcomes within the framework which are not the sole responsibility of one project stakeholder and are therefore categorised as ‘project team’.

These all relate to increasing awareness - of voices, stories, and issues that communities are facing. Whilst less tangible and harder to evidence, staff at the initial evaluation workshop felt these should be included.

3.4.1 Intended outputs

There are two intended outputs for the project team:

- 1) Number of views of stories shared
- 2) Type of platforms stories are shared on.



Image: Participants, Youth Café, Orkney

Stories can be viewed on a national platform which has attracted 2388 views since launch

The sharing platforms from each project are outlined in the table below - and include Vimeo and YouTube. However, the stories are now available on the main channel set up by SBT on WordPress⁸⁴. In the period between 1 June 2018 to 18 July 2019 there had been 2388 plays / views of the films from across the five residencies (plus the two pilot partners).

⁸⁴ <http://digital-stories.scot/>

The stories are wide-ranging in terms of content and theme; from early childhood memories and wedding days, through to addiction recovery and narrow escapes from various mishaps and accidents⁸⁵. The stories are funny, sad, and moving; informative, instructive and enlightening.

“It’s amazing the range and types of stories that people have wanted to share, and been willing to share.” Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

As described earlier, the celebration events were also an effective way to share stories beyond the individuals and groups engaged⁸⁶.

Project service area	Individual location for sharing stories
Inverclyde	https://vimeo.com/digitalstoriesscot
East Ayrshire	https://vimeo.com/digitalstoriesscot
Falkirk	https://vimeo.com/channels/peoplesstoryproject
Dundee	https://www.youtube.com/channel/UCqQSaDmrCsLISuVBwkPQJnw
Orkney	https://vimeo.com/digitalstoriesscot

Positively 61% of participant stories produced were shared, but there were several barriers to publicly sharing films

Whilst the whole project team were committed to sharing stories, there were several circumstances to note which prevented greater sharing of stories, or restricted earlier sharing of stories⁸⁷. For example:

- There was limited office-based time for digital storytellers to set up individual sharing platforms per project earlier in the process - they had to prioritise delivery, which meant little time for administration, including the platform set-up

⁸⁵ Project team members selected their favourite films at the end of the project, and these are

⁸⁶ Celebration event attendance numbers are included in the appendices. One of the project’s (Falkirk) reported a spike in views on their project Vimeo account following their celebration event, indicating the influence it can have on directing attenders to the online channels.

⁸⁷ As stated earlier in 3.1.1, although 363 participants created stories, 224 were shared (i.e. 61% of stories produced were shared).

- Some participants did not want to share their story at all; or share it beyond their local community i.e. on the internet⁸⁸. This was respected by all involved
- Inverclyde preferred to initially keep their stories ‘under wraps’ to ensure that a ‘big reveal’ became part of the excitement and build-up at their celebration event (and also a potential motivator for attendance)
- Despite discussing a collective sharing portal at the start of the project, this was not launched until the end of the project by SBT⁸⁹. There is also evidence within the qualitative research to indicate that the project team feel that the platform may have been better as a professionally designed, stand-alone website rather than a blog platform (WordPress).

“I had started putting some of the videos from groups up online but have since thought that it might be better not to share the channel / films until after the Celebration Event. It's useful to have them to show other groups / potential participants, but it might be nicer to keep them under wraps until the end of the project.” (Paul, digital storyteller, Inverclyde)

“The whole permission form⁹⁰ needs to be made much simpler and adaptable. And we're almost thinking what it doesn't say is about what kind of credit do you want on your films because some people don't want their second name but there's nothing to say that. Perhaps a diagram would be easier. Credit is an important one - what do people want to be credited for, is that their photograph or is it someone else's?” (Mark, digital storyteller, Orkney)

Given the recent set-up of the national platform, it is too early to assess how the films have been shared and viewed. However, it is evident that challenges around getting the films disseminated more widely in the public realm were successfully mitigated by:

- Developing ways to share the stories in a physical rather than online space e.g. East Ayrshire has discussed setting up an iPad in Kilmarnock Railway Station Heritage Trust's exhibition space for people to browse stories. And the Dundee team shared stories on a monitor in the Central Library as part of Dundee Women's Festival.
- Producing a bookmark which was given out at celebration events with the individual project's URL on them (e.g. at Falkirk)
- Providing participants with USB sticks to share their stories with others and to develop further online skills (e.g. saving story onto laptop, uploading story from USB)
- Directly sharing stories with particular special interest groups that were of potential interest to other groups across the country e.g. the stories from Clyde Pride, where participants chose to share them.

⁸⁸ As mentioned earlier re: story sharing circle - which can be viewed in the appendices. One of the project team also suggested that the sharing permission form should be reworked so that it is less complex and potentially considers the variation of factors that arise around sharing - location/when/in what format/who with/how the film is credited etc.

⁸⁹ The evaluator notes this was due to challenges with time and capacity within SBT, who were launching their own organisation website at the same time.

⁹⁰ It is noted by the external evaluator that this has already been actioned at time of writing.



Image: USB sticks given to participants with their stories.

3.4.2 Intended outcomes

There are three intended outcomes under scrutiny in this section:

- 1) Develop greater understanding of the barriers to digital participation
- 2) Broaden the range of voices in Scotland's archived heritage
- 3) Increase project team's awareness about the types of stories people want to tell.

3.4.2.1 Develop greater understanding of the barriers to digital participation

The project reaffirmed the project team's understanding of barriers

Although the project did not necessarily increase understanding of the barriers to digital participation (primarily because staff suggested they had a good idea prior to the project starting), it has certainly reaffirmed what those barriers are.

As discussed earlier, the key barriers observed by the project team (and as expressed by participants) included: financial barriers, geography/rurality, access to Wi-Fi, fear of technology, unfamiliarity with touch-screen technology, 'not for the likes of me' perception (e.g. too old/not 'clever' enough).

“I would say one of the main barriers is probably infrastructure. There's still parts of Orkney that have very poor internet speeds, it can take days to download a game in one place and a couple of hours somewhere else.” (Mark, digital storyteller, Orkney)

“I think that they are mixture of financial barriers, so they will not be accessing technology because they can't afford to buy it. I think there's also a barrier of just being kind of scared of new technology, like tablets, with a touch screen. So there's people who I've worked with who are quite happy to go on a PC - they know how that works and maybe they've been using that sort of thing for years. But as soon as you take away buttons it gets very confusing for people, so I think that was the barrier.” (Dan, digital storyteller, Dundee)

“I definitely think I've got a bit more of an understanding of the barriers, I do think that it's definitely the fact that they just have never had a chance of using an iPad or an iPhone.” (Sabine, digital storyteller, Falkirk)

“I think first and foremost it's a financial barrier. I became conscious of stopping saying, “You know this is the kind of thing you can do on your tablet or phone,” or that kind of thing really, really quickly because that's a huge assumption to make in this community. And so instead it was, “Oh, the kit that we've got here you'll be able to use in the library afterwards.” (Paul, digital storyteller, Inverclyde)

3.4.2.2 Broaden the range of voices in Scotland's archived heritage

The project has played an important role in diversifying archival content and preserving heritage for future generations to access

Without baseline evidence about the pre-project archived heritage of Scotland⁹¹, it is difficult to robustly evidence whether the project has successfully broadened the range of voices. However, with each library service archiving stories collected from the project, we can indicatively suggest that it has made a positive contribution to diversifying the range of available material for future research and documentation. We can tentatively draw this conclusion based on the following:

- Participants and project team members have anecdotally suggested the project has positively contributed to broadening the range of voices in the country's archived heritage
- As discussed earlier, the project enabled ‘unheard voices’ to be shared, often for the first time - by including a diverse range of groups who are a) not typically given

⁹¹ For example, the number of types of different stories held in archives either in digital storytelling formats, or in alternative but linked methods such as oral histories.

a platform to share their experience or opinion and b) are from areas of deprivation where statistically they are less likely to typically engage in culture⁹²

- Project team members reported digitally preserving the stories from the project from those who are not typically represented in archival collections and content – such as LGBTQ+ groups⁹³. For example, Inverclyde working with Clyde Pride and Holy Rosary Care Home
- Participants expressed a motivation to be involved in the project specifically to ensure their stories were preserved for future generations, such as Orkney Voices wanting to ensure Orcadian was recorded (with digital storytelling allowing them to record audio as well as written word).

The National Archives are the official archive and publisher for the UK Government, and for England and Wales. They promote the importance of collecting records and engaging with a range of communities to ensure that collections represent a diverse community so that they continue to be relevant⁹⁴. With this development policy and advice in mind, the digital storytelling project is likely to have had an important (and perhaps underestimated) role in supporting the wider archive/heritage sector in achieving its strategic aims.

“When I first knew about this project, I thought immediately...I wanted this group to get their work recorded and for them to be in the archive, so we had a record of what Orcadian sounds like now.” (Participant, Orkney Voices, participant panel, Orkney)

“I don’t think these stories will have been heard anywhere before. There are barely any photographs [archived] as we discovered when we tried to research the history of the shopping centre, and that was only 40 years ago. So I think this whole project, because the people that we’ve been speaking to, their lives are more recent...it’s not old history, it’s that bit of history that’s often missed - the ‘70s, ‘80s, ‘90s even and I think that’s going to contribute to Scotland’s history where it wouldn’t have been noted before.” (Shona Donaldson, Adult Library & Information Services Section Leader, Dundee Libraries)

“Gathering all the stories and new information about topics for our archive has been a real benefit.” (Library staff member, Dundee)

“It was an excellent project to record local history and keep people’s experiences alive.” (Participant, Orkney)

“This is the UN year of indigenous languages, and Scottish Government is supporting that. Orcadian is slipping away from us,

⁹² This is well documented both historically and currently e.g. Scottish Household Survey, DCMS Taking Part Survey.

⁹³ This is currently recognised as an area of development in UK institutions, as demonstrated in recent archive audience development and ‘queering the archive’ projects – such as Life’s a Drag LGBTQ+ exhibition at Archives+ in Manchester which aimed to document and increase the collection of LGBTQ+ objects and records in the city’s collection.

⁹⁴ See also <http://www.nationalarchives.gov.uk/documents/archives/understanding-collections-development.pdf> as an example.

we've been gathering stories in Orcadian and it's important to preserve them. I think it's important to document the stories, it's nice to think that in however many years' time folk can see that, it's a piece of history there.” (Participant, Orkney Voices, participant panel, Orkney)

“I think it's a great idea and a great way to help store local info as well as help benefit individuals and groups in the community. Working in the library of course has most of in print but visual and sound is a great resource as well.” (Library staff member, survey)

“It's amazing to get to work with new people and to get to share their stories because they're quite rare stories to be told...the different range and depth of stories have been really interesting.” (Dan, digital storyteller, Dundee)



Image: REACH for autism group, Inverclyde

3.4.2.3 Increase project team's awareness about the types of stories people want to tell

The scope of stories shared and discussed in workshops has opened the eyes of participants as much as the project team

The breadth and scope of the stories shared - both in the final films and in the Story Circles - were regularly described as 'amazing', 'varied', 'surprising' and 'astounding'.

The evidence suggests that the project team gained a variety of new knowledge; not simply about the challenges facing participants, but also wider learning such as local historical events or situations they were unaware of⁹⁵. Above all, the residencies have demonstrated the huge variety of stories people are willing (and unwilling) to publicly share.

“I think it’s made me a better person seeing these stories. I’m more interested now, it’s made me more interested in people. It’s made me more tolerant. And ready to listen to people whose opinions aren’t the same as me.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

“...it definitely opens your eyes I think to their challenges and the differences that people face as well.” (Taylor, digital storyteller, East Ayrshire)

“It’s lovely hearing the stories that are coming out for one thing, the whole thing was so interesting, I just loved it. We didn’t know about each other’s stories.” (Participant, Orkney Voices, participant panel, Orkney)

“...it’s definitely broadened understanding; people realised people are struggling with different things in our area.” (Sabine, digital storyteller, Falkirk)

“I’ve found out so much more than I anticipated about the challenges folk face. It’s challenged my own expectations and assumptions - which has been great.” (Paul, Inverclyde Digital Storyteller)

“I would absolutely say that it’s developed our knowledge of what stories people want to tell. Sometimes you learn from the stories, but sometimes you learn from the group leaders as well. It’s made me aware that people’s voices aren’t being heard by the people who need them. I think the issue is people never get the chance to do something like this.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

3.4.3 Unintended outcomes

The project teams have had the opportunity to showcase the project and their learning through public presentations, training and tours

There were several unexpected opportunities to showcase the work of the project within and outside the libraries and cultural sector. For example:

⁹⁵ For example, historic incidents such as the Tayport Sunday School train crash as told by Margaret from the Blind and Partially Sighted Society in Dundee.
https://www.youtube.com/watch?v=EMqLMTLbw_s&feature=youtu.be

- Paul and Alison from Inverclyde presented the project (and digital storytelling methodology) at a Reading Day for the Scottish Reading Strategy for Public Libraries in February.
- Dan and Chris presented at the World Community Development conference in Dundee in July, run by the International Association for Community Development⁹⁶
- The independent evaluator and Chris Leslie had a paper accepted for presentation at the November DCDC conference⁹⁷ for libraries and archives staff
- Sabine delivered digital storytelling training at the Houses of Parliament. Whilst this was out of the scope of the project, it was an effective way to raise the profile of the residencies within a high-profile forum

“It was really nice to have an opportunity for myself and Paul to speak at the reading strategy day, and even to talk about how we could make those links - from storytelling and literacy and the importance of libraries. Just even to highlight our service in that form was really important. The whole process has been really, really positive for Inverclyde.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

- Minister Kate Forbes (MSP) visited the Orkney project and the Blide Trust.

These unexpected opportunities did not only help to raise the profile of the project but also the issues facing Scottish communities (as told through digital storytelling).



Image: Kate Forbes MSP visits the Orkney project.

⁹⁶

https://www.conventiondundeeandangus.co.uk/uploads/tiny_mce/DR/WCDC2019/World%20CLD%20Conference%20Programme%20web.pdf (see page 33)

⁹⁷ <https://dcdcconference.com/>

3.4.4 Key learning and recommendations arising



Continue to look for dissemination opportunities which can share the learning and successes/challenges of the project within and outside the library / cultural sector



Consider bringing archive staff into the project team in future projects, so they can directly inform and contribute to best methods for digital preservation and the sharing of stories from an archived heritage perspective



Review SBT's national website post-project in terms of views (including setting measures of success for this), and also research accessibility / UX. Put a formal promotional plan in place to share the website beyond SBT and the partners⁹⁸



Consider whether future projects could be eligible for funding from heritage organisations given the contribution made to archival content and diversifying collections e.g. via NHLF or The National Archives project funding streams

⁹⁸ The evaluator appreciates this may already be in place.

3.5 Communication and partnership with SBT

Whilst not part of the official evaluation framework, the primary research allowed an opportunity for those involved in delivering the project to feedback on the communication and partnership with SBT. There were common themes within the findings from both digital storytellers and library partners which are useful to note for future project delivery. These are:

- The positive and open spirit of sharing models, ideas and experiences across the project between the digital storytellers, SBT project team and library staff reportedly strengthened the project. However, as mentioned earlier, visiting other projects to learn from the delivery / spaces used / challenges and successes may would have been welcomed by digital storytellers
- Having the flexibility and ‘permission’ to change course in response to the needs of stakeholders alongside the formative evaluation approach (reflection workshops, regular Basecamp updates) meant that changes happened ‘on the ground’, rather than waiting until the end of the project. This was viewed as a best practice approach
- As reported earlier, storytellers and library teams commonly praised the management of the project, and SBT overall. They have truly valued the relationship with SBT and the opportunity to get to know the organisation better
- Basecamp worked well as a communication and management tool to keep each other informed, but at times felt overwhelming (e.g. being consulted too much, too often for example)
- The digital storyteller role should be embedded in library teams - this approach works well and means they are not isolated from library staff (so both parties have a good idea of what is happening on the ground)
- Confirmed budget codes would have been welcomed earlier in the project
- The reflection workshops worked well, however more time for library staff to discuss their own progress and challenges in one group would have been welcomed. It would also have been better if the reflection workshops had started later and finished later to enable less budget to be spent on accommodation
- The project team have reaffirmed their understanding of the challenges facing libraries and their staff teams - especially those working in front-line positions.

“I’ve been able to run this project in a collaborative spirit. The culture around being iterative, and trying new things, and the sense of collaboration has been a great success.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

“I think Chris has been great as a programme manager. It’s also been good for developing that relationship we have with Scottish Book Trust.” (Alison Nolan, Team Leader - Libraries, Inverclyde Council)

“I learned not to impose yourself too much on a project - and equally that you can’t do everything as a consultation.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

“It would have been amazing to have travelled round and seen what everybody was up to and sort of spaces they were working, the groups they’re working with and things they were learning, and shadow each other for a session.” (Dan, digital storyteller, Dundee)

“SBT took that administrative burden away. The recruitment and selection process for the digital storyteller was much faster and more slick than it ever would have been had we been contracting that individual.” ((Phillipa MacInnes, Team Leader - Arts, Libraries and Museums Development, East Ayrshire Leisure)

“The website all came down to capacity within our marketing team and the main SBT website was being redeveloped at the same time. It was a lack of skills on my part and lack of capacity on our marketing team’s part. I think I could have had more foresight and thought we need it set up before the celebration events, but then we would have had to have the stories uploaded by the digital storytellers earlier too. I didn’t have the foresight to know it takes time to do all those things.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

“I’ve been much more aware of the challenges facing libraries. It’s struck me so profoundly. I’ve got such an awareness now of the budgets and time constraints they’re working with. It’s given me a new-found respect for them [library staff]. It makes me want to continue working with libraries.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)

3.5.1 Key learning and recommendations arising



Build in more time and budget for digital storytellers to make visits to other project areas to shadow their colleagues



Run reflection workshops and implement formative evaluation to enable teams to make changes as required based on evidence - but programme these to start and end later in the day and allow time for library teams and digital storytellers to meet and share thoughts separately



Use a project management tool like Basecamp but find ways to streamline the content so it is less of a burden and potentially used more effectively



Ensure regional press teams are clearly briefed and press releases approved prior to sending them out from the SBT office



Build in and block more time with colleagues (or hire freelancers) at the start of future digital storytelling projects to help develop web content / a national website to share the stories (if starting from scratch).

4 Conclusion: project aims assessment

Project aim	Progress based on outputs and outcomes evidence
6. Introduce current digital non-participants to online culture in a way that builds skills and emphasises personal relevance	Achieved
7. Improve basic digital and creative skills amongst participants	Achieved
8. Ensure each participating library service can sustain the project after hosting a residency	Some barriers currently exist (primarily due to capacity, confidence and time of library teams) but efforts to mitigate are in place
9. Value the voices and experiences of a range of people from local communities traditional least likely to participate	Achieved
10. Contribute to a living, growing local history resource within the local library.	Achieved

“It’s happened in seven library services now, it doesn’t make sense for it not to continue in the remainder. Once you buy the kit, the whole community has access to it, and that’s really great value for money.” (Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust)



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