



MARGE

Scottish Book Trust

Appendices: Digital Storytelling Evaluation

August 2019

1 Digital Storytelling Evaluation Appendices

1.1 Digital stories: project team picks

Glen Affric by Margaret, a madcap adventure story: <https://vimeo.com/339970004>

The Weeping Animal and the Ugly Wee Snowman by Jeanette, a touching look into an artist's work with those living with dementia: <https://vimeo.com/343443646>

Karen's story, a woman's journey expressed through dance: <https://vimeo.com/346248477>

Scotland the Brave by Laura, an amazing tale of achievement in the face of adversity: <https://vimeo.com/324823197>

Sean's story about Aspergers, an insightful reflection on being different: https://youtu.be/3_bUXV6dFio

When William Came to Stay With Me by Gordon, a lovely story of a man's relationship with his son: <https://vimeo.com/238379463>

Ping Pong Girls, a touching story about the power of a wee community club: <https://vimeo.com/339971575>

Yvonne describes the influence George MacKay Brown and the artistic community in Orkney have had on her life and her passion for writing - beautifully told and Yvonne also wrote music for the story. <https://vimeo.com/347271680>

Librarian Kerry talks about her efforts to engage the community with Dundee's secret cinema, a lovely example of hard work and enthusiasm paying dividends!
<https://youtu.be/WhRWmQhIBJI>

Les' disappointment <https://vimeo.com/346339403>

Walking back to happiness, a story of walking and health and wellbeing
<https://vimeo.com/350077266>

1.2 Evaluation approach

A tried and tested approach was taken to develop the evaluation strategy for this project¹:

1.2.1 Review and framework production

A review was undertaken to identify which mechanisms were most appropriate for capturing project outputs and outcomes and to identify realistic indicators. After a key inception meeting with SBT staff, a workshop was held on 27 and 28 September 2018 with members of the project team, digital storytellers and library services to train staff about the importance of evaluation and monitoring (a '101' level session²) and to jointly produce an integrated, realistic and timely evaluation framework. Following this, appropriate methods were also explored to record: project design and process issues; unstructured as well as structured feedback (especially from participants); and to agree a mechanism to capture project learning throughout and at the end of the funding period. Secondary data from the pilot project was also reviewed to establish baselines and identify existing data sets.

1.2.2 Set up and evaluation briefing

Following the review phase, a master monitoring form was set up and handed over to the digital storytellers, so they could record data for a variety of activities across the individual project locations on a rolling basis. This included data related to workshop delivery and design, outreach, staff training, celebration events, expenditure and general feedback on what's working well/less well. A number of primary research instruments were also designed and deployed³. A training workshop was held with the digital storytellers on 15 November 2018 to equip them with the necessary skills and abilities to confidently undertake some monitoring and evaluation work themselves.

1.2.3 Primary research

Primary research tools were put into place - including an end-of-project online survey for participants and a series of mid-point qualitative evaluation activities contained in a handbook for the digital storytellers to deliver. The external evaluator was responsible for conducting additional primary research with stakeholders across the project including participant panels and depth interviews (these are discussed further below). In addition, a series of iterative bespoke evaluation sessions were held with particular groups to support and inform the development of inclusive research tools⁴. In addition, the evaluator facilitated two reflection workshops with the project team, digital storytellers and library service staff (including the two pilot partners⁵). The first took place on 28 February 2019 at an interim stage in the process, to identify any potential implications on the project and enable the team to adapt to any emerging findings and recommendations in an agile manner (i.e. formative evaluation). The second workshop was held on 2 July 2019 to reflect on progress against outcomes and outputs at the end of the project.

¹ Available on request.

² The independent evaluator went on to deliver bespoke evaluation 101 sessions at each library service.

³ See 2.3.

⁴ See '[Notes from an evaluator](#)': the independent evaluator's blog

⁵ Fife and North Ayrshire library services.

1.2.4 Analysis and reporting

All evidence captured throughout the project period was cleaned, analysed and triangulated during June and July 2019.



Image: Participants from Belville Community Garden complete inclusive evaluation forms

2 Developing the framework

2.1 Approach

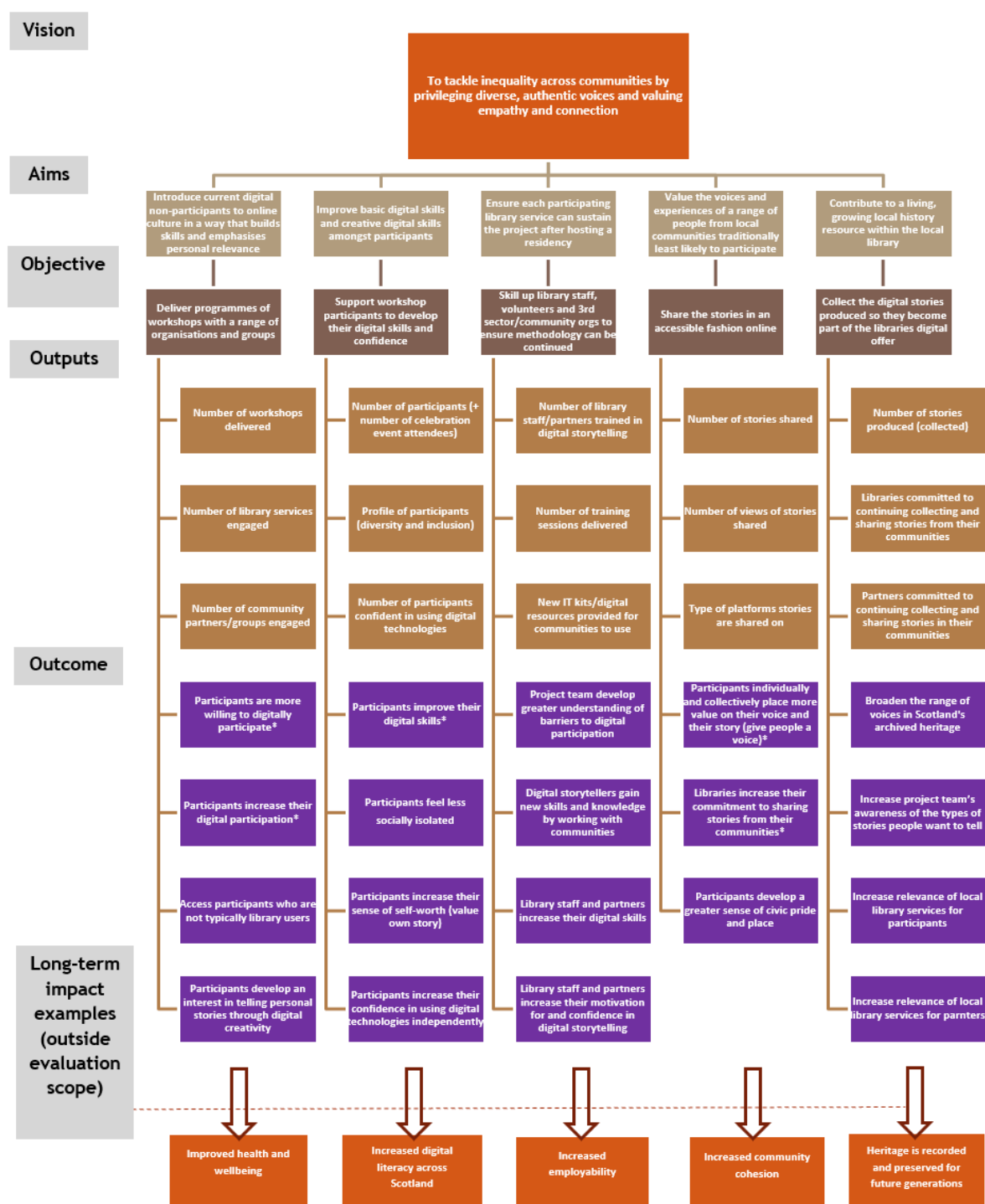
It was important to work together with the project team to produce the evaluation framework - particularly to gain buy-in but also to ensure that those involved felt a sense of ownership of what needed to be monitored and evaluated. A Technology of Participation⁶ consensus workshop was used with the project team to scrutinise the intended outcomes and longer term impacts they hoped to achieve. The resulting draft framework produced in the session was refined further by the independent evaluator and signed off by the project team.

2.2 The framework

Whilst the framework itself is a simple and adapted logic model (outlining outputs, outcomes and indicators) the content reflects the complexity of this project. It outlines the quantifiable deliverables (i.e. the outputs), the change or changes the team wanted to see as a result of each activity (i.e. the outcomes), how the team would know if that

⁶ <http://www.ica-international.org/icas-technology-of-participation-top/>

output or outcome has been achieved (i.e. the indicator), the method used for collecting and recording that evidence (i.e. the most appropriate research tool) and responsible person/persons for each piece of data collection. The framework played an important role in evidencing distance-travelled for the stakeholders; especially as the results will also act as baselines for any future digital storytelling projects. A full version of the evaluation strategy is available on request; however, the below diagram provides an ‘at a glance’ version of the intended pathway to impact.



2.3 Collecting the evidence: methodology

A mixed method approach was used for this evaluation and as a result, a number of research instruments were designed to capture both quantitative and qualitative evidence from project beneficiaries, including unintended outcomes and key learning. All tools were specifically designed to only measure what matters - i.e. the requirements of the framework and to capture unintended outcomes and key learning.

The findings of this report are therefore informed by the following evidence sources:

Quantitative

- Monitoring spreadsheet forms from each local authority area (including a bespoke version for Orkney which reflects their specific project approach⁷). This enabled digital storytellers to easily identify and record the relevant data required on an ongoing basis across workshop numbers, celebration event attendance, group outreach data and expenditure
- Participant survey hosted online, and completed at the final session with support from the digital storytellers (note that several accessible and inclusive versions of the survey were also developed - see the evaluator's blog⁸ and commentary below for further details). The online survey was completed by 159 participants⁹.
- Legacy evaluation report provided by SBT and post-project legacy exploratory research report (to inform baseline workshop data and context through historic data and evidence)
- Welcome forms handed out by digital storytellers to each participant wherever possible, to capture demographic data at the first session
- Library staff and partners online survey (this was circulated at the project completion to all those who participated in training). A total of 43 online surveys were received.

Sampling frames were set up by the evaluator to ensure that the evidence collected from participants was representative.

Qualitative

- Nine one-hour participant panels (consultation groups) captured experience of those taking part across the project period through narrative, audio, and photography. These took place with the following groups: REACH for Autism, Belville Community Gardens, Dalmellington Carers, Forth Valley Sensory Centre, Callendar House Creative Writing Group, Hamilton Gardens Housing Group, Orkney Blide Trust, Orkney Voices, Dundee Blind and Partially Sighted Society.
- A creative qualitative toolkit was used by digital storytellers at the mid-point of their workshop programme with their participants. This included numerous

⁷ See notes in 3.1.1 for further information.

⁸ <https://medium.com/@notesfromanevaluator>

⁹ The geographical spread of those completing the survey is included later in this appendices.

research instruments which allowed flexibility but captured the same outcomes. Data collected through the toolkit (including one word, finish the sentence, and post-it walls) has been included in the analysis

- Vox pops at Inverclyde and Dundee celebration events with community partners, participants and their families/friends
- Three 30-minute depth interviews with participants at project completion
- Five 30-minute depth interviews with library leads at project completion
- Five depth interviews with each of the digital storytellers at project completion, ranging from 40 minutes to 90 minutes
- Five 30-minute depth interviews with partners at project completion
- Depth interview with Digital Storytelling Residencies Manager, Chris Leslie at project completion (60 minutes)
- Feedback from the mid=point reflection workshop (February 2019) and end summative reflection workshop (July 2019) including journey mapping (see later in this appendices.)

A number of desk-based sources of supporting evidence were also drawn upon, including Basecamp discussions, anecdotal feedback collected by digital storytellers from partners, media coverage, social media data (extracted from the project hashtag #SBTdigistories), neighbourhood statistics and profiling analysis.

2.4 Limitations

There are several limitations to note within the context of this report. Namely:

- Caution must be drawn with numbers (n=) behind the percentages reported from online surveys. These have been provided for transparency¹⁰
- Some data was collected by the digital storytellers rather than the independent external evaluator. This may have introduced some unintended bias into the sample frame
- No time was available within the independent evaluation contract to undertake primary research with groups and individuals who chose not to engage, therefore intelligence about barriers to engagement is based on anecdotal feedback from the project team, and - whilst indicative - is not robust
- Survey data is unweighted¹¹.

¹⁰ Note that where totals do not add up to 100, this is due to rounding rather than error. In addition, some respondents may have chosen to not answer questions, therefore the response rates may vary per question (again, n= has been provided for transparency).

¹¹ A breakdown of respondents from each area is included in this appendices.

2.5 Participant survey respondents – area breakdown

Project service area	Number respondents	% of overall
Inverclyde	8	5.03%
East Ayrshire	20	12.58%
Falkirk	29	18.24%
Dundee	55	34.59%
Orkney	47	29.56%
Total survey	159	

2.6 Participant survey: new digital skills responses (verbatim)

- How to edit sound and add images on different devices and applications
- Making a real film out of scraps of content, editing creatively to make a pleasing product.
- Recording audio, editing audio, using photos, constructing videos, adding affects
- Everything! How to use iMovie and add sound, video and text to a digital story.
- Garage band! Also good to have a refresh on iMovie and find some new features
- Using an iPad
- How to work the computer to write my story
- How to use digital sources to tell a story
- How to edit sound and images.
- I have learned about audio recording, and using the app to make the story
- It's very interesting, I've learned what's possible on iPads
- I've learned to use iPads
- I haven't touched an iPad before
- How to use new programs like LumaFusion. Although I am not yet competent.
- Using an iPad. Basic editing skills. Voice recording. Working with a group of people I am familiar with, in a quite different way.
- Editing
- The recording and editing process - how to build up and construct a story for a short recording
- The editing skills and how best to marry images with the particular point in the story
- Editing techniques
- No previous knowledge of editing, the training has increased my confidence and I now feel able to share my knowledge with others.
- The whole process of outing the story on the tablet
- Editing and timing of imagery in relation to speech
- Some digital skills.

- Using the digital skills I have gained I will utilise to write my memoirs
- How to use an iPad to be able to share a story, modern photo album!
- Would like to learn more about the iPad
- How to record stories and attach photos to enhance story
- How to edit in iMovie
- "How to create a story with background illustrations on an iPad.
- 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.
- Being able to put music and photos to my story
- To use an iPad and learn add photos
- 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
- Using iPad
- How to make a digital story and tell a story in 500 words.
- I learned how to use LumaFusion and edit voice recordings.
- I learned how to Export a File
- I learned how to edit on iPads and make stories
- I have learned how to edit videos with audio
- How to use an iPad.
- How to make a movie, e.g. a digital story.
- Features and Apps that make your presentations and stories more interesting.
- Using an iPad
- New equipment and software. New uses for my images. Possible new influences on my photography.
- Range of available images and sounds
- How to use LumaFusion on iPad
- I can now confidentially transfer my digital photographs on my own. Which will enhance my hobby
- Recording stories with LumaFusion
- How much you can do with a tablet and what you can achieve with some simple programmes. How amazing edit sound can work.
- I have learned some computing skills which I didn't have before.
- To learn about sound recording and learning new skills
- Using iPad sound recording I have never used this before
- Making video story
- How to record sound and using the software to make my story.
- Although I am unable to operate the technology due to my blindness, I have learnt and appreciate the modern technology that's available.
- Otter app that Marge showed us
- I've learned how to use editing software to improve my stories
- I've learned to use movie maker technology.
- Using an iPad
- Working with Storystack. Editing skills. Setting up a storyboard.

- Enhanced digital skills, awareness of stimuli for story telling
- I wanted to learn to use an iPad
- My IT skills are limited, so this project helped me develop my existing skills whilst learning completely new skills.
- Using the iPad.
- Make to movie work
- How to use Digital Storytelling

2.7 Trainee survey respondents – area breakdown

Project service area	Number respondents	% of overall
Inverclyde	10	22.22%
East Ayrshire	8	17.78%
Falkirk	14	31.11%
Dundee	9	20%
Orkney	4	8.89%
Total survey	45	

2.8 Trainee survey respondents – stakeholder type breakdown

Type of stakeholder	Number respondents	% of overall
Member of staff within a library service - front line	7	16.67%
Member of staff within library service - office-based/management	6	14.29%
Member of staff or volunteer within community or cultural partner	28	66.6%
Other	1	2.38%
Total survey	42 ¹²	

¹² Note that 3 respondents dropped out at this stage hence the difference between numbers in area versus stakeholder.

2.9 Groups engaged¹³

The below data has been extracted and analysed from the monitoring forms supplied by digital storytellers.

Project service area	Total number approached ¹⁴	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%

2.9.1 Groups engaged¹⁵

East Ayrshire

- Ross Court Galston - Vibrant Communities
- KSRHT - Moving On Group
- Auchinleck Day Centre
- Kilmarnock YMCA
- Carers Group Dalmellington
- iDance Cumnock
- Stewarton Supported Housing - Vibrant Communities
- Kilmaurs Supported Housing - Vibrant Communities
- Auchinleck Academy
- ESOL Group, EAC

Inverclyde

- Clyde Pride
- Belville Community Garden
- Your Voice

¹³ There are no outlined expectations on digital storytellers in terms of the number of groups they should contact throughout the course of their tenure. A full list of groups who have engaged is provided in this appendices.

¹⁴ Excluding individuals who worked 1-1 sessions with the digital storytellers. The table only displays groups approached / engaged.

¹⁵ Note that wherever possible / known, individuals are not included here (for example, where individual 1-1 sessions were held).

- Wevolution
- Notre Dame High School - Stella Maris
- River Clyde Homes
- Activ8 Our Place Project
- Young Carers
- Holy Rosary Care Home (Little Sisters of the Poor)
- Proud2Care - Care Experienced Young People
- Great Place - When Art Tells Tales
- REACH for Autism
- ICDT - Employability Services
- Gourock Library Club
- Sharing Stories Project (ICDT)
- World Walking (Kilmacolm Primary)
- Open Group - 7 1/2 John Wood Street
- Open Group - Family Story Making Sessions
- Clydeside Singers
- Inverclyde Skywatchers
- Beacon Arts Centre
- MacMillan Cancer Care

Falkirk

- Forth Valley Recovery Community/Becky Woods
- Albany Court Sheltered Housing/Alice
- Grangemouth Heritage Trust/Maureen
- Conservation Volunteers/Sandra/Jupiter Urban Wildlife Centre
- FHDAM (Falkirk Mental Health Project)/Janet Crawford
- Coaching for Life/Quarriers
- Falkirk Writer's Circle/Rhona
- Canal Project Volunteers Group/Lesley
- Sensory Centre Camelon/blind people support centre
- Cecilia Rose - Storyteller - Sessions at Callander House on Fridays
- Amy Caffrey - Liver Support Group in Falkirk/British Liver Trust
- Paul Eames/Callendar House: Heritage Museum etc
- Falkirk Sewing Group - Peace Quilt Makers
- Great Place Falkirk Project in collaboration with Alzheimer Scotland
- Kinneil Estate Young Apprentices from TCV (Conservation Volunteers)
- Friends of Zetland Park - Group (via heritage consulting)
- Sarah Cameron - Avonbridge Lunch Club
- Sensory Centre Camelon/deaf group
- CLD Falkirk Council
- Syrian Families - Summer English classes via Falkirk Council
- Adrian Mahony (former councillor from Bo'ness)
- Kay Wood - CVS Falkirk
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Dundee

- NHS (Occupational Therapy Assistants)
- Maryfield Community Officer, Arthurstone
- CLD (Community Learning and Development)
- Age Concern Dundee
- Foodbank
- Dundee Blind and Partially Sighted Society
- Rosendael Veterans Home
- Wellgate Day Support Service
- Dundee Voluntary Action
- Dundee Womens Festival (2 - 16 March)
- Dundee Audio News
- Whitfield Local History Group
- Timex Reminiscence Group
- HIIC (Health Issues In the Community) Group
- Al The Hat
- Craigie High School
- Charleston Library
- Douglas Library and Community Centre
- Blackness Library
- HaVeN (Hearing Voices Network)
- Blackness Library
- Stobfest
- Tech Kids
- Lochee Ladies

Orkney (long-term workshops, public)

- Orkney voices
- Blide Trust
- Camera Club, Kirkwall
- Connect
- Stromness Library (Thursday)
- GMB fellowship
- Hamnavoe neighbours
- Orkney Vole association
- Holm sailing club
- Hoy Kirk Heritage Centre
- Burray Heritage Centre
- Stromness Museum Kirkwall youth cafe
- Ping Pong ladies
- Stromness Blide
- Stromness Wednesday group
- Flotta heritage centre
- Stromness Hoy

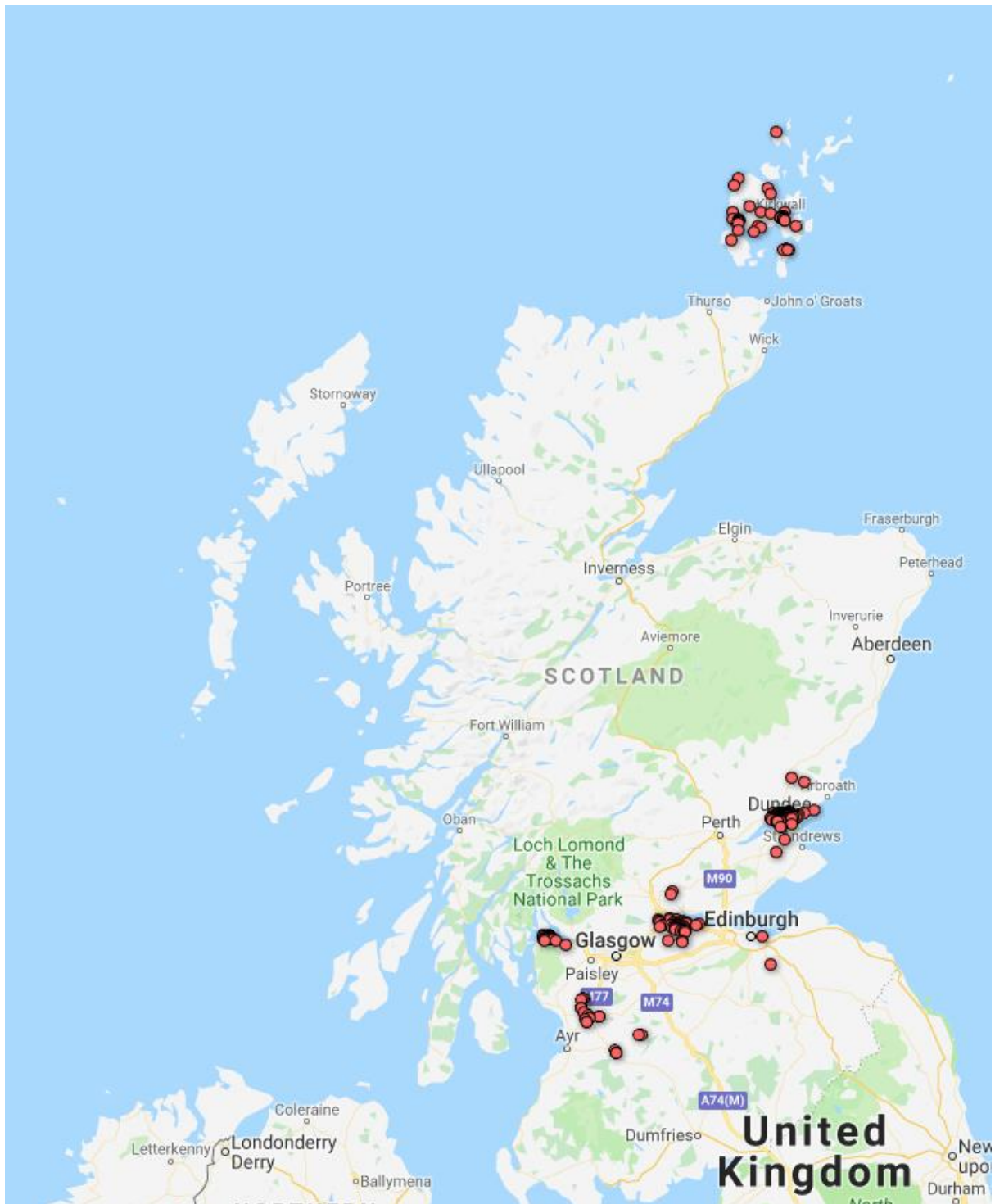
- Connect Theatre Forum
- Papay Bon Pappetit

2.10 Reflection workshops





2.11 Geographical location of participants¹⁶

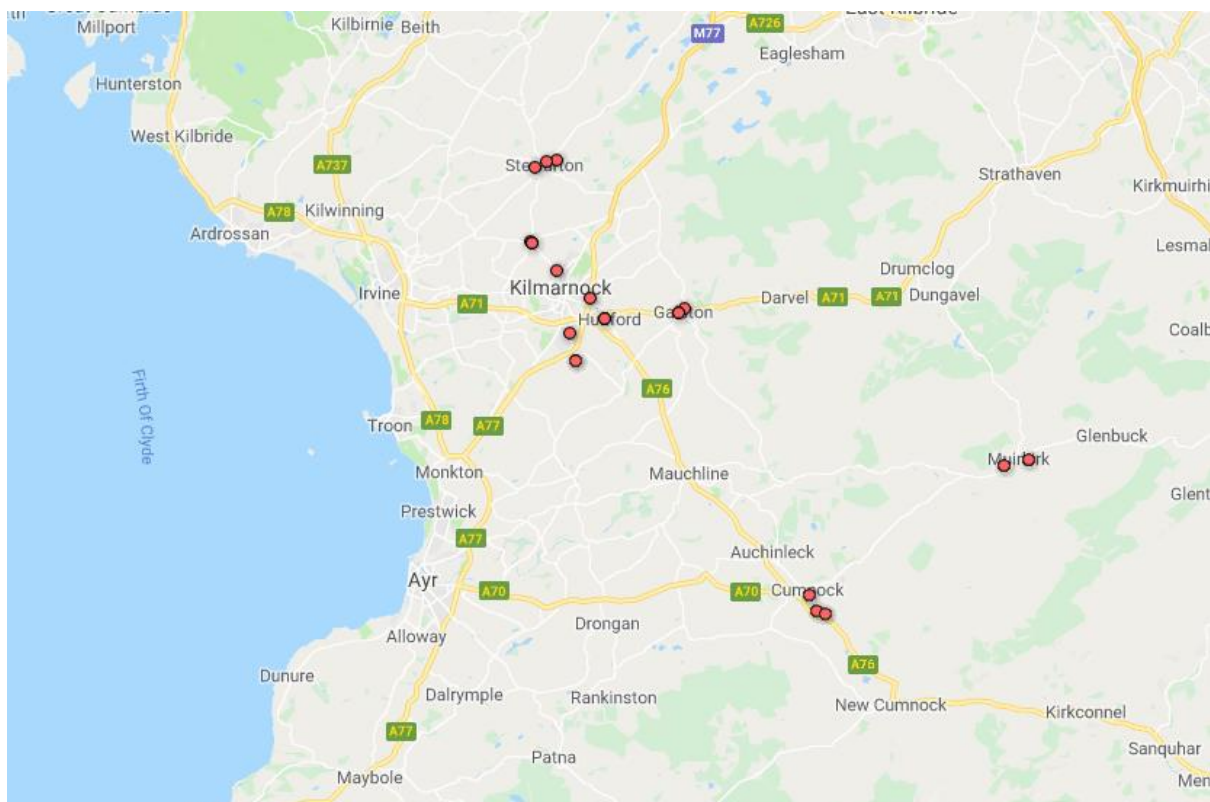
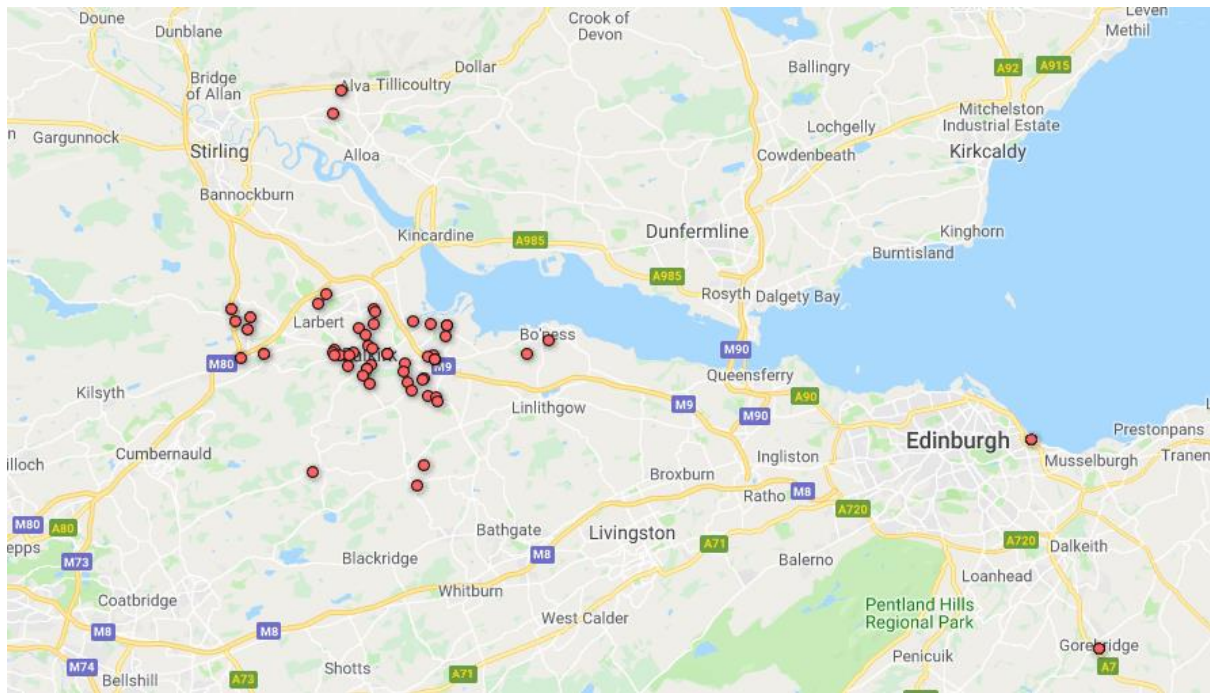


Reach of workshop participants

¹⁶ Based on sample of 246 cleaned postcodes accepted by Google Fusion Tables.









2.12 Overall project delivery: key learning points and legacy tips

This section summarises the specific learning documented across the project related to project design and delivery. This information was gathered through formative evaluation across the project duration from:

- a) Monitoring forms - open feedback submission tabs by the digital storytellers (December, March and June)
- b) Mid-point reflection workshop (February and July)
- c) Basecamp discussions (throughout).

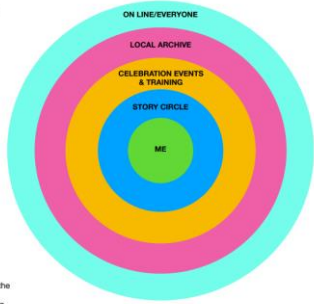
The feedback provides some really useful learning from a legacy perspective which could be used to inform future project design. It is included here outside the main evaluation for succession planning purposes.

2.12.1 Set-up and design tips

Key finding	Commonly reported or individual area?	Actions taken / implications for legacy
Having a project logo connects all the stories and gives a uniformed style. Important to have this ready at the beginning of the project to promote the project to other organisations.	Commonly reported	Recommendation for future projects/in legacy handbook
Workshop planner is a good resource and is easy to follow	East Ayrshire	Recommendation for future projects/in legacy handbook

Social Stories Training run by REACH for Autism has supported Inverclyde's digital storyteller and opened up potential conversations around future pilots for a digital social story approach	Inverclyde	Use as potential case study and recommended approach in future
Setting up a taster model to engage local community residents prior to taking part/committing to a weekly attendance has worked well - not only in terms of raising awareness/explaining what digital storytelling it, but also as a recruitment tool for the main workshops	Orkney	Recommendation for future projects/in legacy handbook
Time pressures - there are so many groups that there is little time for office-based work. There's also not a lot of time to check out apps and tools, and it was challenging to find the time to set up a sharing platform.	Commonly reported	Chris helped advise with desk-based research on apps and platforms - previously shared a spreadsheet comparing different editing platforms. SBT press team to be available to help in future projects if needed with publicity for workshops and celebration events.
Where library staff had undertaken groundwork/developed relationships/existing group connections, this made getting started with sessions much quicker for the digital storytellers	Commonly reported	Recommendation for future projects/in legacy handbook
Evening work was a challenge for digital storytellers due to the long commutes required and other time pressures. Scheduling was also difficult e.g. a Wednesday evening was a popular night for groups in Inverclyde yet not all could be visited.	Commonly reported	Communicate the realities of this with future digital storytelling teams
Digital resilience should take a bigger role in workshops. Participants didn't always know what sharing really meant, and the current media permissions form wasn't	Commonly reported	Digital storytellers received cyber resilience training from SG Cyber Resilience team Rebecca and Mark suggested creating an infographic that could be used to help participants think about who they want their

always a great tool for explaining it.		audience to be and what considerations they might have to make accordingly. This could be a series of circles to denote different and wider audiences
Buy kit locally, so to enable a dialogue with the provider rather than buying online (more ethical and can have a conversation)	Orkney	Recommendation for future projects/in legacy handbook
Having two digital storytellers can help with idea generation, validation and varying the voice/content of workshops - as well as helping get around groups especially across an island community	Orkney	Consider the context when appointing digital storytellers in future project e.g. large geographic spread, rurality and island communities may need more than one
Consider different formats for the staff training e.g. shadowing to make it flexible and responsive to the time constraints of staff. Keep group sizes small (5 max).	Commonly reported	Recommendation for future projects/in legacy handbook
Take opportunities and work with partners and library staff to share how digital storytelling can be useful to tell organisational stories and as an advertising tool	Inverclyde	Recommendation for future projects/in legacy handbook
Make celebration events special with popcorn/drinks etc - make participants feel special 'like a day out'	Inverclyde	Recommendation for future projects/in legacy handbook
<p>Think about how to use copyrighted images (getting permissions) and using filters in Google to get copyright free material and also how to credit appropriately.</p> <p>Copyright for the stories produced. We have in the credits - copyright of the storyteller. What if people in the future want to use/reuse these stories. What if they want to use 'part' of them?</p>	Orkney	Recommendation for future projects/in legacy handbook (see Orkney's suggested sharing circle below)

What if they want to re-edit them?		<p>SHARING YOUR STORY You own your story, so how you share it is up to you. These are the different ways you can share your story.</p> <p>ME You create, record and edit your story, but it's just for your personal use and not for sharing.</p> <p>STORY CIRCLE As above but you share your story with the group you are working with.</p> <p>CELEBRATION EVENTS & TRAINING As above but your story can also be shown at end of project celebration screenings and for training purposes by project staff.</p> <p>LOCAL ARCHIVE As above but your story can also be stored and screened at a local archive.</p> <p>ON LINE/EVERYONE As above but your story can also be shared on line, which means on websites and social media platforms like Facebook and Twitter.</p> <p>YOUR FILM Remember, you own your film and you should mark in the credits that you own the copyright. This means that somebody can only reuse the film if you give permission.</p> 
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2.12.2 Workshop facilitation tips

Key finding	Commonly reported or individual area?	Possible actions / implications for legacy
A paired approach worked well in groups where participants had widely varying level of digital skills. More confident participants could work together with less confident ones.	Falkirk East Ayrshire	Recommendation for future projects/in legacy handbook
Use of icebreakers and storytelling games worked well - participants loved the Dicey Decisions game and one group in Orkney asked to come up with their own Dicey Decisions questions. The game can also be played with a dice rolling app. Paul's 'Photo Scavenger Hunt' also worked well (5 images to find on Google, pick and save favourite image).	Commonly reported	Recommendation for future projects/in legacy handbook
Group recording into an iPad using daisy chain has worked well for some groups e.g. conversation style recording (although later in the project this perhaps did not quite work as well due to sound quality issues)	Orkney	Recommendation for future projects/in legacy handbook
Using headphones to get participants used to hearing their voice helped make them feel less self-conscious prior to recording	Orkney	Recommendation for future projects/in legacy handbook

iPad checklist activity from Taylor in East Ayrshire worked well: i.e. take a selfie, connect to WiFi, use Maps to find your street, find a song on YouTube, download an app	East Ayrshire	Recommendation for future projects/in legacy handbook
Using museum objects and archive photographs to spark story ideas worked well	Orkney	Recommendation for future projects/in legacy handbook
Using stress balls worked well for nervous participants while they told and recorded their stories	Orkney	Recommendation for future projects/in legacy handbook
Teaching about copyright on images was viewed as very important to make participants aware of the requirements	Commonly reported	Recommendation for future projects/in legacy handbook
Recording an evaluation of the project - a group at Blide Trust took part in a recorded discussion about the project and what they might do next. Whilst this was recognised as not independent evaluation it allowed the participants and digital storytellers to reflect on the project.	Orkney	Encourage future digital storytellers to use the provided evaluation toolkit at the end as well as midpoint, potentially encouraging participants to create their own digital story about their experience
Being flexible with the workshop structure and number of sessions was key to inclusively meet the needs of different groups	Commonly reported	Recommendation for future projects/in legacy handbook
Providing more challenge to young participants - in groups where participants are young, the technical challenge posed by the workshops isn't always enough to stimulate. Orkney reported that the workshop template did not work well for a group of Young Carers	Commonly reported	Introduce challenges like animation to help
The digital storytellers did not feel prepared for disruptive or challenging groups with varying needs	Commonly reported	Explore and provide bespoke training opportunities in future projects
Sporadic attendance was a challenge with some groups and as Inverclyde reported, it felt more fragmented and was more labour-intensive working with smaller groups/1-1	Commonly reported	Advise future digital storytellers to reinforce positive messaging around the benefits of continual attendance e.g. social/health and wellbeing/finishing story

basis. The team anticipated that it would be a challenge working with groups of service users (e.g. homelessness, mental health) but it was also been a feature of community interest groups. Pinning people down was also a challenge! There were also challenges where the teams had interruptions to their planned workshop programmes e.g. over Christmas.		Recognise that there is little team can do as often working with individuals who have busy and complicated lives
Capacity e.g. in one group, people continued to join in later weeks - it's difficult to know when to put a hold on attendance	Commonly reported	Advise future digital storytellers to go back to the same organisation but with a new group, if enough people want to take part.
Group leaders' lack of engagement - sometimes group leaders involved their groups with digital storytelling as 'something to do' rather than thinking carefully about its suitability. A group of Syrian refugees were put forward for a digital storytelling workshop four days after their arrival in the country, for example.	Falkirk Inverclyde	Create handbook for community partners, outlining best practice for engaging with the project.
Learning about accessibility features - working with hearing and sight impaired people was a driver to learn more about the accessibility features on iPads.	Dundee Falkirk	Recommendation for future projects/in legacy handbook
Using the first session to 'get to know the participants' meant that the following sessions could be tailored accordingly	Dundee	Recommendation for future projects/in legacy handbook
Using a two-day workshop process for a festival can work well e.g. Dundee's digital storyteller used this for Dundee Women's Festival, and used the same model in May at Stobfest	Dundee	Recommendation for future projects/in legacy handbook
Challenge of iMovie lack of accessibility - iMovie was not very well supported by voiceover, and so in visually impaired groups there was limited engagement with the tech	Dundee Falkirk	Add other accessible platforms to handbook in the future

Getting people to focus on one story - some participants had several ideas for stories and needed help focusing on just one	Commonly reported	Recommendation for future projects/in legacy handbook
Stories shared from participants can potentially be highly personal and can impact on those around them	Falkirk	Plan in Mental First Aid training in future projects
Editing on a big screen together as a group can work well	Orkney	Recommendation for future projects/in legacy handbook
Story books can work well as an editing tool / instead of having to write story down in a narrative	Orkney	Recommendation for future projects/in legacy handbook
Develop parental permissions form for sharing children's stories - despite these not being a target market, there were opportunities e.g. animation projects where this would have been useful	Dundee	Recommendation for future projects/in legacy handbook

2.12.3 Group outreach tips

Key finding	Commonly reported or individual area?	Possible actions / implications for legacy
Approaching groups rather than public calls for participation was most successful	Commonly reported	Recommendation for future projects/in legacy handbook
A personal approach was particularly important for participation and spreading word of mouth in a parish	Orkney	Recommendation for future projects/in legacy handbook for island communities/rural future locations
Taster sessions worked well in Orkney as ways to recruit for more regular attended sessions	Orkney	Recommendation for future projects/in legacy handbook Use in instances where groups are more reluctant to take part / issues with recruitment from existing groups
Chatty cafes could provide a great opportunity to tell people more about the project and find participants	Dundee	Recommendation for future projects/in legacy handbook

Setting up meetings face to face worked better than explaining concept via email	Commonly reported	Recommendation for future projects/in legacy handbook
Community partners who experienced one group typically had a propensity to sign up for another group in their organisation	Falkirk	Recommendation for future projects/in legacy handbook
Talking to participants and partner staff opened leads to other projects and contacts	Commonly reported	Recommendation for future projects/in legacy handbook
Tying in with existing festivals and programmes was a good way to find participants who might be interested in the project e.g. Dundee Women's Festival	Dundee	Recommendation for future projects/in legacy handbook
Volunteer co-ordinators of groups were reluctant to sign up because of their own uncertainty around technology	Falkirk	Explain consent policy and show digital story previously created in future projects
Possible opportunity to engage more young men in workshops and more diverse groups	Falkirk	In future projects consider audience development methods and targeting of groups. Share lists of groups with each other for inspiration.
One group did not engage despite seeming extremely interested at the outset. It would have been useful to understand more about the reason for this and how we could have broken down the barriers	Falkirk	Ensure future groups record reasons for not participating are recorded wherever possible on the monitoring forms. Consider how to incorporate exploratory research in this area and budget for it in the future (2018/19 evaluation budget did not allow for investigation with non-users or lapsed users)
Communication can be challenging with group gatekeepers and this can impact on the recruitment/attendance and reliability of participants	Falkirk	Focus on prioritising engaged groups
Intergenerational projects can be challenging - Dundee for example paired up with Craigie High School and St Ronans Care Home. Only 1 of the 6 pupils wanted to undertake the training. Coupled with time limitations Dundee Voluntary Action stopped the pupils going to help.	Dundee	Recommendation for future projects/in legacy handbook

Interest from younger people groups under 16 e.g. schools / Young Carers / REACH / Proud2Care / Library Club).	Inverclyde	SBT to consider the adult focus versus young people focus in future projects given the demand
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2.13 Celebration events and attendance

The below table outlines the main celebration events that took place during the 2018/19 project. Note that this does not include ad hoc or other screenings e.g. as part of learning disability week, or screenings given by partners.

Project service area	Plans	Total attendance
Inverclyde	6th June	63
East Ayrshire	13th June and 4 th July	54
Falkirk	27 th August	58 (tickets reserved for attendance at time of writing)
Dundee	27th June	TBC at time of writing
Orkney	6th July and 13th July	88

2.14 Similarities and differences between areas

2.14.1 Similarities

- All areas found it difficult to describe the project (showing stories helped but not to explain the process)
- Digital focus/agenda skewed how areas 'sold' the project
- The team needed to be flexible with the structure and workshop design
- Participants began to help each other
- Lots of groups wanted to make a group story
- Difficult to limit to six in a group
- Everyone found the six-week work plan helpful
- Distinct communities
- Funding enabled local authorities to get up to speed quickly rather than go through internal processes and systems to hire/fund project
- Staff buy-in
- Good cross-over of digital application to other library offers e.g. digital day/children's animation
- Positive spin-offs
- Museums buy-in to support exhibitions

- Valuable staff resource to deliver project
- Drop-outs of participants (and being flexible around this)
- Evaluation training as a positive experience

2.14.2 Differences

- Travel and limited travel timetables and rurality - Orkney
- Dedicated trained library staff member to shadow digital storyteller and continue work - Inverclyde
- Speaking to CLD staff in advance of the project starting worked well - Dundee
- Two trainers on site for all groups (reduced time necessary to complete projects) - Orkney
- More drop-in sessions and open groups created as part of different social/library services, or groups with no previous structured activities - Inverclyde
- Participants all edited audio by using LumaFusion rather than iMovie - Orkney
- Group editing on the big screen - Orkney
- No paper-based planning, more of an organic process - Inverclyde and Dundee.