変革のツールとしてのデジタル・ストーリーテリング
– 放送から会議室まで

From Broadcast to Boardroom: Digital Storytelling as a tool for change
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Abstract

　BBC Capture Wales Digital Storytelling project (2001 – 2008) は，BBC ウェールズにおける視聴者参加の象徴的な実践である。このプロジェクトではウェールズ各地でワークショップを開催し，何百ものデジタル・ストーリーを作成し，そのすべてがウェブサイトに掲載され，そのうちいくつかはテレビやラジオで放送された。伝説となった「キャプチャー・ウェールズ」は，ウェールズだけでなく英国全般に生き生きとしたデジタル・ストーリーテリングのコミュニティを今もなお繁栄させている。

　本稿では，キャプチャー・ウェールズの誕生について，BBC が視聴者とのいかなる協働を試みたのか，どのような手法が採られたかについて振り返る。さらに，キャプチャー・ウェールズの経験を参考に，サウスウェールズ大学で展開されている「ストーリー・ワークス」についても紹介する。このプロジェクトでは，医療福祉領域の実践を広く伝えるとともに，政策へと影響力を与えるツールとしてデジタル・ストーリーテリングを適用している。

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The development of Digital Storytelling in the United Kingdom can be traced back to 2001. At this time the BBC was seeking new ways to get closer to its audience and to bring fresh voices to its platforms under its 'Connecting Communities' banner and was also beginning to think about how the public might engage with the newly available tools of digital media production (see Kidd 2009).

Daniel Meadows of Cardiff University's School of Journalism had recently returned from a "bootcamp"[1] at the Center for Digital Storytelling[2], USA, where Joe Lambert and Nina Mullen introduced him to the concept of digital storytelling. He had quickly become a passionate advocate of this method of media making that could be undertaken by anyone with access to digital media tools available on the high street and was excited by the notion that:

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> Digital Storytellers make their films on the kitchen table from stories based on their family photo archives. (Meadows 2003)

Meadows introduced the concept to the controller of BBC Wales, Menna Richards, and she agreed to fund a six-month pilot project to take digital storytelling workshops to communities across Wales. The purpose was to see if it were possible to engage members of the public in Digital Storytelling by inviting them to create their own story in a local workshop run by the BBC. The stories produced in the workshops would be published on BBC platforms and the skills left behind in communities would encourage more people to engage with digital technology and create their own content.

The BBC invited lambert and Mullen to Wales in 2001, where they spent two weeks training a team of BBC staff led by Daniel Meadows and Karen Lewis (author of this paper) and a group of community leaders. The Capture Wales project was born; Meadows was appointed Creative Director and producer Lewis was appointed to establish and lead the project for the BBC. The initial six month pilot project was deemed a success by the BBC and funding was allocated to develop it into a seven year long initiative, with a team of eight BBC staff involved, led by Lewis (Producer) and Meadows (Creative Director).

Capture Wales followed in a tradition of the BBC attempting to include the audience in its output that started with the work of BBC Manchester radio producer Olive Shapley who broadcast working men's voices live in the 1930s and sought to bring other hitherto unheard voices to the airwaves of the BBC. Cardiff and Scannell (1991: 345) describe Shapley as a leading pioneer in the field and she was followed in Britain by others including producer Charles Parker whose Radio Ballads, broadcast on the BBC Radio in the 1950s and early 1960s, focused on the daily lives of working-class people. Later, in the 1990s, came the BBC's Video Diaries and Video Nation Projects[3] from the BBC's Community Broadcast Unit, which took audience participation further by giving video cameras to members of the public and asking them to film their lives. The tapes were sent into the BBC and edited by BBC staff before being broadcast on television and, later, online. (See Carpentier 2003)

However, there was no 'cutting room floor' with Capture Wales; the digital stories that participants created in the workshops remained unedited by the BBC and were broadcast on television, online and on radio. This was long before You Tube or Facebook – the term social media had not yet been coined and, although there were digital storytelling projects happening in other parts of the world (especially the USA, led by the Center for Digital Storytelling), most stories at this stage were being produced on CDs and handed back to the teller, to be shared with friends and family. The BBC was taking a bold step in finding an outlet for these stories across its platforms, where the wider public could see and hear new voices.

Each month the Capture Wales team took to the road and visited a community in Wales. Working through local groups, libraries, arts officers, and other brokers the team brought together a group of ten local people, from all walks of life, to participate in a five-day digital storytelling workshop. There was no cost to participants as the BBC funded the entire activity. In return for the workshop experience and the opportunity to create their own digital story, on a subject of their choice, participants were asked to grant permission to the BBC to show their story on any of its platforms.

The stories created in the seven years that the Capture Wales initiative ran covered a vast spectrum of human experience, including family rifts, the loss of a child, the game of rugby, the colour pink, being an evacuee in the war, suffering domestic violence and falling in love. All the stories produced were published on the BBC website[4] and some were shown on BBC television. Meadows often described digital stories as "radio with pictures"[5] and many of the Capture Wales stories were broadcast as audio pieces on BBC Radio and the storyteller was often interviewed by the radio presenter, following the broadcast of their story.

The economy of the Digital Storytelling form (the script is usually between 250 and 400 words) coupled with the intimacy of the use of personal photographs from one's own archive, creates an opportunity for anyone who has a story to share to produce a lasting artifact in a relatively simple way. The emergent technology made it possible for Capture Wales workshop participants to create these "mini docs" by utilising accessible computer hardware and software and their own voice and photo album, sometimes adding music. There was no need for a professional camera

crew, director and film editor as in traditional television programme making.

Digital storytelling has often been referred to as a form that has evolved as a medium for potentially democratizing the media and allowing access to wider audiences for voices that are often hitherto hidden or unheard. Burgess (2006) says:

> It [Digital Storytelling] aims not only to remediate vernacular creativity but to legitimate it as a relatively autonomous and worthwhile contribution to public culture. This marks it as an important departure from even the most empathetic 'social documentary' traditions.

The Capture Wales initiative intended to reveal stories of people living in Wales that were unique to each individual storyteller but, when assembled, created a narrative patchwork that reflected the diversity of Welsh life. By drawing upon the methodology developed by the Center for Digital Storytelling, the BBC enabled each story to be told on the teller's own terms and validated it by publishing or broadcasting it, uncut, on its platforms. Lewis (in McEwan et al 2013) says:

> The process of digital storytelling is one of personal curation of archive and memory, resulting in a 'bricolage' that offers a glimpse into the life of the individual and often, their local community.

The brevity of a Digital Story (most are between two and three minutes long) coupled with the sustained single voice of the teller accompanied by still images makes for a compelling mode of communication. The process of creating a digital story is highly reflective, as the storyteller works to develop and craft a personal story, curating both photographic archive and memory of lived experience. The result is often a profoundly moving viewing experience for the audience.

It was always the intention of the Capture Wales project to leave a legacy; both in the archive of digital stories created and in the passing on of skills, expertise and knowledge gained as the project developed. A series of Master classes and Training the Trainer workshops, led by Daniel Meadows, were delivered to potential future facilitators who were taught the methodology in more depth and encouraged to

establish their own projects in local communities.

The Capture Wales team also trained a BBC team based in the north of England and this resulted in another BBC Digital Storytelling project 'Telling Lives'.[6]

Community-based Digital Storytelling activity gradually spread across the United Kingdom, especially Wales, with projects such as Yale College[7] and Breaking Barriers[8] becoming established. These were two of the earliest adopters of the methodology, learned at Capture Wales workshops, and their work continues to flourish over ten years later.

When Capture Wales finally closed, all the stories created were deposited at the National Library of Wales, along with the accompanying documentation attached to each story and storyteller. This offers a rich archive for current and future researchers and ensures that this extraordinary snapshot of lives in Wales in the early 21st century will be preserved for posterity.

Lewis moved from the BBC in 2008 and established the StoryWorks[9] unit at the University of Glamorgan (later to become the University of South Wales.) The BBC had developed a partnership with the University of Glamorgan (see Fyfe et al 2005) and StoryWorks became an extension of this partnership and continued to develop work in the field of digital storytelling and other techniques based on first person narrative approaches.

StoryWorks projects were commissioned by organisations seeking to collect the experiences of service users and disseminate these stories for a variety of reasons. This might be to raise awareness among the wider public, to offer support to other patients/families, to highlight key issues in a campaign, or inform senior managers of the real experiences of some of their service users.

The challenge for Storyworks was to facilitate the sharing of these stories in a way that satisfied the needs of the organisation to convey a particular message for example, whilst respecting the desire of the storyteller to tell their story as they want to, in their own way, and to validate that experience for them. This can sometimes be a difficult balance to achieve.

However, it is fair to say that all the organisations Storyworks has worked with have been completely supportive of the ethos that the needs of the storyteller must always come first; never forcing a story from someone that they are not willing to share or skewing a story to a point where it is unrecognisable by the storyteller in order to fulfill a particular brief. All stories were produced collaboratively with the storyteller and 'signed off' by them before being released to the commissioning organisation. Working with people who choose to share an intimate part of their lives is a huge privilege and the bravery required by some individuals to share their story with the world should not be under- estimated.

One of the key ambitions of StoryWorks was to find a way for digital stories to be seen and heard by stakeholders, policy makers and opinion formers, in order to influence and possibly effect change. Many of the stories created in the years since StoryWorks was established have been shown in boardrooms at National Health Service hospitals; at conferences attended by Government officials and in training for staff in Health and Social Services. The voice of the patient or service user is a powerful one and a moving digital story can often do more to sway opinion than a set of statistics or a qualitative report. (For examples of this work, see the webliography at the end of this paper.)

StoryWorks has undertaken a series of projects at a cancer centre in Cardiff, Wales, and a key focus of the work was the delivery of training sessions for front line medical staff in which they viewed Digital Stories made by their patients as part of a training day exploring patient-centred care. The feedback was very positive and many staff stated that they had begun to see their patients in a different light. One nurse said:

> I've been treating cancer patients for more than 11 years now and for the first time I was given a valuable and candid insight into what it's actually like to be a patient.

Professionals have much to gain from engaging with their service users' stories in this way, but the sharing of a personal story is of equal value to the teller. Telling the story of their illness in a healthcare setting, for example, is an experience that all patients will go through at regular intervals throughout the course of their diagnosis and treatment. In this scenario the clinician is the audience but s/he is

also the holder of power. The narrative "performed" by the patient is in response to direct questions, based on a medical model of diagnosis and treatment and the clinician is very much in control of the situation. It will be occurring on his/her 'territory' and within paradigms established by the medical profession.

By creating a Digital Story of their experience, a patient, carer or service user can tell the story of their experience on their own terms, without interruption. This is a powerful and cathartic experience for people who have been through extensive health or social services interventions in addition to allowing practitioners an insight into the world of their patient or client.

In the words of one cancer patient :

When you're writing your story yourself it's the human perspective. When you're telling it to the doctors it's all just medical. It's huge – much much bigger when someone writes a personal experience of their cancer. When you watch it [her digital story] you can see a mum and her children, not just a cancer patient. The doctors will never know that you have to hide when you lose your hair – to them it's not the end of the world. The story is completely different from what the doctor sees.[10]

This brief paper has allowed the space to touch on just some of the experiences and learning from both BBC Capture Wales and StoryWorks and will, hopefully, offer a starting point for discussion of the potential of Digital Storytelling to make a difference whether it be in a broadcast or public service environment.

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http://www.cancergeneticsstorybank.co.uk/storytellers.htm
http://www.wcva.org.uk/what-we-do/making-a-difference/employability
http://www.cardiff.ac.uk/socsi/research/researchprojects/religiousnurture/projectvideos/index.html

2. Other websites referred to in this paper:
http://storycenter.org/
http://www.bbc.co.uk/videonation
www.bbc.co.uk/capturewales
http://www.bbc.co.uk/cumbria/tellinglives/archive/archive_01.shtml
http://37.59.110.166/tiki/tiki-index.php?page=YALE+COLLEGE+CENTRE+FOR+DIGITAL+STORYTELLING
http://www.breakingbarriers.org.uk/digital-storytelling/digital-storytell

1 Intensive training workshop in digital storytelling technique

2 http://storycenter.org/

3 http://www.bbc.co.uk/videonation

4 www.bbc.co.uk/capturewales

5 A term used regularly in the author's conversations with Daniel Meadows

6 http://www.bbc.co.uk/cumbria/tellinglives/archive/archive_01.shtml

7 http://37.59.110.166/tiki/tiki-index.php?page=YALE+COLLEGE+CENTRE+FOR+DIGITAL+STORYTELLING

8 http://www.breakingbariers.org.uk/digital-storytelling/digital-storytelling/

9 http://storyworksuk.com

10 Quote from Cathy Fisher in an interview after making her digital story with StoryWorks. See: http://vimeo.com/album/172881/video/8877493