



## Abstracts and Speaker Biographies

### **Keynote - Prof Mike Wilson**

Mike Wilson joined Falmouth University in 2010 as Dean of the School of Media and Performance and Professor of Drama and is now Dean of Research and the Graduate School.

Previously he was Head of Research at the Cardiff School of Creative and Cultural Industries, University of Glamorgan, where he also ran two research centres. He is also a member of the AHRC Peer Review College and has reviewed research proposals for EPSRC, the Scottish Funding Council and the Irish Research Council for Humanities and Social Sciences.

He is a member of the Programme Advisory Boards for the RCUK's programme on the Digital Economy (led by EPSRC) and the AHRC's programmes on Digital Transformations and Connected Communities.

*The Dualities and the Multiplicities of the Storytelling Voice: what we might take from Millais and Benjamin*

It is now twenty years since Jack Zipes, in his keynote address to the Society for Storytelling at their Annual Gathering at the University of Leicester, implored us to revisit Walter Benjamin's 1936 essay 'The Storyteller' ('Der Erzähler') as a map for navigating our way forward in the world of storytelling. This lecture takes two texts as its starting point, the first being Benjamin's essay. The second is a different kind of text: Sir John Everett Millais's 1870 painting, *The Boyhood of Raleigh*. These are used to explore the many dualities and multiple voices that exist within storytelling, indeed *must* exist within storytelling if it is to remain healthy, relevant, honest and genuine in our new digital age.

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### **Professor Hamish Fyfe**

Hamish Fyfe is Professor of the Arts and Society at the University of South Wales, Director of the George Ewart Evans Centre for Storytelling, co-director of the Research Institute for Computing and the Digital Economy, and is CEWN Project Director. He has worked as a teacher, actor, and researcher in a variety of contexts and worked for twenty years in Belfast, Northern Ireland before taking up his post as Chair of Arts in the Community in September 2004.

*The crisis of the voice in a technologised world*

This paper attempts to frame three questions – about the value of story in people's lives, about the elements required to make creative space for people and about the ways in which we might move our work forward in the next decade to ensure that these spaces continue to develop.

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### **Dr Jacqueline Harrett**

Dr Jacqueline Harrett has been a teacher and lecturer with experience of teaching every age group from nursery to post-graduate. The focus of her doctoral research was an investigation of language and imagination in the oral stories of young children. She is interested in all aspects of literacy development with a particular passion for storytelling and visits schools to tell stories to children, when possible. Jacqueline has been consultant on Oxford Reading Tree's Assess and Progress and has published a series of stories commissioned for the Foundation Phase in Wales and also a teachers' resource book with Sage, 'Exciting Writing'.



*Storyteller: Storyteacher*

Every school in the United Kingdom uses technology to teach, enhance learning and expand knowledge of the world. Children are surrounded, and even bombarded by, sound and visuals in this exciting fast-paced environment.

This session asks if there is a place for oral storytelling in this modern technological world and examines the role of story in children's education for the 21st century.

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**Lisa Heledd Jones**

Lisa Heledd Jones is the Director of Storyworks UK - an independent company whose expertise is in gathering people's stories and presenting them in the most creative and appropriate form for the individual, research question, organisation and project. Whether through digital stories, installation or locative aural experiences. Lisa has over ten years experience in the creation and development of digital storytelling practice, having worked for seven years on the BBC's Capture Wales project before working with Karen Lewis (Director, George Ewart Evans Centre for Storytelling) at the Welsh Institute of Health and Social Care to set up Storyworks as a new enterprise working in the field of storytelling and health. You can see some examples of Lisa's work here: <http://www.storyworksuk.com/>

*Listening In Space*

Familiarity with our every day environments can make spaces invisible to its regular inhabitants. This familiarity can bring with it issues when what is now hidden has a huge impact on those who travel through and in that space. Lisa will explore how the use of sounds, voices and stories can bring a different perspective to the landscapes around us and the stories we tell each other. This presentation will look at examples of her own digital story work through projects in hospitals wards, crumbling promenades and soon-to-close rural primary schools.

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**Dr Jenny Kidd**

Dr. Jenny Kidd is Lecturer in the School of Journalism, Media and Cultural Studies at Cardiff University. She researches across the fields of digital media and cultural/creative industries taking a particular interest in participatory media practices and museums. Publications include *Museums in the New Mediascape* (Ashgate 2014), *Challenging History in the Museum* (Ashgate 2014) and *Performing Heritage* (MUP 2011). She has published widely on Digital Storytelling having completed her PhD researching the BBC Wales Capture Wales initiative in 2005. See [@jenkidd](http://www.jennykidd.org)

*What use is the digital memory archive?*

This provocation seeks to unpack some of the ethical issues that accompany the trend within cultural institutions toward the accumulation of digital memory archives; exemplified again in 2014 with 'The Centenary' and its associated activities. In their bid to democratise narrative and move toward representational adequacy, such institutions facilitate the creation and curation of both tangible and intangible artifacts of memory through digital storytelling workshops and other processes. We might note that it is in the realm of the personal narrative archive that the authority and authenticity of institutional voice is most actively challenged, yet (perhaps for that very reason) these emergent narrative forms and outputs often remain the most invisible across institutional platforms, often nullifying their potential to democratise.



A number of questions will be explored. Whose ‘truths’ are recorded (even ‘untruths’) in such projects, and how is collective memory characterised? How are such archives being institutionalized, housed and sustained? And crucially, what *use-value* is attributed to projects purporting to archive digital memories? I also explore the ways that technologies themselves become imbued with power in such projects; the power to voice, to facilitate, to archive, but also to silence, manage, frame and discipline.

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### Dr Jenny Moon

Jenny is an Associate Professor at Bournemouth University (Centre for Excellence in Media Practice – in research on learning); and works also part time as an independent consultant, running workshops and projects. She has worked in higher education and professional development for 20 years and, particularly in the last ten years has run large numbers of workshops in the UK and abroad on reflection, programme structure (eg writing learning outcomes), learning journals, critical thinking, academic assertiveness, assessment and student learning and the uses of story in education (etc). Most of the workshops relate to the subject matter of her books. Jenny has a National Teaching Fellowship (2006). She has worked as a storyteller for eight or so years and runs workshops in storytelling in higher education and other contexts. Jenny has many publications including nine books which are (all published by Routledge and Routledge Falmer, London).

*'I'll tell you a story' Why do we prick up our ears?*

I write books when I want to make sense of something. I have looked at other topics in the areas of teaching and learning in this way (reflective learning/critical thinking). It was inevitable that sooner or later, as a storyteller, I would turn my attention to this word 'story'. I was drawn particularly to it because it seemed both in the world of higher education and society in general that the word is being used in an increasingly broad manner and I felt a need to endeavour to find the essence of it. Did I have in mind a neat set of definition words or perhaps a bright hoard of gems? Both probably, as I cut across the intrigue and joy of story and trying to be a more academic about it. Unlike what might be the case in a good story, it was impossible, of course, to find the essence but I would like, in my paper, to share some of the journey with you - and where I got to. I would like too, to throw a new word (OK - I'll hedge a bit - a rare word) into our vocabulary in the process - the 'unspoken'.

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### Professor Christopher Morris

Christopher Morris is a documentary filmmaker.

He has won three BAFTA awards, a Royal Television Society award, the Premios Ondas and prizes at the Celtic, Berlin and Chicago film festivals. In 2009 he won a gold award at the Association for International Broadcasters, for “Children of God”, a BBC World Service radio documentary about child evangelism. In 2003 he joined Newport Film School, to run the BA (Hons) Documentary Film & Television course. He is currently Professor of Practice, Documentary Film.

*The value of voices: The Student Sex Worker Project*

In 2012, *The Interactive Health: Student Sex Worker Project* was awarded a lottery grant, **to better understand and develop a student sex worker policy in Wales.** [www.thestudentsexworkproject.co.uk](http://www.thestudentsexworkproject.co.uk)

My role at the outset was to create a ‘film output’ that shed light on the emerging research and to help put ‘the project’ on the radar of student sex workers.

My work as a filmmaker is built upon a dialogic approach to the form and themes of documentary film practice, embracing the notion of praxis – *the act of engaging, applying, realizing ideas through a ‘making action’*. This praxis-based film research, emphasises the importance of ‘documentary for use’ and engagement with social reality, lived experience and the human condition.



A review of existing materials, and the constant barrage of media requests that came into the Student Sex Work office, confirmed that new ways of articulating the research has become critical. The output requires a practice methodology that is designed to avoid the repetitive, easy and lazy imagery of sex, sex work that our culture endlessly peddles. How to protect the voice of the participants was key to the research methods and film development.

An interview based approach to the issues of concern proved a powerful tool for engaging student sex workers within the project but the method of dissemination of that material and the final form of the output emerged from a praxis based approach. *“In praxis there can be no prior knowledge of the right means by which we realize the end in a particular situation”*. (Bernstein 1983: 147).

A trail output structure was tested in the summer of 2013 using a drama documentary model, placing the voices of the participants, front and centre. This ‘transcription story’ was a verbatim re-presentation (using actors) of the initial interviews. Voices, revoiced. The full film was shot in February 2014 and I will present the first screening of sections of the edited film at the conference. This research has significant implications for media outputs in all higher educational contexts, and also offers much potential for supporting students who are thinking or currently working in the sex industry.

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### **Prof Frances Rapport**

Frances Rapport is Professor of Qualitative Health Research at Swansea University’s College of Medicine. She is Director of both the ‘Qualitative Research Unit’ and ‘Qualitative Enquiry Supporting Trials’ Unit which is funded by the Welsh Assembly Government. Frances has Visiting Professorships in: The States, Saudi Arabia, Norway, and England.

*Fragments, Transcribing the Holocaust: Stories from a female survivor*

The philosopher Theodor Adorno famously stated that: *‘To write poetry after Auschwitz is barbaric’*. In this presentation, a provocation is made that poetry, from Holocaust survivor testimonial, offers us privileged access to that which must lie beyond the bounds of prosaic description and analysis.

Inscribing and transcribing the Holocaust must remain fragmentary procedures. For the experiences themselves are incomprehensible, and impossible to reproduce in language. Introducing us to the life of Anka Bergman, who survived the Holocaust and came to Wales following the war, Frances Rapport from the College of Medicine, Swansea University invites you to consider Anka’s Holocaust experiences. The presentation will map the storytelling process and will highlight how ‘the voice’ is every present in expressions of fortitude, courage, and the individuality of the will, displayed through fragmentary poetic steps.

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### **Karen Lewis**

Karen is Co-Director of the George Ewart Evans Centre for Storytelling at the University of South Wales, where she leads on research and public engagement projects, with a particular focus on storytelling in health, social care and environmental change. She is an active researcher and has a particular interest in the field of first person narrative and storytelling. She founded the StoryWorks unit at the University of South Wales : a training and consultancy unit specialising in storytelling in the field of health and social care. Karen led the unit successfully for its first four years, before it was developed into an independent private enterprise ([www.storyworksuk.com](http://www.storyworksuk.com)). Karen has a background as a teacher, lecturer, examiner (English, Drama and Media) and senior BBC producer.

She was the founder producer of the BBC’s multi award-winning Digital Storytelling project Capture Wales ([www.bbc.co.uk/capturewales](http://www.bbc.co.uk/capturewales)) and her final post at the BBC before joining the University was as Partnerships Manager for Wales. Her current research interests are in first person narratives and the



possibilities offered by creative interventions and emerging media forms to offer access to platforms for hitherto “unheard” voices.

Karen also leads the University’s Communities 2.0 Digital Storytelling Outreach team (<http://geecs.tumblr.com/about>)

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#### **Dr Patrick Ryan**

I have worked as a storyteller, writer and teacher for over three decades now. My practice has developed through the influences of family and friends in America, Ireland and Britain where I have collected stories and studied storytelling all that time. My work is influenced by the work of many others, including Gianni Rodari, Gianni Celati, Dáithí Ó hOgáin, Jack Zipes, Ellin Greene, Zena Sutherland and Liz Weir. This means that although I draw on traditional stories and storytelling content, the nature of my storytelling is conversational, informal, thoughtful, educational and, I hope, always a joy.

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#### **Emily Underwood-Lee**

Emily is Research Assistant at the George Ewart Evans Centre for Storytelling and at the Creative Industries Research Institute. Her areas of interest include performance and the body, feminist performance art, narratives of illness, autobiographical performance, and performance and disability.

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#### **Beyond the Border**

Beyond the Border is a magnificent three-day festival of stories and music from Wales and across the world with a feast of storytelling, poetry, music, singing, theatre, circus, puppets, films and much more. At the same time, BTB has become very much a year-round project, with a variety of outreach events and innovative projects taking place in locations across South Wales, culminating in the festival weekend every two years. BtB began life in 1993, born out of the desire to:

- raise the status and increase understanding of storytelling as an artform suitable for all ages, adults as well as children
- showcase performances by leading practitioners from Wales and the World involved in exploring the retelling of traditional stories for a contemporary audience
- help develop and provide a platform for an emerging new generation of performance storytellers

[www.beyondtheborder.com](http://www.beyondtheborder.com)

#### **The storytelling evening will include performances by:**

Guto Dafis – a melodeon, a story, a song, and live clog dancing! . <http://www.guto-dafis-musician.com/>

Megan Lloyd – a story and traditional Indian plate Dancing!

Michael Harvey and Pauline Down – interweaving story, song and percussion.

<http://www.michaelharvey.org/> <https://www.facebook.com/SingingforHealth>

Paola Balbi – from Rome, leading Italian storyteller (Italian stories, beautifully told - in English!)

Shonaleigh Cumbers – drut’syla, banter and kvetching <http://www.shonaleigh.co.uk/>

Simon Heywood – wordsmith and shimmering guitar <http://simon-heywood.com/>

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