



## 100 Stories – A Co-production Movement

### What is it?

The aim of the workshop was to enable and support the co-production movement in Scotland to become better connected and understood. People came together to develop shared approaches and practices, with a long-term goal of generating 100 Stories of co-production. Shared voices and stories can demonstrate how such work is generating better outcomes for citizens, workers, and public service across Scotland.

### How did we do it?

The event was held on 17th November 2016. It was a combination of open discussions and a World Café session. The event was a collaboration between Healthcare Improvement Scotland and the Scottish Government. Participants were those who actively shape co-production and co-design movements, those who have strengths in storytelling, or those who would benefit from being able to see real examples of co-production in practice. Participants included healthcare professionals, civil servants, third sector and community organisations, all of whom had stories to share.

### What is a World Café?

The World Café is a structured conversational process in which groups of people discuss topics at several tables. A café ambience is created in order to facilitate conversation. There were four World Café discussions and all participants attended them all. Each discussion took around 15 minutes. The four topic areas covered during the discussions are presented in table 1 below.

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#### Table 1. Discussion topics

Discussion area 1: Mapping - What are the key ingredients of what's already working?

Discussion area 2: Inspiration - What/who/where could we draw on to strengthen our movement?

Discussion area 3: 100 Stories - What would it look like?

Discussion area 4: Threats to success - Imagine yourself 10 years in the future, what questions should we have been brave enough to ask ourselves?

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## What is our shared goal in gathering 100 stories of co-production?

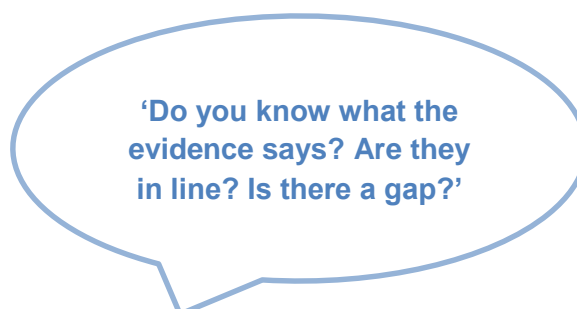
People emphasised the importance of having a shared goal, but also allowing it to develop and change responsively.



People felt the process and journey of collecting the 100 stories was an important end in itself, simply by providing a place for people to share stories of co-production the project may give a voice to people who are not often heard. Groups emphasised the power of stories and good storytellers to influence others by moving them emotionally and helping them to see others perspective.



It will also provide an opportunity to tell the story of co-production in various settings (such as health and social care), and people felt that it was important to acknowledge and include the history of co-production as well as current examples. 100 Stories is an opportunity to develop evidence of the impact of co-production and to directly impact policy and reach decision makers. To do so effectively, it may be important to identify where gaps in the current evidence around co-production are, and be aware of any underlying theories.





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### Where are the stories going to come from?

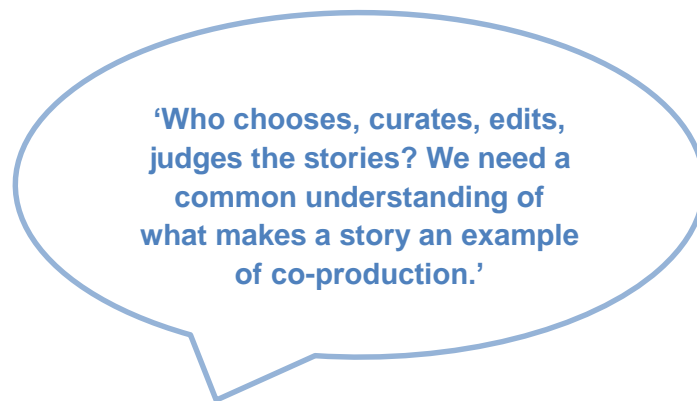
People emphasised the need to connect with a wide range of people and places, to be inclusive in gathering stories. Examples do not need to be limited to Scotland; inspiration can be drawn from international sources of stories. It was considered particularly important to empower people that might not normally get a chance to tell their stories to contribute.

**'Empower people to tell their stories. Is it safe or unsafe for people to tell their stories?'**

The importance of identifying real stories of real change was highlighted repeatedly, giving people a chance to tell their authentic story in a way that can influence or demonstrate change. Stories should reflect the challenges of co-production as well as its success and power to bring about changes. Examples could also include the negative impact of not involving the people who are going to be using them in service design and development.

### **What should the stories look like and who is their audience?**

Identifying and agreeing on the nature and form of the stories was discussed, including deciding on a definition of co-production to help identify suitable stories. Will a story be of a co-production project, which could be told by multiple people involved in the project or be a single person's story? Will they be the stories of particular communities or particular individuals?




A consistent message from the groups was the importance of producing outputs in multiple formats to reach different audiences. From the same set of stories many different types of communication can be developed. Formats people highlighted included:

- Video & animation
- Written records e.g. a curated repository
- Theatre and drama
- Music
- Evidence/scientific formats e.g. posters and journal articles



**'Different formats appeal to certain audiences. We need to help people to understand.... lots of platforms and formats... ban Powerpoint and use drama! Spectators become participants.'**

It was considered important to capture a diverse range of stories, but this may present a challenge in condensing key messages for communication. The importance of planning an appropriate method of analysis to do so was raised. This should help to enable the sharing of the meaning extracted from the stories as widely as possible, and help to reach key people and decision makers that can influence policy and legislation.

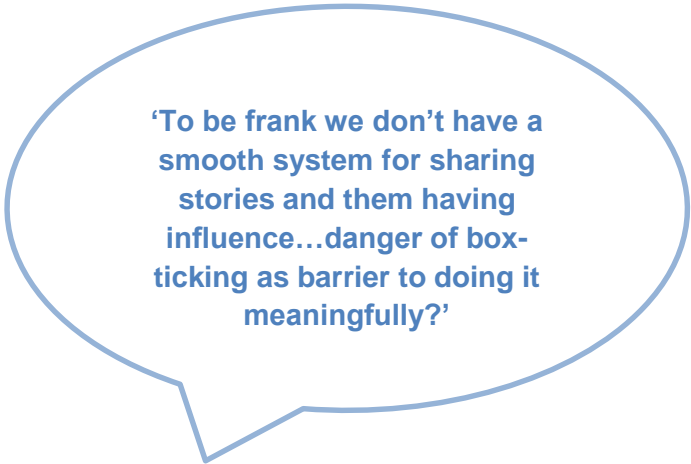


**'100 Stories...how to condense to key messages and get heard by the people who can make change...how not to get lost in a sea of stories?'**

### **What are the risks to the success of 100 Stories project?**

The key pointers for success identified included:

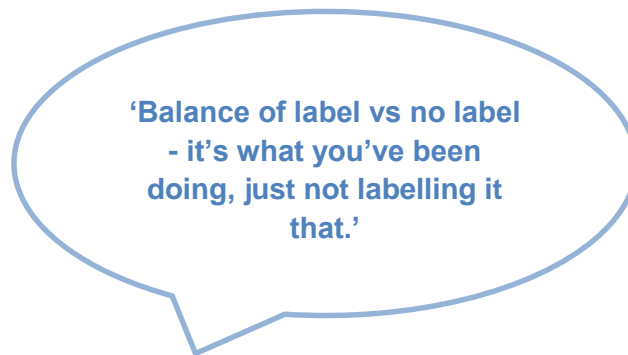
- Have clear goals and methods for researching, and having an impact on, the intended audiences
- Understanding by what mechanism they will have an impact, once they are gathered
- Reach leaders and champions – people who can take risks and help to make changes
- Be inclusive – both in reaching diverse sources of stories and in sharing them effectively
- Don't fear failure, or trying something new or different
- Be forward looking and think strategically e.g. make use of new technologies and new ways to reach your audience
- Keep the stories real, authentic, and meaningful
- Involve different settings and sectors, but be aware of differences in cultures
- Define what a co-production story is and know how you will condense and analyse them to draw out shared meaning and messages
- The long-term goal may be to change culture to one of co-production, this is not the same thing as changing policy or language
- Identify the values of the co-production movement



**'To be frank we don't have a smooth system for sharing stories and them having influence...danger of box-ticking as barrier to doing it meaningfully?'**

## The importance of terminology and language

There was acknowledgement that the label of co-production can be problematic in communicating effectively with others. People felt that it was important to acknowledge that co-production is not a new thing, there is a history of public involvement in services and service design and delivery to draw on for inspiration and learning. Co-production as a term may not meet the requirement for plain language in communication, or be inclusive and accessible to different groups of people.



## What are the values of 100 Stories and co-production?

The importance of values to the co-production movement was discussed. The key values identified included authenticity and meaningfulness, inclusivity and accessibility, honesty and openness and respect for everyone's contributions.

Value	Example quotes
<b>Authenticity and meaningfulness</b>	<i>Is it authentic and not contrived... artificial...produced? Is there commitment for it to bring real long-term change, rather than another fad policy intention?</i>
<b>Inclusivity and accessibility</b>	<i>Everyone has something different to bring...everyone has a story to tell....help people to understand.</i>
<b>Empower people, listen to them, and give them a voice</b>	<i>Are we listening to understand, rather than to respond...tendency to try and fix... If people have had a difficult past it is important to acknowledge that it will</i>



**Safe place for honesty and openness**

*influence the way they communicate their story.*

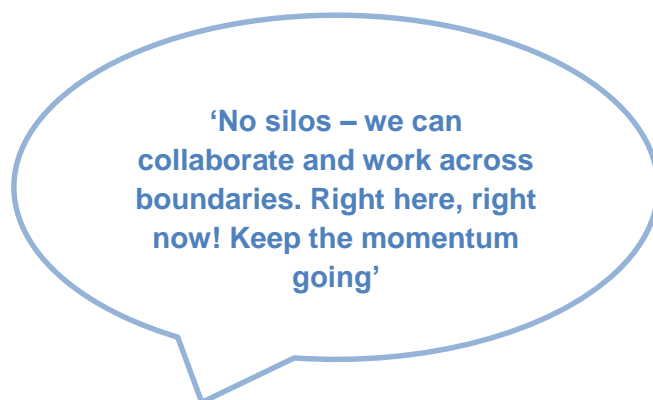
*Are we making others feel safe? Are we sharing failure? Does the professional line hinder this? Did we tell the whole story? People say what they think you want to hear.*

**Respect the contributions of others**

*Respect...celebrate others skills and contributions. We recognise there are skills in storytelling.*

**How do we make co-production into a movement?**

The groups discussed the importance of recognising the potential to work with and draw inspiration from each other. They acknowledged that there was already the nucleus of a network for co-production in Scotland in the room.




Working with skilled storytellers, who are able to communicate and inspire emotion in others can be a powerful medium for change. People who believe in co-production, and have a story to tell, can be a real source of inspiration to others.



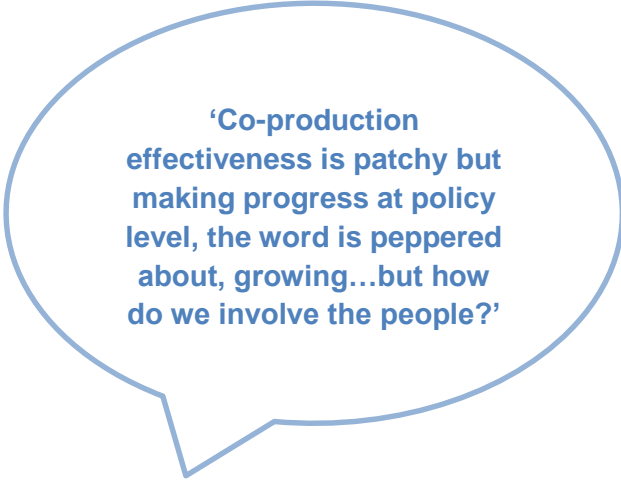
**‘People with belief in co-production to inspire with realness, authenticity, their voice... power of lived experience... storytelling...takes people with them – moves people.’**

Momentum for co-production can be drawn from a variety of sources. There is an acknowledgement in many quarters that old models of working need to change, and [policy drivers](#) acknowledge the necessity of involving the public in the design and delivery of services. There was acknowledgement that funding for new and different ways of working involving co-production can be difficult to access, but some people suggested that there is a new openness emerging from funders to ‘risk’ funding this type of project.



**'In the last 8 months there's more willingness from funders to take a risk [on co-production projects]'**

The importance of changing culture and practice, as well as policy and language to create real and sustainable change was emphasised. Identifying values and principles behind co-production and reaching out to a diverse range of people were considered important in changing culture. The power of stories to influence people may help to bring about real cultural change.



**'Co-production effectiveness is patchy but making progress at policy level, the word is peppered about, growing...but how do we involve the people?'**

## **Next Steps**

- A second event is proposed to be held on 24<sup>th</sup> January 2017, to coincide with the [Fire Starter Festival](#). It will be co-produced by those who volunteered (and any others) from this initial event.
- Rapid prototyping was suggested with an idea of people being invited to tell their stories in a warehouse.
- We will seek to reach others who can share their stories.
- A contact list will be shared from all attendees so people can remain in contact.
- A Facebook group which will be created to share ideas.
- Planning meetings to be held in December 2016 and January 2017.

## Healthcare Improvement Scotland / Scottish Government development team

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