Performative Methodologies: Geographies of Emotion and Affect in Digital Storytelling Workshops

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ABSTRACT

This thesis advocates digital storytelling as a geographical methodology to understand how emotion and affect are produced. Digital storytelling is a flexible and workshopped methodology that captures experimental, creative and imaginative performances of emotion and affect. Through digital storytelling geographers may build understandings of how emotion and affect are experienced individually and collectively. I use 11 digital storytelling workshops, with more than 100 participants, as the primary sites for my research. The workshops were conducted in the United States and New Zealand and were modelled on the practice established by the Center for Digital Storytelling in Berkeley, California, United States. It is argued that digital storytelling workshops co-create emotion, affect, people and place.

Individual and group interviews, reflexive autobiographical journal writing, and digital storytelling workshop training, participation, and observing are used to access emotion and affect in digital storytelling workshops. A combination of qualitative research methods and critical social theories are used to highlight embodied, emotional and affectual geographies.

Three findings frame my discussion. First, digital storytelling workshops are performative spaces for the staging and circulation of emotion and affect. The concepts of infrastructure, improvisation, and intimacy are critical for understanding the dynamic nature of emotion and affect in digital storytelling workshops. Second, a focus on relationality allows for an examination of psychotherapeutic practice and the transformative capacity of digital storytelling workshops. Workshop spaces are understood as 'connective mediums' in which a third position – the gap between the flow of emotions and the representation of that experience - is possible. Third, voice in digital storytelling is a political process of speaking and listening. A focus on voice permits an exploration of the acoustic politics of emotion and affect at individual and collective spatial scales. Digital storytelling workshops facilitate processes of seeing, hearing and experiencing emotion and affect as a way of interpreting the geographical worlds of research participants.

The Center for Digital Storytelling's model incorporates a commitment to social justice that honours and values emotional knowledge. As a practice-based research methodology digital storytelling requires researchers to be reflexive and negotiate their multiply layered ethical positionings. As geographers continue to experiment with innovative ways of conducting research, the messiness of digital storytelling can contribute to methodological debates about the 'doing' of emotion and affect in geographical research.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1
INTRODUCTION

Henry gave me gave me a hug and a kiss, grabbed his skis and boarded the train. Back to Montana. Back to the mountains. Back to his free life. He was 17, my invincible big brother; I was 13 and adored him. The next time I was with Henry was a year later at his funeral. This time he was buried, having died that summer in a tragic accident less than a year after moving back to Montana. My life was shattered. My big brother was gone forever. Thirty years later I resurrected Henry's memory through a letter and brought it to life in this digital story (see supplementary disk).

Figure 1: Screen shot from *Empire Builder* showing a photo of me and Henry in c. 1962

I created *Empire Builder* in 2007 at my first digital storytelling workshop in Hamilton, New Zealand.[1] Digital storytelling provided a way to 'tell' my story about my grief for my dead brother in a way that I had never done before. The workshop was a unique and very powerful experience for me.

'Empire Builder' was the name of the Amtrak train that ran between Milwaukee, Wisconsin and Bozeman, Montana. My sister and I took the 28 hour journey together when my mother moved the family to Milwaukee in the summer of 1975.

Henry was the oldest boy and third oldest child in our family of six. When my parents divorced in 1974 Henry became an especially strong force in my life. I could count on him to protect me in a caring big brotherly way. He had an understated but powerful place in my family: the first son; the oldest brother; the 'Empire Builder'.

My family had lived in four different states by the time Henry died. I could have focussed on any number of Henry stories but my strongest memories are from Montana because, to me, that was where he belonged. That is where he died but it is also where he experienced the richest years of his life. When I think of Henry, I think of Montana. My digital story is about my relationship with my brother, but it is also a story about my relationship with place.

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[1] One of the workshop facilitators was Joe Lambert, Director of the Center for Digital Storytelling in Berkeley, California. Joe had been invited by SPARK International Festival of Media, Arts and Design, at the Waikato Institute of Technology (WINTEC). His visit was funded by the Department of Screen and Media Studies at the University of Waikato.

Research aim and objectives

This research explores the value of digital storytelling for researching geographies of emotion and affect. This exploration is supported by three objectives. Firstly, I explore the ways emotion and affect circulate through digital storytelling with specific attention to digital storytelling workshop spaces in which emotion and affect are mobile and intertwined entities. Secondly, I examine how emotion and affect is performed, therapeutic and embodied transformatively, and how these shape the 'doing' of emotion and affect in digital storytelling. Thirdly, I consider whether digital storytelling can be a valuable research methodology for understanding and 'doing' emotion and affect in geography. Digital storytelling workshops are the primary site for my research.

'Placing' myself in digital storytelling

I begin with a personal digital story because I want to place myself in this research from the outset. I also want the reader to experience a digital story because digital stories resonate more clearly when they are seen, heard and felt. My digital story is illustrative of one of a number of subject positions I hold in this research. I created this story as a participant in a digital storytelling workshop conducted by staff of, and facilitators trained by, the Center for Digital Storytelling (CDS). Throughout this research I am also positioned as a facilitator and researcher, and all of these positionings have been participatory. *Empire Builder*, and the rest of the digital stories I present and discuss in this thesis, were created using the CDS model of digital storytelling. It is through this multiple positioning that I maintain a rich engagement with the aesthetics of digital

storytelling as a research method, and the capacity to critique the method from my perspective as a practice-based researcher.

Digital stories are audio-visual life narratives that are expressed through the storyteller's own voice. The images can be a mix of still and moving, taken from personal collections or accessed elsewhere. In *Empire Builder* the visual narrative incorporates an image of fading train tracks that represent for me mobility, movement, distance and loss, literally and metaphorically. I incorporate old photographs of Henry and myself in various places and times in our childhood because they carry emotional meaning significant to me. Throughout the digital story my voice conveys sadness and longing for what I have lost. *Empire Builder* is the product of an active spatial process – the digital storytelling workshop. My digital story is an audio-visual vignette, an emotionally embodied assemblage of memories that have been realised through a co-creative, spatialised event and materialised through a technological process.

This thesis unravels the workshop process of digital storytelling to critically examine emotion and affect as part of the assemblage of digital storytelling. I examine the 'doing' of emotion and affect in digital storytelling in order to understand it as a methodology for geographical research. Methodological practice brings together questions of ontology and "highlights the inquirer's ideas about knowledge and reality" (Wolf and Peace 2009: 4). My research was born out of personal curiosity and reflection on philosophies of knowledge production and how personal experience influences the way knowledge is produced and meaning is made. Scholars recognise, amongst other things, that the points of view, personal beliefs and values of researchers have a

considerable influence on the type of research that is done, and how and why it is done (Bondi *et al*. 2002; Crang 2005).

I began this research from a point of curiosity about the ontologies of the 'everyday', what the everyday is, how we come to know the everyday, and how the everyday is geographically meaningful (Ahmed 2004; Bondi 2005). Geographical literature that refers to the 'everyday' acknowledges the ordinary, the mundane in people's lives, and how these mundane performances are expressed spatially.

I first discovered digital storytelling in 2005 when I was working as a trustee and part-time employee of a community arts organisation in Hamilton, New Zealand. At the time I was also a part-time academic staff member in the Geography Department at the University of Waikato and had been contemplating a PhD thesis for the past decade. The community arts organisation was running 20 week training programmes for young people between the ages of 15 and 19 who were 'out of school' and making the transition into work or further study. The programme's director was just beginning to employ digital storytelling to complement other visual arts media used as part of the organisation's curriculum. As a social scientist and creative individual I recognised the power of digital storytelling to combine personal everyday narratives with art to create knowledges about people and place. I also felt that digital storytelling provided a unique way for individuals to record emotional experience in a way that was different to, and would enhance, other qualitative methods by which geographers acquired and assessed research data.

The personal subjective experience of 'out of school youth' that I observed in the digital stories from the community arts organisation was extraordinary. They were narrated in their own voices and with visual images they had created or chosen personally from existing sources. What I perceived to be 'extraordinary' emerged in each individual's story through the incorporation of key people, places, events or memories that were recounted through the eyes, ears and hearts of the digital storyteller. The stories were made even more extraordinary by the way in which emotion was conveyed and its affect on me and other members of the audience. I was also intrigued by how the stories were placed in space and time and wondered how storytellers decide what story to tell and why.

Contemporary cultural and social geography has re-focussed attention from broad questions of individual and collective human agency in the shaping of cultural landscape to critical, situated and experiential geographies that shape everyday life. At the same time as I was volunteering with the community arts organisation I was teaching 'new' cultural and contemporary feminist geographies and considering how notions of the everyday experience and emotions were being conceptualised in the discipline. Despite a history of reading film as text in geography (Aitken and Zonn 1994), digital stories present unique 'texts' because they incorporate first person narratives produced with the storyteller's own voice and visual material. These can be created on a personal computer and be about any aspect of a person's life. This is unlike most documentary film genre, where agency for story selection is with the filmmaking digital storytellers. These experts select their own stories, generate their own narratives, edit and compile their own films.

What emerged through my work with the community arts organisation and my tertiary teaching was a desire to carry out methodologically focussed research about digital storytelling and that, in order to successfully fulfil this desire, I should become a digital storyteller myself. I participated in a workshop in Hamilton, New Zealand in 2006 and then undertook training to become a digital storytelling practitioner in Denver, Colorado, USA in 2008. Over the years my practice has expanded into facilitating digital storytelling workshops with community organisations and teaching digital storytelling at tertiary level. I employ critical social theories to address my research questions and have embedded them in the emotional and affectual geographical literature. I gathered data from digital storytelling workshops in which I acted as both facilitator and researcher. What emerged over time and experience was the importance of examining the workshop space as a site of inquiry into geographies of emotion and affect.

The digital storytelling I refer to in this thesis is a philosophy and practice that was created at the Center for Digital Storytelling (CDS) in Berkeley, California. It is a facilitated group process that takes place in the particular timespaces[2] of workshops. Workshop participants are assisted in the production of audio-visual narratives that stem from personal experience - involving a memory, a place, an experience. Storytelling and stories can produce rich data about people and place and can contribute to geographical understandings of emotion and affect. As a practice-based research methodology, digital storytelling can be a political process. The CDS model advocates for agency through personal narrative, and challenges rational, disembodied knowledges of people and place. This model of

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[2] Wood and Smith (2004) draw on Thrift (1996) in their use of timespace, a term which suggests that spatial and temporal processes are impossible to separate.

digital storytelling incorporates a facilitated group process that supports a methodology for exploring the 'doing' of emotion and affect through the co-creative timespace of digital storytelling workshops. These workshops enable geographies of everyday life to emerge that may be therapeutic and transformative for the storyteller and informative for researchers.

Like most digital stories, 'Empire Builder' incorporates overlying narratives - written, oral, visual and sound - and conveys multiple emotional and affective meanings. Digital stories are personal and may be powerfully embodied geographies of lived experience. They are also cultural products that have been co-created in the timespace of workshops where emotion and affect are aroused.

My creative passion and intellectual curiosity in digital storytelling stems from life experience. I am the fifth child in a family of six. My parents' relationship was strained and at times violent; they separated when I was eleven years old. We moved often and I developed skills for adapting to new environments. I believe I became a very good listener and observer in often emotionally stressful environments. These experiences have encouraged empathetic understandings of how and why people journey through life the way that they do. As a result I am intrigued by people and place and the extraordinary stories embedded in otherwise mundane narratives, and value the emotional knowledge that has shaped understandings of everyday life.

A fishing trip I went on with my father to the Florida Everglades provides evidence of my empathetic sensibility. My father hired a local guide to take us out fishing. He was a middle-aged man who had lived his entire life in the area and could navigate easily through its complex physical environment. As we set out

one morning at dawn I listened to him tell my father a story. Several decades later I told my account of his tale in this digital story (see supplementary disk).
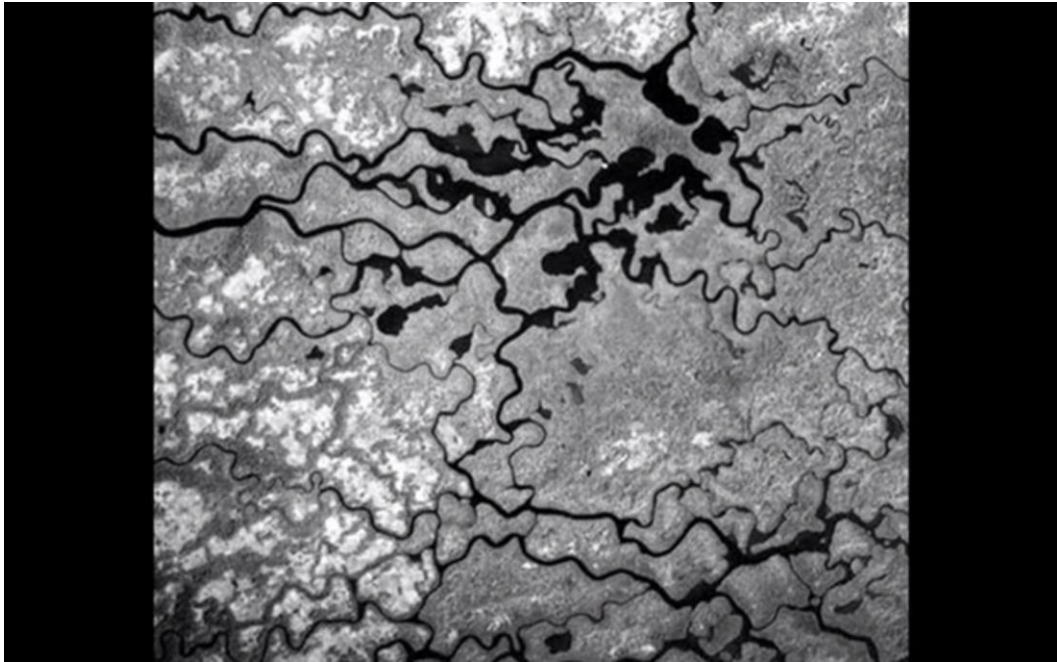
Figure 2: Screen shot from digital story *Crocodiles*

This story has lasted in my memory because it is an extraordinary story about a very ordinary life. It made me realise that each person, no matter how seemingly unimportant and uncelebrated they are, is an assemblage of extraordinary stories, very few of which ever get told or are heard by others. Telling his story enables me to consider and express an emotional geography of the Everglades. On the surface a professional fishing guide does not seem a likely person to experience an extraordinary life. But to consider how this person's unique knowledge about, and attachment to, a place directed his daily life and values seems extraordinary to me.

Emotion, affect and research methodology

Over the past several decades critical geographers have explored innovative research methods, particularly as a result of the turn toward qualitative approaches and their strong association with developments in social, cultural and feminist geographies. Crang (2002: 653), for example, identifies a growing interest in approaches that embrace "non-cognitive, embodied and haptic experiences". Moreover, writers such as Law and Urry (2004) and Markussen (2005) support the notion that all research is performative and that the methods we employ help create the interpretations we make from various situations. Methodological practice, therefore, not only relates to how we conduct ourselves 'in the field' but also to how we make sense of our findings and relate ethically to the entire research process. As such, Davies and Dwyer (2007) recognise a need to respond to the complex, layered nature of the world and acknowledge our inability to ever fully understand it. They call for a replacement of 'the pursuit of certainty' in social science research.

Geographers engaging in qualitative research are increasingly concerned with exposing the spatialities of emotion and affect (see, for example, Anderson and Smith 2001; Bondi 2005; Brown 2011; Davidson *et al*. 2005; Davidson and Milligan 2004; Hayes-Conroy 2010; Myers 2010; Thien 2005; Tolia-Kelly 2006; Wright 2010). Emotion in geography may be understood as ways of knowing, being and doing in the world, and how emotional relations shape society and space. Much of this work has emerged from feminist and humanist traditions in the discipline and includes research practice that recognises the relational, emotional and affective aspects of the researcher and the research setting. Furthermore, it is through writing about methodology in geography that curiosity

10

about emotional geographies began to surface (Sharp 2008). According to Anderson and Smith (2001: 7), it is time that geographers explore more fully "the extent to which the world is constructed and lived through the emotions".

The most commonly used qualitative methods in geography are interviewing, focus groups and participant observation (Flowerdew and Martin 2005; Kitchin and Tate 1999). Geographers, however, are becoming increasingly interested in 'new' cultural and feminist approaches and methods that add to understandings of emotion and affect (Bondi 2013; Myers 2010; Wood 2002; Wood and Smith 2004). Affect may be understood to involve flows and rhythms of feeling, more in terms of a group 'dynamic' than a distinctly represented emotion like love or grief. Digital storytelling, as a workshop process, is not an individual endeavour but a co-creative engagement.

'Placing' digital storytelling: a new methodology for geography?

The digital storytelling 'movement' reflects a postmodern shift toward attention to multiple constructions of subjectivity and the 'self' in contemporary western culture. It is about 'telling your own story', not in an essentializing way but as one of many stories about 'self'. Digital storytelling is a form of narrative expression and I argue for its relevance as supplement to current qualitative narrative methods being employed in contemporary geography (see, for example, Cameron 2012; Clandinin 2007; Cross 2009; Elliot 2005; Holloway and Jefferson 2000; McAdams *et al.* 2006; Reissman 2008).

Oral storytelling predates the written word. It is a means of communication but it is also an aesthetic. Writing remains dominant in most academic discourse, although alternative oral, visual, performative methods are

gaining acceptance in some areas of social science (Denzin 2001; Law 2004; Roberts 2008). Oral communication is a more central part of everyday life than written exchange, particularly amongst marginalised groups in western society and via indigenous traditions globally (Hopkins 2006; Struthers and Peden-McAlpine 2005).

In addition to providing for oral narration, digital storytelling is an audio-visual method. In digital storytelling workshops participants are encouraged to first craft their narrative and then add images rather than starting with a still or moving image and writing a story to those images. The visual in digital storytelling forms one of a number of tracks of meaning but is there primarily to enrich the narrative, rather than overshadow it.

Creating digital stories is a physical and emotional process in which the body becomes an instrument of research for understanding emotion and affect (Crang 2005; Longhurst *et al*. 2008; Moss 2002). Embodied knowing refers to a methodological approach to geographical research that is of concern to critical and feminist geographers (Longhurst 2009) and emerges through individual and collective bodily engagements (Moss and Teghtsoonian 2008). It is an element that runs through the entire digital storytelling workshop process. Participants engage with emotion by telling of their own lives and listening to others, constructing their story scripts, 'visualizing' and recording, and giving their finished story over to the group. Affect can be experienced through the co-creative process of digital storytelling and is sometimes expressed by workshop participants as 'therapeutic' and 'transformative'. Drawing on the work of geographers (see, for example, Dewsbury and Naylor 2002; Nairn 2002;

Routledge 2002) I interrogate my own emotional responses at various times and places in the research, thereby positioning myself as an active agent and creator of embodied knowledge. Through such interrogation I add to the call by geographers for more experimental, reflexive methodologies than are currently employed (see, for example, Anderson *et al*. 2010; Billo and Hiemstra 2013; Crang 2003, 2005; Garrett, 2011; Morton 2005).

Performance, therapeutic and transformative spaces

The key findings of my research are that digital storytelling workshops are performed, therapeutic and transformative spaces for 'doing' emotion and affect. In the following sub-sections I introduce the concepts of performance, therapy and transformation and how I use them to inform my argument that digital storytelling is a valuable method for understanding geographies of emotion and affect.

Performance

There is a growing interest in performance-based methods in social science research. For example, Wood, Duffy and Smith (2007) explore the geographies of musical performance as a methodology for geographical inquiry. They provide a particular focus on 'musicking', a term they have adopted from Small (1998), to refer to the "materials, meanings, production, experience and doing of music" (Wood, Duffy and Smith 2007: 869). They describe musicking as an emotional process that impacts spatially and has the potential to empower agency and enable the expression of intangible geographies. Like musicking, digital storytelling is highly personal and emotional while remaining a social and political process. Methodologically, digital storytelling is a multi-media film genre that incorporates narrative, visuals and sometimes a musical soundtrack.

Digital stories are aesthetic works, and digital storytelling is typically a creative performance by the 'teller'.

Thrift and Dewsbury (2000) acknowledge that such performance can usefully be used alongside the more commonly used methods of interviews, focus groups and 'short-term ethnographies':

> [P]erformance offers a means of overcoming this [methodological] state of affairs by offering a whole range of techniques for making the world come alive, techniques that both extend the range of current work and provide means of sensing new forms of knowledge (Thrift and Dewsbury 2000: 424).

Morton's (2005) performance ethnography is applicable to digital storytelling because it captures social practice 'in the now'. Performance ethnography, an experimental research method developed by Morton (2005) in her research on Irish music sessions, incorporates a combination of conventional research methods. Digital storytelling is also an embodied material practice that enables new emotional and affective ways of knowing. Digital storytelling workshops are performance spaces that contain and encourage processes for 'becoming' (Crang and Thrift 2000).

Like musicking spaces, digital storytelling spaces can usefully be considered in terms of power relations. Digital storytelling performance is constructed - socially and politically - and power is fluid and works through emotions to bring new geographical understandings. Digital storytelling provides a vehicle for understanding meanings about how emotional and affectual spaces and places are created and contested. It is a multi-media method that utilizes visual and narrative features that enable researchers to respond to complex, contradictory and multiple realities. The 'visual' in geography has been examined

in terms of power dynamics, representation of particular 'realities' and the reinforcement of certain truth claims (Rose 2007). An aesthetic approach to visual methodologies as a way of making meaning in geography is, however, relatively new.

> [O]n the one hand there is caution about visual methods, for fear of objectifying realism, and, on the other, a focus on discursive construction produces forms of knowledge that are densely textured, in every sense (Crang 2003: 501).

Therapy

One of the ways that digital storytelling is an appropriate methodology for understanding emotion and affect in geographical research is through psychotherapeutic theories of practice (Bennett 2004, 2009; Bingley 2002; Bondi 2003, 2005). I explore therapy mainly in regard to the use of the group process in digital storytelling workshops. Group process may be instrumental in the way that subjectivity is expressed in digital stories. In digital storytelling workshops participants share a story or story idea after which the other workshop participants provide feedback. Sometimes the feedback is in regard to what visual imagery is conjured up in the minds of those listening to the story. Other times, however, the storyteller's subjectivity can provide the basis upon which the story begins to become shaped by the others in the workshop. This subjectivity shaping is often provoked by emotion. For example, in one of the digital storytelling workshops I received feedback on a story I shared about an experience with my father when I was a child. Some workshop participants focussed on my subjectivity as a 'frightened child', while others assembled me into a 'brave child' through their comments. Ultimately, I created a digital story that emphasised my subjectivity as a 'mother' in which I drew together the emotion that emerged through my story

into yet another expression of my subjectivity. I consider, therefore, digital storytelling as a relational and reflective method and the workshop as a therapeutic space (Bondi 2005). Therapeutic elements in digital storytelling practice also contribute to embodied knowing (Longhurst 2009), awareness which is spatialised in the workshop process. Like other qualitative methods - interviews or focus groups - I argue that digital storytelling workshop space provides an emotionally rich "situated approach to knowledge production" (Bondi 2003: 445).

Therapy also comes into play in research-subject relations (Bennett 2009; Bondi 2005). As a digital storytelling facilitator and researcher of digital storytelling, I interpret and explain affect in digital storytelling workshops relationally. In other words, I have had to continually challenge self/other binaries that could emerge out of my methodological approach. Emotion/affect and self/other are mutually constitutive in digital storytelling and my multiple positioning in this research. Bondi's (2003) psychoanalytical insight into research relationships is instructive in how I reflect on emotion and affect in these facilitator and participant relationships. Relationality in digital storytelling shapes subjectivity and constitutes storytelling workshop spaces as 'intersubjective'.

Transformation

The CDS describes itself as

[a]n international not-for-profit community arts organization rooted in the craft of personal storytelling. We assist youth and adults around the world in using media tools to share, record, and value stories from their lives, in ways that promote artistic expression, health and well-being, and justice (Center for Digital Storytelling 2009).

Traditionally, work on social justice in geography has been expressed in terms of territorial justice, or resource distribution, while more contemporary

16

concerns revolve around geographical distribution of power (see, for example, Chatterton 2008; Kearns and Reid-Henry 2009; Wright 2010). Territorial dimensions of social justice have been replaced by social justice discourses in geography that focus on possession and issues of concern about social domination and oppression of one group by another (see, for example, Young 1990). Feminist geography, for example, places a moral and ethical philosophical emphasis on social justice questions, particularly in regard to gender, sexuality and 'race'. In digital storytelling social justice discourse is intended to 'give voice' to the marginalised and provide a vehicle for empowerment.

The CDS model of digital storytelling has a political agenda as it claims to give voice to oppressed and marginalised groups. This is enacted through a combination of creative process, technical literacy and attention to the deeply personal. The CDS' philosophies are embedded within a radical agenda for personal and social change. Yet, digital storytelling practice may be modified for incorporation into hegemonic public and private institutional discourses, such as government and non-government organisations. Such adoption calls into question its capacity for bringing about positive social change and enhancing social justice. Crang (2002: 648) argues, however, that representation does not necessarily guarantee power and "[q]ualitative research has also had to wrestle with the argument that simply listening to, giving voice to and representing the silenced is not enough". This realisation prompts a critical approach to digital storytelling as a methodology for exploring questions of power and social justice in geography.

I interrogate transformation as taking place in digital storytelling workshops through the relational process of speaking and listening (Kanngeiser

2012). 'Giving voice' and 'voicing' stories can be transformative affective experiences and I argue that emotional and affectual registers construct and constitute personal and social transformation in digital storytelling workshops. One of the questions this thesis explores is the extent to which digital storytelling as self-representation is a transformative process.

I also consider digital storytelling a potentially 'socially just', transformative research methodology because of the sharing and witnessing that takes place in the story circle. 'Bearing witness' is a fundamental component of the CDS model of digital storytelling.

> At the core of our work is a commitment to narrative, an enduring respect for the power of individual voices and a deep set of values and principles that recognize how sharing and bearing witness to stories can lead to learning, action, and positive change (http://www.storycenter.org/index1.html, accessed 2 March 2011).

To bear witness in digital storytelling demands a higher level of engagement and moral responsibility than simply 'seeing' or being an 'onlooker'. The parameters or ground rules within which the story circle is constructed include deep listening, confidentiality, non-judgement, affirmation and respect. These parameters are made explicit in workshop instructions and are constructed to create a 'just' environment for people to tell their stories. This is not to say that other research methods are unjust; it is my experience from this research, however, that the explicitness of social justice in digital storytelling can help to create a transformative affect on some individuals in the story circle and that this affect lingers and flows after the workshop is over. The way that this transformative affect shapes bodies and subjectivities is analysed in this thesis through post

18

workshop interviews and autobiographical accounts of my own various positioning in digital storytelling workshops.

Chapter outline

In this introductory chapter I have positioned myself as a practice-based researcher of digital storytelling methodology. I demonstrate how multiple meanings can be created in digital storytelling by presenting two of my own digital stories. In doing so I emphasise that one of the greatest values of digital storytelling is in allowing meaning-making to occur at numerous levels. This affirms a distinctive value of digital storytelling methodology for making meaning, first and foremost, for the storyteller who is embedded within the CDS model.

Furthermore, I argue that digital storytelling is a valuable methodology for understanding how to 'do', and understand the 'doings of', emotion and affect in geographical research. I acknowledge the co-constituted emotion/affect binary and focus on the performative, therapeutic and transformative dimensions of digital storytelling workshops where emotion/affect is mobilized for individual and collective meaning making. My overall aim, therefore, is to explore the value of digital storytelling methodology for researching geographies of emotion and affect.

In Chapter 2 I expand on methods that have been used by geographers to understand emotion/affect and acknowledge the influence of feminist and critical epistemologies in this literature. I begin by outlining geography's concern with emotion/affect and problematize its binary relationship. I then focus on seven research methods that are being used to explore the 'doing' of emotion and affect

in geography: interviews; focus groups; sensory methods of touch, sound and taste; autobiography; vignette; visual methods; and, practice and performance. I argue that empirical expressions of emotion and affect remain methodologically challenging.

In Chapter 3 I critically examine the messiness of my various positionings and subjectivities in this research. My research journey involved me evolving rapidly from a position of observer of digital storytelling to that of a digital storytelling practice-based researcher and activist. My desire to position digital storytelling as a methodology for 'doing' emotion and affect grew as I immersed myself into its practice and began to 'feel my way' theoretically through my thesis. Geographers have commented on the challenge of grasping emotional/affectual knowledge but a gap remains in fully exploring researchers' positionality when facilitating emotional knowledge production with research participants. I describe how I use the messiness of my multiple subjectivities as digital storytelling workshop participant, facilitator, academic teacher and researcher, and community activist to draw out emotional/affectual knowledge. In mapping my own journey through emotion/affect in digital storytelling I am forced to reflect personally on how emotion/affect is made explicit in digital storytelling, how emotion/affect is illicited intentionally, and how this feels for the researched and the researcher. I also reflect on my ethical positioning in regard to the different subject positions I hold in this research and how this shaped my understandings of the 'doing' of emotion/affect through digital storytelling.

I begin Chapter 4 by outlining the debate in geography between performance and performativity and then describe how these theories are

applicable to digital storytelling. I apply Wood and Smith's (2004) notion of performance to digital storytelling and argue that it is through the active contextualisation of digital storytelling workshops and three key characteristics – infrastructure, improvisation and intimacy - that the spatial work of emotion and affect can be interpreted and analysed. I draw on data from seven digital storytelling workshops to verify the relationship between infrastructure, improvisation and intimacy in the 'doing' of emotion and affect in digital storytelling. I conclude that, although digital storytelling can provide a route to emotion/affect, its representation remains slippery and contested within the spatial context of each workshop.

The therapeutic practice employed in the CDS's model is interrogated in Chapter 5. Bondi's (2005, 2013) work on emotional geographies and psychotherapeutic practice provides a foundation for my argument that digital storytelling workshops involve processes for engaging with emotional meaning-making in everyday life. Workshops may be understood as psychotherapeutic spaces even though the CDS model does not make this claim. Digital storytelling workshops, like the psychotherapeutic practices outlined by Bondi (2005; 2013), define particular timespaces where emotion/affect work is made intentional. I argue that these emotional/affective timespaces are experienced in a variety of ways and discuss the implications that has for digital storytelling methodology.

In Chapter 6 I draw on the work of Kanngeiser (2012) to explore 'voice' in digital storytelling as a political process of speaking and listening in which digital stories are co-constructed amongst workshop participants. I focus on three workshop examples where emotion/affect permeate and challenge existing

understandings of the institutional spaces within which they are performed, and which are experienced, by the workshop participants. I argue that 'voice', or the process of speaking and listening that takes place in digital storytelling workshops, has the capacity to transform relationships and spaces, making it an important aspect of the methodology for understanding the emotional/affective geographies of everyday life.

In the concluding chapter I return to the central aim and objectives posed at the start of this thesis. In response to them I argue that emotion and affect are shaped by and circulate through digital storytelling. Digital storytelling workshop performances and their therapeutic impact can be transformational in a variety of spatial contexts. I reflect on digital storytelling as a messy but valuable research methodology for understanding and 'doing' emotion and affect. Finally, I discuss ethics as an important issue for future research in digital storytelling methodology.

CHAPTER 2
FRAMING METHODS FOR EMOTION AND AFFECTUAL GEOGRAPHIES

Davies and Dwyer (2007) discuss where and in what ways qualitative methodological innovations are happening in geography. In identifying these innovations they draw attention to Law's (2004) critique of recent approaches to qualitative research practice. Although Davies and Dwyer (2007) are quick to point out that Law (2004) does not reject the current range of methods, they highlight his call for greater consideration of social science's methodological 'messiness'. They accept his suggestion that researchers should be more critical of how methods of exploring the world are framing particular understandings. Davies and Dwyer (2007) acknowledge work of others (Law and Urry, 2004; Markussen, 2005) that support the notion that all research is performative and that the methods employed by researchers help create the understandings that are interpreted from different situations. Methodological practice, therefore, not only relates to how research is conducted 'in the field', but also how research findings are interpreted and research ethics are considered. Davies and Dwyer (2007) recognise a need to respond to the complex, layered nature of the world and, from this, the inability to fully understand it. They call for a:

> replacement of 'the pursuit of certainty' in social science research with a recognition that the world is so textured as to exceed our capacity to understand it, and thus to accede that social science methodologies and forms of knowing will be characterized as much by openness, reflexivity and recursivity as by categorization, conclusion and closure (Davies and Dwyer, 2007: 258).

Within recent geographical scholarship, particularly that which focuses on power and subjectivity, geographies of emotion and affect are increasingly being called into question and debated (Bondi and Davidson 2011; Curti *et al*. 2011; Dawney 2011; Pile 2010, 2011; Thien 2005). Theorising emotion and affect is having an impact on how geographers are conceptualizing place and space and the methods being used to explore the world and frame particular understandings of it. Despite a call for attention to methodologies geographers can use to 'grasp' emotion and affect in research, there remains a gap in the literature. For example, Wood and Smith (2004) use analysis of musical performance to illustrate how researchers can access the innermost emotional subject matter of social life. Similarly, MacKian (2004) presents a way of visualizing emotions by 'mapping' spatial metaphors in order to articulate emotional landscapes. My thesis acknowledges these methodological challenges and contributes to this scholarship by arguing for digital storytelling as a methodology for understanding and 'doing' geographies of emotion and affect.

In this chapter I review geographical literature on methods that are crucial for understanding how emotion and affect are being conceptualized and examined practically. I begin by discussing feminist methods, acknowledging that the most overt call for emotion and affect emerged from feminist geography. In the first section I canvass the geographical literature on feminist and critical methodologies in geography that have been used to research emotion and affect. This, in effect, provides an outline of my methodological positioning within these theoretical foundations. Secondly, I introduce contemporary geographical debates about how emotion and affect are being conceptualized and understood. Thirdly, I examine the methodologies that geographers have used to engage with emotion

and affect. Fourthly, I discuss digital storytelling as a viable contribution to current methodological debates in geographical research on emotion and affect.

Critical geographical methodologies

Feminist geographers have established new subject areas, developed new ways of engaging with research material and subjectivity, and have challenged and transformed understandings of knowledge production and the ways in which geographical research is conducted and presented (see, for example, Bondi *et al*. 2002; Kwan 2007; Longhurst *et al*. 2008; Madge 2014; Moss 2002, 2005; Wright 2010). Research methods have been reworked and critically evaluated with an emphasis on gender, relationality and politics, with 'positionality' becoming a critical dimension in the research process (Johnson 2009). Most feminist methodologies are qualitative although mixed methods are used and debated, highlighting the dynamic nature of knowledge production in contemporary feminist geography (Thien 2009).

Moss's (2002) influential book on the practice of feminist geography interrogates the meaning of feminist geography, ways of thinking and talking about feminist geography, and the act of doing feminist geography. In a text devoted to an examination of feminist research and methods, she explains:

> feminist methodology is about the approach to research, including conventional aspects of research – the design, the data collection, the analysis, and the circulation of information – and the lesser acknowledged aspects of conventional research, the actual conduct of the research, and process through which the research comes to be undertaken and completed. But it is not just adjustments in the definition of methodology that make a methodology "feminist". Making a methodology "feminist" implies politicizing a methodology *through* feminism (Moss 2002: 12, emphasis in original).

Feminist methodologies are underscored by an emphasis on how research is done (methods) and why it is done (methodologies and epistemologies), along with a focus on the exploration of the gendered nature of space and place. Thien (2009: 74) identifies four common themes which incorporate feminist methodologies and support feminist geography's political agenda: "(1) a critical attention to issues of social justice; (2) an agenda for social change; (3) an emphasis on ethical research relations; and, (4) an explicitly subjective research process".

One of the main dilemmas for feminist geographers is the ability to achieve feminist political aims within the academy. As Thien (2009: 76) argues, "[f]eminist methodological debates illustrate the complexity of negotiating feminist scholarship, geographical disciplinary frameworks, political engagements, and personal commitments". Furthermore, with the explicit recognition that knowledge production is imbued with power, feminist geographers continue to face internal and external methodological challenges in regard to representing research subjects, the production of knowledge and the ability to control and translate it, and the effect of 'place' on the research and research relationships.

This "increasingly qualitative methodological enterprise" (Thien 2009: 72) has also been influenced by the 'cultural turn' that gathered momentum in human geography in the 1990s. Thien (2009) notes that the ontological and epistemological shifts that have resulted from critical developments in feminist and cultural geography have necessitated a broadening of methodologies for investigating different meanings of gender, power, spatialities, class, ethnicity, disability, bodies, emotion and performativity.

Feminist geography provides a particularly influential discourse for exploring emotion and affect in geography. Poststructural feminists challenge Cartesian dualisms like mind/body and man/woman. Methodologies pay attention to specified embodied and spatial aspects, and highlight intersubjective and relational dynamics of knowledge production. Reflexivity is also a hallmark of feminist methodologies and refers to 'locating' the various subject positions of the researcher in order to acknowledge the limits of one's knowledge and maintain a close examination of how research is shaped by various research encounters. Although debates occur as to whether reflexivity is an overly self-centred method, reflexivity remains recognized as an ethical necessity within feminist geography discourse (Thien 2009).

The 'emotional turn' in geography is grounded in feminist challenges to epistemology, power relations and subjectivity (Bondi *et al*. 2005; Wright 2010). In conceptualising digital storytelling as a feminist methodology I acknowledge its emphasis on relational and reflexive dynamics of knowledge production. In the next section I introduce contemporary debates in geography in regard to how emotion and affect have been conceptualized and understood.

Geographers' concern with emotion and affect

Cloke and Johnston (2005) are critical of geographers' application of binaries that categorize and simplify in order to cope with complexity in geographical research. Binaries are a hegemonic means of creating individual and collective identities. A consequence of identifying with one category can, however, involve denying identification with another category. In this way binary thinking, as a way of categorising and simplifying the world, hinders

understandings of difference and leads to unproductive frictions in knowledge production. A continual process of breaking down binaries is necessary in order to build a socially just human geography discipline.

A debate around binary distinctions between emotion and affect has emerged as geographers are becoming increasingly interested in how emotion and affect help make sense of space and place (Bondi and Davidson 2011; Curti *et al*. 2011; Dawney 2011; Pile 2010). Emotions may be located within the body, identified and named; affect transcends individualised embodied feelings and refers to the movement of emotions between and amongst groups of bodies. This is continually contested, however, particularly by feminist geographers who argue that emotion and affect have often been perceived as binary opposites although the two cannot be disentangled. For example, Davidson and Milligan (2004) note research on embodiment is inherently emotional in its nature but is also mediated spatially, or affectually (Davidson and Milligan 2004: 253). Tolia-Kelly (2006) contends that the terms 'emotion' and 'affect' need to be looked at separately, and jointly, as to do otherwise would risk losing the political and material orientation of each field of research. Critical reflection on this binary is relevant because emotion and affect are complex and mutually constituted in digital storytelling methodology.

Emotions have been the subject of long-standing debates in the social sciences in terms of the number of existing emotions, how emotions relate to each other, whether emotions are culturally-specific or universal, and how emotions are embodied and socially constructed (Jasper 2011; Lupton 1998; Scherer 2005). According to geographers McDowell and Sharp (1999: 69) emotions "exist

relative to human social acts" and "have become necessary props for the creation of subjectivity".

An initial and formal 'call' for attention to emotion in geography was made by Anderson and Smith (2001) in the journal *Transactions of the Institute of British Geographers*. The authors encouraged geographers to examine the relevance of emotion, discover a 'geographic' sensibility to emotion, and explore more fully "the extent to which the human world is constructed and lived through the emotions" (Anderson and Smith 2001: 7).

Geographers have approached emotion, methodologically, from the point of view of the researcher, their personal emotional engagement with the research experience, and the effect of the research performance on research subjects. Geographers in general have, however, been tentative regarding emotionality in research methodology. Despite reservations, Bennett (2004) acknowledges the value of contemporary geography's attention to researcher's emotions, arguing that this is revealing and sometimes cathartic for the researcher. Her interest lies in emotional motivations for research design, at every level, and she encourages the acknowledgement by researchers of their own motivations for studying particular issues, and for developing particular research ideas.

> A focus on emotions . . . illuminates another way of seeing. Emotions expressed by the researched provide information about their (changing) social worlds, their relation(ship)s with others and the 'rules' and structures that permit specific behavior, allowing/disallowing individuals from expressing particular feelings. Emotions that mediate fieldwork (through both the researcher and the researched) can provide researchers with clues – insights and information – that help them to decipher the social worlds of those they study (Bennett 2004: 416).

Bennett's argument is particularly useful to my positionality in digital storytelling. My motivation for doing research on digital storytelling has emerged out of awareness that my own knowledge of the world and everyday life is strongly mediated through my emotions. Throughout this thesis I also acknowledge the capacity of digital storytelling to be a cathartic experience for both researcher and researched. My unique multiple positioning in this research troubles further the binaries of emotion/affect and researcher/researched.

A desire to understand emotion and subject formation is evident in Wood's (2002) research into geographies of music. Wood (2002) acknowledges the methodological challenges of understanding and representing emotions in geographical research. She explores the ways in which emotions are critical to understandings of music and aural geographies and argues that researchers should not ignore the emotive qualities of music as emotion can create a medium of social and cultural exchange and experience.

> Such an omission of emotion limits our understanding not only in ways which people experience space and place emotionally but perhaps more important, it neglects the potential importance of emotional experiences in processes of subjectivity formation (Wood 2002: 59).

Acknowledging the methodological difficulties in studying music as emotional and dynamic Wood (2002) raises two important issues for researchers to consider. Firstly, Wood (2002) argues that there is no apparent vocabulary to adequately communicate emotional experiences that are created through music. Secondly, due to these shortcomings, researchers have to rely on their own emotional experiences as a way of understanding the emotional experiences of others. Recognising that each person's experience is highly personal, Wood (2002) questions the ability of anyone to genuinely realize someone else's experience, an

30

often discussed concern in feminist geography literature (see, for example, Gibson-Graham 1994; McDowell 1995; Rose 1993). Rather than ignoring emotional experience because of these difficulties, however, she calls for a:

> creative and sensitive experimentation with empirical methods . . . through which to gain a greater understanding of the ways in which emotions, mediated through phenomena such as music, affect our experiences of the world in which we live and how, in turn, these experiences affect the formation of subjectivities (Wood 2002: 70).

Wood's contribution does not come in the form of a practical research method for studying emotion and geographies of music but as a call for researchers to be critically self-reflexive about their experiences due to personal, social and cultural specificities. Wood's (2002) acknowledged difficulty in locating a vocabulary to communicate emotional experience adds to my understanding of digital storytelling as a methodology for understanding the 'doing' of emotion and affect. Digital storytelling as a research methodology constitutes a way forward in which researchers and the researched can co-constitute knowledge through emotion and affect. Such a co-constitution of knowledge production supports the political agenda of feminist methodologies to question and challenge power in research relations.

A geographical focus on affect recognises that emotion circulates through individuals, challenges subjectivities, and is relational in space and time. Davidson and Milligan (2004) describe the connection of emotion and place as 'circular' in nature, and demonstrate how humans make sense of emotions in the context of particular places, thereby 'feeling' place in order to make sense of it: "our feeling that meaningful senses of space emerge only via movements *between*

people and places" describes an affective geography (Davidson and Milligan 2004: 524, emphasis in original).

Bondi (2005) acknowledges the influence of feminist and non-representational perspectives in bringing about the increase in interest in geographies of emotion and affect. She argues that feminist geographers have emphasized the importance of research relationships and research subjects' personal experience. Bondi (2005: 445) acknowledges, rather, the "fluidity and pervasiveness of emotion in the context of situated approaches to knowledge-production" and "the need to conceptualize emotion as relational but not impersonal".

Lorimer (2008: 552) describes affects as "properties, competencies, modalities, energies, attunements, arrangements and intensities of differing texture, temporality, velocity and spatiality, that act on bodies, are produced through bodies and transmitted by bodies". He draws attention to debates around affect and emotion, how affect and emotion are embodied, and how they are related. Noting the immense spectrum of emotional concerns of social life and how researching their materialities raises challenging methodological questions, Lorimer comments:

> Whether alighting on the splendor or the disenchantment of emotional subjects, whether seeking out the therapeutic or degenerative, such emotion-work should certainly press harder for forms of empiricism that are lively, tireless and scrupulous and it should continue to ask searching questions of our persisting urge to divine fixed meanings from the midst of things (2005: 91).

A consideration of the spatiality of digital storytelling workshops contributes to understandings of "emotion-work" (Lorimer 2005: 91) and the

'doing' of emotions in geography research. Within the spatialised process of digital storytelling workshops, affect and emotion are separate and intertwined, simultaneous and asynchronous.

In the following sections I discuss how feminist, social and cultural geographical scholarship engages methodologies for understanding emotion and affect. I focus on several widely recognized performative methods in geography: interviews and focus groups; sensory methods; autobiography and vignette; and, visual and ethnographic methods. An exploration of existing methods is important in order to find a place to argue for digital storytelling as a methodology for understanding emotion and affect in geography.

Performative methods and geographies of emotion and affect

Interview and focus groups

Interviewing, particularly semi-structured and conversational approaches, has become the most commonly mobilised qualitative method for exploring emotion in geography. This method has the flexibility to allow the interviewer to explore the nuances of personal and embodied emotional meanings of interviewees within the research design.

Discourses of health, including both physical and psychological well-being, have been the subject of much of the work on emotional geographies. For example, Laurier and Parr's (2000) research on mental illness was one of the first geographical contributions to problematise the interrelatedness of ethics, emotion and interviewing. Describing the state of emotional geographies at the time as 'untheorised and unacknowledged', they reflect critically on their own research on disability, impairment and illness with individuals experiencing mental health

problems. Laurier and Parr (2000) are determined that by acknowledging their personal performance anxieties around interviewing their research subjects they were able to look at their research methods in a different way. They drew on other geographers (Burgess *et al*. 1988a, 1988b; Cook and Crang 1995; Dyck and Kearns 1995; England 1994; Goss 1996; Herod 1993; Pile 1991) to argue that the "psychodynamics between the interviewer and interviewee, the transference, repression and suppression of emotion and feelings, and the good practice (or ethics) . . . should accompany such intimate investigations" (Laurier and Parr 2000: 98). Arguing for emotional explicitness as part of their analytical framework for research on disability, health and illness, they note how the subject position of the interviewer/interviewee can affect the interview process.

> By acknowledging and analyzing her emotional (mis)interpretation and situating it beside her interviewee's account, Hester [Parr] learnt something of how our intimate emotional responses to different corporealities can lead to othering within the interview (Laurier and Parr 2000: 99).

Laurier and Parr (2000) suggest that deep emotional ties can develop between interviewer and interviewee, particularly over long-term research projects where interviewees' physical or mental status may change (see, for example, Dyck and Kearns 1995; Rowles 1978; Wilton 1996). As a way of extending current understandings of emotion in geographical research, they argue:

> we, as researchers, are always corporeal, and our understandings of emotional exchanges within the interview are felt, not just observed, and hence it is important to realize that the intersubjectivity of illness, impairment and disability is not just *about* verbal meanings, but also *from* bodily engagings (Laurier and Parr 2000: 100, emphasis in original).

Particular concern for medical and social discourses about health and disability can carry judgments about 'appropriate' emotional responses to events.

This calls for further critical work on emotions and suggests a consideration of "whether it is possible, or indeed desirable, to have an 'ethics' of emotional research" (Laurier and Parr 2000: 101). The work of Laurier and Parr (2000) is important in bringing to the fore ethical considerations around the representation of emotions in health and disability research, particularly in light of the growing use of qualitative, interpretive research strategies in geography.

Interview methods have also become common in qualitative studies of emotion, morbidity and mortality in geography (see, for example, Collis 2005; Morris and Thomas 2005). Hockey *et al*. (2005), for example, conducted qualitative interviews with older adults in northern England to discover how participants' connection to their home space and public space had changed with the death of their partner. The authors' methods and theoretical focus challenge what they identified as an existing passive focus on material objects and spaces in the bereavement literature. The authors argue for a spatialised understanding of bereavement and its value to recognise the bereaved's agency in transcending boundaries between the living and the dead, and the past and the present. Methodological attention to the objects and spaces associated with the death of a partner as 'indivisable' "provided a powerful form of emotional mediation which orchestrates the affective life remaining to their bereaved partner" (Hockey *et al*. 2005: 144). Their interviewing method facilitated a deep exploration of emotional connections to objects that can reshape space, rather than just be contained in space, taking on and allocating agency to the bereaved which was "*constitutive* of the social time and space of later life" (Hockey *et al*. 2005: 135, emphasis in original).

Similarly, in an exploration of the emotional dimensions of self-landscape encounters, Conradson (2005) conducted semi-structured interviews with guests and staff at Holton Lee, a facility in Dorset, England for individuals suffering from a range of physical disabilities. The efforts of the facility's staff in rehabilitation included provision of access to a wooded heathland for the purpose of enhancing well-being and personal empowerment achieved through "creativity, environmental awareness, personal growth and spirituality" (Conradson 2005: 108). Aiming to build knowledge about guests' experiences, and gain insight into the history, values and service provision at this particular facility, Conradson (2005) applied relational and psychotherapeutic approaches in human geography to illuminate feelings associated with place encounters, and the emotional and subjective dynamics that people experience in a particular landscape.

Interview methods have been used to explore spatially related fears and phobias in the literature on emotional geographies (Andrews 2007; Listerborn 2002). For example, Bankey (2002) draws on existing geographical work on the forms and effects of women's fear of male violence, and patriarchy in general to further problematise the object and location of this fear (see also Day 1999; Pain 1991, 1997). Bankey (2002) noted that while there have been studies on the range of geographies that have been brought about by violence against women, less attention has been focused on the range of fears that result from this violence and "how specific experiences of fear create specific geographies of fear" (Bankey 2002: 44). Noting a lack of attention in the literature to detailed first-person accounts of agoraphobia or panic attacks, Bankey (2002) used semi-structured interviews to concentrate on the personal and embodied meanings of fear amongst her participants. She applied an in-depth descriptive approach in her analysis to

36

understand the sufferings of people with agoraphobia, and analysed how their embodied experiences produced geographies of fear and fearful subjectivities.

Bondi (1999, 2003, 2005) has made a significant contribution to feminist methodology by applying psychoanalytic considerations to reflections of research relationships, particularly how psychotherapeautic understandings of empathy and identification can be applied to qualitative interviews. According to Bondi (2003), an empathetic response by researchers during interviews creates "psychic and intersubjective spaces" within which power and positionality can be recognized and respected unconsciously.

> [T]he concept of empathy, and its psychoanalytic formulation in terms of introjecting and processing, feeling and thinking, or of participating and observing, is a useful way to reflect upon what happens in fieldwork relationships of all kinds (Bondi 2003: 74).

Bondi's (2003) incorporation of psychotherapeutic practice and concepts into research relationships has been instrumental in helping to develop a vocabulary of feeling, and representations of feelings, that contribute to the geographical debate on emotion and affect. She refers to the subjective experiences of interviewing in her discussion of the links between empathy and identification in the researcher/research subject relationship.

Bondi (2005) further explores the connections between emotional geographies and psychotherapy and challenges the tendency of geographers to equate emotion with individualized subjective experience. As such, she calls for a situated, relational approach to research on emotion and affect and cautions that attempts to create defined distinctions between emotion and affect can set up

"unhelpful dualisms" that "detract from geographers' capacity to engage with the ubiquitous and pervasive presence of emotion" (Bondi 2005: 445).

Bennett (2009) extends Bondi's (2003, 2005) challenge to geographers to explore relationality in their researcher-subject relationships. She reflects on Bondi's psychotherapeutic theory of practice through 12 focus groups with young people in the United Kingdom. Bearing in mind Bondi's (2005) core considerations of empathy, a non-judgmental regard for the research subject, and emotional honesty, Bennett (2009) argues that feelings of the researcher, as well as the research subject, are to be recognized. Feelings are transpersonal and are brought about through the context and relationality of the research experience. "Relationality means that my feelings cannot simply be explained through myself, but through my relationship with others and the context of our interactions and connections" (Bennett 2009: 245).

Bondi (2003, 2005) and Bennett (2009) raise important issues that I use in my consideration of digital storytelling as a methodology for understanding emotion and affect in geography. As discussed in detail in Chapter 5, relationality and the elements of digital storytelling that mirror some psychotherapeutic practice provide a significant platform for the analysis and critique of agency in regard to the circulation of emotion and affect in digital storytelling workshops. In the next section I review the geographical literature that uses sensory methods to understand emotion and affect.

Sensory methods

Sensory methods for understanding emotion and affect are being reinvigorated in geography. Rodaway's (1994) text has been instrumental in

bringing sensory attention to geographers and there is a growing literature in the discipline on haptic, olfactory, auditory and visual geographies. In this section I explore the geographical literature that focusses on methods for capturing emotion and affect through the sensory mechanisms of touch, sound and taste.

Bingley (2003) employed a mixed methods approach, including interviews and group discussion, to explore how sensory experience influences adult perceptions of landscape. Through practical workshops that involved tactile 'play' with sand and other materials she adapted pyschotherapeutic principles to explain how unconscious processes and childhood experience are involved in adult perceptions of landscape. She drew on art therapy and humanistic psychotherapy to argue that these methods "allowed participants to express their experience at a non-verbal, sensory level: literally 'in touch' with the land" (Bingley 2003: 330). Through the use of 'play' in the 'facilitating environment' of workshops, Bingley applied Winnicott's (1951/71) notion of creating 'potential space' to access the relationship between landscape and individuals. She suggests that it is through the use of 'potential space' that individuals' subjective sensory experience of landscape can be understood and argues that the practical workshops provide a particularly useful vehicle to access emotion and affect.

> [I]n the context of practical workshops, I deliberately offered an opportunity for people to move away from their rational cognitive processes into a state of 'unintegration', whereby they could engage with emotions and senses that only emerge in conscious thought, in many cases originating from, and echoing, in adult life, our earliest relationships. Each individual was encouraged to enter into a relationship or 'potential space' between him/herself and the landscape, as well as myself, the researcher. Thus, we could both examine the interface between Self and Other, and explore the influence of the primary relationship (that of our primary carer/mother) with the contiguous relations with the land (Bingley 2003: 332-33).

39

Bingley's (2003) sensory workshop methodology allows participants and the researcher to engage with emotion 'in the moment', with affect becoming apparent through echoes of an earlier self-landscape experience.

> The moment of perception of landscape was found to be a moment of intersection and interaction between the several elements of subjective sensory experience: various elements of identity, past memories, projections, myths, cultural and personal experience (Bingley 2003: 343).

Bingley's (2003) methodological approach resonates with many aspects of digital storytelling. Similar to my own positioning, Bingley was a facilitator in structured workshops. Her adaptation of psychotherapeutic techniques to her research is instructive for comparison to my analysis of digital storytelling.

Since the 1970s sound and music have been mapped by geographers to produce theories around place, culture and identity (Nash and Carney 1996). Smith (2000) explores emotional and embodied spaces through sonic knowledges, using music as the point of entry. Recognising that "playing, singing or sounding the world into existence" has resided more in the realm of fiction rather than scholarly journals, where visual knowledge is privileged, music as 'performance' is tied to academic questions of power and politics. Music itself has been studied as a cultural product, but how it is made and heard, Smith (2000: 618) argues, is "a performance of power (enacted by music-makers and by listeners) that is creative; that brings spaces, people, places 'into form'". She acknowledges a conceptual and epistemological shift amongst social scientists away from knowing based upon representation of how social life has been, to how social life is experienced 'in the making'.

Building on Smith's (2000) work, Duffy (2009) notes that, until recently, geography's attention to sound and music has relied on traditional methods of text analysis – the score, the performance, the sonic environment – that can all be 'read' and understood. Music and sound are set within various social, economic, symbolic and sensual relations and Smith (2000) and Duffy (2009) attend to the performance of music as a methodology for exploring emotion and affect.

Like musical spaces, digital storytelling workshops have particular histories, locations and materialities that provide important political context for the stories that emerge in practice. Similar to digital storytelling, "[musical] performance is highly personal as well as political; it is an intensely emotional practice as well as a fully social one" (Smith 2000: 620). Musical performance is "a creative *practice* where meanings and understandings emerge through tacitly known and emotionally experienced processes of becoming" (Wood at al. 2007: 885, emphasis in original).

Wood *et al*. (2007) describe musicking as a material, technologised practice that is staged and takes place. It is also an embodied, creative practice that is imbued with power.

> Musicking is an emotional process that builds identities, creates spaces of community and belonging, and has the potential to challenge paradigms and empower agency . . . emotions overflow into scholarship and methods spill into practice. The challenge, then, is to think about how our practice as geographers might work with and through practices of musicking: to develop ways of expressing the 'unspeakable geographies' of music (Wood *et al*. 2007: 885).

Important methodological considerations for musicking as a way to understand emotion and affect include its performance space and how this is shaped by power relations. Wood *et al*. (2007: 871) note, however, that a

challenge remains in recognising power performances and how they "in subtle and not so subtle ways . . . certainly affect the way music is made, heard and experienced".

Noting future directions in sound and music methods in geography, Duffy (2009) identifies sensory methods that evoke affect through experiential activity, and emotions like empathy and compassion that come through active listening.

> Sound walks – in which participants move through particular spaces guided by portable sound tracks that tell of stories, memories, and other forms of narrative about this place – offer an *experiential mode of engaging with place*, a means of *placing the listener literally in someone else's shoes* (Duffy 2009: 234, my emphasis).

While offering some critique of ethnographic methods, Duffy (2009) argues that sound and music have the ability to trigger emotion, spark imagination, produce notions about people's experience of place and place-making, and can create a sense of belonging or alienation. In particular, she describes listening as an important strategy in sound and music methods in geography.

> Listening invites response and the possibility of dialogue. [A focus on listening] can reveal how emotional engagement with sound constitutes spaces of sociality, how the individual connects to the broader community, as well as the potential this has to giving rise to an intensification of relations in place (Duffy 2009: 234).

Waitt and Duffy (2010) incorporate a performative framework in their exploration of how tourists listen at a music festival event in Bermagui, New South Wales, Australia. They argue that it is easier to embody tourism studies in theory than in practice and question the very possibility of articulating "embodied 'forces' of sounds" (Waitt and Duffy 2010: 458). Their research includes the use of solicited 'sound diaries', participant sensing and follow-up conversations to

explore the embodied experiences of festival goers and find out how practices of listening work to make experiential meaning for them. They conclude that specific attention to listening as embodied knowledge about festival events could benefit understandings of tourism geographies.

Sensory-based methods are incorporated into Hayes-Conroy and Martin's (2010) study of the Slow Food (SF) movement in two North American cities. The authors explore the 'feelings', both positive and negative, around people's identification with SF. They describe taking a 'visceral' embodied approach to understanding identity in the SF movement.

The authors use a multi-sensory participatory approach to gain understanding of a political movement that includes ethnographic, participatory and 'sensory-driven fieldwork' and a range of 'intentionally designed experiences', from quiet dinners to large celebrations, to determine the 'feel' of SF (Hayes-Conroy and Martin 2010: 274). In-depth, conversational interviews were also incorporated, as were 'non-verbal' interchanges such as showing, tasting and smelling. Through the simultaneous use of sensory communications in which the researchers and participants were engaged the authors explored embodied, visceral meanings of SF.

> Through engaging directly with the matter of the movement - food itself, in various forms – participants were able to show us examples and offer stories about how SF resonates with them and motivates them to bring SF practices into their lives (Hayes-Conroy and Martin 2010: 274).

Hayes-Conroy and Martin's (2010) methodologically-driven research is important for my engagement with digital storytelling because it involved immersing themselves in the SF movement.

A corporeal methodological approach was also taken by Longhurst *et al.* (2008) in their consideration of the body as an "instrument of research". The authors investigate the experiences of migrant women in Hamilton, New Zealand to explore feelings of disgust, abjection and unease through a multi-cultural shared lunch. They were able to "confront what it means to learn through our bodies" (Longhurst *et al.* 2008: 214) and acknowledge the contribution that sensual experiences can bring to furthering understandings of people and place.

Johnston and Longhurst (2012) also interview, and cook with, migrant women to explore embodied geographies of food, hope and belonging. Research participants from diverse ethnic backgrounds represented the complex nature of multiculturalism amongst a relatively small population in Hamilton, New Zealand. The researchers conclude that affective ties between these culturally and ethnically diverse women are established through the visceral experience of sharing food and feelings during their research encounters. While acknowledging the reality of racism in Hamilton, the authors' focus on how "hopeful intercultural encounters" can be actualized through the everyday experience of shared cooking (Johnston and Longhurst 2012: 327).

The methodologies employed by Longhurst *et al.* (2008, 2009) and Johnston and Longhurst (2012) required immersive techniques in order to explore emotions that are embodied in migrant experience. As researchers their sharing of the cultural practices of cooking and eating was part of their methodology for capturing emotion and affect and was integral to an exploration of the social geographies of migrant women.

Lorimer (2005, 2007, 2008) tracks current debates in non-representational geographies noting that non-representational theory "has become an umbrella term for diverse work that seeks better to cope with our self-evidently more-than-human, more-than-textual, multisensual worlds" (2005: 83). Building on Thrift's (2004a) scholarship, Lorimer conceptualizes the theoretical challenges of 'more-than-representational' geographies as including "multifarious, open encounters in the realm of practice" (2005: 84) or an expanding of the discipline's understandings of the social.

> The focus falls on how life takes shape and gains expression in shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions. . . . Attention to these kinds of expression, it is contended, offers an escape from the established academic habit of striving to uncover meanings and values that apparently await our discovery, interpretation, judgement and ultimate representation. In short, so much ordinary action gives no advance notice of what it will become. Yet, it still makes critical differences to our experiences of space and place (Lorimer 2005: 84).

A more-than-representational dialogue, Lorimer suggests, is ultimately bound to the uncertainty of outcomes (Lorimer 2005). Work that incorporates non-representational theory, therefore, emphasises a sense of movement, a world of kinaesthetic, fluid spaces, where representation lacks any fixity. Difference is made sense of through an accounting of spatial and temporal change on a theoretical and practical level.

In a later commentary, Lorimer asks "what *more* there is in representation in the practice and products of cultural geography" (2007: 89, emphasis in original). Through a review of a vast array of recent geographical literature, influenced largely by cultural and performance theory, one 'more' that is being done, he notices, is the addition of "another order of abstract descriptors: instincts,

events, auras, rhythms, cycles, flows and codes" to "more traditional signifiers of difference (class, gender, ethnicity, age, sexuality, disability)" (Lorimer 2007: 96). Furthermore, he notes an ontological shift from 'being' in the world to a more mobile and continuing 'becoming', with an openness to various human and non-human assemblages of subjectivity and spatiality. Despite such recognition it remains the case that

> there is still room for staking out spatially meaningful kinds of difference . . . . The diverse worlds taking shape here are intelligible in metaphysical, emotional or situational terms, depending on degrees of emphasis and choice of method (Lorimer 2007: 96).

Emotion, autobiography and vignette

Autobiography is increasingly being used as a feminist research methodology for understanding emotion and affect particularly in regard to investigations into personal health and well-being. The first-person narratives that are developed in the digital storytelling workshops I explore are autobiographical, and several are related to aspects of health and well-being.

Milligan (2005) draws on written and audio autobiographical accounts of informal carers of elderly persons to explore how emotion and affect are experienced when residential care shifts from the private space of the home to the semi-public space of residential care facilities. The narrative accounts provided evidence that residential shifts were an intensely emotional experience for the carers and challenged their own health and well-being. By bringing attention of emotion to the experience of caregivers Milligan (2005) considers:

> *the embodied emotional experience of informal caregiving*: that is, the informal carer's (inner) felt response to caregiving and how it impacts on their own health and well-being; and

the affective, or emotional, entity of informal care work: this involves an understanding of how the informal carer interprets and responds to the needs of the care recipient and may involve working to control the outward expression of his or her own feelings, performing actions that may be at odds with the inner state (2005: 2107, italics in original).

Autobiographic accounts of autistic women's experiences challenged often negative popular and professional characterizations of autism sufferers' spatial and emotional experiences (Davidson 2007). Davidson (2007) provides a 'spatially sensitive interpretation' of the stories told by autistic women about their embodied emotional encounters with everyday life. The value of written autobiographies was supported by one of Davidson's sources:

[Autobiography] allows time to form one's thoughts carefully, it has none of the overwhelming intensity of face-to-face conversation and it affords the written space to talk about one question or thesis without limit (Davidson 2007: 662-63).

Davidson (2007) cites Prince-Hughes (2002) who comments on the value of autobiographical accounts as a methodology for understanding the life-worlds of people with autism.

[T]here is simply no way for nonautistic people to gather this kind of information through questionnaires or interviews, or through reading about what nonautistic people have said about us (Prince-Hughes 2002: xi).

The use of autobiographical testimonies for research into the emotional experience of women facilitates an alternative way for them to 'speak' about their lives, and "provides insights into their experientially distinct and perceptually overwhelming world" (Davidson 2007: 673).

Bennett (2004) focuses on the relationality of distress as an emotion between an individual and a loved person, place or object. In her research on the

crisis of the foot and mouth outbreak in the UK she uses a vignette from her

fieldnotes to illustrate the distress felt by one of her research participant's over

how her relationship with others had changed or been lost as a result of the

disease outbreak. She argues that the emotions of the researcher, as well as the

project participants, are significant throughout the entire research process (see also

Bondi 2003).

Challenging traditional scientific norms, Bennett (2004) claims that

"reason does not exist outside of emotion", and encourages attention to emotion

as created through changing relationships and how these considerations bring

insight into social worlds.

> As the worlds of the researched constantly shift and change, their emotions
> tell stories about newly grasped realities . . . In short, in its reasoning critical
> research makes more of emotion (Bennett 2004: 421).

Emotion and visual methods

In recent years visual methods have become the subject of renewed

critique, particularly by feminist, social and cultural geographers. Crang (2003)

argues that visual methods have been approached with caution over concerns that

they can objectify the subject(s). The discursive construction of visual texts,

however, can present densely textured forms of knowledge.

Rather than investigating a particular emotion, or range of emotions, Rose

(2004: 554) explores the "complexity of emotionality" in family photographs and

their resultant geographies. Rose (2004) bases much of her discussion on

interviews with people engaging with visual materials, in this case, young mothers

in their homes in the United Kingdom.

Extending previous photographic research using content analysis (Halle 1993; Chalfen 1987), audiencing (Slater 1995; Evans 2000), and gendered subjectivities of family photos (Kuhn 1995; Spence 1986, Walkerdine 1991), Rose notes:

> [a]lthough this feminist literature takes representations of the body as a central concern, it is much less interested in the embodied practices, and practicalities, of family photographs: the posing, the snapping, getting the film developed, the sorting, storing, displaying redisplaying, dusting and looking. . . . [T]he everyday effects of family photographs cannot be appreciated unless all that doing of things with photos is understood as part of how they are seen (2004: 552).

Rose's (2004) focus on the ways in which family photographs are experienced corporeally and emotionally is relevant to the use of visual material in digital storytelling. Rose (2004) chose to look at young mothers and how they view their family photos "through a range of sensory and affective registers" (Rose 2004: 551). She argues that family photographs create a 'paradoxical emotional state' (Rose 2004: 559) in that they are simultaneously emotionally precious and banal. She argues that "photos carry a part of the person they picture, and in that sense they – the photo and the person – are real beyond representation" (Rose 2004: 560).

The 'beyond representation' that Rose describes connects strongly to notions of identity, specifically mothering. Rose cites Hollway's (2002) article on the intersubjectivity of mothering in describing the difficulty of her participants to express feelings of ambivalence about their children in the interview.

> In thinking about the interviews I conducted, and my own ways of seeing photographs of my children, I would like to suggest that one of the reasons hateful feelings toward children are not acted out by this group of women, at least, is because photographs can work to steady the ambivalent feelings of love and hate that most mothers have toward their children. The

49

photographic trace of the child can evoke the most powerful togetherness for these mothers, a corporealized loving togetherness beyond words. But the trace of a child in a photo is also miniaturized and mute. Photos can be picked up and studied and put back in place, unlike actual children. Photos do not return of their own volition time and time again. The album can be open and then closed and put back on the shelf. Photographs, even if their display is not always under the mother's complete control, can be narrativized by the mother how she wants to herself. Photos do not answer back (Rose 2004: 561).

Rose's methodolological approach is distinctive from other visual research that she cites because of her emphasis on the importance of the act(s) of viewing photographs, particularly in terms of identity formation and expression. She concludes that the viewing of photographs produced a 'proximal space' in her participants where ambivalent feelings of mothering could be evoked and discharged through the act of visual engagement and subsequent disengagement with the photograph. In terms of identity, Rose (2004: 561) states, "[p]erhaps then, for some mothers, the most important part of doing family photography is when the looking stops".

Visual data has also been used by Davidson (2002) to prompt understandings of women's experience with agoraphobia. Davidson (2002) used two self-help videos - one an amateur production and the other professionally produced - to explore how 'rational' representations of agoraphobia contradict embodied accounts of agoraphobia sufferers. Davidson (2002) critiques Cartesian understandings of the Self that were brought forward in the videos by their producers and argues that these visual resources might be more useful if greater attention is paid to agoraphobia as an embodied subjectivity in which emotion is not separate from cognition.

The use of visual material in digital storytelling is similar to how MacKian (2004) presents a way of mapping emotions encountered in research. She demonstrates how complex emotional landscapes can be negotiated, articulated and represented visually. The maps she creates in her article emerge from spatial metaphors drawn from in-depth interviews with people suffering from chronic myalgic encephalomyelitis. She argues that "a lived world can be constructed visually from the stories people tell us in the research encounter. The text can literally be 'mapped'" (MacKian 2004: 620). Her methodology for visualizing the emotional landscapes of her participants' life stories is innovative and she argues that mapping spatial metaphors relating to emotionally challenging events in people's lives can facilitate better understandings of why people behave the way they do.

Jones (2005: 206) offers a methodological alternative to the "treadmill of theory", evidence and analysis in established social considerations of family and farm life by using autobiographical vignettes and childhood photographs. Referring to farm life he argues that the spatialities of emotion, the "transactions of body(ies), space(s), mind(s), feeling(s) in the unfolding of life-in-the-now, are the very stuff of life we should be concerned with when trying to understand how people make sense of/practice the world" (Jones 2005: 206). Jones (2005) argues that emotions and memories are mapped onto bodies and minds to create past geographies and shape present lives and that emotional experience does not sit easily with current practices of social analysis because it is not easily thematised, conceptualized, systematised or represented.

The visual material that Jones (2005) utilises is accompanied by written vignettes of his own childhood memories of the Welsh landscape. Through an exploration of emotion, self and landscape, he emphasizes the significance of memory in constructing emotional geographies but cautions that memory is complex and uncertain and, therefore, the nature of memory should challenge geographers to think about memories of geographies, and geographies of memories. He writes autobiographically about his feeling of loss of a 'past geographical sel[f]' when he states that:

> my whole existence is thinned as the spaces of the past have been eradicated. They are mapped into my memory, re-form in my dreams, and form hybrid landscapes with other places I have known or know now (Jones 2005: 217).

Visually he relies on childhood photos to accompany his written vignettes arguing that the particular memories may be most powerful because they are about geographies of childhood. He describes being 'overwhelmed', 'moved' and 'concerned' by the powerful emotions that come to the fore because they are personal, lived, and rupture divisions between public, private and professional life. Childhood memories, expressed verbally and visually, are common elements in digital storytelling (see my discussion of 'Empire Builder' in the previous chapter) which supports Jones' (2005) argument about the power of particular memories and emotional geographies of childhood.

Contemporary geographical debates in geography regarding how emotion and affect is being conceptualized and understood are ongoing. In the following section I focus on practice and performance methods in the geographical literature for grasping emotion and affect.

Practice and performance

In the past few decades the study of performance has evolved into a multidisciplinary confluence of ideas within performing arts, humanities and the social sciences. Thrift and Dewsbury (2000: 411) refer to these developments in practical terms as "the diaspora of performance out of the theatre . . . leading to the formation of many new artistic genres (many of which significantly move away from the traditional authority of the text)". Acknowledging the sustained influence of the performative in human geography the authors point to interest in embodiment, efforts to liberate and characterise human and non-human potentialities, and radical attempts "to make space livelier . . . to produce spaces which flirt and flout, gyre and gimble, twist and shout" (Thrift and Dewsbury 2000: 411-412).

Thrift's non-representational theory or 'the theory of practices' (Thrift 1996; 1997; 1999) involves the practice of the everyday, the mundane, and how these practices influence human conduct in particular locations. He argues that geographers' attention to everyday 'practice' refers to that which cannot be expressed discursively and this calls on more-than-representational understandings, which rely on feelings, emotion and movement for their expression. Latham (2003) promotes the necessity of experimenting with hybrid methodological approaches and methodological innovativeness in the undertaking of research in human and cultural geography (2003). Some of these methods cross into areas of the performing arts, including music, creative writing and multi-media, and storytelling.

Morton (2009) argues that at the core of the performing arts - whether music, drama or dance - is the negotiation of the performance of social life and space. These negotiations "are embodied, affective, and expressive, and they involve acts of doing in real time – in the now" (Morton 2009: 121). The arts have an influence in human geography research and methods and are being adapted and developed.

Smith (2000) argues that it is possible for academics to write about the ways that performers experience their work.

> One of the challenges for a critical cultural approach to musical performance must be to unlock these style rules; to understand what performers think and feel; to have a sense of what they are trying to express, of what the emotional relations of performance mean to them in human terms (Smith 2000: 632).

Alluding to a more affective mechanism for emotions, Smith (2000) suggests that the emotional embodiment of musical performance is ephemeral; feelings are not essential, or timeless, but are given form in specific ways and timespaces. These emotional and affectual spaces, furthermore, are embodied through their social relations and "are powerful precisely because they overlap and interweave with the social, the political, and the economic" (Smith 2000: 632) that circulate the performance. Wood *et al*. (2007) recognise this circulation as non-representational elements of musical performance. They argue, however, that music has been generally portrayed in academia as seen, rather than as felt, and as described in an historical context. Furthermore, social scientists have tended "to fix and objectify musical events in various ways . . . [and] have distanced themselves from the sensual and emotional experience of participating in, or

practising and creating, musical events (whether as performers, listeners, or audience members)" (Wood *et al*. 2007: 868).

Cross's (2009) exploration of the possibilities for storytelling practice in research signals the growing influence of narrative theory and practice across disciplinary boundaries (Clandinin 2007; Hollway and Jefferson 2000; Letherby 2003; McAdams *et al*. 2006). She argues, however, that the main approach to stories taken by researchers to date has been "one of splicing bits of stories up, collecting them under thematic categories and in the process dismantling the coherency and relational qualities significant to the story's telling" (Cross 2009: 1). This 'splicing' process aligns with traditional social science's privileging of objectivity and might underpin interviewees' "sharpened sense of what the complex internal processes may be that under[ly] the effort to narrate" (Cross 2009: 4).

Cross (2009) is concerned that in traditional interview settings interviewees may minimize the value of their personal story as a result of perceived 'institutional discourses' that give them cause to make generalizations in their narratives. Cross, therefore, "encourages a fullness of telling from the person I'm listening to" (Cross 2009: 4) in order to have confidence in the validity of the interview. An examination of this concern is detailed in later chapters where I consider digital storytelling and institutional discourses.

Cross (2009) argues that performance based research provides a platform to explore embodied methodologies. Acknowledging a relational 'turn' in geography, she argues that storytelling offers a method for relational knowing, that which cannot be easily captured in written text. Much of her attention is given

to relationality and power in storytelling which aligns with Tolia-Kelly's (2006) concern that attention to 'power geometries' and individuals' capacity to be affective is missing from the literature on emotion and affect.

> Emotion in 'affectual geographies' is relegated to immediacy, immanence and the virtual in the everyday lived environment, intrinsically embedded in universalist thought rather than the geopolitical landscape that constitutes our universal political life (Tolia-Kelly 2006: 213).

Universal stories of loss, grief and other emotionally embodied lived experiences may emerge in digital storytelling practice, but its workshop process of speaking and listening can provide a give and take between interviewer and interviewee. These, like the digital storytelling process

> is a kind of dance that depends upon a mutual gauging of pace. Being willing to tell as a researcher as well as listen is an important part of the dialogue, for telling makes a researcher vulnerable. It cedes the power of speculation researchers often reserve to themselves, and thereby levels of power imbalance. . . . The degree to which the stories told within research are performed as a research tool or prompt or are related from a self, will be, it is my conjecture, mirrored by the respondent (Cross 2009: 5).

Digital storytelling can address Tolia-Kelly's (2006: 214) call for a "(historicist) memory and vitality of an anti-universalism that potentially multiplies the sites and encounters possible in this enlivening field of research that is 'affectual/emotional' geographies". Building on the oral narrative approach taken by Cross (2009), digital storytelling incorporates several methods that are being re-worked in performance research in geography, including performative writing, multimedia and creative presentation, and practice-based methods (Morton 2009: 122-123).

Ethics and power in performance research can be more fluid than conventional methods and requires special attention. For researchers who are

'specialists' in the performance being researched, they are already aware of the proper etiquette or ground rules surrounding the practice. It must, however, be kept in mind that the researcher's presence can be problematic in that it may impact slightly the normal course of performance events (Morton 2009). As the researcher/performer/participant's positionality becomes more fluid and blurred, so do the implications for power and knowledge in the research relationship. Morton (2009) argues, therefore, for a move from positionality to positioning in this sort of performance research relationship.

> Within performance research there is a need to move from one particular position (that of researcher) to an awareness of the fluid and changing ways that people become positioned within practices (positioning), especially researchers and participants. This provides potential to produce relational knowledge and a relational appreciation of positioning – people can move from being performer (playing music, undertaking observant participation) to researcher (actively researching within a given situation) and from researcher to performer (performing inside and outside of the research) (Morton 2009: 124).

Morton (2009) argues, however, that one does not need to be a practitioner or specialist in the particular practice being researched as "[it] is still possible to get close to practice at different levels in order to get at different things" (2009: 122).

Like Thrift (2004b) and Thien (2009), Morton (2009) politicizes performance based research. She describes it as a bottom-up, active, democratic methodology where theory is created through practice, and power is diffused from the central position of the researcher through to participants as co-researchers.

Theoretically, performance has been approached most commonly through non-representational concepts (Thrift 2004b). According to Dewsbury (2009), emotional geographies tend to locate distinct emotions within human individuals

whereas non-representational theory enables geographers to explore affect as a condition prior to any nameable emotional condition.

> Affect is at once an actual phenomenon and a virtual force, a material effect and an immaterial disposition. As a conception, it pairs dangerously close to our understandings of emotion and therefore exists as something familiar and seemingly knowable despite not having objective tangibility. As a result of this it is often rendered academically in fairly abstract and philosophically rich but obscurantist terms. It is then a troublesome concept to mobilize in the social scientific endeavor of doing human geography. It is at once a seemingly necessary and useful idea with which to confront and reveal key aspects of practice, embodiment, and performative-based understandings of sociality, and at the same time steals our intent as academics, forcing us to rethink the habitual interpretations we live through, thus taking us into unfamiliar ways of thinking that are not easily written up fit for academic dissemination (Dewsbury 2009: 20).

Thrift (2004b: 58) implies a potential subversive politics where "the move to affect shows up new political registers and intensities, and allows us to work on them to brew new collectivities in ways that at least have the potential to be progressive". Drawing on Thrift (2004a), Anderson (2006) extends affect into a politics of 'hope' for the human condition.

> If we think from how hope takes place, a politics of affect begins from the assumption that life is an intersecting multiplicity of harmonious and disharmonious relations. Being political affectively must therefore involve building a protest against the affectivities of suffering into a set of techniques that also aim to cultivate 'good encounters' and anticipate 'something better' (Anderson 2006: 749).

Thrift's (2004b), Anderson's (2006) and Dewsbury's (2009) 'spatial politics of affect' is valuable in collapsing some of the traditional barriers between the social sciences and humanities to bring on new geographies. Geographers have also been challenging the emotion/affect binary, primarily through geographies that engage with theories of practice, for example psychotherapy and relationality (Bondi, 2005; Conradson 2005; Harrison 2007). The fluid positioning

58

of researchers and participants in performance research (Cross 2009) can help trouble this binary.

The 'messiness' of digital storytelling

I began this chapter by drawing on Law's (2004) challenge to researchers to become more critical about the methodological 'messiness' in their explorations and understandings of the social world. Social scientists, Law (2004: 4) argues, should consider a "more generous sense of method" than exists in conventional approaches to social science research. It is not the lack of variety of methods being used that Law (2004) critiques but rather a normativity of method or "methodological hegemony" that he argues tends to blinker or constrain the "study of the ephemeral, the indefinite and the irregular" (Law 2004: 4). Law argues that there is a tendency in social science research to follow certain methodological rules in research investigations. This tendency stems from fear that if researchers do not follow these rules they will end up with flawed or distorted knowledge. Methodological rules become problematic, therefore, when they become 'naturalised' and reflect on determinations made by researchers about what is important to research and the most appropriate techniques for doing so. These determinations, he argues, will continue to be made but should be a matter for continuous debate (Law 2004).

Law's (2004) understanding of methodological hegemony has been disrupted by geographers who are creating new and 'messy' ways to understand emotion and affect. Performative methodologies draw on theories of emotion and affect, more-than-representational theories, and sensory methods. This can be complex and messy. Narrative approaches to emotion and affect, more-than-

representational theories and sensory geographies provide the theoretical toolbox from which the intensive digital storytelling methodology is created. The methodology is useful for 'doing' emotion and affect because it "re-works, re-bundles . . . and re-crafts realities and creates new versions of the world" (Law 2004: 143). It is, active, alive and performative and encourages geographers to consider method in unconventional ways. Digital storytelling workshops are spatialized practices in which its multiply stranded theoretical toolbox influences the enactment of digital stories. A recognition of workshops as performative spaces acknowledges the geographical world of emotion and affect as continually fluid and in flux. As a methodology for 'doing' emotion and affect digital storytelling enacts realities that are ever changing, made and remade, through its practice. In geography, methodological investigations into understanding and explaining geographies of emotion and affect have been, and will continue to be, creative and messy. Digital storytelling provides a theoretical toolbox and practical method for this 'messiness'.

In this chapter I have reviewed emotional and affectual geography literature, paying particular attention to the methods that have been used by geographers to frame their understandings of emotion and affect. Feminist post-structural theories allow for attention to power relations, as well as more than representational and sensory perspectives that are intensive, complex and messy. It is through these multiply stranded, re-bundled and re-crafted theoretical perspectives that geographers may approach digital storytelling for exploring and understanding emotion and affect.

I argue that digital storytelling as a methodology for understanding emotion and affect allows for research into spaces that are created in the now, that are active, embodied, and ever-changing. These dynamic spaces can create a sense of inclusiveness, and an acknowledgement of emotional and affective ways of knowing the world that "constitute a sense of belonging and understanding for many people who participate in their making" (Morton 2009: 124). Digital storytelling reveals aspects of social life, social practice and social institutions that are linked into the everyday; the process is performative in that it can "actively engage embodiments of social practice" (Latham 2003: 1999).

Methodological questions in geographical research are continually being considered as geographers try to make sense of a complex and textured world. Everyday practices of emotion and affect are being theorised in the discipline but a gap remains in the literature regarding methodologies for grasping and understanding emotion and affect in geographical research. Attention to emotion and affect in everyday life has been significantly influenced by feminist, social and cultural geography and its call for critical methodological engagements that challenge and transform knowledge production. Geographers' research practice of simplifying and categorising has resulted in debate about the binary construction of knowledge. This is relevant to geographical interest in emotion and affect where emotions have been characterised as being located inside the body, whereas affect transcends the body. Feminist, social and cultural geographers, in particular, argue that the two are not mutually exclusive but rather are co-constitutive and mediated spatially. Acknowledging the binary is important to my argument because emotion and affect are not separable but mutually constituted.

To the best of my knowledge geographers have yet to engage with digital storytelling as a methodology for research on geographies of emotion and affect. Digital storytelling is a 'messy' methodology in which emotion and affect are performed, experienced and captured individually and collectively. In the next chapter I discuss the practice-based approach I took to my research and examine the digital storytelling workshop process. The three chapters that follow examine the value of digital storytelling as a creative embodied practice through which affect and emotion are performative. I query whether digital storytelling workshop spaces - their infrastructure, psychotherapeutic practices, embodied and transformative voices - provide a valuable methodology for understanding geographies of emotion and affect.

CHAPTER 3
THE METHODS BEHIND THE MESSINESS

Research and writing is often not a linear process. My research emerged out of a call in the discipline for new ways to explore and understand emotion and affect. I also have a desire to apply my digital storytelling knowledge and community activist practice to academic research. The digital storytelling methodology that I employ in this research has its roots in social justice discourse and is being used extensively in community practice to capture lived experience. When I first started this research I was working in a community arts organisation. I am multiply positioned and this allows me to explore digital storytelling critically and creatively as a method for understanding emotion and affect in geographical research. I took an unconventional approach to my research design, choosing to immerse myself in the practice of digital storytelling workshops while allowing my research questions to shift and change in response to my experience as a student and teacher of digital storytelling. I used every one of my workshop opportunities to reflect on the methodology and its usefulness in researching emotion and affect.

The methodological approach of immersing myself in digital storytelling closely aligns with participatory methodologies in geography (see, for example, Askins and Pain 2011; Fisher 2011; Kindon *et al*. 2010). The approach of immersing myself in workshops and allowing my research questions to shift and change in response to my experience is not a research design that is well

documented in the geographical literature, however, maintaining flexibility and a continually reflexive process is considered good practice.

Hopkins (2008) emphasises that researchers remain flexible and malleable as a matter of ethics. Fixed rules and guidelines in conventional research ethics are not always helpful, particularly when academic researchers are collaborating with community or social service organisations outside of the university. Hopkins (2008) argues that methods and ethics in research should provide a framework for reflective and critical thinking throughout the entire research process, from design to dissemination. Of particular relevance to my research on the 'doing' of emotion and affect in digital storytelling is Hopkins (2008) observations on his own research design - "my involvement in this research has drawn my attention to the importance of body language, empathy, social awareness – or what we might call more broadly, the 'emotional geographies' (Anderson and Smith 2001; Davidson *et al*. 2005) of interview interactions" (Hopkins 2008: 40). Over and above the formal ethical approvals I received from my institution, my decisions regarding research design involving digital storytelling workshops were made within the type of ethical framework of continual reflexive and critical thinking that Hopkins (2008) describes.

Todd (2012) also discusses research design and methodology. Like Hopkins (2008), she argues that researchers should remain reflexive and critical, an emphasis that has particular relevance when researchers are also practitioners. The workshop opportunities I took in my research were based on a reflexive decision-making process that incorporated a set of values and ethics already

embedded in digital storytelling practice. My research design, therefore, was an on-going and evolving methodological and ethical process.

The unconventional and non-linear approach I took to methods in this research also shaped my engagement with theory. Although in hindsight I can identify certain intellectual foundations, it was not until after I collected my data and began my analysis that I was able to tease out, make sense of, and articulate emotion and affect in digital storytelling through the perspectives of performance, psychotherapy and transformation.

The call by geographers for greater attention to the spatiality of emotion and affect in understanding geographies of everyday life and my community work prompted me to undertake this research. Anderson and Smith (2001), for example, have argued social relations are lived through emotions but traditional social science research rarely makes this connection apparent. Bringing emotion into social research poses conceptual and methodological challenges. Anderson and Smith (2001) refer to the possibility of 'non-constructivist' approaches, those associated with being and doing, as a possible way forward in understanding how the lived world is interceded by emotion. Such approaches include examples of participation and performance that rely on direct experience.

> [A]n awareness of how emotional relations shape society and space is important. That said, difficult questions remain, not least concerning how actually to grasp the emotional, and what to do with 'it' when we have. Our argument has been that social relations are lived through the emotions, but that the emotional qualities of social life have rarely been made apparent within the lexicon of social research (Anderson and Smith 2001: 9).

The primary data source for my research became digital storytelling workshops, the spaces where digital stories are created by individuals in a group

situation and where emotion and affect circulate. As a digital storytelling facilitator and researcher I was multiply positioned which enhanced my ability to understand and feel the experience of workshop participants and the workshop collective.

Geographers have not yet explored the capability of digital storytelling workshops as a methodology for researching emotion and affect in the everyday lives of individuals and collective groups, although digital storytelling workshops have been used for transformative learning in the geography classroom (Castleden *et al*. 2013). Due to my practical training and facilitation work I became expert in the theory and practice of the Center for Digital Storytelling's method of digital storytelling and used it as a model for my practice-based research. This multiple positioning, as researcher and practitioner, facilitated a unique situation to collect and analyse data. I did, however, employ other more established social science methods, such as participant observation, interviews and questionnaires and reflexive journaling, for purposes of triangulation. For example, participant observation was a key method and I was also reflexive in my autobiographical accounts and interpretation methods (Butz 2001; Cook 2001; Kitchin and Wilton 2000; Parr 2001; Rose 1997). I conducted in-depth, semi-structured interviews (Bennett 2002; Longhurst 2003) with participants during or following each workshop. Finally, I gathered digital stories from the workshop participants, some of which I use as examples in my analysis.

Geographers have commented on the challenge of grasping emotion and affect, and a gap remains in fully exploring researchers' positionality in this process (Evans 2012; Kina 2012; Lobo 2010). This multiplicity - as digital

storytelling workshop participant, facilitator, academic teacher and researcher, and community facilitator and activist – contributed to the messiness of my research design. For the purposes of immersing myself in digital storytelling practice I took up opportunities to involve myself in a range of digital storytelling workshops and occupied a variety of positionalities in order to get out and 'do' my research on emotion and affect. My desire to position digital storytelling as a methodology for 'doing' emotion and affect grew as I immersed myself into the practice and began to 'feel my way' theoretically through my research.

In contrast to the non-linear approach of my research design, in this chapter I take a chronological approach to examining my research journey and the methods I used to explore digital storytelling as a research methodology. Along the journey from the initial identification of a problem to the structuring of an argument I identify and discuss key moments that helped guide my research. Due to the voluminous nature of my evidence I only provide snapshots of my methods and drill down on particular moments of 'doing' in order to be reflexive. I explain methods I used to carry out my research in order to demonstrate what stirred and inspired me about digital storytelling, how I felt stimulated to keep exploring it, and why I want others to be moved by this methodology.

The formation of a research problem

Digital storytelling first came to my attention when I was working with a local community arts organisation in Hamilton, New Zealand in 2005. The organisation runs training programmes for 'out of school' youth with a focus on life skills development through the arts. The organisation's director had recently participated in a digital storytelling workshop with the CDS in Berkeley

California, and was beginning to incorporate digital storytelling into her organisation's curriculum. Her enthusiasm for digital storytelling as a medium for creativity and empowerment had a significant impact upon the development of my research topic.

As a cultural geographer and creative individual I became intrigued by digital storytelling's capacity to combine personal narrative and creative practice in the telling of everyday life stories. Some initial questions that struck me were: How does one decide what life story to tell in a digital story?; What life experience(s) leads a person to tell that particular story?

My experience with digital storytelling in the community arts centre prompted me reflect on the value of digital storytelling as a methodology for teaching and research in geography. Around the same time as my engagement with community digital storytelling I was teaching in an undergraduate course in contemporary cultural geographies at the University of Waikato and becoming interested in the emergence of research around emotion and affect. These reflections were, in part, inspired by the growing body of literature that explored collaborative projects between artists and geographers, analysis that has bridged the gap between community practice and academic research (see, for example, Foster and Lorimer 2007; Gibbs 2014; Hawkins 2013; Miles 2010; Tolia-Kelly 2012). Furthermore, as I became increasingly familiar with the emerging focus on emotion and affect in cultural geography, I started to think about how emotion in digital storytelling methodology might enhance, influence and shape geographical expressions of everyday life. The process of individuals telling their own stories via a method that facilitated the expression of emotional knowledge and drew on

artistic creativity seemed to me to be an extremely rich method that had the potential to contribute to everyday (and extraordinary) understandings of emotion and affect.

In order to understand the value of digital storytelling as a methodology for researching geographies of emotion and affect I felt I needed to develop some 'expertise' in digital storytelling. The only option available for upskilling in digital storytelling was to train to become a digital storytelling facilitator. It was suggested to me by one of my supervisors that I facilitate a digital storytelling workshop with a group of volunteers around the 'creative city', an issue that was being debated locally at the time. This supervisor had recently been involved in a strategic planning session with the Hamilton City Council, a 'Strategic Think Tank' on the future of Hamilton City, that included members of the University of Waikato leadership community.

Workshop 1: Pilot workshop

I refer to this workshop in Table 1 as a pilot workshop because its main purpose was for me to experience facilitating a digital storytelling workshop. This supervisor and I thought that a workshop would be attractive to members of the strategic planning session and interested community members around the theme of the 'creative city'. I invited five participants to this workshop – a policy analyst from the Hamilton City Council, a representative from the Vice Chancellor's Office at the University of Waikato, and three people from private sector organizations in Hamilton. I wanted to get a range of perspectives on 'city making' from the vantage of local governance, the university (as a major stakeholder in Hamilton City) and private business. I received initial support from

all five invitees. As it came closer to the workshop date, however, the Hamilton City Council representative cancelled due to other work commitments. I asked two other staff members from Hamilton City Council to attend - one a policy analyst and one from the Hamilton Museum of Art and History - but they were previously committed. My initial contact at the University of Waikato agreed that someone from the University would participate; it would not be her, because of other commitments. She nominated someone else to attend in her place. Despite my efforts to contact the alternative from the University up until the day of the workshop, she never replied to my correspondence or calls. The three private, Hamilton-based organisational participants were all personal acquaintances; two worked for a consulting company that conducts research for development, and the other participant conducted health development planning consulting. All of them were based in Hamilton, their work involved local strategic planning, and they were interested in learning about digital storytelling.

Table 1: Digital storytelling workshops

Workshop	Dates of Workshop	Place of Workshop	Number of Participants	Themed or Open	Description of participants	My positionality
1.Pilot Workshop	30-31 July 2007	Hamilton	3	Themed	Able-bodied professionals	Facilitator and researcher
2.CDS Open Workshop	11-13 August 2007	Hamilton	7	Open	Able-bodied professionals and/or tertiary students	Participant and researcher
3.Dairy Women Leaders	12-13 May 2008	Hamilton	8	Themed	Able-bodied professionals	Facilitator and researcher
4.CDS Train-the-Trainers	20-25 June 2008	Lyons	10	Open	Able-bodied professionals	Participant and researcher
5.Digital Histories 1	5-19 August 2009	Hamilton	29	Themed	Tertiary students	Facilitator and researcher
6.Digital Histories 2	3 July 2010	Hamilton	20	Themed	Tertiary students	Facilitator and researcher
7.Interactionz 1	1 July 2009	Hamilton	8	Themed	Mix of able-bodied staff and disabled bodied individuals served by Interactionz	Facilitator and researcher
8.Interactionz 2	1 February 2010	Hamilton	7	Themed	Mix of able-bodied staff and disabled bodied individuals served by Interactionz	Facilitator and researcher
9.Interactionz 3	1 August 2010	Hamilton	7	Themed	Mix of able-bodied staff and disabled bodied individuals served by Interactionz	Facilitator and researcher
10.Interactionz 4	1 February 2011	Hamilton	8	Themed	Mix of able-bodied staff and disabled bodied individuals served by Interactionz	Facilitator and researcher
11.Digital storytelling tertiary paper	October – December 2013	Hamilton	10	Themed	Tertiary students	Facilitator and researcher

According to the CDS model, digital storytelling workshops are normally held over three days. For the purposes of this workshop, however, I condensed the standard three-day model in order to run the workshop over one and a half days. One of my PhD advisors provided some academic background on the 'creative city' for the workshop participants and provided a brief tutorial on the computer programme participants would be using to generate their digital stories. We chose to use a less sophisticated software package (Photostory) than those used in the CDS model.[3] This meant that less time would be taken up with technical aspects associated with creating participants' stories, which, in the three day CDS model, often takes up the better part of the third day. I facilitated the remainder of the workshop, including the story circle and construction of the stories with participants. For the pilot workshop participants were asked to create and record first-person narratives, employing still images and music to illustrate their stories.

Although it was not expressed specifically as a reason for recruitment difficulties, I was concerned that the time commitment might have been an obstacle for the participants who showed initial interest. I thought a condensed workshop would make it easier to attract participants who might have demanding work schedules and might have to arrange special leave from work. This experience made me think about the time commitment that is needed to engage in a digital storytelling workshop and the difficulties I might face in getting people to commit to a workshop for the purposes of my research. I began to think that a better way forward than setting up my own workshops would be to engage in as

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[3] In all of the CDS workshops where I was a participant we used either Adobe Premier or Final Cut Pro. A greater range of less expensive and free cloud-based video editing software is now available for use in digital storytelling workshops.

many existing workshops as possible to collect my research data on emotion and affect in the digital storytelling process even if the themes of the workshops varied.

The digital storytelling in this workshop focused on each participant's exploration of a topic of personal interest or concern relating to their organisational responsibilities, to agendas for change, and to 'city-making' as a topical theme. Participants were asked to bring with them some rough ideas they might like to explore, for example, their ideas or feelings about being in organisations faced with change. Each participant was told they would be provided with a digital camera on the first day in order to take photographs or they could bring photographs, artwork, and other flat items to scan.

My PhD advisor and I started the workshop with participant introductions followed by a short presentation about the workshop theme, 'Experiencing Agendas for Change: Organisations and the Art of City-Making'. We then moved into a computer lab where we provided a practical demonstration of Photostory. Following a tea break we moved into the story circle, which I facilitated. I asked the participants to share ideas about the following questions: "How do you feel and what do you think about the theme and how might you turn this into a digital story?" I had allocated the rest of the morning for the story circle where everyone is given a specific amount of uninterrupted time to tell their story. This worked well because the three participants knew each other and felt relaxed and comfortable expressing their thoughts and feelings. One of the participants communicated their story idea as a 'dream for the future', and stated that they did not feel personally involved in the 'getting there' nor emotionally engaged in the

story circle process. This participant also questioned one of the other participants about the details of her story in, what seemed to me, an attempt to analyse the story critically rather than respecting the emotional integrity that the other participant was trying to convey.

I was challenged and forced to consider whether I was facilitating the story circle adequately because one of the participants chose to engage with a different kind of emotion than I was expecting and remained cold, distant and self-protective. I felt that her behaviour was 'out of place' for this model of digital storytelling and I also thought about what would happen if I encountered a similar scenario in future workshops. This was instructive in light of Bennett's (2004) concern that researchers understand the emotional motivations behind their research design.

My own emotional motivations had been prompted by my experience with the community arts organisation and the weight I was giving to digital storytelling's capacity to influence and shape geographical expressions of everyday life through emotions. My experience in this pilot workshop allowed me to question some of my own assumptions about research participants' willingness to engage with and express emotions through this methodology.

Even though I hoped to witness how all participants' emotional engagement was facilitated through digital storytelling, this participant's resistance to engage emotion 'appropriately' with digital storytelling provided clues to help me understand the complexity of how individuals allow or disallow certain emotions to be expressed (Bennett 2004). In other words, I learned that just because digital storytelling makes emotion explicit I cannot assume that this

74

methodology will always affect that purpose. The knowledge that this experience

allowed me to take forward into the rest of my workshops was that, despite the

privileging of emotional knowledge in digital storytelling, this methodology can

be subverted by participants who choose to engage in emotionally 'inappropriate'

ways. It allowed me to question whether certain emotions are 'in place' and others

are 'out of place' in digital storytelling and how this is enforced, or not, by the

CDS model. Bennett (2004) argues that "[e]motions expressed by the researched

provide information about their (changing) social worlds, their relation(ship)s

with others and the 'rules' and structures that permit specific behaviour,

allowing/disallowing individuals from expressing particular feelings" (Bennett

2004: 416). From this argument I applied a critical perspective to subsequent

workshops and the infrastructure that may render certain emotions 'in place' or

'out of place' and what this might reveal in terms of a research methodology for

exploring participants' changing social worlds (Bennett 2004).

Geographers have approached emotion, methodologically, from the point

of view of the researcher and their personal emotional engagement with their

research and the emotional impact of the research performance on research

subjects. In general geographers, however, have been tentative regarding

emotionality in research methodology, although Bennett (2004) acknowledges the

value of contemporary geography's attention to researcher's emotions, arguing

that this is revealing and sometimes cathartic for the researcher. Bennett's (2004)

interest lies in emotional motivations for research design at every level, and she

encourages the acknowledgement by researchers of their own motivations for

studying particular issues, and for developing particular research ideas.

Workshop 2: Introduction to the CDS model

In 2007 Joe Lambert, Director of the Center for Digital Storytelling, co-facilitated[4] a workshop at the University of Waikato in Hamilton. The following paragraphs describe the three day schedule of the CDS' 'standard workshop'. The CDS standard workshops are held as contiguous, three-day intensives (9 am-5 pm each day). Normally the workshops involve eight to twelve participants but this can vary as was the case in the Hamilton workshop. Materials are provided to participants prior to the workshop to help them prepare for the workshop, and include suggestions about script writing, image selection, and use of video clips. The goal of the workshop is to produce a three to five minute personal digital story (Story Center 2011).

The following paragraphs, annotated from fieldnotes, set out the detail of how a standard three-day digital storytelling workshop is facilitated.

Day 1:

The workshop began at 9:00am on Saturday morning. There were seven participants, including myself: five women and two men. We all introduced ourselves, explained who we were and our interest in digital storytelling, and said something very brief about our story idea.[5] Joe then spent the next hour introducing the workshop process, what we would be doing and when.

He then spent an hour or so introducing the seven steps of digital storytelling that the CDS has developed. These steps are used to guide participants in creating a multimedia story and are deliberately kept simple, inspirational, brief, but non-formulaic.

[4] Lambert's co-facilitator was a Hamilton resident who had been trained in the CDS model of digital storytelling.
[5] In order to get participants thinking about a story they may wish to tell, if they do not already have one in mind, a 'prompt' is used. Facilitators are very aware that the prompt should be something neutral, in the case of the open (standard) workshops. Other prompts may be used to generate stories if the workshop has a particular theme (for example, 'experience of abuse' would be a prompt for the specialised workshops that the Center runs with victims of domestic violence). A typical prompt that Joe suggested, and one that would be used in a generic CDS workshop, would be something like 'write a postcard to someone, and say thanks'.

The following description of the seven steps is based on my interpretation of what was presented by Joe Lambert at the Hamilton workshop in August 2007. The first three steps have to do with creating the narrative for the story.

1. Point of view: The storyteller must think about why they are telling this particular story. What is the storyteller trying to say? Who are they telling the story to? Why are they telling this story now? The storyteller's personal (the 'I' perspective) connection to the story must be clear. Telling someone else's story is not the 'I' perspective.

2. Dramatic question: This describes the setting of the scene, the moment of change, the 'hook' that starts the storyteller on her/his journey. For example, the scene for the story is set when something happens to the storyteller. This creates a desire by the listener to find out what happens, what the story is about. The 'hook' brings on a willingness (by the audience) to listen to the story. Stories that reveal the unanticipated are particularly effective, as are those that create a reverse expectation.

3. Emotional content: Every good story has an inherent element that you will not get what you want. In other words, every story is about loss, of some kind. Many digital stories are memorial stories, where an emotional connection is natural.   Some stories need contrast in order to bring out the emotional context that might not be so obvious. (Joe gave an example here of integrating personal story into an organisational context. The anecdote in the story must be set up, and then the (organisational) message can be communicated.)

The last four steps have to do with the 'making' of the multimedia document, or the more technical aspects of the digital story.

4. Voice: Digital stories work because we hear the storyteller's own voice, telling their own story. This can be challenging because many people who attend digital storytelling workshops have never being 'given permission' to write and tell their story. It is also a challenge for the facilitators and participants because of the intimacy of the experience; the storyteller is right there, you feel you are in the story with that person, in their head, at that moment. It is important that participants are given a comfortable place to write their story, and perform their story. Performing, or recording the story, can be one of the hardest parts of the process for the storyteller; it can be quite daunting to hear one's own voice telling their story, and then played back in recorded form. Re-recording and editing is possible.

5. Sound: This includes soundtrack and sound effects. Decisions about sound are important because of the emphasis placed upon personal voice

in the CDC model of digital storytelling. It is important not to drown out the voice, or to distract from the voice. Lyrical music is difficult to work with because of its competition with the narration. There are also copyright issues that need to be taken into consideration. Sometimes the storyteller's voice is all the sound that is needed to give affect to the story.

6. Pacing: Pacing refers to the way the story 'breathes'. Joe referred to this in the context of making an artefact, a piece of literature, or a film. Pacing is important to keep the audience's attention on the story. The storyteller must consider how people hear, how people listen. It is also important to consider the negative space, or the silences, that contribute to the story. The storyteller is encouraged not to rush, but to take time, and make space, for the story to unfold.

7. Economy: In our workshop we were encouraged to limit our story to about 250 words. Joe likened an effective digital story narrative to a 'wonderful, little, sonnet . . . [with a] short song-like quality'.

After a short break we were introduced to the 'story circle'. The purpose of the story circle was for workshop participants to discuss their own story ideas and provide feedback to others in the group about their ideas. Joe described the story circle as being at the heart of the digital storytelling workshop process because it involves participants sharing their oral or written stories with each other and providing and receiving feedback. Each participant was given a specific amount of time to speak their story, usually about five minutes. Another few minutes was then given for the other story circle participants to comment. The facilitators worked closely together to manage the time and content of the story circle. Before beginning the story we were told that we should respect the following set of ground rules:[6]

No one must interrupt the storyteller as they are speaking or reading their story;

Initial feedback from the group should be constructive and affirming;

Further feedback should begin with 'if it were my story' (keeping in mind that it is not 'my' story);

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[6] The CDS model promotes a fairly standard set of ground rules that generally include: participants listen deeply without interruption to other participants stories; feedback to be given must be constructive in nature and only provided when the storyteller is finished reading or telling their story or story idea; and, everything said in the story circle must remain in the story circle (confidentiality).

We should reflect on our personal tendencies as we provide feedback. In other words, if we tend to be quite verbally assertive we should focus more on listening, and vice versa.

We were introduced to Photoshop and Adobe Premier Elements 3.0, the two computer editing programmes we would use to create our digital stories. In the Photoshop tutorial we were encouraged to experiment with various photo editing tools. The most important features for workshop participants had to do with lighting, relative sharpness, colour, and cropping. We were then taken through some of the more nuanced artwork and effect tools. The Adobe Premier tutorial involved learning how to start a new project, import media, ready images, and import sound. We also worked with visual effects and transitions.

The first day finished with some time for all of us to get started on drafting our written story scripts in preparation for recording the next day. We were instructed to start writing our stories and come back the next day with a 200-300 word script.

Day 2

The second day of the workshop was devoted to script writing and recording. Participants were encouraged to ask for feedback on their scripts from the facilitators if they wanted to but otherwise we were left to work on them individually. Once we were satisfied with our scripts we were shown into a soundproof room, separate from the computer lab we would be working in for the rest of the workshop, and instructed how to record our story. A high definition microphone was attached to a computer and we were allowed to record as many times as necessary in order to get a satisfactory recording.

The rest of the day was spent creating our digital stories on the computers with the assistance of the facilitators. This involved importing our audio and visual files and assembling them in the video-editing programmes. As everyone was at various stages of the process it was quite a dynamic environment with the facilitators moving around the room, from one participant to another, troubleshooting and offering creative assistance.

Day 3

The final day of the workshop was a continuation of Day 2. Some participants were still making editing decisions while others were close to finishing. The atmosphere was somewhat frenetic as participants worked closely with facilitators to polish their stories, technically and artistically, and finish them before the story screening that was scheduled for after lunch.

In the afternoon we all came together in a room with a screen and data projector. The facilitators screened the digital stories, one by one. Like the story circle this part of the workshop was very intimate as people shared and discussed their completed digital stories (personal journal entry, 2007, Hamilton).

Two weeks after the workshop I conducted a group interview with four out of the six workshop participants. Two were unable to attend but I was able to follow up with them individually at a later date. I had asked the workshop participants to think about the process of the workshop and what it meant for them. This would be the focus of the interview. From the outset the atmosphere and mood of the participants was very relaxed and positive and everyone just started sharing their experiences of the workshop openly. I realised that, although I had prepared some specific questions, it was important to allow this conversation to continue so I asked if it was okay with everyone if I start the audio recorder. The participants seemed energised and they continued to talk freely about what the workshop meant to them so I set my formal questions aside until later. At that stage I contributed a statement of my own feelings about the workshop.

For me that process, that workshop, was amazing, in many ways, I mean partly it was because for the story I told, it was a very emotional, sort of thing for me, but also, it was a combination of that and Joe and his expertise at facilitation, and all of you. The whole thing for me was just, it was a real experience, it wasn't just a workshop, you know. And so, and I think, that there's something about digital storytelling in this form, in the way that it's being done, the Centre's model, there's something really special about it, so in a sense I'm trying to get a feel for what that is, and so, that's why I asked you really to just reflect on what the process meant for you, both personally, and if you can think in the context of your workplace, your organisation then that would be great too (personal journal entry, 2007, Hamilton).

The interview lasted for 1 hour and 45 minutes and I included my formal questions (Appendix 2), which focussed on how they felt that digital storytelling could be used in their personal and professional lives. I took an unstructured

conversational approach to the entire interview but I kept bringing the interviewees back to a focus on what kinds of meaning the workshop had for them. This was an effective approach for me to take in the initial period of my research because new ideas and perspectives on emotion, affect and digital storytelling emerged that helped me define the direction in which I was to take my thesis. The interviewees made reference to their emotionally embodied experience of the workshop and I noticed themes emerging that resonated with the geographical literature on emotion and affect that I was reviewing at the time (for example, Bondi 2003, 2005; Davidson *et al*. 2005; Rose 2004; Thien 2005).

Throughout the interview the participants reflected on their emotions and I encouraged them to consider how they might draw on digital storytelling in their own work. Most of the participants were connected with the university and one of them commented about her use of storytelling in an undergraduate class. This prompted me to reflect on issues of digital storytelling as a methodology in academia when this had not been its original intent. By noticing and encouraging the direction the participants were taking in their conversation some very rich material emerged about research methodologies and the opportunities and challenges of subjectivity, emotion and affect in academic research. For example, part of the conversation was prompted by one of the interviewee's, Sharon, sharing her experience of showing her digital story to some of her academic colleagues. Sharon described the personal nature of her story as being very important to her and appreciated by some. Others, Sharon explained, were sceptical about its personal nature and that became a subject for critique by at least one of her colleagues. One of the other interviewees commented that digital

storytelling was not created for the purposes of academic critique and, therefore, questioned Sharon's colleague's motivations for his comments. Sharon explained:

> [My colleague] comes from a documentary, sort of production, sort of, and academic, but I think he didn't like that the term was hijacked when anything can be digital storytelling in his mind and this particular thing he saw as being quite closed, like, more retrospective, and perhaps too personal for him to deal with, I suspect, as well, and that's what I've heard, even before going in to that workshop that's what I heard from people that it was not so much valued because it was so personal and I think there's a bit of a danger in that [because] there's some empowerment embedded within being so personal, I think they don't see (Sharon, 2007, Hamilton).

This conversation prompted further discussion about the personal nature of digital storytelling and how this can be confronting for researchers in academia. A bit later in the interview the conversation turned toward ideas of emotion and affect when I commented on the therapeutic aspect of the story circle. Lana, an academic, commented that in therapy she felt that things were repeated over and over again but that the therapeutic practice of the story circle that she experienced provided her something that felt completed, and that could 'move her on'. The appropriateness of this practice in an academic context, however, was questioned by Lana's colleague, Cara, who responded with "But you can't ask your department to come to a therapy session!" to which the entire group laughed as if understanding implicitly the deeply rational nature of academia and the reticence toward acknowledging emotionally embodied knowledge.

The digital storytelling workshop and subsequent group interview highlighted the argument by Wood (2002) that researchers often have to rely on their own emotional experiences to make sense of the emotional experiences of others. Although I felt I was taking a risk by keeping the interview very open and conversational, I was encouraged by the ease with which the participants

acknowledged their emotions and were able to articulate personal emotional knowledge as meaning making in digital storytelling. I began to feel more confident that by interrogating the process of digital storytelling workshops I would be able to engage in a "creative and sensitive experimentation with empirical methods through which to gain a greater understanding of the ways in which emotions affect our experiences of the world in which we live and how, in turn, these experiences affect the formation of subjectivities" (Wood 2002: 70). Even though Wood (2002) was making reference to music and musical performance, I was encouraged to apply her insights about experimenting creatively with methods for understanding emotions in geographical research. By immersing myself in the practice of digital storytelling, and now being multiply situated as a participant and a researcher, I could be critically self-reflexive about my own and other participants' workshop experiences. Having the privilege of being a participant and a researcher simultaneously added to my understanding of digital storytelling as a methodology for understanding the 'doing' of emotion.

Workshop 3: Dairy women leaders

An outcome of the Workshop 1: Pilot Workshop was that I was asked by two of the participants to facilitate a digital storytelling workshop as part of some research they were conducting with women dairy farmers. I used the same ethical approval process had been approved for my doctoral thesis (Appendix 1). All of the women had been identified by the researchers as leaders in the dairy industry. The objective of the research was to use digital stories to communicate leadership stories that would inform and inspire other women to become leaders. The standard three-day workshop model was condensed into two days in order to meet the needs of the workshop participants who were on a restricted time schedule.

The researchers recruited eight participants through their contacts in the industry. My role in the research was to facilitate the digital storytelling workshop. I met with each participant along with one of the researchers, or spoke to them over the phone, to explain the purpose of digital storytelling in the context of the research project. I also explained to each participant that I was conducting research on digital storytelling at the University of Waikato and asked them to consider letting me include this workshop as part of my research. They did not have to decide at that time but I would be asking for their consent formally at the workshop.

As with Workshop 1, this workshop had a theme that was expressed to the participants prior to the workshop. In my initial meeting or conversation with each participant I offered some prompts to help them think about their stories and coached them with ideas and methods for scripting their stories. The prompts included: specific stories about obstacles in their leadership development that had been identified and overcome; stories about ways that they had identified and achieved their goals; stories about how they wanted to make an impact as a leader in the dairy industry; stories about what inspired them into action; stories about what specific learning or teaching moments they experienced; and, stories about mentors or role models. It was in this workshop that I first developed a standard set of questions that I would ask all participants as follow-up as data from to each workshop that I have included in this thesis (Appendix 2).

During the workshop an incident occurred that caused me to reflect deeply on the relationality of emotions in research relationships and its implications for digital storytelling as a research methodology. I was assisting the participants in

the lab while one of the researchers took participants, one at a time, to record their stories in an adjacent room. I was surprised when the researcher came back into the lab looking very anxious and concerned. I asked her what was wrong and she told me that the recording with the participant was going fine until the participant got to one point in the story and broke down in tears. The researcher told me that the participant's expression of emotion took her completely by surprise and she did not know how to handle it and would I come in and help her manage the situation.

I recall being annoyed by the researcher's reaction to the participant's show of emotions because she was participant in Workshop 1 and was familiar with emotional content in digital storytelling. Reflecting back to Workshop 1, however, I realised that this researcher had resisted engaging fully with the workshop process, particularly the story circle, by maintaining a type of emotional detachment from her own and other peoples' stories. I remembered that in the process of creating her own story and commenting on others' she focussed on facts and details, rather than emotionally embodying her own or the others' stories in any way.

The researcher's reaction to this situation alerted me to potential difficulties for this methodological practice in social science. The leadership workshop participants were being asked by the researchers to make sense of their lived experience and communicate this in a way from which others could learn, but emotions as part of that lived experience were being 'othered' by the researcher. The researcher's response to the participant's emotions, and her interest in digital storytelling primarily as a tool for communicating leadership

messages, prompted me to later reflect on Jones' (2005: 205) argument that the "inherently spatial, and inherently emotional" qualities of social life do not sit comfortably with contemporary social analysis. This observation led me to question the challenges that digital storytelling methodology could pose for researchers interested in thematising and systematising participant responses, as was the case for these researchers. Even with a methodology where emotional knowledge is solicited explicitly, when confronted by extreme or overt emotion, researchers can be overwhelmed as to what to 'do' with those emotions.

From my position as facilitator of the digital storytelling process I felt that the researcher's response to the storyteller showed a disregard for the ideological foundations of digital storytelling that are grounded in multiple truths, including emotional truths. By not being prepared for the storyteller's response I felt that the researcher was diminishing the influence that the storyteller's emotionally lived experience had on her personal development as a leader. Furthermore, I felt that the researcher did not appreciate the embodied nature of digital storytelling methodology for both researchers and research participants. This reminded me of Bondi's (2003) analysis of empathy in research relationships. Empathy is one of the core concepts of digital storytelling theory and practice and is crucial for making meaning. Bondi (2003) argues that empathetic responses by researchers creates spaces for recognising and respecting power and positionality and this is evident when digital storytelling methodology is used effectively. This workshop experience made me question whether such a critical methodological approach is possible all the time, in all research relationships, without the theoretical integrity of digital storytelling being applied consistently by researchers in all research situations.

Workshop 4: Train the trainers workshop

I spent a month in the United States of America in 2008. The purpose of the trip was to participate in a five and one-half day CDS workshop that provides further training for people who have completed a CDS standard workshop and enables people to gain more in-depth knowledge and skills to facilitate their own digital storytelling workshops. The first two days of the 'train the trainers' focussed on story crafting, managing technology and facilitation skills. During the next three days participants facilitated a 'workshop within a workshop'. Individuals from outside the workshop were recruited to participate in a standard workshop with the trainees. On the final half day the trainees and CDS staff reflected on learning that took place in the workshop and the trainees' future goals for their digital storytelling practice.

In this workshop I was multiply positioned as a trainee and a researcher. It was an opportunity for me to gain further knowledge and practice but also to embody the workshop process once again. Compared to Workshop 2, where I was still finding the focus of my research, in this workshop I had defined a set of research questions (Appendix 2) that I would use to interview the trainees.[7] I conducted semi-structured interviews with workshop participants and trainees in order to allow flexibility for further ideas and discussion to emerge. I also conducted a semi-structured interview with each of the two CDS workshop facilitators. I used some of the same questions with the facilitators that I used with the trainees and participants but I also added some questions that drew on the

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[7] I refer to 'trainees' as those who registered for the full five and one-half day workshop. These trainees had already participated in a CDS standard workshop and were enrolled for further training in workshop facilitation. Day 3-5 of the workshop were a 'mock' standard workshop in which the trainees worked together to co-facilitate a standard three day digital storytelling workshop with four volunteers from the local community. I refer to these community volunteers as 'participants'.

richness of their experience of facilitating digital storytelling in other contexts.

Prior to the workshop I communicated with the facilitators about my research and asked their permission to observe and conduct interviews over the course of the five and one-half day training. The Information Consent Form (see Appendix 1) was circulated by one of the facilitators with my request to all participants a week prior to the workshop. None of the participants wrote to me with concerns or refused to cooperate with my research; and, in fact, two participants wrote with very encouraging remarks about my research topic and said they were looking forward to taking part.

Journal keeping, emotions and ontological insecurity

My deeply embodied experience with digital storytelling in Workshop 2 challenged me to consider how I might document and interpret emotion and affect in the train-the-trainers workshop. I chose to be reflexive and keep a journal to record my thoughts, ideas and feelings throughout the workshop. Bondi (2005) argues that researchers' emotions are not readily communicated in research accounts and that their feelings do not normally become the subject of inquiry. My intention was to write a journal entry every evening after the workshop as a way of documenting my emotional experience. On the evening of the first day of the workshop I began recording the day's activities, the order of events, the people I had spoken to and highlights of my conversations. This seemed to flow quite easily. The task of documenting my emotional experience, however, began to fill me with dread and anxiety because I felt like I could not write words that adequately expressed how I was feeling. I became discouraged when I could not get the 'right' words down in my journal. I worried that I was not capturing

enough or the 'right' data and that my field notes would be a failure.

Bondi (2014) extends the work of geographers (see, for example, Noxolo 2014; Waite, Valentine and Lewis 2014) on ontological security in relation to extreme stress, such as that of asylum seekers, to ontological security within more materially secure and privileged environments. Without minimising the impact of such examples, Bondi (2014) explores feelings of insecurity as ordinary, as part of everyday life and, as experienced by 'ordinary people'. These everyday feelings of 'ontological insecurity',[8] Bondi (2014) argues, often go unnoticed and unacknowledged. She uses an autobiographical vignette to describe feelings of insecurity she experiences when writing papers as part of her everyday academic working life.

Words and wordlessness (October 2011)

Getting home from the conference I turn to the paper I have promised for the journal special issue. I struggle to write. I may be feeling better than I did in August but I have nothing like recovered from the battering of the last few years. Each day I work on the paper I seem to delete as much as I write. Doubt hovers over every word. I have no faith in my capacity to write anything worth writing. I can't even hold onto a sense of what I am trying to say. I berate myself for leaving it so late, and for finding it so hard. I flail around hopelessly day after day, week after week. This feels like purgatory; time standing still in excruciating painfulness.

And yet, somehow, and I never do understand how, the paper for the special issue is taking shape. Three weeks beyond the due date and just before my teaching load ramps up, I send the result to the journal guest editors. I am so very deeply relieved. I am secretly very pleased with my efforts, finally feeling a sense of my own creativity once more. In fact I feel elated; in my fantasy world I am on the verge of writing half a dozen books! I may loathe the process of writing but I sure love the glow of having written (Bondi 2014: 341).

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[8] According to Philo (2012:3) coining of the phrase 'ontological insecurity' has been credited to Laing (1959, 1965) although it draws on broader psychoanalytic ideas (in Bondi 2014: 332).

For me this ontological insecurity extended into my experience of trying to write in my reflexive journal at the end of the first day of Workshop 4. My anxiety came from not being able to convey my feelings adequately. Another part of my reflexive journal entry from that day, however, illustrates an action that I took that evening that embodies my emotional and affective experience of the workshop location.

> It was a hot night and the air was magical. I felt so at home amongst the mountains and the dry heat of the high desert. I drove up into a canyon to take some pictures and look for a quiet place to sit next to the stream. I found a lovely little spot about 5 miles out of Lyons and into the canyon. I took off my shoes and soaked my feet in the cool mountain water and reflected on the day, but also on the sense of where I was and the overwhelming yet unexpected feeling of belonging and attachment to the landscape (personal journal entry, 2008, Lyons).

This journal entry points not only to a visceral and emotional experience, but also a cognitive familiarity with the landscape (Tuan 1974). I had spent several years of my childhood in Montana where the physical environment was similar to the one I describe in the entry above. I express an affective and emotional experience of the workshop that is significantly different from the other descriptive data notes that I had been able to document in my reflexive journal which were more facts-based descriptions. At the time, my retreat from journal writing in my motel room into the night air was a way of coping with my ontological insecurity about the methods I was using to express myself through written prose.

The method of reflexive journal keeping created other moments of ontological (in)security as I relied on it less and less to record my emotions and the affective experience of the workshop. The demands on my time and energy

increased after the first day as we moved from theoretical to practical workshop facilitation. I kept copious notes about the mechanics of the workshop and the rest of my time and energy was taken either participating in the training or interviewing participants and/or the facilitators. I discovered I had very little time to reflect on this material and what it meant, emotionally and affectively, and this created some ontological insecurity about how I was using reflexive journal keeping as a method for collecting data for this particular workshop experience.

Following the workshop I was given a DVD recording of the story circle that had been filmed by an individual hired by the CDS facilitators. The story circle is the most distinctive component of the CDS model of digital storytelling and represents the fundamental timespace in workshops where individual stories are spoken and listened to and where oral, written, visual and audio narrative are co-constructed in preparation for assemblage into digital stories. The story circle is also the timespace where emotion and affect is most intensely experienced by people during the workshop. By having the audio-visual data of the story circle to review after the workshop I was able to include analysis of body language and emotion that I believe went beyond what I might have recorded in my reflective journal.

I conducted five semi-structured interviews with the two workshop facilitators and three of the trainees over the course of the five and one-half day workshop. The volunteer participants were unknown to me prior to the workshop because at that time their recruitment had not yet been finalised by the facilitators. As a result they were not sent the letter that went out to the trainees introducing my research. During the workshop I spoke with each of them, explained my

research and asked them for permission to interview them at the end of the last day. They all agreed but when the time came everyone seemed tired and anxious to get home so I suggested that we conduct a group interview instead of individual interviews. I adhered closely to the questions I had prepared for other interviewees (Appendix 2) and took a structured approach to my interviewing technique. Despite my efforts to keep the interview as brief as possible I could tell that some of the participants really wanted to leave so I suggested that we stop the interview and that I send them the questions by email and they could respond in their own time. They were all amenable to this idea stating that it would give them more time for thoughtful responses to my questions. Within approximately one week following the workshop I had received three email responses. I never received a response from the other two participants.

Despite not being an entirely successful attempt at a group interview the experience offered a comparable research opportunity to the group interview I conducted after Workshop 2. These two group interview opportunities offered distinct perspectives on relationality, emotion and affect that extend Bondi's (2003, 2005) and Bennett's (2009) call for geographers to explore relationality in their researcher-subject relationships. As Bennett (2009: 245) explains, "[r]elationality means that my feelings cannot simply be explained through myself, but through my relationship with others and the context of our interactions and connections". In both Workshop 2 and this workshop the participants in the group interview were co-participants who shared the timespace of the workshop.

The post-workshop group interview allowed participants to reflect collectively on their experience. In this regard the digital storytelling workshop

and post-workshop group interview had the potential for me to further explore affect in digital storytelling through a similar level of relationality amongst participants in the different environment of the post workshop interview. I would argue that such a post workshop group interview with workshop participants might offer something similar to a story circle where meaning-making about the storytelling process, not just the story, could be constructed and co-constructed. Following on from Bondi (2003, 2005) and Bennett (2004, 2009), who argue feelings are transpersonal and are brought about through the context and relationality of the research experience, I suggest that this post workshop group interview form presents a unique method for knowledge production about emotion.

Northern California, July 2008

After the Colorado workshop I spent approximately one week in northern California, time during which I took the opportunity to investigate a digital storytelling initiative in Ukiah, 'The PlaceMeant Project: Stories of Why Where Matters'. The Ukiah Players Theatre collaborated with the CDS to run a series of workshops from 2003-2005 with residents of Mendocino County to create digital stories about their lives there. In 2005, 21 of the digital stories were integrated into a production that was performed live at the Ukiah Players Theatre. Many of the actors were the original storytellers. The production took place again in 2006 with another set of digital stories being performed live. After each performance members of the audience were asked to stay and swap their own stories with the performers in an informal story circle.

Before I left New Zealand for the United States in 2008 I initiated an email correspondence with the Director of the Ukiah Players Theatre and arranged a

meeting with her. When I arrived in Ukiah I called her and she invited me to her

home for an interview. She said that she had invited two other people who had

also been involved in the production, and she explained they were all very

interested in my research. Rather than interview just the Director, or each one of

them separately, I took the opportunity to conduct another semi-structured group

interview. Similar to what I had done during Workshop 4, I made an entry in my

reflexive journal about the affective atmosphere of the interview. The three

participants were extremely animated and enthusiastic about the topic and at times

the interview became highly conversational. I allowed the interview to flow into

topics related to my questions, particularly to gather insights into digital

storytelling in the context of place and emotion that seemed to be so integral to

the PlaceMeant project. The following comment from the Director at the outset of

the interview illustrates some very important points about emotion, affect and

digital storytelling.

> Most of the people in the audience didn't know each other, but they stayed
> afterwards, felt compelled to stay, to talk about their stories, about their
> connection to place, and these moments of incredible, like, cracking open,
> you know, and honesty, would happen. I remember, ah Bena, in Booneville,
> talked about the wildness she felt here, that there was a wildness she felt
> when she came to Mendocino County that matched the wildness in her
> inside, and that was like, 'I could live here, I could exist here, it would feed
> my wildness'. And people hadn't really thought, I don't think, about their
> connection with place, you know, before we posed the question (Julie, 2008,
> Ukiah).

This quote from my interview transcript illustrates the complexity and

messiness of 'doing' emotion and affect but also how digital storytelling might

address that issue. The Director is describing an extension of a digital storytelling

workshop into a live performance. The Director's embodied expressions such as

'moments of cracking open' into honesty, and her description of one of the group

participants embodying the 'wildness' of the place, align with Morton's (2009) observations of negotiated performances of social life which are embodied, affective and expressive acts of doing in a specified timespace. This adaptation of the story circle that the Director describes illustrates digital storytelling's adaptability and capacity to 'do' emotion and affect. The story circle provides a coherent and relational quality to more conventional interviewing techniques and resists the common social science practice of 'splicing' up of stories into thematic categories (Cross 2009). Furthermore, with a "sharpened sense of what the complex internal processes may be that under[ly] the effort to narrate" (Cross 2009: 4), emotion and affect become tangible and representable.

Workshops 5 and 6: Tertiary teaching workshops

In 2009 and 2010 I co-facilitated a digital storytelling workshop as part of a 300-level history course titled Digital Histories: Public and Collective Memories. The focus of the paper was to engage students to think about public histories and critically appraise non-traditional forms of history. In both years the standard three-day workshop model was modified to accommodate the class timetable which stretched over three weeks. This involved organising the standard model elements over a longer period of time and fitting them into one and two-hour time slots.

In the first hour of each workshop I introduced myself and my PhD research. I said that I would be asking students to complete some interview questions (Appendix 2) and provide permission for me to analyse their answers and digital stories in my research. My request was part of a larger research project

with three colleagues at the University of Waikato.[9] At the end of the semester, after the story screening, I provided each student with the interview questions and requested that they complete and return them to the course convenor who would to pass them on to me. I received a completed survey from each of the students in the paper and they all gave their permission for me to use their digital stories for analysis in my research.

The challenge of modifying and adapting the standard CDS model to this course timetable was instructive in how best to do this and maintain the integrity of the process. I felt challenged to establish rapport with the students, encourage them to share their stories openly and create and maintain an affective atmosphere of trust throughout the entire process. Gibbs (2014) identifies the importance of building trust in a collaborative arts-science project in Australia. She argues that extended residency labs are common in arts-based practitioners but not so much amongst academic scholars they are, however, an important and effective means of establishing confidence amongst group members.

The digital story was one assignment for the paper. There was no set topic for the digital stories and the students could choose any personal story to frame within the historical context of the paper. These workshops provided an opportunity for me to evaluate digital storytelling as a methodology for understanding emotion and affect in a tertiary education context. Chatterton (2008) reports on a tertiary geography class that he created that drew on

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[9] The opportunity to use Digital Histories: Public and Collective Memories (HIST319) as a case study in my PhD research was unanticipated when the original research proposal and ethics application were approved by the university. HIST319 was a research case study approved by the Faculty of Education Research Ethics Committee as part of the larger e-learning research project conducted by colleagues at the University of Waikato (Teaching and Learning Research Initiative, New Zealand 'Exploring e-Learning practices across the disciplines in a university environment' (2009-2010)) (Appendix 3).

popular/liberatory/radical education pedagogies, similar to digital storytelling's transformative pedagogical practice. Popular education, Chatterton (2008) argues, is a pedagogical practice that is not just about learning about the world's injustices but focussing on how we might make the world a more equal and just place. I would argue that its attention to building cooperation and making space for emotions aligns with Freirian notions of *conscientizacion*, as a process "through which we recognize our presence in the world, and, rather than adaptation or adherence, we recognize that history is unfinished business that we can intervene in and change" (Chatterton 208: 423). Although the history paper did not have an explicit social change focus as decribed by Chatterton (2008), the digital storytelling component brought a potentially transformative pedagogical practice into a conventional university classroom. My particular interest was in how emotions contribute to transformative learning as evidenced in students' affective engagement with the workshop, an engagement that Chatterton (2008) argues is rarely achieved through academic books and classrooms. Chatterton had his students keep their choice of reflective medium to journal their emotional knowledge, concluding:

> What the journal created was a space for their geographical imaginaries – and personal utopias – about the future to be given substance. It gave expression to their own ideas and passions which otherwise would have been absent from their degree work in geography (Chatterton 2008: 428).

In the chapters that follow I critically analyse the emotional engagement that took place in the history classroom and theorise digital storytelling's methodological place in formal tertiary education, as well as other workshop spaces.

Workshops 7-10: Interactionz Lifestyle Trust (Interactionz)

The last three digital storytelling workshops that I used to explore the 'doing' of emotion and affect in geographical research were part of a collaborative research relationship between myself and Interactionz.[10] The opportunity to facilitate these workshops arose when I happened upon an old friend who was related to the Interactionz's Director of Research, Janelle. I explained that I was working part-time as a digital storytelling practitioner and doing my PhD on the emotional geographies of digital storytelling. Within a few days I received a call from Janelle. She explained to me that Interactionz was looking at various methods for evaluating their model of person-driven practice which advocates for people with disabilities to have choice and control over the supports they receive and the lives they lead as valued and contributing citizens in their own communities (Bliss and Fisher 2014). Through this approach Interactionz was "endeavour[ing] to make long-term, positive and sustainable difference in the lives of the people they serve and the communities they belong to" (Bliss and Fischer 2014: 99). As a result of our conversation Janelle concluded that digital storytelling could provide a valuable method for people with disabilities to create and share their personal stories that have remained largely untold or, at best, communicated by a third party.

In his article about experiential geographies of people with epilepsy, Smith (2012) highlights the importance of giving voice to people with disabilities, individually and collectively. He argues that stories can provide a personal, inside look at what life with a disability is like and offer alternative understandings to the epidemiological models of disability that favour knowledge at a collective,

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[10] Interactionz is a Hamilton-based organisation that serves people with disabilities.

population level. Janelle and I felt that digital storytelling workshops could provide a method for individuals to voice their own stories which would counter some of the disembodied discourses of disability. Like the personal testimonial stories that Smith (2012) used for his research, digital storytelling with Interactionz would re-embody people with disabilities and those who support them in their lives. Thus, through its attention to emotional embodiment, digital storytelling would provide a unique insight into disability's "entangled terrains of the neurological, personal, familial, cultural and political" (Smith 2012: 343).

I partnered with Interactionz on a research project titled the 'The Journey to a Good Life: a longitudinal evaluation of person-driven practice from the perspective of people with disabilities and a community organisation'.[11] The main objectives of the three-stage evaluation project was to use use digital storytelling as a methodology to:

1. capture and evaluate the impact that person driven practice has on the quality of life of the people served by Interactionz;

2. develop best-practice guidelines of the principles and application of Person Driven Practice from the evaluation findings;

3. document and analyse the organisational transition of Interactionz from a service driven model to a person driven model;

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[11] The opportunity to use this research partnership in my PhD research was unanticipated when the original research proposal and ethics application were approved by the university. Therefore, I had to submit an amendment to my original application to the Faculty of Arts and Social Sciences Human Research Ethics Committee in order to include this research in my PhD thesis. This amendment was approved by the Chair of the Committee at the time, Dr John Paterson, and attached to my original ethics application (Appendix 4).

4. facilitate the creation of an empowering community narrative for people with disabilities;

5. understand the usefulness of digital storytelling as an evaluation method in this context, and for possible application in other contexts (Bliss and Fischer 2014: 102).

The workshops were conducted at Mediarena at the University of Waikato in March 2010, August 2010 and June 2011. The theme of the workshops was determined by Interactionz and they asked their participants to consider what a 'good life' would look like to them. The digital stories that were created in the workshop were intended to map a journey of meaning for each individual with a disability and those who support them, either as family, community or the organisation. Included in all of the workshops were a variety of people from the Interactionz community: people with intellectual disabilities; people with physical disabilities; literate and non-literate people; people who are verbal and non-verbal; family/whānau; staff; board trustees; people with advanced technological skills; and, people who had never used a computer before in their lives (Bliss and Fisher 2014).

I also felt that digital storytelling would provide a unique methodology for understanding the emotional dimensions of disability. The inclusion of people in the workshop who support people with disabilities aligns with Bondi's (2008) attention to the emotional dynamics and geographical contexts of caring and care relationships. The use of digital storytelling methodology highlighted the emotional dimensions of the lived experience of disability but also made the emotional dimensions of care work visible. The participation of people with

disabilities and the people who support them within the same timespace, along with the theme of the workshop, facilitated a geographical context where the emotional labour of "giving and receiving [of] care is experienced as a deep and deeply rewarding expression of love, pleasure and vocation" (Bondi 2008: 250).

I worked closely with Janelle to explore how digital storytelling methodology could evaluate the impact of person driven practice on the quality of life and social inclusion of people with disabilities. The research was participatory in the sense that the research 'subjects', the workshop participants, were creating their own material through the digital stories. Furthermore, because of the co-creative process of digital storytelling, the traditional 'gap' between researcher/practitioner and subject remained fluid. The workshop participants shared stories and developed relationships based on mutual values of honesty and trust which were made explicit through the facilitated workshop process.

The psychotherapeutic approach of digital storytelling workshops and the interviews Janelle and I conducted with participants following the workshops meant that we were able to observe and analyse the complexity of relationships and emotions of disability. We were afforded the opportunity to reflect on the affective atmosphere of the workshop and, in particular, the affective impact of witnessing amongst a diverse range of power relationships within a shared timespace. Bondi's (2008) articulation of relationality of emotions and emotion work, particularly empathetic understandings that enable care relationships, was instrumental in our decision to employ digital storytelling methodology. We were aware that the psychotherapeutic approach of digital storytelling could unearth an enormous range of feelings that might be felt by the workshop participants and

reveal complex emotional geographies of disability. We were, therefore, prepared

with emotional supports for participants if necessary. The workshops revealed that

the quality of care relationships is integral to the process of digital storytelling and

allowed the 'emotionally laden' (Bondi 2008: 262) involvement of care between

workshop participants to be witnessed relationally and experienced affectively.

> Psychotherapeutic perspectives emphasise the importance of valuing and
> respecting the knowledge and feedback provided by the recipient of care,
> and of recognising the complexity, emotional richness, and importance of
> relationship skills – however ordinary – through which care is given and
> received. Expertise in specific caring tasks may be essential, but in many
> instances the capacity to bear witness to suffering and to view the recipients
> of care as experts of their own experience are also of great importance in the
> provision of care (Bondi 2008: 262).

One of the key areas of interest in the Interactionz research was whether

digital storytelling would be an effective method for exploring issues of

empowerment, identity and community development. Janelle and I anticipated

that we would evaluate this question through a content/context analysis of

participants' digital stories, participant observation during and after the digital

storytelling workshops, and follow-up interviews with the workshop participants,

participants' family/whānau, workshop facilitators, and viewers of the completed

digital stories (Bliss and Fisher 2014). These methods were chosen because they

are particularly appropriate where social relationships, beliefs and meanings are

the main focus of the research, and they enabled us to critically reflect on the

research methodology.

Valentine (2003) explores debates around ethical approaches to

establishing genuinely collaborative relationships partnerships between disabled

people and researchers. She cites the work of other geographers (Choinard 1997;

Kitchin 1997) who have designed, conducted and interpreted research results as

ethical examples of 'enabling geographies'. In our consideration of using digital storytelling methodology to research a 'journey to a good life' we advocated an enabling geography whereby technical skills, knowledge and resources were transferred. We also included workshop participants as research partners through our reporting process at meetings, seminars, conferences and in publications.

Conclusion

Although unconventional and non-linear, my research design and writing process allowed me to engage with the dynamic spatiality of digital storytelling workshops to examine its potential as a methodology for 'doing' emotion and affect in geographical research. In order to make emotional and affective sense of these spaces I chose to engage with the people and places and embody my own and the collective performances of the workshops. Davidson and Milligan (2004: 254) argue that:

> Our attempts to understand emotion or make sense of space are, thus, somewhat circular in nature. We can, perhaps, usefully speak of an emotio-spatial hermeneutic: emotions are understandable—'sensible'—only in the context of particular places. Likewise, place must be felt to make sense. This leads to our feeling that meaningful senses of space emerge only via movements between people and places.

I was continuously critical and reflexive in my decision to immerse myself in a range of workshops and engage intensively and flexibly with associated methods. To conduct a thesis on emotional geographies I had to 'feel' through digital storytelling on a number of levels. My multiple positioning, as digital storytelling workshop participant, facilitator and researcher, also required me to make ethical decisions that were transparent, multi-layered and negotiated continuously throughout the research.

Personal experience was valuable for determining my topic and research design. With each workshop I was able to gather and refine my data and build rich knowledge from previous workshop encounters. Key moments of insight, such as those highlighted in this chapter, and expanded on in later chapters, were instrumental for my building an emotionally embodied knowledge of digital storytelling. I critically reflect on digital storytelling as a community practice and academic research methodology.

I experimented with the timing and flexibility of the CDS workshop model and what that means for 'doing' or 'grasping' emotion and affect and the practical limitations of participants. I had to challenge myself to remain continuously open and critical because I was very wedded to the particular CDS model when I first started this thesis. I also learned that sticking to the standard workshop format for a research method requires an enormous range of skills, not all of which are easily transferrable for anyone to use. I had to consider my own 'expertise' in digital storytelling facilitation and whether this was a method that everyone can be, or should be, trained to do. Digital storytelling is a complex methodology that requires specialised techniques and significant training to be used effectively in research.

In this chapter I have also reflected on the challenges I had in articulating personal reflection on emotion and affect in a conventional way, for example, through writing entries in a reflexive journal. I had to trust a process of inquiry that did not always feel very secure, for example, writing my field notes and worrying about having 'enough' data when what I was really grappling with was how to represent emotion and affect as qualitative data. This caused an

ontological (un)certainty about how I was going about my research and the quality of my data. Some significant learning did, however, come out of this uncertainty. For example, I believe that my experience with and passion for digital storytelling and the geographical focus on emotion and affect encouraged me to trust my choice of methods and the emergent quality of my data. Most importantly, the flexibility of my research design allowed me to adapt the methodology to capture the fluid, complex and dynamic lived experience of the participants in each digital storytelling workshop.

Just as stories emerge out of the group process of the story circle, opportunities for conversations emerged for me in various places and timespaces of and around workshops. My immersion in digital storytelling was not only achieved through the workshops but also through interviews with people at CDS. For example, the group interview in Northern California provided rich material for me to reflect on regarding the emotional geographies of digital storytelling even though I had nothing to do with the workshops themselves. Just the way the interview was performed provided insight into the affective capacity of digital storytelling to move a community. Due to the emergent nature of my research design all of the interview materials I include in this thesis have provided methodological and ethical challenges that I had to continuously negotiate. This ranged from conversations about personal trauma to intense joy.

Although messy, the unconventional and non-linear nature of my research design was appropriate for this thesis because, as Davidson and Milligan (2004: 254) argue, we must explore diverse spaces in order to value "the emotionally dynamic spatiality of emotional life".

Perhaps through an exploration of diverse senses of space, we could become better placed to appreciate the emotionally dynamic spatiality of contemporary social life . . . [E]motions as a means of helping us to interpret and understand the people/place relationship has (to date) been largely implicit, but which, we suggest, could benefit greatly from a more explicit engagement with the spatiality of emotions (Davidson and Milligan 2004: 254).

This chapter has outlined the diverse range of methodological spaces and places that I employed to enrich my understanding of the spatialities of emotion and the 'doing' of emotion and affect in digital storytelling as a research methodology.

CHAPTER 4

INFRASTRUCTURE, IMPROVISATION, INTIMACY:THE PERFORMANCE AND PERFORMATIVITY OF DIGITAL STORYTELLING

In this chapter I explore how performance and performativity in digital storytelling contribute to understanding emotion and affect using geographical methodologies. I introduce the terms performativity and performance, the philosophical underpinnings of each, and I incorporate both terms into my argument that digital storytelling offers a useful methodology for 'doing' emotion in geography. I draw extensively on the methodological work of Wood and Smith's (2004) discussion of musical performance, and Wood *et al*.'s (2007) musicking, to critique digital storytelling methodology.

Performativity, a term many geographers associate with Judith Butler's (1990a, 1990b, 1993) seminal conceptualisation of gender, may be employed in explorations of 'racial', ethnic and national identities (Nelson 1999). Feminist geographers, for example, use performativity to explore embodied ways of conceptualizing the association of social structures and personal agency in the identity politics of space and place (Nash 2000).

Performativity involves destabilizing the fixed human subject, accepting a fluid subjectivity that is dependent on a complex set of relationships and the production of situated meanings and identities (McCormack 2009). McCormack (2009: 133) defines performativity as "the quality of practices that means they are generative of the world rather than merely reflective". In recent years, some

geographers have extended the "discursive emphasis of many interpretations of the work of Butler" (McCormack 2009: 133) into the spatiality of specific performance practices.

Performativity recognizes that identities are not essential but are created through bodily action that is affected by psychoanalytical, social, spatial, and historical contexts. These contexts create normative discourses that may be reproduced and resisted through individual agency. Perkins (2009), for example, considers the terms performative and performance geographically to discuss the shift in mapping from stable representation to an embodied process. Perkins (2009: 126) is particularly concerned with the meanings that are constituted "in the actions that mapping processes call into being". Therefore "a performative approach sees mapping as not only taking place in time and space, but also capable of constituting both" (Perkins 2009: 127).

As suggested by Perkins' (2009) work, in geography the distinction between performativity and performance is not neatly defined. Acknowledging a performative 'turn' in geography, Nash (2000) challenges geographers to consider "what new understandings can be gained from, on the one hand, developing a new theoretical vocabulary of performance and, on the other, exploring the imaginative and material geographies of cultural performativity and embodiment" (Nash 2000: 654). Furthermore, Gregson and Rose (2000) contend that geographers need to consider both critical analytical terms in empirical research.

> Performance – what individual subjects do, say, 'act-out' – and performativity – the citational practices which reproduce and/or subvert discourse and which enable and discipline subjects and their performances – are intrinsically connected, through the saturation of performers with power. Furthermore we suggest that similar arguments need to be extended to space.

Space too needs to be thought of as brought into being through performance and as a performative articulation of power. And, finally, we want to insist on the complexity and uncertainty of performances and performed spaces (Gregson and Rose 2000: 434).

Similarly, digital storytelling is an embodied practice that creates meaning in and beyond the emotional and affectual spaces of digital storytelling performance. Digital storytelling is part of an emerging "performative tradition" (Perkins 2009: 128) in geography; social and spatial meaning is conveyed via a range of practices – narrative, gesture, movement, sound, visual, voice – through which discourses can be reproduced or subverted by way of performance.

I draw on Wood and Smith's (2004) understanding of emotion and musical performance to apply theories of performativity and performance to digital storytelling methodology. Wood and Smith (2004) explore a musical path to emotional geographies and argue musical settings can help social scientists understand the emotional dimensions of social relations. The authors argue that the spatial settings in which music is performed can be interrogated to access intimate emotional aspects of human life. Furthermore, they argue that the settings of musical performance spaces where emotions are "deliberately and routinely enhanced" (Wood and Smith 2004: 533) provide a space for social scientists to explore emotional dimensions of human life. Emotional knowledge created through musical performance, they argue, might be relevant for understanding empowerment and the promotion of social well-being.

Wood and Smith's (2004) way in to the performance of emotion is through music, which they recognize as a path toward experiencing and expressing a range of emotions. In order to untangle and articulate their ideas about emotional geographies through music Wood and Smith (2004) draw from a number of

discreet musical performances to explore three key ideas: the deliberate setting of musical performance; the improvisational nature of musical performance; and, the intimacy of musical performance. These key ideas revolve around the notion of successful performances, as perceived by the performers themselves, in which 'success' is determined by the emotional geography of the performance timespace.

The authors' first key idea is that geographies of musical performance are "actively contextualised" (Wood and Smith 2004: 536), being deliberately set through a range of acts on an emotionally charged stage. This deliberate setting of the performance space comprises its 'infrastructure' which is essential for a performance to *work*[12] emotionally. The second key idea in their argument is that geographies of musical performance are improvisational; despite their 'infrastructure' musical performances are not fixed and finite. Performances move and sway, expand and contract and, although they are a way of 'doing' emotions, musical performances are a way of life in the making. The audience and the performers on stage are part of the 'doing' of emotions in musical performances. Wood and Smith (2004) argue, for example, that what is heard by the audience is just as important as what is printed on the musical score, and the "same concert programme can, then, take very different shapes and forms in different settings, at different times and with different audiences" (2004: 537). Finally, Wood and Smith (2004) argue that the performances that work best are those that create intimacy and emotional bonds, but that intimacy is experiential and often difficult to articulate verbally. The spatiality of the performance setting, whether it is

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[12] I italicise the word 'work' because of the different ways that I am applying it. Wood and Smith (2004) describe performances that 'work' as ones where the musical performance has connected with the audience emotionally. This definition of work as emotionally determined also renders emotions as 'active', having the capacity to 'do', culturally and politically, and having an affective capacity (Ahmed 2004).

'private' or 'public', can also have a bearing on how performances 'work' emotionally.

Digital storytelling workshops, like musical spaces, are performance events in which participants, infrastructure and those who view the digital stories are all critical to gain understanding of how emotions 'work' and what emotions 'do'. Workshops are deliberately set timespaces (Wood and Smith 2004) through which emotional experience and relations may be explored and studied, and emotional knowledge may be scrutinized. Digital storytelling provides access to emotion and affect in social life because, emotions are both 'played up' and 'worked on' to create meaning.

In what follows I make use of these three ideas of Wood and Smith (2004) to argue their relevance for digital storytelling performance. I use a range of digital storytelling workshop performances to explore the following key questions: 1) what is digital storytelling infrastructure and how is it essential for digital storytelling performances to 'work' emotionally?; 2) how and why can digital storytelling performances become improvisational and how does this impact on how they 'work' emotionally?; and 3) how is intimacy created in digital storytelling workshops and in what ways does this affect the emotional 'work' of these performances. Wood and Smith (2004) argue that in order for a performance to 'work' musicians have to create contexts that are emotionally charged. Digital storytelling workshops are 'actively contextualised' through their performance infrastructure, the practical strategies that are implemented as part of the digital storytelling infrastructure, and through the intimacy that is created in the digital storytelling.

Digital storytelling infrastructure and performances that 'work'

Wood and Smith (2004) describe geographies in musical performance as being 'actively contextualized' and creating a necessary 'infrastructure', the latter being a useful term for identifying and discussing the essential components of digital storytelling performance. Like digital storytelling workshops

> [m]usical performances are deliberately set – through a range of practical acts – on an emotionally charged stage. . . . Paying attention to this infrastructure is not optional: it is, on the one hand, part of what makes performing enjoyable, but it is, on the other hand, an essential rather than incidental requisite for a performance that works (Wood and Smith 2004: 536).

Wood and Smith (2004) argue that the infrastructure of musical performances is critical to how performers feel. Components such as the programme, play-list or the way the stage is set can impact the emotional quality of the performance. They refer to these components of infrastructure as "practical acts – on an emotionally charged stage" that are essential for influencing the emotional quality of a musical performance (Wood and Smith 2004: 536).

Digital storytelling is performed using a specific infrastructure that supports the ways in which emotions 'work'. Emotions in digital storytelling are "made, heard and experienced" (Wood *et al*. 2007: 871) through attention to seating arrangements, the order in which storytelling voices are heard, the ways in which narratives are scripted, stories are recorded and audiences are assembled. The seven steps of digital storytelling, as described and discussed in the following section, are an integral part of digital storytelling's infrastructure.

The seven steps in digital storytelling workshops

The seven steps – point of view, dramatic question, emotional content, voice, sound, pacing, economy (see Chapter 3) - are an essential part of digital storytelling's infrastructure and the 'set up' to making emotions 'work' in digital storytelling. These steps are usually explored through the showing of example stories early in the workshop. 'Emotional content' is one of the seven steps of digital storytelling and a key component of digital storytelling infrastructure. As a digital storytelling facilitator in training during Workshop 4 (Table 1), I became very aware of the importance of story selection for demonstrating emotional content and the power of this step of digital storytelling's infrastructure for setting up emotions in digital stories. In Workshop 4 the facilitators in training were encouraged to choose from a range of stories, not just emotionally 'heavy' ones, to illustrate the seven steps. One of the lead facilitators explained to us that he often chooses a story that uses humour in the introduction to each workshop in order to subvert the notion of digital storytelling as a 'confessional' genre and demonstrate that digital stories that use humour and levity can be emotionally meaningful.

Choosing an example of a story that uses humour aligns with what Wood and Smith (2004) describe as deliberate practical actions by performers to create an emotional infrastructure for the workshop. This deliberate action on the part of one of the lead facilitators in Workshop 4 was an attempt to subvert understandings of the CDS model of digital storytelling as overly confessional and sombre. As part of my practice-based research for this thesis I also tried to show a light-hearted example of a digital story due to my experience of being

asked by workshop participants on more than one occasion whether digital stories can be funny.

Digital stories are often emotionally 'heavy' because they can deal with personal and social upset. During an introductory lecture that I delivered as part of Workshop 5 (Table 1) I used a digital story from Silence Speaks[13], a CDS digital storytelling project in which a young woman told a story about her experience with domestic violence. My purpose in showing this example was to demonstrate the impact that emotional 'honesty' has in creating powerful and meaningful digital stories for their audience. I wanted the students to see how personalizing an issue in a social, cultural and political context made that issue so powerful emotionally. I wanted them to appreciate how putting themselves into an historic event would make that event something that their audience would understand conceptually and emotionally. Although I had good intent, at least one student felt confronted by the digital story in terms of the expectations for her own digital story. She asked me at the end of the lecture if her digital story had to deal with a traumatic event.

I realized at that time that I was reiterating the importance of 'deep emotional work' for which digital storytelling has become known. It became evident that the university students that I was teaching were unlikely to have experienced anything like what the storyteller had. Although I was trying to make a point about emotional content I was perceived, at least by one student, to be promoting a particular emotional direction for her digital story.

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[13] http://www.silencespeaks.org/

114

The introduction to digital storytelling and the examples that are used to illustrate emotional content as part of digital storytelling's infrastructure are different for each workshop. This puts the facilitators in a powerful position to set the emotional tone for participants. One area that Wood and Smith (2004) do not interrogate is the power relationships between band members, or band members and band leaders, that are at play in actively creating emotional context for musical performance. In digital storytelling workshops it is up to the facilitators to suggest a particular emotional tone for their workshops; setting the scene by demonstrating that 'good' emotional content in digital stories is part of digital storytelling infrastructure that make their performances 'work'.

Setting the story circle

Gregson and Rose's (2000: 434, my emphasis) argument that "[s]pace too needs to be thought of as brought into being through performance and as a *performative articulation of power*" is demonstrated through one aspect of digital storytelling's infrastructure. The story circle typically follows on from the introductions and digital story examples of the seven steps. Digital storytelling workshop participants are encouraged to come to the story circle with a written script to read aloud or an oral story idea that they will share with the group. Chairs are formally set up in a circle with everyone facing inward and the two facilitators sitting opposite each other in the circle. Once everyone is seated one of the facilitators explains the ground rules for the story circle. Like musical performance, the story circle in digital storytelling workshops is a spatial process - where the story circle is set up, how seating is arranged and the placing of bodies in the chairs – but it is highly regulated and controlled by the facilitators.

Participants are given a finite amount of time to tell their story and participant feedback is qualified in the ground rules.

This demonstration of power in the story circle is further evidenced in the facilitators' performance. Digital storytelling workshop facilitators normally select the order in which stories are shared in the story circle. This is what Wood and Smith (2004) would consider a 'practical strategy' of digital storytelling infrastructure. During introductions the facilitators try to get a feel for how prepared each workshop participant is for the story circle. They will do this by asking who has come to the workshop with a written story and some visual material, who is working on an idea but has not yet drafted a script, or who is just formulating some thoughts and has just brought in some visual material they want to work with. In Workshop 5 (Table 1) the workshop facilitators suggested starting the story circle with a participant who had done some preparation and had an idea for a story but was not already fully confident with their story and how they wanted to illustrate it visually. Generally facilitators will leave the last story from someone who they feel is confident and ready to share a story.

In the lead up to the story circle facilitators assess each participant's readiness to share their stories based on a subjective understanding they have developed from getting acquainted with each person in the initial stages of the workshop. Facilitators seated people discreetly in an order whereby someone who may be particularly emotionally vulnerable will not have to start (or end) the story circle. There have been times when I have facilitated workshops where a participant does not feel materially or emotionally prepared to share their stories in the story circle, even though my initial impressions led me to perceive them as

116

such. In those situations I have suggested a modification to the existing story circle infrastructure and suggested that they pass their turn and we move onto the next person in the circle. I only experienced one workshop where a participant refused to share a story in the story circle, despite changing the order from its initial configuration, and I respected her decision. She went on to complete a digital story but worked quietly and independently throughout the workshop.

Wood and Smith (2004) argue that the infrastructure in musical performance includes the setting of the stage in order to make a performance work. The way that infrastructure is put into practice involves strategies for musicians to find "ways to extend their own embodied experiences into their own performing space" (Wood and Smith 2004: 537). The authors do not, however, consider the ways in which performance spaces are regulated, either by other band members or band leaders. It is crucial, however, for facilitators to regulate the space of digital storytelling workshops to make emotions 'work' in the performance of digital storytelling.

Ground rules

Wood and Smith (2004: 537) argue that musicians 'actively create' performance contexts that are emotionally charged. Successful emotional contexts for musical performances make the performances 'work'. In the previous sections I looked at aspects of digital storytelling infrastructure, particularly the seven steps and the story circle, to illustrate how emotion is actively created in digital storytelling performance. In this section I take another practical strategy of infrastructure - the story circle ground rules - and discuss how they make emotions work in digital storytelling.

The emotionally charged space of the story circle uses infrastructure to make story performances work. One practical strategy of story circle infrastructure, and the main purpose of the ground rules, is the determination to make the story circle a 'safe space'. In situations where a particular social issue might be the focus of a workshop, there is a clear mandate for confidentiality, and an expectation that it will be respected, because information shared can be highly sensitive and potentially damaging for the storyteller. As part of establishing this 'safe space' the infrastructure of the ground rules can effectively set up an expectation for 'deep' emotional work.

Staged performances usually require props, or items that are moveable between sets. My argument for digital storytelling workshops as a performance space includes a prop, the tissue box, which is part of the infrastructure of digital storytelling workshops and is very important for setting the scene and making emotions work in digital storytelling. Tissues are made available, either discreetly or overtly, in case they are needed while telling their story or listening to someone else's story. In the following example from Workshop 4, I describe how this prop was used to illustrate how emotions work in digital storytelling workshops.

All of the participants in Workshop 4 were experienced digital storytellers and were training to become digital storytelling facilitators. We were in the middle of an exercise to 'model' the story circle. Each participant was paired with another participant as co-facilitators and each pair had a turn to simulate a real time story circle of another participant's story. During one of the paired simulations Nora, one of the participant co-facilitators, introduced the ground rules of the story circle. She discussed the purpose of the ground rules as making

the workshop a 'safe space', and noted that "here is a box of tissues if you need it".

After the simulation one of the trainers, David, recounted a recent experience he had facilitating a workshop. He explained that at that workshop his co-facilitator made a point of mentioning that there were tissues available during the story circle, 'in case anyone got upset'. David shared his observation that at least one of the workshop participants showed signs of physical discomfort. This participant subsequently explained his discomfort, noting his confusion and concern that his story would not meet the emotional standard to justify the use of tissues. This particular participant, David explained, came into the workshop with the intention of recounting and archiving a memorable, enjoyable holiday experience he had in Europe. David made the point that not everyone comes into digital storytelling workshops with a particularly 'emotional' story to tell and that such a deliberate association with 'tissues' can be met with resistance because it can be perceived as forcing a particular type of emotional story, one that prompts 'getting emotional' and the shedding of tears.

This example furthers Wood and Smith's (2004) argument that musicians use a range of practical strategies - including performance skills, set lists, programmes, rehearsals, event staging - to make their performances 'work'. By adding an additional strategy in digital storytelling, the tissue box, may activate emotions in the story circle. The overt use of a tissue box as a standard practical strategy, as Nora used it, can be read as a way to encourage participants in the story circle to "extend their own embodied experiences into their own performing space" (Wood and Smith 2004: 537).

In digital storytelling workshops the evocation of memory is an important device for story construction and participants regularly draw on people or events from the past as the catalyst for the construction of their personal stories in the story circle. Ahmed (2004) argues that emotions generate objects and repeat past associations. Rather than place emphasis on the naming and description of individual emotions, emotion and affect are mutually constituted phenomena that impress on, between, around, through and beyond bodies. Ahmed (2004) is concerned with how emotion acts and suggests that "we need to consider how emotions operate to 'make' and 'shape' bodies as forms of action, which also involve orientation toward others" (Ahmed 2004: 4).

Ahmed's (2004) 'making' and 'shaping' of bodies reinforces the performative nature of emotions. Emotion in the story circle is relational and can result in feelings of 'towardness', 'awayness', 'aboutness' and 'stickiness' between objects and subjects. Emotions generate objects and repeat past object associations. Ahmed's (2004) notion of 'sticky' emotion can be applied to the object of the tissue box in the story circle as it becomes associated with particular emotions and "past histories of association" (Ahmed 2004: 13). The tissue box as a practical strategy in the story circle was highlighted in David's account as being 'sticky' with emotion which can be counter-productive to generating 'emotional honesty', as highlighted by the comments of the participant who just wanted to tell a 'happy' vacation story. The deliberate placing and naming of the tissue box by Nora necessitated a particular emotional expression from David's workshop participant which 'moved' him to think that he was doing something wrong by not telling a particularly 'emotional' story. By not placing the tissue box directly, but keeping it as a prop to be offered if and when needed, the specific object

association of it with 'heavy' emotions is not reinforced, demonstrating that the way in which the story circle is performed has an impact on how emotions "move, stick and slide" (Ahmed 2004: 14) in digital storytelling. Emotions do not only reside in the tissue box (object) but in the performance of the story circle where the object becomes associated with a particular type of emotion. As part of the infrastructure of the story circle it becomes 'sticky' with emotions and an object for particular feelings of loss or grief that can be embedded in many digital stories.

Improvisation and emotional 'work' in digital storytelling performance

In the previous sections I explored three particular aspects of digital storytelling infrastructure - introduction, setting the story circle, and the ground rules - to argue that infrastructure is essential for digital storytelling performances to 'work' emotionally. Wood and Smith (2004) argue that in order for a performance to 'work' musicians have to create contexts that are emotionally charged. These contexts must be 'actively contextualised' through the infrastructure of the performance. Practical strategies that are implemented are part of the infrastructure setting in order for performances to 'work'.

In this section I draw on Wood and Smith (2004) to examine how digital storytelling infrastructure is adapted to accommodate the need for improvisational performance and what this means for how emotions 'work' in these performances. The authors argue that there are two types of musical performance: rehearsed and improvisational. Well-rehearsed performances involve the coalescence of skills and strategies for generating an emotionally charged performance "that works" (Wood and Smith 2004: 537). They describe improvisational performances as

interactive, as something more fluid and dynamic, a conversation as opposed to something fixed and finished.

> Performing is by its very nature a way of life 'in the making'; and while music can be played and enjoyed at home and alone, the essence of performance is its provisionality, negotiability and *sociability*. . . . The same concert programme can, then, take very different shapes and forms in different settings, at different times and with different audiences (Wood and Smith 2004: 537, emphasis in original).

Wood and Smith (2004) consider the importance of the emotional relationship that takes place between musicians and their audience in improvised performances. They emphasise quoted material from musicians who remark on their embodied experiences of performing unrehearsed and the emotions that come through performances that are not contextualized, prepared and rehearsed. The musicians they interviewed describe their feelings through words and animated gestures, like banging the table as they spoke in order to communicate "the physicality – the feeling as well as the sense – of this emotional encounter" (Wood and Smith 2004: 538). Wood and Smith's (2004) interviewees express feelings of surprise, exuberance, trepidation as they brought their own unrehearsed embodied emotions to their performances.

The example that Wood and Smith (2004) use to illustrate improvisation involves a group of musicians who had never come together before to play. They describe their interviewees' feelings as the "buzz" they got from playing well, and the "fear" of the performance falling apart at any moment (Wood and Smith 2004: 538). The performances they describe were not rehearsed and the infrastructure that accompanies the more structured performances that the authors describe as 'actively constructed' was not in place. Wood and Smith (2004) argue, therefore, that improvisational performances can lead to heightened and complex

experiences, with emotions like joy and dread accompanying the same timespace. In the next section I discuss challenges to the infrastructure of the story circle and how these are managed.

Improvisation in the story circle

As discussed in the previous section there is a deliberate infrastructure that shapes the story circle in digital storytelling workshops. There are times, however, when that infrastructure is challenged and has to be flexible to accommodate the range of practical strategies necessary. Digital storytelling workshops, like musical performances, are 'staged' in different timespaces. Like Wood and Smith's (2004: 538) description of the musicians "who had never played before went on stage and did a totally improvised set" improvisation in the story circle is interactive and 'takes place' with no two story circles ever being performed in exactly the same way, despite sharing a common infrastructure. Whether it is a themed or an open workshop, digital storytelling workshops are living and fluid timespaces that must be open to improvisation because everyone's story is unique, and every participant and facilitator brings their own subjectivities into the timespace of the workshop. Participants enter the story circle with scripts, like musical scores, that are incomplete and unfinished, with various degrees of emotional engagement, and socially and politically personalized contexts for the experiences they bring to the workshop. Facilitating digital storytelling workshops requires a complex set of skills to manage what I would refer to as 'guided improvisation', a practical, negotiated strategy within the infrastructure of digital storytelling that acknowledges digital storytelling as "part of a conversation of practices . . . not a fixed, finite, discreet or finished thing" (Wood and Smith 2004: 537).

Wood and Smith's (2004: 537) argument that "there is more to emotional geographies than performances which are contextualized, well prepared and rehearsed", applies to the digital storytelling workshops with Interactionz (Workshops 7-10, Table 1). These workshops included improvised performances that extended the practical strategies of digital storytelling infrastructure. Wood and Smith (2004) and Wood *et al*. (2007: 872) argue that musical spaces, places of musical performance, and musical infrastructure, influence the ways in which people engage with music's acoustical properties and their 'cultural codes'; in other words, how music is 'heard', socially. Musical performance is challenging methodologically, they argue, because scholars have traditionally underestimated the emotionally embodied power of music. They identify the performing body, "with its own markings, its instrumental extensions, its wiring into technology, and its physical capabilities" (Wood *et al*. 2007: 873), as a site through which to explore the art of 'doing' musical performance. I extend these authors' ideas of the performing body and examine embodiment in digital storytelling and how improvisation impacted upon the emotional work in Workshops 7-10. Most of the participants in these workshops had a range of cognitive and physical disabilities and the infrastructure of digital storytelling had to be modified to accommodate these uniquely embodied timespaces. In the following paragraphs I draw on practical examples from the workshops with Interactionz to illustrate improvisation in digital storytelling.

Joseph, Pam and Colleen

Joseph is a middle aged man with an intellectual disability. He has never learned to read and write; his oral language, however, in English and Te Reo Māori [the Māori language], is well developed and he is a talented orator and

singer. Joseph's special needs created a facilitative challenge because he told his story powerfully in the story circle but was unable to write his story script afterwards, which is the conventional workshop sequence of events. My co-facilitator and I decided we would illustrate Joseph's story as a way to prompt him to tell the story again so that it could be audio recorded. The research director from Interactionz and a workshop facilitator did this by 'picturing' Joseph's story as he told it in the story circle onto a large sheet of paper that was then used to prompt Joseph to retell and audio record his story for use in the creation of the digital story. The improvisational 'picturing' became a necessary technique for performing Joseph's digital story.

The methodological challenges that Wood *et al*. (2007) discuss were met through improvisation and flexibility in Joseph's digital storytelling performance. Joseph's inability to 'write' his story into a script that he would later read and record as the audio track for his digital story, which is typical in digital storytelling, required the facilitators to use active listening to help Joseph determine his story and represent it, pictorially, in preparation for him to perform it as an oral narrative. As a methodology, therefore, digital storytelling involved active listening and knowledge that was co-created improvisationally between Joseph and the facilitators. Interactionz' question for the digital storytelling workshop, 'what does a good life look like?', resulted in an emotionally embodied collective performance that Joseph created, interpreted and shared, creating new meanings for Joseph and new knowledge about Joseph for Interactionz.

The importance of body language in communication is well known and researched in the social sciences (see, for example, de Gelder 2006). In the digital

storytelling workshop story circle body language is as important as listening for
extracting emotional performance and knowledge from participants.

> A storyteller needs their whole body to relate a story, their voice may be
> primary to the telling, but the eyes are necessary to the relating. It is through
> their eyes that the telling becomes a consensual mutual act, for the voice
> works in tandem with what the eyes are taking in. They sense with their skin
> the emotional atmosphere, its intensity, temperature, energy and mood.
> Hands mark out the space that together teller and listener populate with
> characters, and come to inhabit with the story presence (Cross 2009: 100).

Body language is particularly important in the story circle. The spatial
arrangement of the workshop infrastructure allows participants to notice corporeal
gestures and expressions of emotion that might influence the collective
performance of their digital stories. For example, when Joseph finished telling his
story in the story circle he moved his hands to his face and rubbed his head and
his eyes. I could see that his eyes were watery and the performance of his story
had provoked an emotional response in him. Alex, who was sitting next to him,
reached over and stroked Joseph's arm to comfort him. Alex's bodily comforting
of Joseph demonstrates how digital storytelling can be 'heard' socially, generate
empathy, and prompt emotionally embodied reactions from other workshop
participants (Wood and Smith 2004; Wood *et al*. 2007).

The verbal feedback Joseph received from the other participants in the
story circle, however, provoked an empathetic response from him. Not only had
Joseph been listening to other people's stories, but he embodied them and, relating
them to his own, this contributed to his corporeal actions. Joseph's body language
and his verbal reactions to comments and gestures from other story circle
participants on his story reflect the "consensual mutual act" of storytelling and

how the "emotional atmosphere, its intensity, temperature, energy and mood" are embodied in digital storytelling (Cross 2009: 100).

> Well, it made me sad, to think about my family's life, and my parents. And inside me I've got a good heart. I've got good energy. Listening to some of the people in this room here, it make me, I want to cry about it. I don't want to cry. I listen to people and what they're saying. Tegan, she's got a good story. She's got a good life, of her own. I like to listen to people (Joseph, 2010, Hamilton).

Pam's and Colleen's digital stories in the Interactionz workshops (Workshops 7-10) also exemplify the emotionally embodied nature of their digital storytelling performances. Colleen and Pam are both illiterate, and their oral skills were not as developed as Joseph's. For Pam and Colleen, their lack of oral and written skills, and the extent of their intellectual disabilities, required a different form of improvisation to enable them to perform their digital stories. Two of the support people from Interactionz conducted conversational interviews with Pam and Colleen, respectively. Other facilitators were present at these interviews to operate recording equipment so as to capture their stories improvisationally. Iterations from the story circle were picked up by the interviewers to contribute to the development of a linear narrative in the recording process. This was only partially successful and significant editing of the recording had to be conducted one-on-one between one of the facilitators and Pam and Colleen, respectively, in order to compile the final audio track.

In Pam's case, Janelle, the research project manager from Interactionz, sat with Pam and prompted her with questions and comments about her experience as a person that Interactionz serves and how those experiences have impacted on her 'journey to a good life'. Janelle typed Pam's 'story' into the computer and ended up with a written script that she later used to prompt Pam's digital story during the

recording session. The raw recording of approximately six minutes was subsequently co-edited by Pam and a workshop facilitator to one-third the length of the initial recording.

Colleen's storytelling performance was also improvised. Bronwyn, the Interactionz support person who worked closely with Colleen and prompted her story in the recording session, explained that unlike Janelle and Pam, they did not feel the need to work from a written script because Colleen "knew exactly what she wanted to say" in her story and just needed some encouragement to speak her story (Bronwyn, 2011, Hamilton). Wood *et al.*'s (2007) argument that the performing body can be seen as a site through which to explore the art of 'doing' musical performance can be applied in the case of Colleen's story. In digital storytelling, however, the boundaries of the performing body are often extended to other bodies as "instrumental extensions [of] its physical capabilities" (Wood *et al.* 2007: 873) to create 'art' out of a collective, embodied performance, as Colleen's story demonstrates.

The digital storytelling workshop was a performance whereby Joseph's, Pam's and Colleen's body language, mood and emotion were interpreted collectively by storyteller and listener to co-create their stories.

> These cues [promptings] mean a teller begins to follow as well as lead in a kind of dance. This dance involves reading the emotional weather whilst one continues to contribute to its creation. Some of the words of the tale are constant but much, much is open to the promptings of the mutual interpretation that the teller senses is possible from the gathered listening. Both teller and listener hold a story, therefore creating the space into which it is told (Cross 2009: 100).

Joseph, Pam and Colleen worked closely with others who they trusted to help them perform their digital stories. In order for this to happen, an enabling

128

timespace was maintained by all participants, and improvisational techniques were applied in the moment to help illuminate the emotionally embodied geographies of digital storytelling within the Interactionz workshops.

In this section I have argued that the capacity for digital storytelling to be improvisational allows for flexibility in exploring how emotions 'work' in the performance of digital storytelling. Improvisation in digital storytelling builds on other geographers' attention to performance methodologies and extends their work on the embodied performances through a close look at the emotional geographies of disabled bodies. In the next section I discuss how intimacy is created in digital storytelling workshops and how this affects the emotional 'work' of digital storytelling performances.

Intimacy and the emotional 'work' of digital storytelling performances

In the previous section I drew on Wood and Smith (2004) and Wood *et al.* (2007) to examine how digital storytelling infrastructure is adapted to accommodate the need for improvisational performance. I used examples from workshops with a community organization that serves people with disabilities to more deeply examine embodiment and emotion in digital storytelling and what this means for how emotions 'work' in the performance of digital storytelling. The fluid and dynamic nature of improvisation that is possible through digital storytelling created performance spaces that were emotionally charged, not 'fixed and finished'.

Wood and Smith (2004) argue that intimacy in musical performance is created in ways that are difficult to define and articulate. Intimate relationships in musical performances, they argue, occur between performers and their audiences,

129

are often 'done' and 'felt', rather than 'said'. Furthermore, "performances which work best are those which create an emotional bond" and "nurture a sense of intimacy" that is "beyond words" (Wood and Smith 2004: 539). In this section I extend Wood and Smith's (2004) argument by looking at ways in which emotions are created through a deliberate attempt to create intimacy that is either accepted or resisted in digital storytelling workshops.

Wood and Smith (2004: 539) argue that "one reason why the performances which work best are those which create emotional bonds because these bonds, in turn, nurture a sense of intimacy". Their emphasis is on the emotional bond that is created between performers and audiences. They suggest that emotionally charged public performance spaces can create intimacy between musicians and their audiences similar to that which is usually reserved for private spaces amongst people who are familiar with one another. Performance, they conclude, is an ideal timespace for researching emotional geographies and accessing emotional knowledge. This is particularly important in musical performance where space is experienced and created in moments of time through 'playing' with time.

> Performance events provide an opportunity for researchers to access the emotional world because the acts of performing and 'audiencing' create a space in which the emotional imperative infusing a range of social relations is explicit, accessible and potentially knowable. Performing the sound-world opens up for scrutiny a realm of experience that is known by what it feels like, not by how it is represented (Wood and Smith 2004: 540).

Digital storytelling workshops are spatialised settings where emotion is accessed and emotional knowledge is co-created. Wood and Smith (2004) argue that the emotional world of musical performance is non-representational; emotional knowledge, specifically regarding intimacy, is created through the

feeling of experience between performers and their audience. These 'unspeakable geographies' are examined by Wood *et al.* (2007). They describe a "web of intimacy" in a performance that facilitates the development of a deep, powerful musical expression, leaving one of the authors "spellbound" by the "empathy and tenderness" with which the musicians played (Wood *et al.* 2007: 883). They describe music as constituting rhythms and sounds that cannot be expressed in language and that the performance of it, and responses to it by audiences, are expressions of emotions that can potentially shape our spatial and social identities.

Wood and Smith's (2004) and Wood *et al.*'s (2007) deconstruction of musical performance has provided an avenue for me to explore digital storytelling as a methodology for understanding emotional geographies. They note that scholars of music have acknowledged its emotional qualities, but argue that few attempts have been made to engage with the intensity of emotions 'in the moment' of performance. They argue that musical performances tend to be examined as disembodied historical events that destroy their emotional 'vivaciousness'. What the authors attempt to express are the "more 'immediate', 'raw', 'everyday' articulations of emotional experience" (Wood *et al.* 2007: 884) that can be captured in musical performance. Methodologically, however, this remains messy and difficult, as demonstrated by Smith's comments on fieldwork experiences:

> Smith: "we're actually asking them [musicians] to verbalise something that they might not otherwise have done. So, in a sense, we're making a particular set of meanings by forcing people to 'talk them' whereas before they might have been experiencing them in an unarticulated way" (authors' discussion) (Wood *et al.* 2007: 884).

131

Intimacy is created and sustained through digital storytelling workshops via careful attention to its infrastructure and improvisational qualities. Like a musical performance where there is significant responsibility on the conductor or band leader to create a 'mood', this is set from the very beginning of all workshops when introductions are made, examples of digital stories are shown, and the elements of what makes a 'good' story are presented.

Musical performance, as articulated by Wood and Smith (2004) and Wood *et al*. (2007), differs in terms of how audience is conceptualized; this conceptualisation has an impact on intimacy. Digital storytelling facilitators try to establish an intimate spatiality in the workshop through the various practical strategies of the workshop infrastructure. Audience in digital storytelling is differently layered than the way that the authors describe audience in musical performance. Musicians, whether they are part of a group, and whether they are rehearsed or improvising, perform to an external public audience. Digital storytelling performance incorporates both public and private spaces and the extent of emotional intimacy is controlled by the participants through how they choose their audience or audiences. Audience is inherent in the workshop infrastructure through the story circle and, as such, the participants make up the first and sometimes only audience for stories if they choose never to share their digital story beyond the timespace of the workshop.

Audience is also actively contextualized because one practical strategy used by facilitators to help participants define their stories is to ask "who is this story for?", or "who are you telling this story to?". Power produces affect in digital storytelling that is different to how Wood and Smith (2004) articulate

power in musical performance. They argue that emotions are powerful in musical performance but do not pay significant attention to the power of the listening audience in shaping their emotional and affectual geographies of performance. What they do acknowledge, however, is Wood's (2002) contribution to understandings of emotional content and national identity through music. The way that "music makes people feel, and with how, in turn, these feelings help individuals and groups shape and negotiate their identities" (Wood and Smith 2004: 544) is applicable to the intimacy that may be created between workshop participants and their various audiences.

So far I have argued that intimacy in digital storytelling workshops is created through its practical strategies and infrastructure. One of these practical strategies is consideration of audience. Smith and Wood (2004) argue that the intimate bond that is created between performers and their audience is what makes a performance 'work'. In the following quote from Workshop 2 (Table 1), Cara comments on how aspects of the workshop infrastructure created bonds of intimacy in her experience with digital storytelling.

> [T]he process of telling a story, and maybe even doing it digitally, offers kind of a safe way that we share really intimate things about ourselves with a group of people. Yea, it was an experience, it wasn't just a workshop. And it seemed like we all really enjoyed getting to know each other a little bit and wanted to get together again, and do the same sort of thing, again, so there was that bonding thing happening, and part of that was from telling stories about ourselves to each other (Cara, 2009, Hamilton).

Cara's reference to a feeling of safety that she experienced in telling her story is the result of a 'process', the infrastructure of the performance. Of the seven participants in Workshop 2, two knew each other, the rest were strangers so her comment about feeling safe suggests an exceptional amount of care that went

133

into building a robust infrastructure around the process. Unlike Wood and Smith's (2004) audience that was removed by not physically being on stage, each performer in Workshop 2 also constituted a member of the audience with which "really intimate things" were being shared and this seemed to 'work' for Cara in terms of her own emotional engagement. Her comment that "there was this bonding thing happening" suggests an intimate bodily engagement between participants that led to a performance that was not just delivered but was "experienced". Cara's description and my observation of her enthusiasm during the interview is reminiscent of a description by Wood and Smith (2004) of one of the musicians they interviewed after a performance.

> In the interview Jimmy was notably animated - he could not avoid bringing his own body to bear on the retelling of what it felt like to be in that performance, where five accordionists played (as he described it) as if they could read each other's minds. He therefore flagged the physicality - the feeling as well as the sense - of this emotional encounter, telling of adrenaline that was running high both from the buzz that he was getting from playing so well, and his fear that this finely tuned intimate encounter could fall apart at any minute (Wood and Smith 2004: 538).

In the quote from Cara and the description of Jimmy, each performer is creating intimacy through letting themselves become emotionally vulnerable. Cara notes that emotional 'safety' allowed a bonding to take place between participants in the digital storytelling workshop so they were able to reveal something personal about themselves to others through their stories. The embodied experience of musical performance is evident in the emotional 'buzz' Jimmy experienced performing with musicians with whom he had never previously rehearsed.

Another practical strategy in digital storytelling's infrastructure is the screening of finished digital stories at the end of the final day of the workshop

134

when everyone's story has been completed. A participant in Workshop 7 (Table 1) expressed intimacy during this final story sharing process.

> The most powerful moments [in the workshop] for me were during the story circle and the screening at the end of the workshop . . . [I]t felt like those were points at which participants really connected with each other in intimate ways and personal ways (Sharon, 2009, Hamilton).

Prior to the finished story screening each participant is invited to say something about their story or their experience in the workshop. Not everyone chooses to take advantage of this opportunity but participants sometimes thank someone who has been particularly helpful in the process of making the story or makes a form of dedication. It is common for this to be a time in the workshop when strong emotions are expressed. Normally the stories are projected onto a large screen which creates a different visual impact compared to that which is projected on individuals' computers throughout the workshop. The story screening also creates intimacy amongst participants because, once again, they are making themselves vulnerable in front of the rest of the participant audience. The emotions expressed can, however, be quite different than those articulated in the story circle. Screening the completed digital stories marks the culmination of a process of working through emotions in the workshop. Pride, empathy and a sense of accomplishment are emotions that are often expressed by participants. In an interview after Workshop 7 (Table 1) one participant described how it felt to see his digital story at the screening.

> It give [sic] me a good feeling, you know, about the whole story, to tell the whole world about it, you know. Like, to let everyone, to see it. It's, um, I feel much better when, when um, you know, people can see it, what I'm talking about it. About my life, about my family's life, um, you know, it take [sic] me aa long time to talk about it. It's a good thing to let everyone know what I'm, ah, saying. So it's, ah, yea, I feel better, to talk about my family, about them. I'm feeling, yea, when you talk about your own story,

you know, you get a good feeling in your heart, you know, it's um, yea, it's not in your brains, it's down here [points to his heart in his chest]. It's a good thing to, ah, to talk about, you know, what you do in your own story (Joseph, 2010, Hamilton)

Intimacy in digital storytelling workshops is relational and depends on the collective performance of the participants. Wood and Smith (2004) argue that the emotional bonds that are created between musical performers and their audiences make performances 'work' by creating a sense of intimacy. They describe this sense of intimacy as being 'nurtured' by the performers. Nurturing intimacy is a vital practical strategy in digital storytelling that is utilized by facilitators as a way of getting rich emotional knowledge into each participant's story. The constructive criticism that is solicited by participants in the story circle is also 'nurtured' by adhering to a particular set of ground rules which privilege 'positive' feedback in each other's stories. In the following quote I interpret Lana as aligned with Wood and Smith's (2004) argument that understanding emotions is vital for fully appreciating 'how' intimacy can be created and understood. Furthermore, Lana highlights the value of intimacy in the collective performance of digital storytelling.

Lana: In the beginning we actually told the story to each other. And then we got input from each other on the story. . . . The whole process was very important to the bonding and the collaborative understanding of the story (Lana, 2007, Hamilton).

Lana refers to the creation of intimacy in the story circle as important for making meaning in digital storytelling performance, a feature she refers to as a 'collaborative understanding' of stories. Her comment reiterates the importance of a collective intimacy for making digital storytelling performances 'work' (Wood and Smith 2004).

Some tertiary students (Workshops 5 and 6) embraced the emotional intimacy of the workshop as a constructive aspect of their learning experience.

> When I was creating my own digital story I never realized how deeply I was affected by this experience [of migration] until I did my digital story. I really got to think about it and was almost at tears (Melissa, 2009, Hamilton).

The emotional intimacy of the workshop enables Melissa to perform her identity in a way that creates meaning for her. In a post-workshop survey Melissa wrote that she had become emotionally attached to some of the other students' identity stories and could 'feel' what they went through, creating empathy. Wood and Smith (2004) argue that music has the power to engage and resist social inequalities; for example, ragtime, the blues, jazz and rap has been a 'voice' for disenfranchised African Americans. Music not only has the power to "mobilize feelings of belonging, struggle, resistance and reaction" but such music is also live, improvisational, and relies on the power of its performance for "making a presence felt" (Wood and Smith 2004: 543). Intimacy in the collective performance of the workshop is important for Melissa to create meaning from her story:

> When I shared my story I was glad to know that I was not the only one that went through the same experience. The best part was that we encouraged each other and we commented on each other's stories (Melissa 2009, Hamilton).

Intimacy

Performances work 'best' when emotional bonds are created that nurture a sense of intimacy between performers and their audience (Wood and Smith 2004). Intimacy, an expression of emotions usually reserved for private spaces, is created

137

in public musical spaces through emotionally charged performances. Performance, therefore, is an ideal timespace for researching emotional geographies and accessing emotional knowledge.

Nurturing intimacy was challenging in Workshops 5 and 6 with the tertiary students (Table 1). In this section I argue that intimacy can inhibit emotional work in some particular timespaces of digital storytelling performance. Out of all of the workshops I found these students were the most resistant to the practical strategy of engaging intimacy to make digital storytelling performances work. I argue that this resistance was a reaction to the rational, masculine space of the institution that does not embrace the sharing of emotion. The intimacy of telling personal stories in the story circle felt intrusive to some of the students but others valued the opportunity to 'personalise' an academic subject at university. Telling personal stories enabled a connection with peers, and encouraged interaction and intimate expression (Coleborne and Bliss 2011).

Intimacy created through the live, improvisational performance of digital storytelling was also a feature of the workshop that was embraced by Paul who commented:

> the process bonded a room of formerly separate students into one where interaction, cooperation and involvement between students [was] more productive [and] created a safe environment for each person to communicate their own ideas and for others to contribute constructive and positive suggestions and comments (Paul, 2009, Hamilton).

Paul also communicated a level of discomfort with the intimacy of digital storytelling with his comment that:

> Although as a guy sharing and experiencing stories within a group at first seemed a little too close for comfort but as time progresses [sic] the

138

enthusiastic contribution and sharing of ideas made the process more comfortable (Paul, 2009, Hamilton).

Paul's comment offers some insight into how intimacy in digital storytelling performance might be gendered. Paul's remarks that 'as a guy' he was apprehensive about sharing a personal story but attributes an eventual 'comfort' to the affect of the group process.

In the following comment another student describes the challenges she faced in the digital storytelling workshop. She discusses her own intimate positioning in the story circle and how her performance was affected by her interpretation of power in digital storytelling.

> I never enjoy discussing personal topics in a public forum so I found the story circle slightly uncomfortable. Suggesting how I might tell someone else's story or how they might tell mine seemed somewhat intrusive. My understanding of one of the real strengths of digital stories for empowering people is that it gives people the power to tell their own stories *in their own way*, and this process seemed to potentially take some of that power away (Tessa, 2009, Hamilton, original emphasis).

Although Wood and Smith's (2004) research into the emotional power of musical performance is comparable to digital storytelling workshop performance, there is a gap in their argument about power dynamics within the timespace of musicking and its potential impact on how a piece of music, or an improvisational moment, is performed. What starts out as improvisation in the story circle is mediated by the contributions of others in the workshop, just as one musician might suggest to another that they emphasise a particular musical phrase, or embody their performance on stage in a more or less exaggerated way to create affect. Such interactions between performers are not considered by Wood and Smith (2004) in musical performance but are worthy of consideration on the

performance of digital storytelling. In the next section I explore power dynamics in digital storytelling through expressions of resistance to intimacy.

Wood and Smith (2004) argue that spatial and temporal processes are impossible to separate in terms of how musical performances are created and experienced. In digital storytelling, like musical performance, emotions become located as embodied subjectivities and are negotiated in the timespaces of digital storytelling workshops. In contrast to the examples cited previously of digital storytelling performances that 'work' because of intimacy, some students in Workshops 5 and 6 (Table 1) resisted the 'enforcement' of emotion in digital storytelling.

The following examples suggest that the performance of emotions is 'out of place' in the masculine space of the tertiary classroom. Comments from the post-workshop survey indicate resistance to the performance of emotions in digital storytelling. These students' performance scripts either adhered to a factual personal account of an historical event, whereby they physically removed themselves from the collective performance space of the digital storytelling workshop to complete their stories in 'private', or, in one case, subverted the process by creating an emotionally disembodied music video using animated characters.

Nadia expressed the difficulty she faced with the demands of digital storytelling to engage with emotion.

> I felt uncomfortable most of the time with classmates at the storytelling circle, especially because many of them took it very seriously but I only saw it as a means of learning technology skills and being creative, not so much as an expression of myself. I made my digital story at home, where I felt

comfortable and had my fiancé there to comment and tell me it was good (Nadia, 2009, Hamilton).

Nadia is a law student and commented that she had never participated in an assignment that involved creativity and personal expression. Her feelings were shared by James who expressed his discomfort with the articulation of emotion expected in digital storytelling.

> My view about [the story circle] experience, sometimes [was] a little uncomfortable and at times a little forceful. One of my concerns I had was the need to cross examine all of the members in my group with an expectation to have an answer for all stories told within the group. If I didn't get the impression [it] would appear to be that I was not participating at all or not participating enough to help each group member develop the skills for their own digital story (James, 2009, Hamilton).

Other students, including Nan, chose to minimize the personal and emotional in digital storytelling in order to focus on the technical elements.

> I was looking at the workshop as a new media to present historical ideas rather than a mode to present a personal story. To be honest I personally did not have much emotion invested in the [story circle] process. This is probably due to my focus on the possible uses of the technology in history (Nan, 2009, Hamilton).

Allison was very resistant to engaging with the emotional elements of digital storytelling. She was very quiet and reserved throughout the workshop and chose to pass when it was her turn to share a story in the story circle. To me she also appeared unusually timid and became tearful while listening to other students' stories so when it came to her turn and she chose to pass I did not try to persuade her otherwise thinking she might be dealing with some sort of emotional trauma. Allison worked quietly and clearly wanted to be on her own, and was extremely independently at compiling her digital story on the computer. Eventually I was able to gain her trust enough to converse with her about her story.

141

She explained to me that she wanted to create a music video with animated characters from a computer game she had developed on her computer at home. I learned that she was very involved in on-line gaming and had won an award from her peers for a game that she had developed and was now using the animated characters from it to produce her music video. Despite her shyness in the classroom she became excited and enthusiastic when I talked with her one-on-one. I spent more time with her than the other students trying to help her to emotionally embody her story but she resisted my efforts and completed a very sophisticatedly animated and entertaining music video, albeit not the kind of digital story that I was hoping she would create.

These examples raised questions for me about the production of emotional knowledge in academic settings. Chatterton (2008) suggests that emotional knowledge is empowering for students but it can be problematic because it challenges the traditional rational space of academia.

> Emotions are often undervalued or actively discouraged during formal teaching. They do not sit well in the rational classroom, nor do they bode well for assessment. But tapping into these emotions helps us to understand our own positionalities, and to empower people to learn for themselves and uncover their own realities (Chatterton 2008: 427).

I agree with Chatterton that emotions can help students understand their own positionalities but this is not always an empowering experience for students. From my observations and the surveys from students, I would argue that emotional knowing must be acknowledged and validated as part of any teaching so that emotional methodologies become acceptable in the tertiary environment literature (see, for example, Bingley 2003; Bondi 2005; Longhurst *et al*. 2008; Pain *et al*. 2010, Stratford *et al*. 2013; Wood and Smith 2004).

Conclusion

In this chapter I have identified digital storytelling as a methodology that forms part of an emerging 'performative tradition' in geography (Perkins 2009: 128). I argue that the terms performance and performativity are 'intrinsically connected' (Gregson and Rose 2000: 434) in digital storytelling to explain its embodied practice and capacity for emotional and affective meaning-making. Wood and Smith's (2004) discussion of musical performance and Wood *et al.*'s (2007) musicking have been of primary importance in my critique of digital storytelling methodology, and extend my argument beyond a non-representational approach to explore digital storytelling's experiential and multi-modal expression representational approach to emotions.

Drawing on Wood and Smith (2004) and Wood *et al.* (2007) I argue three key ideas that have driven my exploration into digital storytelling methodology and emotion and affect in this chapter. First, I describe the infrastructure of digital storytelling performance and argue that it is essential for understanding how digital storytelling performances 'work' emotionally and affectively. Secondly, I have explored the ways in which digital storytelling performances become improvisational and how this impacts how they 'work' emotionally and affectively. Finally, I analyse how the performance of intimacy works emotionally and affectively in digital storytelling workshops and its methodological implications in research. I also apply Wood and Smith's (2004) argument that emotion and affect in musical performances must be 'actively contextualised' to the practical strategies employed to make digital storytelling performances 'work'.

In the next chapter I draw on Bondi (2003, 2005, 2009, 2013) to apply key ideas in relationality and psychotherapy to argue that emotional geographies may be understood through an analysis of digital storytelling's therapeutic approach. I use data collected from digital storytelling workshops to explore the ways in which psychotherapeutic approaches emphasise the importance of relationality for understanding emotion and affect in meaning-making in digital storytelling.

CHAPTER 5
RELATIONALITY, THERAPEUTIC PRACTICE AND THIRD POSITIONS

An understanding of psychotherapeutic approaches is useful in order to assess how emotion and affect work in digital storytelling. Key to this understanding is the notion of relationality that exists in both psychotherapeutic and digital storytelling practice. Bondi (2003, 2005, 2009, 2013) argues that relationality, the idea that identities are always created in relation to someone or something else, is key to understanding therapeutic approaches to research in emotional geographies. Psychotherapy can offer a theory of practice for emotional geographies. I consider the relationality of emotions in digital storytelling, what emotions 'do' in digital storytelling workshops, and how the use of psychotherapeutic theories and practices makes meaning in digital stories.

Bondi (2009: 434) applies relationality, a spatial concept that has been used to explain that identities are always created in relation to someone or something else, to understandings of the spatialities of emotion and affect. Bondi (2009: 434) suggests that "[p]sychotherapy offers a theory of practice which provides important insights for geographers interested in developing relational approaches to emotional geographies". An individual's emotions cannot be explained without consideration of those feelings within the context of relationships with others (Bennett 2009; Bondi 2005). A relational understanding of emotions, therefore, challenges notions of emotions as individualized subjective experience, and repositions them as intersubjective and affective. Bondi (2005: 433) argues that a relational approach to the study of emotional

geographies encourages a conceptualization of emotions as a "connective medium" through which researchers and research participants can engage with geographical discourses.

Bondi (2005) draws on psychotherapeutic theories and practices and extends previous psychotherapeutic approaches in geography (Bingley 2002; Bondi 2003; Pile 1991) in order to further understand theoretical and methodological approaches to emotion and affect. Specifically she argues that "psychotherapy's theory of practice suggests that a key means by which emotional geographies can be explored relationally is via what we experience as our own emotional life" (Bondi 2005: 442). Digital storytelling is a creative practice where meaning-making is drawn from individuals' experience with their own emotional life. It is also a relational practice because digital stories are co-created through a group process. Bondi (2005) points out that post-Freudian 'talking therapies' have evolved into a range of psychotherapeutic practices that take place in various spatial contexts. Although digital storytelling does not claim to be a psychotherapeutic practice, the methodology incorporates consciously elements of psychotherapy that are demonstrated throughout the workshop process, particularly in the story circle.

An examination of relationality and psychotherapeutic practice in digital storytelling requires a look at what emotions 'do' in the workshop and how these 'doings' contribute to emotional meaning-making in digital stories. Emotional meaning-making is relational because the digital storytelling process requires participants to actively consider their emotions in relation to their own stories but also the stories of the other workshop participants. Emotions in digital storytelling

workshops 'act' on and between bodies; as such, emotional knowing in digital storytelling must be considered relationally (Bondi 2005).

By exploring emotions in digital storytelling as relational I am contributing to a radical interpretation of emotional geographies (Bondi 2005); I am resisting an analytical focus on emotions as individualised objects that emerge in digital storytelling workshops and are displayed via digital stories. In digital storytelling participants are asked to 'own their emotions' - meaning participants articulate visually, verbally, and through the pacing of voice and image in the story compilation process - but *also* experience emotions relationally in the story circle and in peer associations throughout the workshop. By exploring these emotional articulations relationally I am responding to Bondi's (2005: 433) concern that "the introduction of emotion into the vocabulary of geographical scholarship does not necessarily challenge dominant ideas about what constitutes knowledge". What gives emotion in geography its radical potential is its relationality. Throughout this chapter I weave relationality as a spatial concept with aspects of psychotherapeutic practice in digital storytelling to demonstrate digital storytelling's potential as a methodology for understanding emotion and affect.

Using key ideas from Bondi (2005, 2013), I argue that emotional geographies can be understood through an analysis of digital storytelling's therapeutic approach. I draw from a number of digital storytelling workshops to explore the ways in which: the psychotherapeutic approach taken in digital storytelling is useful for understanding emotional geographies because both research and psychotherapy are projects of meaning-making; the therapeutic

approach in digital storytelling facilitates a means for emotional geographies to engage with everyday emotional life without equating emotions with individualized subjective experience; the psychotherapeutic 'third position' allows for new meanings to emerge for the storyteller and the researcher; and, digital storytelling workshops can be conceived of as therapeutic spaces for geographical meaning-making.

A psychotherapeutic approach in digital storytelling

A practice used in digital storytelling referred to as the 'story circle' is reminiscent of a therapeutic practice reformulated by American psychologist Carl Rogers. Bondi (2005) describes Rogers' approach as contributing to a non-psychoanalytic, humanistic person-centred approach to psychotherapy that views human subjectivity as perpetually capable of change.

> [Rogers] developed a theory of what he called the necessary and sufficient conditions of therapeutic personality change, which focus entirely on qualities of therapeutic relationships (Rogers 1957). Although he originally set out six conditions, these are often reduced to three so-called 'core conditions', empathy (the capacity of the psychotherapist to understand the other person's emotional experience), unconditional positive regard (an attitude of non-judgementalism on the part of the psychotherapist) and congruence (the capacity of the psychotherapist to be truly him- or her-self, and therefore to be emotionally genuine and honest in the relationship with the other person) (Bondi 2005: 441-442).

Rogers' 'core conditions' - empathy, unconditional positive regard and congruence - are implicit in the ground rules set out just prior to the story circle in digital storytelling workshops. Rogers' approach to psychotherapeutic practice is not made explicit and have not been consciously adapted to digital storytelling practice, yet in digital storytelling workshops all of the participants in the story circle are expected to engage in a relationship with each other according to the

148

'ground rules' (see Chapter 3). The ground rules in the CDS model include: participants listen deeply without interruption to other participants' stories; feedback given should be constructive and only provided when the storyteller is finished reading or telling their story or story idea; and, everything said in the story circle must remain in the story circle (confidentiality). Emotional meaning, as interpreted verbally and visually in the story circle, may be understood by drawing on Bondi's (2005) adaptation of Roger's (1957) core condition of empathy in psychotherapeutic practice, how it develops and is expressed verbally and visually, to make emotional meaning in digital storytelling. Interpreted meaning in the story circle is initiated to help participants find the essence of their story, the key piece of personal knowledge they can convey effectively in the particular timespace of the workshop. The purpose of this co-creative process is to offer the storyteller different ways of shaping their story to convey its message to their audience.

In the CDS model of digital storytelling, workshop participants are encouraged to draw on the seven steps to help articulate their feedback constructively in the story circle. For example, someone might notice that a phrase used in a story shared in the story circle will provide an excellent beginning or 'hook' to draw people into a story, set up the element of 'desire' at the beginning, or identify a moment of change in the story. Sometimes participants in the story circle write down a word or phrase that they have heard in another's story, or may explain that a moment really caught their attention and that this could provide the set up for the story. The moment of 'change' and 'resolution' in the story is also picked up by participants in the story circle and suggestions are made to the storyteller about where they see these elements emerging from in the participant's

story and how they might be articulated in digital storytelling's multi-media format.

Interpreting meaning is a different process for each participant. Participants come into the workshop with either a written story script, an oral story, or just an idea that they have not engaged with very thoroughly. How meaning, especially emotional meaning, is interpreted by the rest of the story circle participants can be constructive. It can also, however, be daunting or confusing for the storyteller, especially when the storyteller appears to be very cautious or hesitant about sharing their story, when they struggle to 'find' their story, or when they are unable to truly commit to a particular story. For example, when asked to reflect on what emotional knowledge was gained from her own and other participants' stories in the story circle, Jessica (Workshop 10) indicated her struggle to share her story amongst the rest of the group and feared she would not be able to express her feelings when recording her story. Despite her fears she was able to continue the process of creating her digital story because she felt that telling about her struggle with depression would help her and others understand the decisions she had made in her life. She described depression as a secret that was not widely shared and should be discussed publicly because more dialogue could help fight social stigma about mental illness. She described her digital story as a vehicle for bringing about compassion and social change.

Interpreted emotional meaning can be explored through analysis of how empathy works in the story circle to influence story construction. Rogers (1957) describes empathy as the ability to perceive another person's frame of reference accurately and with the emotional understanding as if it was one's own. Rogers'

150

explanation of empathy is applicable to the 'rules' of the story circle. The term 'as if' is a verbal device that is used in the CDS model in order to provide participants with the verbal tools to place oneself in the shoes of the storyteller without being prescriptive. For example, digital storytelling facilitators suggest this device as a way of creating empathy when they ask story circle participants to preface their feedback to each story teller with the statement "if this were my story, I would . . . ." so that the storyteller's subjective frame of reference is acknowledged and maintained. Acceptance or rejection of that feedback maintains the storyteller's agency to make personal meaning in their story. Furthermore, empathy is created when the person providing feedback has to consider their own emotional engagement in relation to the storyteller's as they construct their feedback.

An example of the use of this device in creating empathy is illustrated in Sam's story. When it came to be her turn in the story circle Sam (Workshop 11) started to tell a story about her relationship with her father who left her family when she was quite young. She brought in several photographs which she laid out in the story circle for everyone to see. Most of them were of her with her father in different situations. She didn't really have a narrative of a story and was talking from the photos, explaining what each scenario was and some of the emotions the photos brought up for her. She said that she really didn't know what kind of story to use for her digital story but that it would probably be about her dad. A couple of the other participants suggested that she select a few specific photos just of her and her father and focus the story on their relationship rather than including the whole family. In a subsequent class session Sam thanked the rest of the group for empathising with her and sharing their respective stories of absent fathers in their

own lives. Sam's acknowledgement of other participants' feelings about their absent fathers affirms Bondi's (2005) claims about the therapeutic approach to research relationships.

I was multiply positioned in the story circle as teacher, facilitator and researcher. The rest of the participants were also multiply positioned as students and co-facilitators due to their direct engagement in providing feedback and co-creating their peers' stories. The relational experience of the story circle created empathy that was felt by Sam and was instrumental in the construction of her story.

The sharing of the other participants' experiences of their absent fathers, and the emotions this generated for them, addresses Bondi's (2005) argument that psychotherapy and research are both approaches to meaning-making. It is clear in the description of Sam's experience that the story sharing in digital storytelling was useful for challenging understandings of emotion as individualized subjective experience. This is evident in the way that the participants responded to Sam's story and how they related that to their everyday emotional knowledge. In a subsequent class session Sam described the personal impact of empathy through the relational experience of the story circle. She explained the therapeutic affect that the sharing of stories in the story circle had for providing her with a sense of personal comfort. She said that she was beginning to deal with her pain and hoped that the other participants who shared their stories of absentee fathers would also feel the easing of their pain. Another participant from Workshop 11 demonstrated empathy by commenting that she admired the strength and courage it took for Sam to share her emotional experience in the story circle.

'Troubling' emotions

One of Bondi's (2005) key concerns is how geography can engage with everyday emotional life without equating emotion with individualized subjective experience. She argues that emotions should be studied relationally, as and within a "connective medium [in which] research, researchers and research subjects are necessarily immersed" (Bondi 2005: 433). She regards this as a political issue because the "failure to trouble individualistic understandings of emotion suggests an uncritical relation to wider social trends" (Bondi 2005: 438). The relationality of the group process in digital storytelling is a critical methodology for understanding emotion because it troubles individualized subjective experience and challenges the notion of objectified emotions. In the following examples I argue that emotion in the story circle is experienced and expressed both affectively and tangibly in the various timespaces of digital storytelling workshops.

I return to Sam's story as this is an example of how the psychotherapeutic process of digital storytelling can 'trouble' emotional experience. In the story circle, and afterwards in relational encounters throughout the rest of the workshop, Sam received feedback from other participants who also had experiences of absent fathers and were able to empathise with her experience. They added their own emotional interpretation to her story. I observed Sam talking with some of the other students after the story circle about who she thought the audience for her story might be. When I asked her to reflect on this conversation she told me that she realised that she had not resolved her feelings about her father but it took the empathetic perspective of the story circle participants to illuminate that for her. She said that some other students suggested that it might be healing for her to

write her digital story in the form of a letter to her father, thus translating affect into the tangible, representational format of a digital story.

My experience with Sam illustrates how relationality in digital storytelling is affective. At various points in Workshop 11 I asked the students to reflect on and try to articulate the meaning of their digital stories. In her response, Sam describes feeling 'uncomfortable' in the sessions following the story circle. She explained that while she was trying to construct her digital story about her father's absence she began to feel her sister's presence and questioned whether or not she was telling the 'right' story. She described her decision to create her story about her sister as an unconscious one, even stating that it felt as though her sister just kept emerging until she became the story. From that moment on Sam described feeling more at ease with the words and happy with the memories she was reflecting. Sam's comments suggest a transformative therapeutic digital storytelling process.

Sam's experience addresses Bondi's (2005) concern about geographers' ability to engage with everyday emotional life without equating emotion with individualized subjective experience. As a facilitator and researcher in Workshop 11, I was able to observe Sam's emerging emotional knowledge, from her engagement with the story circle, through her conversations with other workshop participants, to her digital story, and how she articulated the meaning of her story as reflected in our conversations. This process illustrates a 'troubling' of individualized emotional knowledge because of the ways in which the co-creative group process of digital storytelling influenced Sam's emotional meaning-making in her digital storytelling. What initiated as feelings of hurt and anger toward her

154

father's absence transformed in the digital story as a sense of peace and contentment that she gained from her sister's presence in the story. This affective flow of emotion supports Bondi's (2005) concern over simplified understandings of emotions in everyday emotional life. Sam's subjectivity in the story was expressed in a complex and nuanced manner and disrupted 'rational' narratives about geographies of family and community.

Another example of how therapeutic elements in digital storytelling trouble individualized understandings of emotion is evident in Karen's experience. Karen was a participant in Workshop 4 and began her story in the story circle by explaining how she had been working on a project with the US Bureau of Land Management's (BLM) forest protection curriculum programme. Her original intention in coming into the workshop was to create a multi-media educational resource about forest fire prevention that would be useful for the forestry service. In the story circle she explained that she spent about 10 years as a fire fighter and forester when she was in her 20s and 30s. A few minutes into her factual, rational account, she segued into a different story which she prefaced by saying "well there's also another story that I didn't want to tell when I came here because it's emotional". She hesitated but then began to tell her 'other' story about how she developed degenerative arthritis in her body and made a metaphorical representation of the burning pain of her illness in relation to the work she did externally with fighting fires. She said that she was struggling to find her story because firefighting was not just a tangible practice but an emotional experience that embodied her daily life. She reflected on the formulaic procedure that she had learned for putting out fires as a professional firefighter and how simple it was in

relation to trying to put out the fire in her own body. At this point she became

tearful and said that she wasn't sure she really wanted to 'go there':

> So I'm still thinking of this, um, doing something, no I've gotten totally off
> track because I thought I was kind of detached, but I'm kind of hot [laughs],
> but it's sort of, it's still about heat and fire and life, and then the natural
> processes and the process that's sort of out of control in my body over the
> years, feeling less able to cope or fight . . . anyway . . .I don't wanna do it
> [tell the 'other' story] [laughs]. But I still want to try to salvage the idea of
> doing something related to my project. Oh now that I've totally rambled I
> think I'm done talking for right now [wiping tears from her eyes]. . . . I'm
> giving you the emotional storyteller experience [laughs] (Karen, Lyons,
> 2008).

Bennett (2009) argues that relationality refers to the idea that an

individual's emotions cannot be explained without consideration of those feelings

within the context of relationships with others. The affective atmosphere of the

story circle 'troubled' the account Karen began and unsettled her position as a

rational knower of her experience with firefighting (Bondi 2005). Simply being

present in the story circle and aware of the valuing of emotional knowledge in

digital storytelling methodology moved Karen into a different relationship with

her story and the other participants in the workshop.

Bondi (2005) argues that relational practices have methodological

implications for research in emotional geographies because they provide a means

by which to explore personal experiences of emotional life. In the example of

Karen's story, the therapeutic elements of the story circle influenced the

construction of her story. She tried to begin with an objective account but moved

into a more emotional affective timespace. Although no one said anything until

Karen was finished telling her story, I noticed a shifting body language on the part

of some of the other participants that I interpreted as an expectation that Karen get

to the emotional meaning in her story which she seemed to be resisting. Karen

was seated next to one of the facilitators who told me later that Karen had been in a workshop with him before. I observed that he was holding back any reaction until Karen began to acknowledge that she could not really tell her fire story without emotion. He then shifted his body as if moving into a more comfortable position which I read perhaps as an unconscious, nevertheless political, gesture, indicating that Karen was now beginning to engage with the therapeutic affect of the story circle.

The affective and relational politics of the story circle enabled an emotional construction of her story, even though she was resisting 'going there'. Drawing on psychotherapeutic theories of practice (Bondi 2005), I argue that the relational and therapeutic elements of the story circle accounted for Karen moving from a rational, professional interpretation of her firefighting story to an interpreted meaning that brought into being her emotional knowledge.

Throughout the workshop Karen continued to resist engaging with the emotional and affective elements in her digital story. It was clear from her comment that she hadn't intended to tell 'an emotional story' in the workshop and that she was trying to disembody herself from her story. The relational politics of the story circle, however, made her resistance difficult and, even before any of the other participants provided verbal feedback, the 'troubling' of emotions in digital storytelling made it difficult for Karen to communicate a disembodied, rational narrative. This troubling of emotions challenged Karen's rational self; she wanted to tell a personal story but she felt confused by the emotionality of her story and struggled with understanding how her story would be useful to promote public understandings about forest fire prevention. An emotionally embodied story began

157

to emerge for Karen through the affectual resonances within the relational space of the story circle. Karen's comments that she felt 'detached' but 'kind of hot' demonstrates how the story circle became an emotionally embodied experience.

As a participant and researcher in Workshop 4, I worked closely with Karen. We were partnered together to facilitate the production of each other's stories. After the story circle when our next task was to work together to script our stories, Karen worked quietly and independently and didn't invite or encourage me to participate closely in her scripting process. The strong support from the other participants in the story circle for Karen to embrace her emotions and embody her digital story seemed to present a significant challenge to her 'rational' sense of self, and caused her discomfort about asserting the substantial emotional knowledge that came into being for her during the story circle. Karen eventually completed a written script, and recorded her story, *Adaptation*, over the course of the three-day workshop.

'Adaptation'

I had an unbroken record of sleeping through every Disney movie I went to with my mother and sister. But on that day, sitting in a darkened movie theatre, witnessing a huge forest fire rage across the screen in front of me, I was wide awake. The fact that it was animated and it occurred in the midst of a Walt Disney production didn't lessen the intensity. I discovered wildfire.

At the age of 18 I landed a job working as a seasonal employee for the forest service. I spent the first week of summer at fire school where I was introduced to the basics of wild land fire fighting. Digging line with hand tools, operating water pumps, laying hose, and learning how and when to deploy a fire shelter.

I spent the rest of that summer fighting fire as part of a 20 person hand crew. For the most part we dug fire line, removing fuel from a strip of land around

wildfires to control their spread. I thrived on being outdoors and challenging my body. This was the perfect job.

During my third season of fire fighting I was doing my best to ignore the inflammation that was taking root in the small joints in my feet. From the tip of my toes to the tops of my ankles it felt like I had a small fire smouldering inside my leather work boots. It didn't take long for the heat to travel to the other parts of my body. Knees, wrists, thumbs and fingers were painful and swollen. It took me awhile to comprehend that the inflammation that was spreading through my body was consuming my joints.

I understand that wildfire is a natural part of a healthy ecosystem and over time plants and animals have adapted to the point where they need fire to thrive. I'm not sure why my body is in a continual state of inflammation. I don't understand what fuels the fire inside me. I just know that adapting hasn't been easy and I'm struggling to thrive (Karen, Lyons, 2008).

Karen's experience of constructing her story in the digital storytelling workshop demonstrates elements of the therapeutic practice in digital storytelling that trouble individualised understandings of emotion. An affectual, bodily response from at least one person in the story circle prompted Karen to delve into the emotional knowledge of her story and go beyond an objective accounting of her individualised emotions. As a multiply positioned participant in the workshop I was able to reflect on Bondi's (2005) claim that the relational nature of research operates as a "connective medium" through which researchers and research subjects become immersed. The relational practice of digital storytelling acknowledges the "betweenness" of emotions that Bondi (2005: 443) argues helps to inform conceptualizations of emotion and affect in research encounters.

Methodologically, therefore, digital storytelling can offer a "way of negotiating between personal, subjective, emotional experience and a relational theory of emotion" (Bondi 2005: 443). The relationality of emotion in digital storytelling, like the therapeutic practices that Bondi (2005: 443) discusses,

159

indicates "an approach that elaborates a situated account of meaning-making and knowledge production"

In this section I have argued that emotions are relational and provided examples of how emotional meaning-making is 'troubled' in digital storytelling. In the next section I explore the psychotherapeutic notions of transference and counter-transference. I continue to use Karen's story to demonstrate how these psychotherapeutic notions help to understand the shaping of emotion in her digital story.

Transferential relationality

The notions of transference and counter-transference in Freudian psyschoanalytic theory have been controversial but fundamental to the idea of relational knowing (Bondi 2005). Freud regarded counter-transference, or psychoanalysts' responses to their patients, as problematic and something to be minimised so as not to contaminate the therapeutic process. Subsequent psychoanalytic debates about counter-transference have shifted from being understood as an obstacle to a consideration of it as a supportive feature of psychotherapy.

> [Psychoanalytic debates have] transformed the task of the practitioner away from providing something approximating as closely as possible to a 'fully analysed mind' that serves as a 'blank screen' onto which the patient's transference is projected, towards participating in a relationship saturated with emotion in order to make repetition available for reflection, and to facilitate processes of working through (Bondi 2005: 441).

Feelings that are experienced by a practitioner in relation to their 'patients' are transpersonal; they don't belong to one person or another but are "always inspired relationally and contextually" (Bondi 2005: 441). Therefore, emotions in

160

the therapeutic relationship, as detailed in psychotherapeutic accounts, are inherently relational and are felt strongly by those who make up the 'psychoanalytic dyad'. Bondi (2005: 441) argues that this critical approach to counter-transference is crucial to efforts in geography to "avoid the twin pitfalls of equating emotions with individualized subjectivity and conceptualizing affect in ways that distance it from ordinary human experience".

Bondi argues that the psychotherapeutic concept of transference-countertransference in Freudian terms equates with a process of 'working through' that makes the unconscious available to thought. She refers to this 'working through' process as relational, one that "could never be a didactic process but must be held with the (transferential) therapeutic relationship" (Bondi 2005: 444). Freud describes this holding of the process as the task of the analyst, similar to how digital storytelling facilitators hold the space of the workshop for individuals to make meaning in their digital stories. Like psychotherapy, the emotionally embodied process of digital storytelling incorporates verbalized meaning-making, as well as that which comes through "silence, pacing, non-verbal utterances, voice timbre, and above all the felt sense that is communicated" (Bondi 2005: 444). Meaning-making that is generated in this way was demonstrated relationally through my response to the transference of body language that created new meaning in Karen's story. This transferential therapeutic process, Bondi (2005: 444) argues, creates scope for the development of new knowledge and insights and "constructs the 'recipient' [of the process] as the person who has 'all the answers'".

Along with verbalized meaning making as noted above, the transferential relationship in digital storytelling can also occur through visualized interpretations. Rose (2004) notes that much attention has been paid to how photographic practice has produced particularly gendered, raced and classed subject positions. The everyday practices through which the reproduction of relationality takes place through visual practice, however, has not been explored sufficiently. Particularly relevant to the use of visuals in digital storytelling is Rose's interest in the 'doing' of photos as directly related to how they are 'seen'.

> Feminist literature takes representations of the body as a central concern, [but] it is much less interested in the embodied practices, and practicalities, of family photographs: the posing, the snapping, getting the film developed, the sorting, storing, displaying, redisplaying, dusting and looking. [T]he everyday effects of family photography cannot be appreciated unless all that doing of things with photos is understood as part of how they are seen (Rose 2004: 552).

Rose (2004) notes a paucity of studies that look at particular types of photographs and how they are audienced in particular places. She claims that encounters with photographs in modern, everyday life are under-investigated, giving way to critical readings that do not adequately investigate how audiences, other than critics of visual culture, might be affected by the imagery. Rose's suggestion that meaning is created through the "doing of things with photos" (2004: 552) is a useful segue into how the types of visual interpretations that are manifest through digital storytelling are relational, emotional and affective.

During the story circle when Karen's story was being 'workshopped', Bonny, one of the other participants, asked Karen if she had considered how she might incorporate images into her digital story.

162

Well at first I had thought of, um, (laughs), well before I thought of tying myself in and doing something I was thinking at this workshop I was thinking back when I was a child when I first became aware of forest fires, I mean that had a big impact, I mean, Disney had a big effect, I mean Bambi . . . I was thinking of more the icons as I was growing up, the things that, you know, Smoky the Bear and images that were related to fire but then it sort of made me afraid. I was afraid, I didn't like going into the forest at first because my biggest fear was that there was going to be, like, fire coming out of nowhere. But then I was drawn to, you know, these jobs. So I don't really have imagery I mean, I've looked on-line and there's lots of images of fire fighters and fire and things like that . . . . well I do have a (laughs), I mean, um, if I was to bring my, um, you know the arthritis piece into it I, I do have a (laughs) this one x-ray of my hand and it's kind of funny because a lot of people, you know, they don't really notice my hands. I'm much more hung up on them than anyone else because I can always kind of feel the heat and I feel what's going on in there. But the x-ray shows like this plate, and these pins and it kind of scares me . . . And I don't know why that image, for some reason, would be something, if I'm going to do something with it. Um, the change over time is what that sort of represents. That's just it, I'm struggling with, I don't want to tell some sappy story about a disease that has, you know, taken its toll on me, that's not what it's about . . . it's kinda maybe the change process (Karen, Lyons, 2008).

The rest of the participants in the story circle picked up on Karen's fear of the forest and forest fires, and fear of exposing her diseased body. In the following quote from the story circle Sharon establishes a transferential therapeutic relationship with Karen's story and employs visuals to try and help her make meaning in her story. She suggests that Karen use her x-ray as a visual image in her digital story as a way of representing fear.

What you just said rings very true to me in terms of the transformative power of fire and I'm wondering if there's a connection because, of course, fire destroys but also provides rebirth, or new growth, and I'm wondering if there are any connections like that with the arthritis especially as I'm thinking about this medium, and how it is essentially work you do with your hands and, you know, the hands seem to be sort of seat of . . . so I guess I'm wondering if there are connections there . . . (Sharon, Lyons, 2008).

Sharon's encouragement for Karen to use the x-ray indicates how image conveys visualized emotional meaning in Karen's story. Another response is also

evidence of how interpreted visual meaning-making takes place through the therapeutic transferential practice of digital storytelling.

> Personally I would see, I see a lot of strength, and a struggle, and a lot of heat and a lot of passion, and a lot of combustion in this, and imagery came up for me. If it were my story it would be a very sort of explosive story but also a sort of a reconciliation possibly with turning that destruction into construction and the beauty of what you have to create out of that (Bonny, Lyons, 2008).

Bonny's comment aligns with Bondi's suggestion that psychotherapy's core task is to make meaning relationally. Making meaning relationally generates new perspectives, intellectually and emotionally, thus collapsing the binary of mind/body and proposing rather that "feeling and thinking are two sides of the same coin" (Bondi 2005: 444).

Karen's experience is an example of how transference in digital storytelling can also be emotionally confusing for workshop participants. Karen did not complete her digital story in the timespace of the workshop. She recorded the narrative but only added a couple of images that extend over only the first 30 seconds of her 2:20 minute digital story. Neither the image of her x-ray nor any other photos or other visual material was included in her digital story from 30 seconds onward. The remaining 1 minute and 50 seconds of her digital story consists simply of a black screen and her voiceover.

Karen was reluctant to share her digital story with the other participants at the end of the workshop. She did end up sharing her story but left the workshop immediately afterwards without saying goodbye to anyone. I was unable to ask her about her reaction because she was unavailable for a post-workshop interview which, by my observations, she intentionally avoided. Karen felt conflicted about

her own emotions and uncomfortable with the encouragement of the other workshop participants to use an image of her diseased body to make visual meaning in her story of firefighting. She did not express the same pride in her digital story as the others appeared to at the final story screening. Karen also resisted expressing the emotions embodied in her visual images and chose, therefore, only to include disembodied images that presented a limited representation of her emotion in her digital story. Karen presented the x-ray in the story circle and talked about her emotional attachment to it. By not including the x-ray in her digital story, however, Karen resisted the emotional meaning-making process inherent in digital storytelling in order to protect herself from her perception of how a 'rational' public might receive her digital story.

Rose (2004) argues that visual images, in particular family photographs, are not only interpreted discursively but encounters with them can be bodily, psychic, sensory and emotional. When participants bring personal photos into the story circle, they become embodied subjects, and engage emotionally and affectively through the manipulation of photographs and visual meaning-making in digital storytelling. As Karen was verbalising the above quotation in the story circle she was handling and viewing the x-ray of her hand, and showing it to the rest of the group. She appeared hesitant to bring the x-ray forth and fluctuated between trying to minimise its importance and acknowledging the significant fear that she felt when she looked at it. This demonstrates what Rose (2004: 549) describes as the "emotional paradox" between her intensely embodied response to the x-ray image in her story and her equally intense resistance to blurring the boundaries of her 'rational' and 'irrational' emotional subjectivities. Her personal struggle with how to use the x-ray – either keep it 'private' in the story circle or

make it 'public' through her digital story - and her embodiment in the story, resonates with Rose's (2004: 549) analysis of photographs as "emotionally resonant objects [that] are at once intensely charged and embarrassingly trivial".

Karen's decision to distance herself and further isolate herself physically and emotionally from other workshop participants, and ultimately from her digital story, indicates that she was challenged by the transferential relationality of the workshop and the emotional knowledge impressed upon her. She resisted the ways in which the therapeutic process in digital storytelling challenges disembodied knowledge. Bondi (2005: 444) argues that:

> At the heart of psychotherapy lies the idea of holding open a space for processes of symbolization into which people come to make new 'sense' of themselves, their lives and their interpersonal relationships. This 'sense' is simultaneously felt and thought, embodied and abstract, affective and emotional, performative and representational, personally experienced and relational. In this way psychotherapy offers a framing that traverses distinctions between representations of emotion and the emotions themselves, and between emotion and affect.

Karen remained conflicted throughout the workshop because of her struggle against digital storytelling's breaking of the rational/irrational binary inherent in its methodology and resistance to embracing and expressing her emotionally embodied knowledge of firefighting. Furthermore, Karen's professional identity within a masculinised industry revolved around hard, physical work. Being a firefighter required Karen to remain 'rational', and physically and emotionally 'able'. She resisted, therefore, sharing a story that reflected her physical and emotional 'disability'. Her struggle to blur these binaries created a situation where Karen was unable to complete her digital story and left the workshop with a sense of disappointment.

166

Jill's experience in Workshop 11 (Table 1) also demonstrates how relational transference makes meaning in digital storytelling workshops. Jill commented in the story circle that she had not yet formulated a story, however, listening to the other participants made her question whether she actually had a story to tell at all. It seemed to her that everyone else's stories revolved around a personal struggle or trauma and she explained that she had not experienced anything like that in her life. She questioned whether it was because she was young, relative to some of the others in the group, or had just lived a seemingly 'easy' life compared to the others. She felt uncomfortable about whether what she referred to as her lack of life experience would limit her ability to make a meaningful digital story. She expressed her concern over her inability to come up with an 'emotional' story in the story circle.

After the story circle Sam, Frances (another student) and I stayed behind and chatted together about Jill's story. We noted that Jill had commented on the relative ease with which Frances seemed to express her story but that she would have experienced the same feelings as Frances – anger, frustration, pain, intense sadness, depression – if she were in her same circumstances. In a later conversation with Jill I explained that not all digital stories have to be 'heavy', or sad, and we discussed examples I had shown in class about the effectiveness of using humour to convey meaning. Despite Jill's difficulty in expressing her own emotions in the space of the story circle, her affective capacity to engage with emotional meaning in other people's stories was evident in something she told me at another point in the workshop - she explained that she questioned her desire to use humour in her digital story about her relationship with her sister as a way to detach herself from difficult emotions even though she thought it would be a good

way to connect with her audience. Furthermore, she expressed empathy and demonstrated the relational affective process of digital storytelling with her comment that other students in the class, she felt, might be struggling with similar difficulties in expressing their emotions.

These examples of relational transference in digital storytelling address Bondi's (2005) concern about locating methodologies for emotional geographies that engage with everyday emotional life without equating emotion with individualised subjective experience. The therapeutic context of digital storytelling, therefore, is important for understanding emotion and meaning-making. In the next section I continue to draw on psychotherapeutic understandings of emotion to explain how emotion and affect are symbolised in digital storytelling.

Symbolisation, meaning-making and the third position

I argued in the previous section that due to the co-creative timespace of digital storytelling workshops emotion and affect must be understood relationally. According to Bondi (2005), debates regarding Freudian ideas of bringing thoughts into language, post-Freudian object relations theory and humanist psychotherapy, have signalled that people's capacity to symbolize their emotions comes from a fundamentally relational process. Bondi's (2005) contention that emotion and affect is necessarily understood relationally promotes an approach to research in emotional geography that acknowledges that emotion and affect emerge and travel between bodies, and are recognised as felt sensations that flow relationally. Emotions are affective, fluid, mobile and work between bodies to constitute relationships. The relationship between researchers and their subjects is an area

she scrutinizes through the lense of psychotherapeutic practice. She argues that Freudian psychoanalytic theory acknowledges that emotions often emerge from the subconscious and are not always easily articulable, representable, and available to thought. Post-Freudian theories have, however, worked to make subconscious patterns available to thought and language. These theories have been successful in developing a vocabulary that is inclusive not only of verbalised language but also the symbolic representation of emotions.

Digital storytelling incorporates techniques similar to psychotherapeutic practice within a workshopped timespace where emotions are variously symbolized. For example, in the story circle participants are encouraged by the facilitators to provide feedback on how the storyteller might verbalise their story and how to visualize it. In other words, as a facilitator or other participant in a story circle, after listening to the storyteller's story idea, I might develop an image in my mind about how an emotion that was expressed by the storyteller could be symbolized visually in their digital story. I would then offer a suggestion such as: "When I was listening to your story I heard you express a real sense of joy when you arrived at your parent's house. Because you don't have an explicit image of that moment, if it were my story, I would use an image of an open doorway with the sun streaming through to symbolise that feeling". My suggestion, however, would then be incorporated, or not, by the storyteller in the assembling of their story. They may choose to accept my interpreted emotional meaning of their story, or they may reject it and choose their own symbolisation. I have been positioned in story circles where either a participant's interpretation of the storyteller's story was 'wrong', in the eyes of the storyteller, or the storyteller challenged the interpretation because they did not want to symbolise their emotions *in that way*.

The co-creative process of digital storytelling reinforces Bondi's (2005: 444) claim that "[s]ymbolization is not accomplished by agents acting individually but is intrinsically relational". Digital storytelling, like psychotherapeutic thinking and practice, facilitates an approach that "elaborates a situated account of meaning-making and knowledge production" (Bondi 2005: 443). The digital storytelling workshop, as a facilitated practice, holds a space for symbolization and meaning making that "traverses distinctions between representations of emotion and the emotions themselves, and between emotion and affect" (Bondi 2005: 444). This is because in the timespace of the digital storytelling workshop emotions are not equated with individualized subjective experience but are relationally interpreted, verbally and visually. This creates meaning affectively for workshop participants as well as creating a symbolised mechanism for representing emotion and affect audio-visually.

Bondi (2013) locates herself within two areas of critical inquiry, social research and psychotherapy. This 'placing' resonates with my own positioning as a geographical researcher and a digital storytelling practitioner. Bondi's (2013) emphasis on how personal experience is represented in research is relevant to my interest in digital storytelling methodology. Bondi (2013: 10) identifies difficulties in attempts to understanding emotional experience and representing it in research and applies another psychoanalytic concept, the 'third position', as a way of "understanding the feeling of an inevitable gap between the flow of lived experience and representation of that experience".

Bondi's (2013) introduction of the third position to analyse and represent lived emotional experience is important for explaining digital storytelling's

therapeutic element. As I have argued earlier, digital storytelling is a co-creative process of meaning-making that takes place within the timespace of digital storytelling workshops. Although not claiming to be a therapy, digital storytelling incorporates a therapeutic process that is felt most intensively in the story circle and flows affectively between bodies in and beyond the timespace of digital storytelling workshops. The psychotherapeutic element in digital storytelling works to create emotional meaning for workshop participants and researchers. Digital storytelling methodology can address the gap between personal lived emotional experience and the representation of that experience. I extend Bondi's (2013) conceptualisation to explore how the third position emerges in the timespace of digital storytelling workshops and how it can contribute to understandings of emotion and affect in everyday lived experience.

Bondi (2013) points to contemporary debates in qualitative research about how experience is represented and how "new stories" are being told. She equates 'meaning' with stories in her argument and raises the issue of how stories circulate differently in psychotherapy and qualitative research, respectively. Stories that are generated within a psychotherapeutic setting stay private, enclosed through confidentiality between practitioner and client. Qualitative research stories can have therapeutic affect, as she demonstrates through her focus on interviewing. Bondi (2013: 9) argues that while "faithful representations" of lived experience cannot be claimed by qualitative research "sometimes the gap between personal experience and its narration can be troubling, especially in the case of traumatic experience".

According to Bondi (2013), in Freudian psychotherapeutic theory human emotions are first differentiated through a dyadic relationship between child and mother. The mother-father-child relationship that eventually develops is referred to in Freudian theory as the oedipal triangle. The entry of the father into the oedipal triangle breaks open the dyadic relationship between mother and child and allows the child to develop an understanding of the world that is complex, plural not binary. Bondi (2013) argues that the enabling of such a plural world allows individuals to move beyond the "me" and "not-me" to the situation of observer outside the position of the dyadic relationship. This creates a third position where individuals can observe what is around them – the human world, the nonhuman world, events, occasions – and enables self-reflection.

The third position provides the basis for curiosity, thinking, and reflecting on experience. Moving into this third position is therefore exactly what researchers do when they explore and write how everyday life is lived. Establishing the third position also makes reflexivity possible because it compels researchers to stand back and observe a process in which they are also participants (Bondi 2013).

The psychoanalytic 'third position' that Bondi (2013) described contributes to an understanding of emotion and affect in digital storytelling workshops. It is from this third position that emotion and affect are symbolised. In my multiple positioning in digital storytelling workshops I have heard workshop participants say, "I have never told that story before", that suggests an activation of the third position for accessing and symbolising emotion in digital storytelling. Accessing the third position for understanding emotion and affect in digital

storytelling is a creative way in which to gather rich data as a researcher. It can also, however, be troubling because of the difficulty in detaching one's own emotional engagement with the methodology. This is not unique to digital storytelling - as more traditional qualitative research methods, such as undertaking interviewing or leading focus groups can be emotionally challenging. The process of conducting research and reflecting on a research experience is emotional and affective.

As a participant, facilitator and observer in digital storytelling workshops I occupied a number of positions throughout my research and, as such, it has been necessary for me to reflect on my own emotional experience. I have held the third position many times as part of the workshop infrastructure (ie ground rules, story circle, intimate emotional engagement) as well as internally through a prolonged and intensive self-reflexivity. In the following paragraphs I use examples from digital storytelling workshops in which I was multiply positioned to illustrate how the psychoanalytic third position is held in digital storytelling workshops. I begin with an example of a personal experience of emotional meaning-making in digital storytelling.

The first digital storytelling workshop I participated in was facilitated by Joe Lambert, co-founder and director of the CDS in Berkeley, California, USA, and a CDS trained digital storytelling facilitator. I had never met any of the other workshop participants but we were all associated somehow with the University of Waikato, where the workshop took place, so we all had something in common. I experienced an emotional connection with Joe from the outset; a familiarity and sense of comfort. During the story circle I shared a story about my relationship

with my brother, Henry, who passed away over 30 years ago. I realized during the workshop that I had never shared memories of my relationship with Henry in this way with anyone before, not even close friends or family. Suggestions were made by the workshop participants as to how I might represent my story, how I might craft my story in order to adequately represent my emotions verbally and visually, and how this might contribute to emotional meaning-making for my audience. Over the course of the three-day workshop I constructed my digital story. For several days after the workshop I felt a sense of transformation, or having been moved, by the workshop experience.

In the story circle, in particular, participants hold the third position as they observe themselves in relation to others and co-create emotional knowledge. This stimulates a process whereby emotion can be symbolised and, as participants create their digital stories, their lived embodied experience of emotion becomes representable. The story circle in digital storytelling facilitates the establishment of the third position that is affective for participants in and beyond the workshop. Digital storytelling's therapeutic process for 'doing' emotion and affect is explained, therefore, using Bondi's (2013) argument that emotions emerge relationally through the establishment of the psychoanalytic third position in order to become symbolised.

In a follow-up group interview to Workshop 2 I discussed my affective experience of the workshop with the rest of the participants. Lana, an academic, explained that she had taken part in the workshop because she was interested in digital storytelling for use in her teaching and research. Her colleague, Caren, also participated in the workshop with the intention of learning about the medium so

that she could relate it to her professional interests. They shared very different personal experiences in the story circle and created unique and distinctive digital stories by the end of the workshop. Lana described her experience of the workshop as uplifting and rejuvenating. The subject of Lana's digital story was a difficult employment experience and it conveyed a powerful message about respect in the workplace.

> I came into the [workshop] being very, very tired and the weekend just kind of lightened me up in a number of ways. And part of that I think is the way in which it was run . . . the way in which it was run, the ease in which it was run, and the gentleness that [the facilitator] seemed to have been taking in all those personal, very vulnerable experienced and, and, and bringing us out on the other side of, of having a greater understanding, a more appreciation, or softening, so it was a combination of how he did it plus what we gained from our own stories, I think. I really came out [from the workshop] very lighthearted (Lana, 2006, Hamilton).

Lana's comments about feeling supported by the techniques of the facilitator highlight the therapeutic elements employed in the workshop that allowed her to work through strong emotions and create a personally meaningful story that she could share with her audience. Lana acknowledged that the workshop provided her with the capacity to create a story using her emotional knowledge and that it was a valuable experience she would bring to her academic teaching and research. Her expression of feeling 'lighthearted' beyond the timespace of the workshop is an example of affective flow from achieving the therapeutic third position in digital storytelling. Similar to my response of being 'moved' by the therapeutic process of the workshop, Lana's comment about leaving the workshop feeling 'lighthearted' demonstrates a therapeutic affect for her. Whether or not other participants were similarly affected, and how that was

symbolised in the conversation, is highlighted in the following extract from the

post-workshop group interview.

> Lorna: I just wanna add something about the therapy, and that, when you go to therapy it's, you just kinda repeat everything over and over again but with this you actually have something that moves you on. Something that you've completed. Something that, that lifts you up, you know, that . . .

> Caren: You've got the story and you dig into it and you figure it out, and that's not the end of it.

> Lana: Yea, and it moves you on.

> Sally: I don't think it moved me on. No, I think it connected me powerfully, in a way I hadn't been connected before.

> Lana: I would say that's moving on because it's connecting (2007, Hamilton).

Bondi's (2013) argument is reinforced through the participants' use of

phrases such as 'digging in', 'connecting', and 'completing' that symbolise

emotional meaning that was enacted through the digital storytelling workshop

process. This verbal exchange notes a sense of satisfaction and achievement that

was expressed and demonstrates that the 'third position' is enabled through digital

storytelling to fill the gap between "the flow of lived experience and

representation of that experience" (Bondi 2013: 10).

Bondi (2013) argues that research and psychotherapy are both projects of

meaning-making. In a research relationship, the 'third position' in psychotherapy

allows for reflection and reflexivity and requires researchers to step back and

become observers as well as participants. In digital storytelling, the 'third

position' can be held by all participants in the co-creative timespace of the

workshop as participants observe and reflect on emotional meaning-making in their own and other participants' digital stories.

Representing experience in qualitative research, Bondi (2013) argues, is about telling new stories about that experience. In digital storytelling the telling of a new story comes from a personal experience that is actively 'storied' by participants in the workshop process. The 'storying' of experience allows for emotional experience to become symbolised and this can be felt affectively. This is an important methodological consideration for understanding geographies of emotion and affect in digital storytelling because when participants narrate their stories to sympathetic listeners they are able to hear themselves in new ways that brings fresh meaning to themselves and the researchers witnessing their stories (Bondi 2013).

Bondi (2013) asserts that psychotherapy and qualitative research relationships can bring new meaning for researchers and research subjects. These new meanings are at times personally moving and can trouble researchers and research subjects' capacity to communicate deeply felt expressions of emotion, particularly around trauma and loss. Bondi (2013) reflects on how trauma and loss are explained psychoanalytically in regard to personal expression. According to Bondi (2013) trauma is characterized in part by a sense of being thrown back into the raw experience of the traumatic event itself. She argues that being fully immersed in the psychological space of the trauma can make the capacity to occupy the third position of reflective observer impossible. Alternatively, individuals can also psychologically remove themselves from trauma, making the articulation of the experience impossible. In these circumstances it is very difficult

to navigate the third position that exists between the flow of experience and its symbolisation. As in other psychotherapeutic practices, digital storytelling's psychotherapeutic elements can provide participants with "the capacity to symbolize and thereby alter unprocessed experience via the third position" (Bondi 2013: 12). This practice can be embraced or resisted, as illustrated in Karen's digital storytelling workshop experience.

The capacity to symbolize is addressed through the co-creative process of constructing digital stories. It starts in the story circle when stories are shared and feedback is being given to the storyteller, which is guided in the seven steps. It continues as the participants work on their verbal and visual narratives and assemble these into their finished digital stories. Meaning-making in digital storytelling comes from the embodied process of symbolizing emotions and thereby generating new meanings. As Bondi (2013: 15) argues, what may arise from the capacity to symbolize "is not the transformation of traumatic experience to something less raw but instead a sense of one's irrevocably altered life as one that is nevertheless creative and liveable" Digital storytelling as a therapeutic process for symbolizing emotion and affect suggests a way traversing the gap that exists between the flow of lived experience and its representation in qualitative research.

Symbolisation and the third position: An autobiographic account

This section is an autobiographic account of a paper that I taught in digital storytelling at a tertiary institution (Workshop 11, Table 1)[14]. I designed the paper

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[14] I received approval from the Faculty of Arts and Social Sciences Human Research Ethics Committee for a joint research project on digital storytelling with a University of Waikato colleague (Appendix 5). Although we had anticipated conducting interviews with the students in the paper time constraints prohibited have us from completing the research project.

based on the three-day standard digital storytelling workshop model but extended it over a six-week period with two three-hour sessions per week, 36 hours in total. As part of the paper I kept a separate journal of my personal reflections on emotional and affective ways that the students were experiencing the digital storytelling process. I found, however, that what I was recording was more of a description of how I conducted the class and what I felt went right or wrong with my technique. In other words, I was keeping a pedagogical journal rather than a written reflection of the emotional and affective atmospheres I experienced in the classroom. After a few entries I stopped writing because, like my experience of keeping a reflexive journal during Workshop 2, I found it very difficult to adequately create a written text of my emotional engagement and the affective flow of emotions I was feeling and observing in the present moment. Much of what I express in this section, therefore, are my embodied memories of the course experience as well as reflections on email and verbal communication with students at various times over the course of the six-week intensive teaching period.

During one in-class conversation I asked the students to consider what emotional knowledge they gained from sharing their stories and listening to their co-students' stories in the story circle. Ann said that she had not even thought about the meaning of emotional knowledge until she explored the reading material I had set (Benmayor 2008; Bondi 2009; Lambert 2009). Yet, once she had begun to understand emotional knowledge images started to come to mind that she had experienced in the story circle. She said that her active engagement in the story conjured up feelings about a particularly difficult experience and point in time in her life.

In a previous session I had observed Ann engaging in a writing exercise. I noticed a concerned look on her face and believed that she was struggling emotionally with the exercise. She took quite a bit of time to get started and physically folded herself over her paper on her desk, as if needing to become very intimate with her writing and perhaps sheltering herself and her feelings, trying to protect herself from vulnerability and exposure. She reflected on this experience with the rest of the class saying that she felt emotional while writing her story but tried to ignore her feelings so that she could share her story without crying. This made her feel uncomfortable and also question the integrity of her classmates with whom she was expected to entrust with her story when she shared it with them.

I also participated in the writing exercise and when it came time for all of us to share our stories in turn with the group Ann, the last to read before me, skipped her turn, which led to my turn to read my story. After I read mine Ann changed her mind and decided to share her story which revealed a particularly traumatic event in her life. She told me later that at first she thought that her story would be too personal and she didn't think that she could read it without crying. Listening to everyone else's stories, she explained, gave her the time to consider whether or not she had the strength to share her own. She read eloquently and then later said how acknowledging her feelings and embodying her story brought back difficult memories associated with a former time and place in her life. She said at the time of writing she felt a loss of control over the muscles in her face, the tears flowed from her eyes and her nose streamed. She said she felt as though it was her emotions that were reading her story.

Ann's reflexive comments and my observations of her embodiment in the workshop align with Bondi's (2013) notion of the third position in psychotherapeutic practice that allows for new meanings to emerge for the storyteller and the researcher. Both Ann and I occupied the third position and this provided the basis for us to be curious about, think about, and reflect upon the emotional geographies of digital storytelling. Bondi (2013: 15) argues "the capacity to symbolize, entails a loss: When we symbolize our experience, we implicitly acknowledge that it has gone, that we are not at one with our experience". During in-class conversation Ann shared that she felt a sense of relief and an acceptance of the emotions that surfaced for her through her experience of digital storytelling. Her reflections are indicative of what Bondi (2013) describes as a key task of psychotherapy, to use the third position to change previously unprocessed experience.

In digital storytelling unprocessed experience may be altered and symbolized and new meanings are made. Bondi (2013) argues that the third position is attained through symbolization, a process that Ann went through in creating and sharing her personal story in the group process of digital storytelling. Ann acknowledged that through reflecting on her story she realized how far she had come on her personal journey and that, despite the difficulty of exposing her vulnerability to the rest of the class, she was not ashamed.

My observations of, and conversations with, the students in Workshop 11 reveal that various aspects of the digital storytelling workshop - seeing other digital stories, the story circle, sharing the story with others - can provide the capacity to symbolize via the third position that Bondi (2013) uses to describe the

connection between research and therapy in generating emotional meaning. Ann's experience with part of the digital storytelling process, creating and sharing a verbal and visual narrative, provided her access to the third position through reflexive participant observation of her story in relation to others. It also allowed me to be a reflexive researcher and consider how the therapeutic elements of digital storytelling facilitate symbolization and generate new emotional meanings. Digital storytelling as a process facilitates the emergence of new emotional meanings and a narrowing of the gap between "the flow of experience and reflection on experience" (Bondi 2013: 15) that creates understandings of emotion and affect.

The manipulation of photographic and moving images in digital storytelling can also provide a mechanism for accessing the third position and contribute to emotional meaning-making. As a researcher and facilitator of digital storytelling I encourage participants to consider their visual material as a visual narrative, similar to how they would construct their spoken narrative for their digital story. In Workshop 11, for example, I emphasised that visual material does not have to be a literal representation of what was in the spoken narrative but can be used metaphorically to enhance the various meanings in the digital story. Ann also shared some of her decision making during in-class conversations about how she chose the visual material that went into her story. She explained different visual effects such as 'zoom in' and 'blur' that she overlay on a still image to represent change in her emotional journey over time and space. Her use of shadows, one large and one small, depicted the influence of patriarchy along her journey which she described as emotionally 'dark', 'depressive', 'degrading' and 'demeaning'. She also used an old style cinema effect over a written quote by

feminist writer bell hooks, which she described as illustrating the dominance of patriarchy in a particular time and place in her life. I also observed that the emotional tone of the imagery changed half-way through Ann's final digital story when she included a photo of her children. She explained to me in class that she chose this photo because it reminded her that although she feels that she has repeated the cycle of abuse in her own adult life and with her own children, the image represents hope, hope that comes from the awareness and understanding she has gained about patriarchy's impact on her life. When I asked her what meaning she made from the images of her parents in her digital story she mentioned emotions that came with forgiveness, acceptance and compassion that she could feel now that she had broken the cycle of abuse later in life. Toward the end of the digital story Ann included a joyful looking image of her and her mother. She explained that this symbolises a break from the past and a present and shared sense of value, self-worth, love and healing.

These reflections on my conversations with Ann illustrate how she visually interpreted emotion in her digital story. Her visual narrative moved from images of despair to ones depicting a more hopeful future which acknowledges loss of as a vehicle for recovery and emotional meaning-making. Psychotherapy and research are both projects of meaning-making but psychotherapy's aim is to enable individuals to recover the ability to symbolize "in the sense of finding new perspectives of some kind" (Bondi 2013: 13). Bondi (2013) argues that symbolization does not have to come just through words but can be achieved through other types of therapy, such as that which some participants find thorough the third position in digital storytelling that offers a visual, as well as verbal, vehicle for recovering the ability to symbolise loss. Symbolising loss in digital

storytelling "is not the transformation of traumatic experience to something less raw but [is] instead a sense of one's irrevocably altered life as one that is nevertheless creative and liveable" (Bondi 2013: 15). This sense of movement toward recovering a more liveable life is apparent in Ann's experience with digital storytelling.

Bondi (2013) argues that psychotherapy and research are both projects of meaning-making, although psychotherapeutic meanings are usually articulated in private settings compared to qualitative research where meaning-making is shared with public audiences. The sharing of digital stories at the end of a workshop is held as a celebration of stories created by participants and is an intimate timespace for honouring the vulnerability that many of the participants ask of themselves and each other in the workshop. I heard comments from workshop participants that the process of creating their digital stories was much more meaningful for them than the end product. I have observed a diminished affective impact amongst audiences when sharing digital stories with others outside the timespace of the workshop. Although still powerful as stories the affective flow can change once the relationality of emotion in the workshop is compressed into an electronic data file and projected onto a screen.

Conclusion

In this chapter I have demonstrated how emotion and affect 'work' in digital storytelling by applying key therapeutic approaches, relationality, symbolisation and the third position (Bondi 2005: 2013). Through a critique of psychotherapeutic approaches used in digital storytelling I conclude that psychotherapy can offer a theory of practice for understanding the emotional

184

geographies of digital storytelling workshops. A psychotherapeutic explanation highlights the importance of considering emotions relationally, recognising what emotions 'do', and acknowledging how the 'doing' of emotions makes meaning in digital storytelling.

Relational understandings of emotion and affect in digital storytelling workshops challenge individualized subjective notions of emotions through the co-creative experience of digital storytelling workshops. As a research methodology, therefore, digital storytelling encourages the conceptualization of emotions as a "connective medium" (Bondi 2005: 433) through which researchers and research participants can engage with geographical discourses. The therapeutic elements of digital storytelling invite investigation into what emotions 'do' and how these 'doings' contribute to relational meaning-making. These 'doings' occur as digital storytelling requires participants to engage embodied emotions in relation to their own and others' stories in digital storytelling workshops.

Emotional geographies can be understood through an analysis of digital storytelling's therapeutic approach. I have argued that the psychotherapeutic approach taken in digital storytelling is useful for understanding emotional geographies because both research and psychotherapy are projects of meaning-making. Psychotherapeutic approaches in digital storytelling workshops facilitate a methodology for understanding everyday emotional life without equating emotions with individualized subjective experience and can create therapeutic workshop spaces of acceptance and resistance.

CHAPTER 6
THE SPATIAL AND ACOUSTIC POLITICS OF VOICE

'Voice' in digital storytelling is a relational process of speaking and listening and is one of the seven steps in the CDS model of digital storytelling. Through a facilitated process voice in digital storytelling workshops is co-constructed. Digital storytelling workshop participants are encouraged to consider the speed, volume and pacing of their voice in order for it to carry emotional and affective impact for their audience. Geographers are exploring how listening and hearing can add to understandings of people and place and inform ways of knowing through sound and voice (Barns 2014; Duffy and Waitt 2013; Lois Gonzalez and Lopez 2014; Waitt and Duffy 2010). In a *Progress in Human Geography* article Kanngeiser (2012), for example, argues that the way individuals speak and listen is political and suggests that geographers explore the affective politics of speaking and listening through voice. Voices, and how they are linguistically articulated through sonic elements such as accent, dialect, pace, intonation and frequency, amplitude and silence, she argues, produce, and are produced by, spatial relations and subjectivities. In digital storytelling voice is not only a vehicle for the transfer of information but is a "reciprocal process of creating worlds and meanings" (Kanngeiser 2012: 337). Voice in digital storytelling, therefore, is a political *process* of speaking and listening and has the potential to be personally and collectively transformative.

In the previous chapter I drew on Bondi (2013) to explore the third position in digital storytelling's psychotherapeutic process for understanding

emotion and affect. I applied Bondi's (2013) argument that the third position enables symbolisation of emotion. In digital storytelling symbolisation may not result in a less painful emotional experience but rather "a sense of one's irrevocably altered life as one that is nevertheless creative and livable" (Bondi 2013: 15). Symbolisation in digital storytelling, therefore, has transformative potential. McCormack (2009: 277) describes 'becoming' as a "conceptualization of the world as a dynamic and open-ended system of relational transformations". Transformation, therefore, suggests a relational mobility and movement of human experience that may not achieve a material end point but something more fluid and active. I argue that transformation in digital storytelling may be described as a personal sense of activated, moved, or altered emotion and affect within the relational timespace of the workshop. This is important methodologically, as McCormack points out:

> If becoming precipitates a rethinking of space-time as a kind of rhythmic flux, it also demands a careful reassessment of the space of materiality. More specifically, notions of becoming complicate any attempt to 'ground' the abstractions of theory in a relatively stable world of material entities and objects. Geographers are beginning therefore to develop ways of thinking through the transformative materiality of space and about how this transformation is facilitated by a range of technologies and technological practices (McCormack 2009: 279-280).

Voice is relevant for a consideration of transformation in digital storytelling because of the genre's practical and ideological framing within activist and social justice discourse where it has been used in more than one linguistic context. A storyteller's voice is a physical instrument for projecting and recording narratives. 'Giving' voice to marginalised groups suggests voice as a political act of empowerment.

I extend Kanngeiser's (2012) notion of voice as a political process of speaking and listening to analyse how the spatial politics of emotion and affect in digital storytelling workshops can be transformational. I pay particular attention to the acoustic politics of silence, particularly in regard to the emotional geographies of institutional spaces. The chapter is divided into three sections, each of which extends one of Kanngeiser's (2013) key arguments. Firstly, I explore the ways in which voice is relational in digital storytelling and, more specifically, how listeners in digital storytelling workshops in institutional spaces actively produce voice. Secondly, I discuss the more-than-linguistic quality of voice in digital storytelling and how vocal elements such as pace, intonation and silence are affective in digital storytelling. Finally, I examine the ways in which voice and space are co-created in digital storytelling and how this impacts upon the transformational potential of digital storytelling. Woven throughout each section is attention to how the spatialities of emotion influence transformation in the timespace of digital storytelling workshops

I begin this chapter with an entry from my reflective journal that prompted me to consider further the multi-layered meanings of voice in digital storytelling. Although it is not an example from a digital storytelling workshop this vignette illustrates the spatial politics and transformational potential of voice and voicing a personal story.

> I went to the Te Aroha [a small rural town] public hot pools yesterday afternoon. A woman, Bridget, and I started talking. She asked where I was from. She started to tell me about herself and I listened and asked some questions. She asked what I did. I told her that I worked at the University of Waikato and taught in three programmes. I also told her that I did digital storytelling and when I told her what it was she became really interested. "Wow, everyone should do that", she said. "They should have that in every school. Maybe I would have been able to deal with some of the issues in my life earlier if I could have done that." She thought every young person should have the opportunity to do a digital story. We talked about how

189

everyone has a story to tell, or lots of stories to tell. She then told me more about her life, quite intimate details about her family, her moving from a marae-based [Māori] school in Tauranga to the Temple View College in Hamilton and how she was expelled after a year because she rebelled. She told me about having been fostered out to her Māori grandmother and then going back to live with her mother around the time that her mother came out as a lesbian and how, even though that's 'all ok now' it was really challenging for her then. We talked for about two hours. She told me her father was Māori but she never knew him although she was fostered out to live with her paternal grandmother until she was about eight during which time she thought she was Māori and lived a Māori 'lifestyle'. At Temple View College she explained that she was thrown into a white privileged world and felt completely alienated. She felt Māori on the inside but was white on the outside. She also felt different amongst white people because she felt uncomfortable or disconnected from that culture. She also knew people thought she was different by the way she acted. But she also felt uncomfortable amongst Māori because even though she was raised in a Māori world she was white [Pākehā] and therefore didn't deserve a moko [tattoo]. She told me how some years ago she started to research her genealogy and found out that she came from Irish heritage. She found some relatives in NZ and she and her mother went to visit. They were very early settlers and lived in a Māori community and she saw several connections between her Irish ancestry and Māori culture. She was amazed when she saw a photograph of her grandmother and she said it looked exactly like her.

She told me that she thought that digital storytelling could be a very healing process for people. She said that there was something about just **hearing herself tell her story** to me that was really powerful for her. She said that she had never told anyone that story before, about feeling Māori but looking Pākehā. She said she felt different just hearing the words of her story come out of her mouth [my emphasis] (personal journal entry, 2013, Hamilton).

The journal entry above is saturated with spatial references, such as the ways in which place is classed, 'raced', sexualised and gendered. What took place in that particular timespace, is instructive for understanding voice, emotion and affect in digital storytelling. This encounter made me think deeply about why and how voice in digital storytelling can be transformational. In the previous chapter I argued that not all individuals feel transformed through digital storytelling, yet many do. Transformative processes, however, can result in modified practices of everyday life. In digital storytelling participants voice stories but they also embody voiced stories. Verbal reflections are shared on the spot, in the moment,

but are also mediated through the embodied act of listening. My encounter with Bridget involved a process of speaking and listening. For the most part she talked, and I listened. During our relational experience she felt moved enough to express things that she said she had never expressed before. She didn't use any particular vocabulary for expressing emotions nor did she leave the pool telling me that she had been *transformed* but something in both of our lives had changed from that encounter. I was aware of other people coming into the pool and becoming quiet as they too listened to our conversation and I sensed that it they were engaged by it. Just as Bridget said, "I feel different just hearing myself tell my story", this indicates a level of personal transformation. That encounter became a place of emotional and affective knowing and, as a researcher, the speaking and listening process allowed me to reflect further on digital storytelling as a methodology for understanding emotion and affect. Emotions move when stories are spoken and listened to; emotions permeate when a story is heard.

Speaking and listening in digital storytelling is political because it is embedded in a social justice discourse of 'giving voice'. This takes place relationally and in a co-creative context where shared dialogue and meaning-making emerge. 'Giving voice' through digital storytelling refers to a focus on empowering marginalised individuals and organisations to tell their own stories, or choosing not to tell them. 'Hearing your story' is a technique of digital storytelling practice that Lambert (2009) refers to primarily in terms of the narrator's recorded voice, the intonation and pacing of the spoken story. Within a facilitated workshop process participants are encouraged to speak their story as if in conversation with a friend, in order to provide a relaxed and natural cadence to the recorded narrative. Part of 'hearing your story' is also any background music

or ambient sound that may accompany the recorded narrative; but these elements are encouraged only if they enhance the overall impact of the digital story on the audience. As a digital storytelling facilitator I encourage workshop participants to consider their voice as a powerful instrument that can stand alone and engage the audience as the only audio track in the digital story. This is similar to how LaBelle (2010) describes an acoustic politics as sound that acts as a method for engaging and understanding political landscapes.

Emotion and affect are important elements in voicing digital stories for achieving political engagement amongst participants and their audiences to bring about transformation, as Lambert (2009: 40) explains:

> [W]hy does voice matter so much? In a speech, for example, we are listening for an applause line. In a lecture, we are listening for the major points, or an outline of information. But in a story we are listening for the shape of an organic, rhythmic quality that allows us to drift into reverie. . . . [Speaking with] incomplete or broken sentences, interrupted thoughts, and a haunting precision of choice words make the details come alive for both the teller and listener.

Lambert's (2009) interpretation could be understood as using notions of affect when he refers to voice in digital storytelling as 'coming alive' for the storyteller and the listener. In contrast to a speech or a lecture, which can be uni-directional from speaker to listener, the intention of listening and speaking in digital storytelling is for it to be affective through the flow and circulation of voice amongst speakers and listeners.

Incorporating an analysis of the acoustic politics of speaking and listening into digital storytelling is important for developing what Solnit (2001: 198) describes as a "scholarship of evocation rather than definition". In other words, speaking and listening, and the voices that are co-created in digital storytelling,

are affective and bring on a spatiality of knowing ourselves and our relationship to others and the worlds we share. The process of knowing through voice in digital storytelling lends itself to emotional and affective understandings rather than classified and defined meanings. In the following sections I apply the notion of the spatial and acoustic politics of voice to digital storytelling workshops where geographies of institutions of higher education and social service, respectively, are explored.

The spatial politics of voice in institutions: voicing silence, resistance and empowerment

Kanngeiser (2012) argues that voices carry affective political forces that shape meaning and make space. She argues that sonic analysis can facilitate a greater understanding of the politics of space and place; how and what individuals say; how it is heard; and, what that reveals is geographical. Philo and Parr (2000) have questioned how geographers understand and use the terms 'institution' and 'institutional geographies'. They contrast prior understandings of institutions as stable, fixed material entities with a more nuanced understanding of institutions as fluid and dynamic social constructions. They argue that institutions can be examined outside of their materiality to include social forces that evolve, shape and sustain human geographies beyond the institution. In this section I examine how the emotionally embodied element of voice in digital storytelling is affective and transformational in the context of two institutional spaces, the university and a social service organisation that serves people with disabilities.

The 'digital' component of digital storytelling practice requires technical voicing that is a facilitated part of the workshop process. In all of the workshops there was a considerable range of technical and computer ability amongst

193

participants. Through the examples that follow I argue that voice in digital storytelling reflects the spatial politics of institutions as fluid and dynamic social constructions. I explore voice and transformation, as parts of the emotional embodiment of digital storytelling, through these two unique political spatial institutional contexts and its expression through silence, resistance and empowerment.

Voice and transformation within the academy

The spatial politics of voice in the institution of higher education have received relatively little attention by geographers. Hopkins (2011) has explored the experience of Muslim students at a British university campus and described the ways in which at times they feel included and at other times excluded. He argues that university campuses are experienced and negotiated relationally and in multiple ways by students and a reflective and critical exploration of the geographies of power in academic institutions would help minimize experiences of exclusion amongst minority students. Fincher (2011) has examined how the cosmopolitan subject positions of university students in Melbourne, Australia are expressed. In particular, she looked at students who had a church affiliation and whether students' identities were aligned more closely with one institutional subject position over the other. Abu-Rabia-Queder and Karplus (2013) analyze the mutually constitutive nature of space, place and gender of Bedouin women's experience in Israeli-Jewish institutions of higher education. They argue that through a complex negotiation of kinship and institutional ties their experience has enabled a reconstruction of identity to a point where higher education is likely to become a routine and accepted part of everyday life. These studies indicate the

necessity for geographers to continue to investigate the connections between identities and institutions.

The CDS model embodies a discourse of 'giving voice' to those whose voice has traditionally been marginalised or silenced by hegemonic societal norms. To do this digital storytelling demands an emotional literacy that draws on a politics of speaking and listening in the story circle and in the co-creation of digital stories that take place in digital storytelling workshops. The transformation that participants achieve through voicing their stories is spatially and emotionally contingent.

In 2009 I co-taught a digital storytelling workshop as part of a 300 level history paper titled, 'Digital Histories: Public and Collective Memories'. The objectives of the paper were to engage students in thinking critically about public histories, about their role as historical researchers, and introduce to debates about public history, particularly web-based histories. Students were also expected to evaluate such non-traditional forms of making history as digital storytelling.

The paper was run over the summer school period from 5 January – 10 February 2009. I co-taught[15] for one week which comprised six hours. A standard digital storytelling workshop runs over three consecutive days, so this was an abbreviated process. There were 28 students in the paper. Prior to the week-long workshop commencing the students were presented with some written guidelines for their assignment. The guidelines explained that digital storytelling workshops are normally run over three full days so they would only be getting a 'taste' of digital storytelling in the two three-hour lectures allocated to the assignment. It

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[15] Two facilitators were employed to teach this component of the paper, myself and another staff member with practice-based research experience in digital storytelling.

was also explained that the students would likely have to work outside class time in order to complete their digital stories.

Students were expected to do significantly more preparation in advance of the workshop than is required in the standard three day model. They were also limited to a very short script (250-500 words) and a digital story of no more than one and a half minutes. The students were asked to come into the first session with a story ready to tell in the story circle. It was suggested to them that if they were having trouble coming up with an idea they use the prompt of 'writing a postcard to someone (or something)' to begin thinking creatively. This type of writing prompt is often incorporated into a three day model but students were instructed to do this prior to the workshop to save time.

The workshop guidelines also specified that students select from 5-10 images and bring digital copies to class. A scanner is normally made available in the three-day workshops so that participants can bring in hard copies of images or documents that they can scan and then convert into electronic files for use in their digital stories. Asking students to come into the workshop with their images already in digital format was another way of saving time. The students were also encouraged to view some digital stories prior to the workshop on websites that were suggested in the written guidelines. The guidelines also included the website where the students could freely download Photostory and familiarise themselves with it prior to the workshop.

The first digital storytelling session was devoted to an introductory lecture on digital storytelling theory and a screening of some examples, a tutorial in the computer programme the students were using for their digital stories (Photostory),

196

the story circle, and then one-on-one work between the lecturers and students on constructing their story scripts. The students were asked to complete the text of their stories, finalise their image selection and come to class the following day ready to record their stories. On the second day the students all recorded and compiled their digital stories.

Ninety minutes was devoted to the story circle on the first day of the workshop. In a standard digital storytelling workshop places are limited to 8-10 participants and all participants are part of one story circle. Due to the size of this class (28) the group was divided randomly into two, with 14 participants in two separate story circles. In a standard workshop there is usually a private space allocated for the story circle which is meant to be a comfortable environment for participants. There were two rooms available for the class – a sloping lecture theatre and a flat lab room filled with computers. The other teacher and I felt that neither room was appropriate for running the story circles so we gathered in two separate spaces on the floor inside the building but outside the lecture theatre. Although there was not a lot of traffic through the building at the time, the story circles were conducted in public spaces which detracted from the privacy and intimacy that is usually the ideal in the three day standard workshops.

On the final day of class, at which time the digital stories were also screened for the entire class and invited guests from the university, I asked the students to complete a set of research questions about the digital storytelling workshop. Three of the questions provided material for me to analyse in regard to whether voice in digital storytelling was transformational for the workshop

participants. While I did not ask about voice, specifically, I interpreted from their answers that voice may be a transformational element in digital storytelling.

1) Has the digital storytelling workshop experience altered the way in which you understand yourself and the spaces you live and work in? If so, in what ways?

2) Has the workshop experience altered in any way your interactions with others? If so, in what ways?

3) Do you feel like your identity has changed after the workshop? If so, in what ways?

Table 2 represents a first level analysis of the students' answers and my classification of them as an indication of transformation. I identify transformation according to my interpretation of the students' capacity to symbolise emotions (Bondi 2013) and identify the movement of emotion and affect in the workshop (McCormack 2009). I highlight key words that I chose to associate with transformation when I was organising the data into themes of 'transformative' and 'not transformative'. In doing so I realised that voice as a transformational process was more nuanced than I had originally anticipated and, therefore, I provided a second level of analysis by referring to specific aspects of some of the students' voices.

Voice in digital storytelling is a process of speaking and listening with consideration of how emotion and affect shape digital stories. Stories are co-created in the workshop process that mobilises emotion and affect. An affective outcome of this co-creative process, transformation may be felt and expressed in different ways. For some participants transformation was expressed verbally as a

198

'catharsis' or an intensely felt moment of emotional meaning-making. Transformation at other times, however, was less easily expressed verbally. For example, Tammy did not express 'transformation' as a mobilisation of emotion and affect but rather indicated feeling different levels of 'comfort' with her story depending on the timespace in which she was creating it (either at the workshop amongst students or at home with her partner). Neil experienced a 'realisation' about the meaning of profound moments in his life but minimised the impact of the workshop as a catalyst for personal transformation.

Digital storytelling encourages participants to voice stories and seek out meaningful ways to challenge existing understandings of themselves and others. The key words 'realisation', 'Self' and 'Other awareness' in Table 2 reflect the visceral engagement that is demanded by the digital storytelling process. These words also demonstrate that Kanngeiser's (2012: 337) "extra-linguistic elements of communication" take place in the timespace of the digital storytelling workshop. Transformation, the result of the mobilisation of emotion through voice and voicing, was experienced by the students identified in Table 2. For example, Catherine and Joanna explain that the workshop enhanced their understanding of how identity is shaped through individual personal narratives. Although neither of them would acknowledge a wholesale personal identity shift as a result of the workshop they both expressed a heightened awareness of their physical and social surroundings.

Table 2: Transformation in digital storytelling workshops

Student (F/M) Transformative (T) Not Transformative (NT)	Key words	Quotes
Catherine (F) (T)	Realisation, awareness, understanding	*"The workshop altered the way in which I understand myself as I realised the huge impact that the past has had on my life, and how my origins and experiences have helped to mould who I am."* *"Although I don't feel my identity has changed after the workshop, I feel I am more aware of my surroundings and have a better understanding of the significance that aspects of my life which I may feel are minor, actually have."*
Joanna (F) (T)	Realisation, perspective	*"When it comes to interacting with others, possibly just that everyone has a story and to each person that story has shaped them and who they are just like mine has."* *"I do not feel like my identity has changed I am still the same person but I have been enlightened by the process and that has changed my perception of things in life."*
Lisa (F) (T)	Realisation, awareness	*"In a way it has [altered the way in which you understand yourself and the spaces you live and work in] in relation to my family. I am more greatful [sic] for them, and have come to realise that every day with them is a blessing. Something I need to treasure."* *"It has made me appreciate myself more and what I have to offer . . .my stories are worth talking about."*
Pat (F) (T)	Understanding, Self-awareness	*"Yes the workshop has altered the way in which I understand myself as it helped me to question my identity, my current circle of friends and what my different interests are."* *"Yes my identity changed after the workshop as I became more confident and sure of my abilities".*
Carl (M) (T)	Cathartic, cohesion, understanding	*"I think that the workshop experience has helped to challenge, identify, highlight and even draw out through telling a story to [sic] aspects of strengths and weaknesses that may normally be left to lie dormant. [T]he story I have told is one that still affects me greatly to talk about in detail and one that I have not written about before so in a sense it has been cathartic for me to have participated in this process.")* *"[T]he workshop experience has actually through the process bonded a room of formerly separate students into one where interaction, cooperation and involvement between students are more productive".* *I don't know if my identity has changed as much as the lowering of invisible social barriers for others and myself to realise a deeper understanding of each other, therefore paving a way for constructive and productive working relationships between students".*
Ingrid (F) (T)	Realisation, Self and Other awareness	*"Before this workshop I went through a phase where I hid myself from the outside world so that they won't see me. I also made up my mind that I would never go back to my homeland ever again. And that I would dress up to fit with the other New Zealanders. But now, thanks to this workshop I now realized [sic] I was just being stupid and afraid of nothing. That I was not alone there were others out there just like me".* *"Before [the workshop] I didn't know who I was but now I am firm on who I am. I am no longer confused because everyone encouraged me that no matter what I am still Samoan. So it didn't really change my identity but made it stronger and it reassured me of who I am in my heart."*

Stacy (F) (T)	Perspective	"[The workshop] made me look at an important year of my life in a different light". "As much as something can seem like the end of the world when it happens, when you look back a couple of years later, really it was nothing at all".
Molly (F) (T)	Self-awareness, understanding	"Some things made sense all of a sudden. I never felt that any of the homes I owned and lived in in New Zealand were a home to me. I could not explain this feeling. This workshop helped me understand that it was because of the way we left our home and could never go back to it. I guess this is closure for me in some way." "[My identity has] not [been] changed, but enhanced. I know my limitations and in some strange way experiences such as these help me face them and overcome them."
Tess (F) (T)	Self and Other awareness	"I guess my personal life has been altered abit [sic], in the way I [sic] think and consider how other people think, even if it is miles different from m[y] [way of thinking]". "It has made me appreciate the little things and the things i [sic] take for granted. People who have a disability, i [sic] now see as my equal. Although our circumstances change who we are and how we think, the experience made me realise that we are still the same."
Tammy (F) (NT)	Uncomfortable	"I felt uncomfortable most of the time with classmates at the storytelling circle, especially because many of them took it very seriously but I only saw it as a means of learning technology skills and being creative, not so much as an expression of myself. However I made my digital story at home where I felt comfortable and had my fiancé there to comment and tell me it was good".
	Realisation	"The digital storytelling workshop has made me understand or recognize that I am not an openly emotional person. I definitely shy away from things like this and would prefer not to do them. I have never really had any significant event happen to me that I want recorded. I hate photos and believe feelings are important, not pictures. This belief of mine has become stronger in this workshop." [The workshop] "has made me see that everyone has concerns or things they want to share with others and perhaps we need to listen more".
Maxine (F) (NT)	Reflection, experience, Self-awareness	"Not really, as I am very self-aware, and carry a strong sense of my own identity anyway, which I think has firmed up through maturity".
Neil (M) (NT)	Understanding Realisation	"Not particularly – it was an <u>outlet</u>, but I think it was an <u>outlet</u> for something I understood. It has made me realise that perhaps the moments that most influence our lives are succinct, momentary, rather than long and drawn out.")
Elsa (F) (NT)	New experience Awkward	"It was a new experience of learning how to make digital story telling from a deaf person. I learnt there were a few options to allow audience [sic] to read captioning for hearing impaired or deaf people." "With a voice over – it make me awkward [sic] because of my speech and hearing the sound can be difficult."
Felicity (F) (NT)	No change	No comment
Abby (F) (NT)	No change	"I do not feel my identity has changed at all. I am a strong character plus the story I chose was not something that would change me, If anything it has just inspired me more in where I am going with this topic in a broader sense."

Lauren (F) (NT)	No change	*"No, I am still the same as before I began the workshop. I do feel I have a greater awareness of how easily technology can be used to create works."*)
Ruth (F) (NT)	Uncomfortable	*"I think the story circle forced myself and, I imagine, several others in the class, to comment on other peoples [sic] ideas which is not something I am generally comfortable with."*
Tony (M) (NT)	No change	No comment
Arlo(M) (NT)	Realisation	*"This digital story process really has not changed my way of anything. I liked the process but it certainly was not a life or thought changing process at all for me".* *"My identity has not changed but by making my digital story I have realised that good friends are really hard to come by and that I have been very lucky to have all mine".*
Jen (F) (NT)	No change	No comment
Hugo (M) (NT)	No change	No comment
Marla (F) (NT)	No change	*"No, I don't feel that my identity has changed in any major way. The story that I told was a familiar story for me."*

Carl's description of his experience of the workshop as personally 'cathartic', provides a sense of understanding amongst the group that reinforces Kanngeiser's (2012) argument about affective transmissions and transformation.

> I don't know if my identity has changed as much as the lowering of invisible social barriers for others and myself to realise a deeper understanding of each other, therefore paving a way for constructive and productive working relationships (Carl, 2010, Hamilton).

Carl credits the 'workshop experience' with creating a 'bond' amongst a disparate cohort of students that resulted in positive relationships. Establishing a connection with others in a workshop is an explicit part of the facilitated process of voice and voicing in digital storytelling.

The affective transmission of voice in digital storytelling is apparent in Ingrid's description of gaining strength and reassurance of her identity through the digital storytelling group process. Her comment also points to how identity can be co-constructed and emotionally embodied for some workshop participants.

> Before [the workshop] I didn't know who I was but now I am firm on who I am. I am no longer confused because everyone [in the story circle] encouraged me that no matter what I am still Samoan. So it didn't really change my identity but made it stronger and it reassured me of who I am in my heart (Ingrid, 2010, Hamilton).

A less profoundly felt affective transmission through voice amongst some students may be due to resistance to engagement with emotion in the way that digital storytelling encourages. Tammy, Felicity and Lauren, for example, described their engagement with the workshop on a 'rational' rather than emotional level, expressing value in the technical skills they acquired through their participation as opposed to any emotionally embodied insights about identity or personal transformation. Tammy even reported experiencing a level of

discomfort with the 'irrational', emotional space of the workshop. This sentiment

was expressed most clearly in relation to the story circle, where voice as a process

of speaking and listening is most intense and embodied.

> I felt uncomfortable most of the time with classmates at the storytelling circle, especially because many of them took it very seriously but I only saw it as a means of learning technology skills and being creative, not so much as an expression of myself (Tammy, 2010, Hamilton).

Tammy's 'uncomfortable' reaction to the story circle indicates a resistance

to certain forms of emotion and subjectivity. As Kanngeiser (2012) argues, voices

are constitutive of language that is articulated and produced through relationships,

geographies, and subjectivities, such as gender, class and 'race'. Voice in digital

storytelling is not objective and, despite moves toward acknowledging

subjectivity in history and other social science subjects, normative assumptions

about research objectivity remain. Tammy's comments indicate a tendency to

minimize the value of a personal story as a result of perceived 'institutional

discourses' of objectivity and disengagement from emotion (Coleborne and Bliss

2011).

The argument that 'institutional discourses' of objectivity impact upon

students' resistance to engaging emotionally with digital storytelling is further

evidenced in the remarks from Felicity and Lauren whose focus was on skills

development with personal reflection incorporating very little emotional

expression. Resistance was also evident in statements from students who

described themselves as 'self-aware', 'strong' and 'mature' prior to the workshop.

Such comments indicate a challenging response to the therapeutic potential of

digital storytelling that has been reported elsewhere because these students did not

report any sense of personal transformation through digital storytelling(see, for example, Benmayor 2008; Lambert, 2009).

Through the use of the history classroom example of digital storytelling I bring to light a different but equally messy conceptualisation of voice, institutional spaces, emotion and transformation. I solicited written interpretations from the history students of responses of transformation through voice in their survey responses and made meaning from them. Their various responses call into question the 'place' of emotion and voice in digital storytelling within the rational and contested institutional timespace of the academy. In the next section I extend my analysis of digital storytelling to an informal institutional context.

Voice and transformation beyond the academy

Robert's digital story (see supplementary disk) from Workshop 4 is illustrative of how voice can be constructed and understood in digital storytelling as a medium for the transmission of sound, and as a metaphor for transformation. As already noted, in 2008 I participated in a train-the-trainers workshop conducted by the CDS along with Robert, a researcher in a Native American health unit at the University of Washington, USA. Robert had previously participated in a digital storytelling workshop and had registered for the train-the-trainers workshop with a co-worker from the University of Washington.

Figure 3: Screen shot from Robert's digital story

The train-the-trainers workshop is for people who have already completed at a three-day standard workshop with CDS and want further training to become digital storytelling facilitators themselves. This workshop was held in Lyons, Colorado on a rural property owned by an experienced digital storytelling facilitator who occasionally assists staff at the Colorado office of CDS. Over the course of the five and one-half day training workshop we were taken through the facilitation process in a step-by-step, detailed fashion that included the practical application of each component of the workshop. On the last two and one-half days we ran a workshop with a group of volunteer participants.

On day two of the five and one half day train-the-trainers workshop we spent the morning practicing how to facilitate a story circle. Digital storytelling workshops are usually facilitated by two people so we were each paired up with another participant to simulate the co-facilitation process. Each pair was matched with another participant whose story we would 'workshop' in the story circle.

206

Robert began his turn in the story circle by explaining that he had a loose, rather

abstract idea for a story. He started by explaining that he had just finished his

degree at university and started a new job. Robert also had a new baby and talked

about how there was a lot of change going on in his life at the present time. He

wanted to make his digital story about these changes and their associated

challenges. Robert reflected back on the previous day in the workshop where we

were introduced to ideas of democratized voice and digital storytelling as a

vehicle for 'giving voice' to marginalized individuals and groups. This prompted

him to consider his recent tertiary education experience and how, despite his

understanding of education as an empowering experience, he felt that he had left

university without a voice.

> Each class had a language I was told to write in and, you know, you cite and
> you quote and this professional said this and this academic said this and da
> da da da da and I'm just kinda regurgitating and at the end they all come out
> and they give you this degree and I felt like we were all loaded into a big
> truck and we're all driving along and they're like, ok, your experience is
> over and they throw the back door open and you all pile out and they drive
> away and you're like, oh, ok cool, where am I at? (Robert, 2008, Lyons)

Robert expressed disappointment and confusion about his university

experience. He described his engagement with academia as doing what he was

told to do and getting rewarded for his success with a degree. He was left,

however, feeling stifled and immobilized. Robert also felt that his experience was

not unique and that it felt like himself, along with other students, were 'loaded

into a big truck' with their degrees in hand and carted off and dumped. He

described his tertiary study as an 'experience' that came to an end, leaving him

feeling lost and confused.

Part way through the feedback from the rest of the participants in the story circle after Robert's story he communicated some further thoughts on his story:

Here's another thought I had . . . so I was starting to think about, like, change, or . . . and something I forgot to explain but is so intuitive to me, it's so part of me, is that education is not really valued in my family, my mom didn't go to school. I didn't do so great in high school, and then getting into school was a struggle, but once I got there, you know, I took some time off, so. . . . it was a really long process. There were times where I just didn't think I was going to make it, which wouldn't be so crazy, my family would have been totally acceptable of that, I mean, my mom wouldn't, I mean my immediate family wouldn't but, um, like, in my family, there are not many people that went to school, so, it would just like, ah, move back home, whatever, give up, nice try but, um. I had to keep going. So I guess that's sort of a conflict, I could bring that out in the story. But, there's also like a part of me that said 'I can't give up, I can't give up and quit, there's just no way I can and I won't feel accomplished til I'm done'. But now that I'm done I'm like whoa, where is that feeling of, like, closure and boy, I did it, good job? I kinda went through the process, you know, I went to the graduation and, I'm just like, ok, I feel no different. And I wish . . . I valued education so much, it was such a pedestal for me, and it still is, I think it's important but, now that I've kinda gotten to that level I'm kinda like woopee, you know [laughs] (Robert, 2008, Lyons).

About five minutes was given for the group to provide feedback to Robert, after which he went away to draft his story script. In a conversation I had with Robert's workshop facilitation partner, after the workshop, she told me that Robert seemed 'preoccupied' when she was working with him but attributed it to him having a newborn child at home. She also described him as emotionally 'guarded' and, without wanting her comments to be misunderstood as criticism, she described Robert's digital story as lacking a certain vulnerability that normally makes digital stories very powerful.

I was unable to interview Robert after the workshop although I tried to contact him a number of times. He left immediately after the workshop finished and didn't reply to any of my follow-up emails. I cannot comment, therefore, on whether Robert feels that he experienced a sense of transformation from the

workshop process or not. I interpret his emotional guardedness and his choice not to narrate his digital story with his voiceover as a political statement about his tertiary experience and conflicting institutional discourses of higher education and family. The lack of narrative voiceover and sole use of sound effects suggests to me an emotional self-silencing amongst the discursive language of the academy. These messages are demonstrated in his digital story via the minimal visual and audio elements he incorporates that symbolise his expectations, his confusion and perhaps a feeling of being overwhelmed by the multiple subjectivities (ie. recent graduate, father, partner, educated son) that he is questioning, challenging and trying to comprehend in his digital story. Furthermore, the relatively long video sequence of Robert treading water in the stream suggests a subjective paralysis, and a suppression of feelings that he tried to articulate verbally in the story circle but which he 'silenced' to his audience in his digital story. In the story circle he describes his emotions as:

> Everything builds up bigger and bigger, faster and faster, louder and louder until finally there is a silence. Somehow I need to fit a narrative in there somewhere, or maybe not, but I don't even feel that I have a voice to even be in this story. And I kinda want that reflected in the story (Robert, 2010, Lyons).

Kanngeiser (2012: 344) argues that silence can be a political spatial expression:

> A deliberate silence overflows with an excess of what could be said but that which the speaker will not grant sound to. It explodes with possible thoughts and positions, remaining always in suspense. Silence does not leave a space to be filled but rather it fills space, it impregnates the room, which vibrates in anticipation. It can prompt the most intense of responses, and can profoundly derail the dialogic rhythm.

The silence in Robert's digital story does not indicate a 'lack of voice' but a political expression of resistance. His refusal to participate through personal

voiceover could also be read, however, as "indicative of an incapacity to find words capable of expressing internal turbulence" (Kanngeiser 2012: 344). Due to the abstract nature of Robert's digital story, an audience (other than the other participants in the workshop) may not pick up the conflicting institutional discourses inherent in his digital story. The speaking and listening that took place in the story circle by all the participants, and that which Robert's facilitation partner provided afterward, were instrumental in co-creating and shaping his digital story in the story circle.

Robert's 'failure' to give voice to his digital story can be further explained by the numerous emotions and subjective tensions that arise in his digital story and how he tried to fit them into a verbal narrative. The 'established truths' in Robert's story had to do with the conflicting values around education that laid the foundations for his family relationships and his tertiary experience. As he stated in the story circle, not getting an education would have been unacceptable by his immediate family but such convictions were not shared by members of his extended family and this created emotional conflict for Robert. His own established truth of putting education on a 'pedestal' was challenged by his feelings of being let down by the formal education for which he worked so hard. Robert's story is deeply bound up with a cultural politics of emotion (Ahmed 2004) whereby the value and institutional discourses of education as 'established truths' are contested and challenged in his digital story. The emotions that Robert seemed to be contending with his digital story resulted in a silence that emanated from the contested emotional 'truths' that he struggled with throughout the workshop.

Robert's story is an example of the active and fluid nature of emotion and transformation in digital storytelling, a facet of Bondi's (2013) third position. As a participant researcher in the digital storytelling workshop I witnessed Robert voicing a personal emotional geography of conflicting institutional discourses. Kanngeiser's (2012) claim that voice is connected to subjectivities, geographies and relationships, and that 'listeners' are active in producing voice, was obvious to me as I tried to help give voice to Robert's story. A distinctive element of Robert's digital story comes through in the way that he symbolises his emotions through silence. I argue this silence is a political statement about his university experience that "invites the listener to be attentive to the qualities of the speaking voice" (Kanngeiser 2012: 338). By 'listening', methodologically, to the silence in Robert's digital story I am giving attention to the affective realm of interpretation that might provide clues about the "productions of space, power, gender, class, race, education, culture and economies [that] are inherently bound to language, knowledge production and spatiotemporality" (Kanngeiser 2012: 338).

It may be argued that the institutional spaces of the university as explored through both Robert's experience and the history students' experiences are privileged spaces and pale in comparison to the discursive institutional space of disability that I introduce in the next section, the third of three sections extending Kanngeiser's (2012) arguments. I argue, however, that privilege in this context can be challenged by a questioning of the nature of rational knowledge as emancipatory or repressive within institutional discourses of higher education. Robert's story suggests that he did not feel that he was empowered or emancipated by his university experience and the digital storytelling workshop provided a method by which Robert could symbolise his emotional knowledge. In

the next section I explore digital storytelling, voice and emotion in regard to a different institutional context, a social service organisation, Interactionz.

Digital storytelling and voice: transforming discourses of disability

In recent decades geographers have taken an increasing critical interest in concepts around disability (Butler and Parr 1999; Chouinard *et al*., 2010; Gleeson, 1999; Mowl and Fuller, 2001). For example, Gleeson (1999) problematises the notion of people with disabilities. He explores how the experiences of people with disabilities are shaped historically by space, place and mobility in a western, capitalist context. Mowl and Fuller (2001) also consider capitalist frameworks, examining disability in the context of Western economics, politics, and social reproduction. The institutionalisation and deinstitutionalisation of care for people with mental health disabilities has also provided for geographical analysis (Dear and Taylor 1982; Dear and Wolch 1987; Kearns and Joseph 1996). New Zealand relied on state-run hospitals which were used to house and care for people with intellectual disabilities until the 1980s when a period of deinstitutionalisation began. This period was marked by a closing of hospitals and a shift to independent living and community-based care.

In this section I report on data that emerged from Workshops 7-10 that I co-facilitated with Interactionz, a not-for-profit community benefit organisation (Gottleib 2009) in Hamilton that serves people with intellectual and physical disabilities. Interactionz' Research Director at the time informed me she was interested in exploring how digital storytelling could be used as a practice-based methodology for evaluating the person-driven practice (PDP)[16] models they were

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[16] Interactionz staff researched models of practice that would enable them to achieve their vision, and developed a customised model called Person Driven Practice (PDP). PDP is a facilitative

using within the organisation to help the individuals they serve build self-reliant and fulfilling lives for themselves. Members of Interactionz staff, including the research director,[17] also participated in the digital storytelling workshops whose overall theme was a 'journey to a good life'.

PDP employed by Interactionz begins with an understanding of the person's story, and that telling of one's own story is an act of empowerment (Rappaport 2000). The institutionalised discourse of disability has meant that, historically, the stories of people with disabilities, particularly intellectual disabilities, were largely untold or, at best, told by a third party. The use of digital storytelling by Interactionz staff was the result of their initiative and desire to explore storytelling practices that could be person-driven, where people could tell their own stories and have their own voices heard (Bliss and Fisher 2014).

The aim of the four digital storytelling workshops and subsequent analysis was to explore the impact of PDP on the quality of life and social inclusion of people with disabilities. The participatory nature of digital storytelling was inspirational for Interactionz staff because of their desire to bridge the gap between researchers and participants. This was promoted through the active participation of both researchers and participants in each workshop. Digital storytelling was recognised as a co-creative process between all participants

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model of service delivery based on the citizenship model of disability in which people with disabilities have choice and control over the supports they receive and the lives they lead as valued and contributing citizens in their own communities. It is based on a number of principles that recognise that life is different for every person and every situation. The aim of Interactionz staff is to facilitate decision-making rather than making decisions for the people they serve. Interactionz staff actively supports the personal capacity of individuals rather than employing an institutional deficit model; they recognise people's gifts and capacities and those of their natural supports (see http://www.interactionz.org.nz/).

[17] This research project was funded through a grant received by Interactionz from the New Zealand Lotteries Commission. A research partnership between a community organisation and a research institution was a requirement of this grant. This partnership was between the research director (Interactionz) and myself (Waikato University).

which, in this project, involved the people that Interactionz serves, their family/whānau, Interactionz staff and members of their Board of Trustees, and the researchers.

Interactionz staff were particularly interested in exploring issues of empowerment and identity amongst the people they serve and those who lead the organisation. Digital storytelling was identified for its evaluative capacity to enable content and context analysis of the audiovisual experience of participants. Participant observation was also carried out by Interactionz staff during the digital storytelling process, and follow up interviews were conducted with the workshop participants, participants' natural supports (eg family/whānau), workshop facilitators, and viewers of the completed digital stories. The main objectives of the project, which used digital storytelling as a methodology, were to:

1. capture and evaluate the impact that person driven practice had on the quality of life of the people served by Interactionz;
2. develop best-practice guidelines for the principles and application of person driven practice from the evaluation findings;
3. document and analyse the organisational transition of Interactionz from a service driven model to a person driven model;
4. facilitate the creation of an empowering community narrative for people with disabilities;
5. understand the usefulness of digital storytelling as an evaluation method in this context, and for possible application in other contexts.

The specific methods used in the research project were:

1. The creation of digital stories by the participants in a facilitated workshop;
2. Interviews with participants and facilitators;
3. Focus groups and/or interviews with Interactionz stakeholders and viewers of the screened digital stories;
4. Participant observation by the researchers.

Interactionz staff identified these methods as particularly appropriate as social relationships, beliefs and meanings, and critical reflection were the main focus of the research.

Two three-day digital storytelling workshops were conducted at the University of Waikato in March 2010 and August 2010. Each workshop had up to eight participants from within the Interactionz community including persons served by Interactionz, families/whānau, staff and board members. Fourteen digital stories were produced in the two workshops and each workshop had the theme of 'the journey to a good life'. Participants interpreted this theme in a variety of ways and created stories that involved one or more of the following elements: their life story to date; a personal vision of a good life in the present and future; personal identity based on an event, relationships, or beliefs; the process of personal discovery; a significant incident or event in their life; goals currently being pursued; and, a story to inspire others. In the following paragraphs I analyse a selection of written voiceovers and data from interview transcripts[18] from participants in Workshops 7-10. These examples illustrate how voice, as co-constructed in digital storytelling, is not only a material element of the process but is also a metaphor for transformation and social justice in the institutional context of disability. The following are written voiceovers from the digital stories of two people that Interactionz serves.

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[18] Follow-up interviews were carried out over two separate periods in order to evaluate the impact of digital storytelling on individual and organisational transformation over time. The first interviews took place within a month of the completed workshop and the questions focussed on why participants chose their particular story and the immediate impact of the digital storytelling process on them. Within a year of the completed workshops a follow-up interview focused on the experience of the digital storytelling process and outcomes after a period of reflection.

Joseph's story

Text on screen: This is Joseph's story

Voiceover: My name is Joseph. I am the youngest of the nine childrens [sic]. I slept with my mum and dad um. My mum and dad carried me on my backpack, and they had the coffin ready for me, and then there was family around my coffin and then after that they put water on top of me and I was…alive. And then I gave a big yell, um yell, and then I um screamed like hell.

And then after that I went to um Christopher Park um. I went there for 25 years and then after that, I went to many schools around Hamilton and then made crates and that. And I do scrub-cutting, cutting lawns and then, um Christopher Park closed down, and then I made woodwork and do all sorts, then make toys, and then after that, um the girls make aprons and all kinds of things and then in my past.

And then after that, I went to doing speak to people on the street about my life and what I do, and then I went to um Gateway Church and um my girlfriend um Renee um.

And then after that I do cleaning. And when the boss tells me what to do, I listen to him. I do picking up sawdust and then I um I go to work about 1 o'clock and then after that I do um mag wheels, making all sorts of kinds of things and making and doin screws that hold fast, and then after that I went to making, um doing singing, doing carving. Um I do singing and that and my whakapapa. And then after that I went to doing speak to peoples, speak to peoples. They had um a respect for me.

And then after that I went to um um, my life went to the Islands, and I went to um, to um the Cook Islands, Tokelau and then after that I went to many the Islands and that, and then my Aunty and Uncles in New Zealand and then, that's it.

Text on screen: Thank you to everyone for helping me tell my story (Joseph, 2009, Hamilton).

Pam's story

Text on Screen: Pam's Adventure

Voiceover: I left school when I was 15. Well in them days I didn't get a good education like, you know, like there is today, and so my mother took me out of school. And I learnt a lot with being with my mother, you know around my mother. We used to go out quite a bit and Mum used to go to Farmers on a Friday there was parrot called Hector, he was a real character. He used to screech a lot.

My mother came from a big, strong family. When the war had broken out my mother went and did sewing. She couldn't even know how to sew but she went and they used to make shirts for the soldiers. My dad he had to go and enlist. He didn't want to go. They called him up but he didn't want to go fighting and he did his service that way.

Now at Christmas time I buy the family, on birthdays too, I buy the presents for my family. My mother used to buy them and now I buy them, I've taken the job over now of doing that.

Yeah, I'm going to Wintec now, learning to read and write and arithmetic to put my, back to my education. And she does it with lots of little cards, you know what I mean?

So when at Pinfold [community centre], ah different cultures, different countries. Like we did the one about Japan, India, and we did one about America, yeah about the American settlers and how they lived and what they lived on and mainly they lived on, when they first came, corn and turkeys. That's where the Thanksgiving comes from.

I'm enjoying the course and I'm learning a lot.

Text on Screen: Thanks to my mother for being a good mother to me. And thanks to my family for supporting me (Pam, 2009, Hamilton).

With its emphasis on the expression and articulation of embodied knowledge, the digital storytelling workshops provided an avenue for Pam and Joseph, in particular, to represent themselves as subjects whose lives are given meaning through emotional and affective experiences of triumph, respect, accomplishment, love and gratitude. Joseph and Pam express powerful and empowering narratives of personal transformation that support Kanngeiser's (2012) argument for the co-creation of voice and space. The digital storytelling

workshops enabled a spatial political landscape in which their stories could be spoken and listened to. The enactment of voice as speaking and listening is also evident in Shontal's expression of personal transformation through the co-creative process of digital storytelling.

> I focussed on myself for once. It's hard for me to get out and about. I've always had people do things for me or with me. I've never done things on my own. At the workshop people were talking to me not at me. I was doing things for myself, not other people doing things for me (Shontal, 2009, Hamilton).

Similar to Shontal's experience, Joseph describes voice in his story as transformative. He explains that the digital storytelling workshop presented an opportunity for him to tell his story. In a post-workshop interview Joseph describes how voice enabled a feeling of personal empowerment and being understood.

> I want my family to know what I'm doing. I've shown it to [Interactionz] staff and they liked it. This is the first time I've done something like this, told a story. It's good for me when people understand what I'm talking about (Joseph, 2009, Hamilton).

Kanngeiser (2012: 338) argues that the "different micro-political perspectives around speaking and listening" can operate sensually as soundings, the extra-linguistic elements of communication, that invite storytellers and audiences to regard the qualities of the speaking voice and reflect on their own responses to those voices. Jade's experience with the digital storytelling workshop enabled her to co-create a story that validated her personal transformation. In the following quote Jade demonstrates how she used her digital story, as the product of the spatial political process of the workshop, to convince her family to let her live independently.

I showed the story to my sister and she was amazed. She said 'My sister wants to be independent and go to Auckland and do whatever she wants. It's totally up to you'. I want to move out and be totally independent. When she looked at that [Jade's digital story] she knew I wanted to go out and do stuff on my own. I was really happy that she watched it. My Dad's going to be blown away when he sees it. 'He'll go "Wow, she's like an adult now!"' (Jade, 2010, Hamilton).

Shontal described the sharing of her story in an embodied way. She found the recording process very difficult and challenging, stating that "I know I can talk heaps, but the easiest way to express myself is through writing. I hate the sound of my own voice" (Shontal, 2009, Hamilton). Instead of recording her voice and creating a digital voiceover narrative Shontal chose to put subtitles over the images in her story. This demonstrates the versatility of digital storytelling to accommodate different bodies and embodied experience while also illustrating 'silence' as a quality of voice (Kanngeiser 2012). Unlike the silence in Robert's story, which was used as a metaphor for repression of voice, Shontal chose not to voice her story because of her strong reaction to its perceived sound quality. My attention to Shontal's experience aligns with Kanngeiser's reinforcement of other geographers' observations (Anderson 2005; Wylie 2005) that a sensual approach to voice "invokes the movement in cultural and human geography toward the affective and psycho-somatic realms" (Kanngeiser 2012: 338). In contrast to the historical and institutional silencing of voice that the Interactionz digital storytelling project was trying to subvert, Shontal's silencing of her own voice was an act of political empowerment where "a refusal to speak does not need to indicate a passive lack of voice, a disconnection or disassociation, but can be an active stance of negation" (Kanngeiser 2012: 344).

Joseph, Shontal and Jade's comments highlight an 'extra-linguistic element of communication' that I believe is missing from Kanngeiser's sonic

analysis: 'being heard'. Paradoxically, Shontal felt that the relationships she developed in the workshop provided a spatiality in which she was being heard, even though she deliberately silenced her spoken voice in her digital story. Joseph's description of telling his story was political. He felt he had an outlet for his story to be *heard* but also *understood*, acts which can be two very different processes of communication. The understanding that comes from the extra-linguistic element of communication 'being heard' may not happen to everyone who creates a digital story because they may never show it to anyone or the workshop context in which its meaning was co-created was not experienced by the audience. Furthermore, these participants' comments reiterate 'being heard' is an important extra-linguistic element of communication that comes through voice. 'Being heard' can be transformative and highlights digital storytelling's affective capacity.

The voiceovers from the digital stories of Joseph, Pam, and excerpts from interviews conducted with participants after the workshops, demonstrate transformation at an individual level. The transformative potential of voice in digital storytelling for evaluating person-driven practice at an organisational level was also explored through the digital stories and post-workshop interviews with staff and board members who participated in the workshops. Kanngeiser (2012) suggests that the ways in which individuals communicate significantly affects our ability to listen and reply to each other. Her argument that "voices and their linguistic articulations are produced by, and productive of relations, geographies and subjectivities" (Kanngeiser 2012: 337) is political in the context of digital storytelling. The following voiceover by Janelle, Interactionz Research Director,

demonstrates a relational politics that was created in the digital storytelling workshop.

Interactionz story

Voiceover: This is the story of the journey of our organisation. Our organisation began in 1967. That was a time when most people with disabilities were socially excluded and isolated in institutions and segregated services. For lots of people it was like being on a bus and having no control over or choice about where the bus went.

As time passed, institutions like Tokanui were closed and people moved into communities. People were present in their communities but still lived or spent their days in segregated services. Everyone has seen the vans in their community - still one-size-fits-all, just on a smaller scale.

Then we crossed a bridge. We learned about person-centred services and began working intentionally with individuals and their families to achieve community participation and inclusion. Still, much of what happens in a person's life is driven by the service and controlled by others.

As social policies and attitudes changed over the decades, so did the name of our organisation. In 1967 we began as the Disabled Citizen's Society (Waikato Branch), in 1985 we changed our name to Hamilton Sheltered Workshop and Training Centre, in 1989 we dropped the 'Sheltered' part, in 2000 we became Lifestyle 2000, and in 2005 we became Lifestyle Trust, and now in 2009, we are Interactionz.

Now we are crossing another bridge as we explore person driven practices, and encourage people with disabilities to drive their own lives and have choice and control over the supports they receive and the lives they lead as valued citizens. We believe that on the other side of the bridge is the reality of the vision we hold: People with disabilities leading lives that have meaning to them, with no limits on what might be possible.

The fuel for our journey is the values we hold - social justice, diversity, care and compassion, courage, being of service and empowerment. We believe that telling one's own story is an act of empowerment.

These are our stories. Stories of 'The Journey to a Good Life' (Janelle, 2011, Hamilton).

Janelle's voiceover further contributes to an understanding of the spatial and political nature of digital storytelling's potential to enact collective transformation and "discover the implications that the voice and space have for an affective politics" (Kanngeiser 2012: 348). It is illustrative of the dynamic, political and fluid nature of institutions and contributes a unique narrative to support the inclusion of embodied voices that challenge existing discourses of disability. Like the other workshop participants, Janelle found profound personal, as well as organisational, meaning in the process of creating her digital story. Furthermore, a significant change for her was a realisation that the story making was even more powerful and meaningful to her than the finished digital story.

> [The digital storytelling workshop] has deepened my belief in the power of storytelling. And I understand now that the process of telling the story (what story will I tell? What to include and what not to? Pulling together my vague and fuzzy thoughts into some order) is as important, if not more so, than the story product (Janelle, 2009, Hamilton).

During the post-workshop interviews members of Interactionz staff and board members, as well as the people they serve, were asked what they hoped to achieve from participating in the workshops. Answers ranged from not knowing or intentionally having no expectations, to having the 'opportunity to have a creative outlet', to being 'really engaged in the power of the process and . . . to see what would emerge for all of us' (Bliss and Fisher 2014: 104). Participants were also asked why they chose to tell their particular story, a query which solicited a variety of responses. Kathy, the chair of Interactionz Board of Trustees, remarked that she "didn't choose that story, it chose me" (Kathy, 2009, Hamilton). Her response indicates that the story emerged for her out of a deeply embodied, personal and reflexive engagement with the workshop process. She describes

finding her story through the "contributions of other people who were part the workshop" (Kathy, 2009, Hamilton). This recognition supports the collective power of digital storytelling and Kanngeiser's (2012) arguments regarding the dynamic spatial and political nature of voice and its affective transmission. Kathy's expression of her story as emerging in the workshop supports Kanngeiser's (2012: 337) argument that voice and space are embodied politically, socially, aurally and connect to "enact different collective and public spaces".

Tegan, a person who Interactionz serves and who is a board member, highlights the way that her story was also evoked through an embodied emotional experience with the workshop process:

> When we were [in the workshop] the key thing that started [my story] was my recent experience of travelling and the opportunity to fly overseas and then I just translated that all and all the feelings associated with that experience into something metaphorical (Tegan, 2009, Hamilton).

Kathy's and Tegan's reflections on why they chose their particular stories indicates how "different micro-political perspectives around speaking and listening" (Kanngeiser 2012: 338) can operate sensually as soundings that invite storytellers and audiences to regard the impact of the spoken voice and reflect on their own responses to those voices. Similarly, Tegan illustrates affect in her description of turning an experience of travelling into a metaphorical piece based on her emotions. This points directly to the explicit capacity of the CDS model of digital storytelling to engage emotions and create emotional content. Tegan's and Shontal's responses illustrate how the explicit capacity of digital storytelling engages emotion and invites storytellers and audiences to regard the qualities of the speaking voice and reflect on their own responses to those voices.

Participants were asked in post-workshop interviews to reflect on what had changed for them as a result of creating their story and how the workshop experience might impact upon their individual or collective journey with the organisation. The purpose of these questions was to evaluate the transformative potential of the digital storytelling process and to help Interactionz staff and board members understand the value of digital storytelling methodology for evaluating person-driven practice. Powerful and empowering narratives came through the stories that blurred the lines between individual and organisational transformation, processes which highlight how the digital storytelling workshops were relational as an important transformational factor. The following transcript of Laurel's digital story, another member of staff at Interactionz, illustrates a blurring of boundaries between the individual and the collective voice that came through in her workshop experience.

Laurel's story

Text on screen: Circles

> Voiceover: Thinking about my involvement with circles there's no split between the personal and the professional. There's just me. I've believed for ages that strong relationships make life better and that has been reinforced really clearly in my own life just recently. My own circle, much of the time it's invisible, just humming away in the background. I don't even think about it until something happens to rock my boat. But when something happens it kicks in.

> My boat rocked big time in mid February when my mum was diagnosed with a pancreatic tumor. We had three more short months then she died in mid May. It was six months after her and dad's 50th wedding anniversary and two weeks before her 71st birthday. During that time and in the time since her death the people in my circle closed ranks around me and gave me strength to keep going.

> Mum was dad's primary carer since his stroke about two years ago and when she got sick my cousin put her own life on hold to come and take care

224

of them here in Hamilton. This gift enabled mum and dad to continue living in their own home and me and my sister to function with some level of normalcy in our own lives. My husband and kids accepted without question that I often needed to be at nanna and granddad's house. Hubby ensured our teenagers were fed, had clean clothing to wear, most of the time, and got to school. Friends hugged me and gave me space to talk, and cry. My boss approved me taking a then unknown period of time off work so I could be present with mum during what was left of her life. To make memories. We made some good ones.

During the last few weeks of her life the microwave worked overtime as we reheated meals supplied by friends and neighbours. Those in the inner circle and those who passed through all gave of themselves and in my memory those gifts of self, of time, of love with legs on, shine like gems in the dark.

And interwoven with the stuff around mum is my experience with the circle pulled together around Anton [a person that Interactionz serves]. I've worked with his mum Maree for the last eight and a half years and we are good friends. Anton's circle began about 18 months ago when he and his family began to explore what his future might look like. And to start with I facilitated the circle gatherings. It was part of my work though I got such a buzz out of seeing what they were creating it didn't seem like work at all. I looked forward to the gatherings and felt somewhat guilty for claiming the time as paid when I was having such a good time. When they decided to do things that were outside my role as facilitator I took part anyway, as me, in my own time, and even brought some of my people along. Roped into the working bees my husband and one of my kids got grubby alongside the rest of us and had a great time in the process.

My circle intersected with Anton's and both were made richer. Over time my contribution to Anton's circle has changed. I wanted to be just a member of the circle and it's so freeing, I can be me. I no longer claim for time spent at circle gatherings even when I am facilitating things. Facilitation is just a skill I bring with me same as Anton's family bring their love for him and their shared history and the accountant brings his skill with money. Facilitation is just one of the ways I contribute.

So, circles see me giving and receiving. Even that process is circular and that's kinda cool. Receiving enables me to give, which opens me to receive. Round and round it goes, and there's really no split. There's just me. Circling.

Text on Screen: For everyone who has had a part in my circling. Especially Mum (Laurel, 2010, Hamilton).

As one of the staff facilitators at Interactionz, Laurel is not someone with a 'marginalised voice' in this workshop context. In a post-workshop interview, however, Laurel noted that during the workshop she "felt vulnerable and exposed and at the same time felt proud to expose a part of myself that I wouldn't normally expose to the public arena" (Laurel, 2010, Hamilton). Her comment about feeling vulnerable is important for a consideration of voice, emotions and power relations in the digital storytelling workshop. It demonstrates a challenge to established power relations in an institutional context of disability when all voices, able and disabled, can share and 'become' in the same discursive space. Laurel's story is one where space and sound were co-created to produce a transformative and empowering narrative. Her story was influenced by another workshop participant's experience (Anton) and contributions by others in Anton's circle that participated in the workshop. Laurel's emotional expression of vulnerability and exposure illustrates how digital storytelling can challenge and transform power relations.

The digital storytelling workshops with Interactionz enabled more than just a 'giving' of voice but an affective "capacity for mobility, for traveling to and from somewhere" (Kanngeiser 2012: 346). Maree, a staff member at Interactionz, and Anton's mother, commented that the workshop enabled her to personally embody voice in her family stories in a way that was powerful and created new meaning for her. Acknowledging the impact of her voice in making meaning she states:

> I want to tell more stories for family. I want to record voices. I remember my grandparents' and parents' faces but I miss the voices. I want our family to remember our voices as well as the visual (Maree, 2010, Hamilton).

Renee communicated a personally cathartic and transformational experience as part of the digital storytelling workshop: "I think I've gotten over my grief now that I can be more open to other people. I've changed quite a lot" (Renee, 2010, Hamilton).

Kanngeiser (2012: 346) argues that "the ways that people engage with, or participate within, spaces hinge on the associations they ascribe to them, the affects and psychic-emotional experiences they have, or project they may have, within them". Digital storytelling allowed Interactionz staff, their board members and the people they serve the opportunity to reflect deeply on their personal journeys and their relationships with people close to them that deepened connections and rejuvenated hope in, and a commitment to, better lives.

> [Digital storytelling] was a kind of reinforcing experience for me to have myself reminded by my thinking and listening to other people's stories and ideas . . . It provided quite a bit of encouragement and renewed some of my enthusiasm . . . It's given me an opportunity to reflect on my journey . . . It's highlighted my love of the human race; that we're all different and we can learn from each other; that I can learn and that I believe this but I can no longer tolerate prejudice of any sort and I am more passionate about addressing imbalances and social justice (Janelle, 2010, Hamilton).

In the case of the Interactionz participants, the co-creative, relational and political transformational qualities of voice were expressed in a variety of ways. Of the three cases - the tertiary students, Robert, and Interactionz - the disabled participants in these workshops can be said to be the most 'marginalised' and, therefore, the transformational impact of voice most profound, politically. In these workshops, however, transformation through attention to voice had significant reach beyond the individual to family, organisation and community.

Conclusion

In this chapter I have argued that voice in digital storytelling is an element for personal and collective transformation. Drawing on Kanngeiser (2012), I argue that voice in digital storytelling is constituted through the speaking and listening process in digital storytelling workshops. I pay particular attention to the politics of one of Kanngeiser's (2012) extra-linguistic elements of voice, silence, as a sonic element of resistance. I also extend Kanngeiser's (2012) notion of voice as a political process to include 'voicing' in digital storytelling as an act of personal and collective empowerment. Data from digital storytelling workshops, interviews and a reflexive journal provide the material for me to examine the emotional geographies of voice and voicing in two different institutional contexts. As a political process of speaking and listening, Kanngeiser's (2012) concept of voice has allowed me to examine the transformational potential of digital storytelling.

In this chapter I have examined examples of how speaking and listening in digital storytelling workshops actively produces voice and analysed examples where this creation is embraced, resisted or rejected. I have incorporated Kanngeiser's (2012) notion of silence as an extra-linguistic element of voice to demonstrate how silence can be an act of resistance and empowerment in digital storytelling. I argue that the emotional geographies of institutions can be voiced in digital storytelling. Moreover, these spatialities facilitate or inhibit individual and collective transformation. I highlight the influence of the co-creativity of voice and its ability to build understandings of emotion and affect in digital storytelling. Attention to speaking and listening requires a spatial analysis of soundings and their emotional and affective transmissions in order to understand digital storytelling's transformative potential.

CHAPTER 7
CONCLUSION

In this thesis I have responded to a call by geographers for further exploration into how geographical knowledge about emotion and affect is produced and understood. Such a methodological approach to researching emotion and affect acknowledges geographers' claims that everyday life is at least partially understood through emotion and affect. This understanding can, however, be difficult to demonstrate and explain. Emotion and affect is 'felt' in complex ways and often difficult to articulate and represent spatially. Yet researchers can come to understand emotional ways of knowing, being and experiencing spaces and places. I began by acknowledging Anderson and Smith's (2001) influence in redirecting geographers toward an examination of the world as created and experienced through emotions. Contemporary geographical investigations (Kearney and Bradley 2009; Lupton 2013) challenge the notion of emotions as individual, objective entities by reconceptualising emotion as relational, embodied and affective in the shaping of society and space. Furthermore, methodological practice that examines the positionality of the researcher, participants and research settings has grown as an area through which to understand the 'doing' of emotion and affect in geography and how meaning is made in the research process.

The origins of this research stem from curiosity and reflection on philosophies of emotional and affective knowledge production and how personal experience influences how meaning is made. As a practice-based researcher I recognised that digital storytelling's capacity to combine personal everyday

narratives with art can create emotional knowledge about people and place. My main method in this research was to immerse myself in numerous and varied digital storytelling workshops for data collection and analysis. This required me to 'feel my way' through my research in order to 'grasp' emotion and affect in digital storytelling. I focussed on my experience of digital storytelling workshops to describe the messiness of my multiple subjectivities as digital storytelling workshop participant, facilitator, academic teacher and researcher, and community activist to draw out emotion and affective knowledge. Reflexively 'mapping' my personal journey through digital storytelling, and theorising emotion and affect in digital storytelling as performed, therapeutic and transformational, enabled me to critically assess how emotion and affect are intentional. Furthermore, this engagement made explicit in digital storytelling what this means for geographical research on emotion and affect. My various subject positions enhanced and challenged my capacity to articulate how emotion and affect are shaped in the spatialized workshop process. This articulation will help other geographers understand the 'doing' of emotion and affect through digital storytelling.

Geographical attention to emotion and affect is part of a broader questioning of social science research methods. For more than two decades geographical inquiry has turned toward qualitative methods as social, cultural and feminist methodological critiques have challenged the capacity of more conventional methods to capture and make meaning in an increasingly complex world (Crang 2002). Geographers have drawn on Law's (2004) questioning of 'certainty' and 'conclusiveness' in social science research to encourage critical reflection on how methodological choices frame particular understandings of the world (Davies and Dwyer 2007). Law's (2004) argument that all research is

performative encourages social scientists to think about engaging critically with existing methodologies. Law (2004) also advocates for greater experimentation in ethical methodological practice, explaining that researchers should be both imaginative and reflexive.

I recognise that emotion and affect are mutually constituted and I share other geographers' interest in exploring how emotion and affect are mobile, transcendent and ethereal in their sway toward making meaning of place and space. I use the terms emotion and affect as fluid and interwoven in my methodological analysis of digital storytelling while simultaneously maintaining a material and political orientation to research on emotional geographies (Thien 2005; Tolia-Kelly 2006). Questions have been raised about the ways in which researchers have categorised and simplified the world through binary thinking (see, for example, Cloke and Johnston 2005; Law 2004). The ideas in my thesis are drawn from contemporary critical human geographers whose work acknowledges that the constructive breaking of binaries is necessary to make conceptual gains in the discipline (Bondi and Davidson, 2011; Curti *et al*. 2011; Dawney 2011; Pile 2010).

Geographers have shown interest in storytelling methods (Cameron 2012; Cross 2009) and I acknowledge the specific applications of digital storytelling to indigenous geographies (Castleden *et al*. 2013), geographies of disability (Bliss and Fisher 2014) and digital histories (Coleborne and Bliss 2011). Although the focus of this thesis is on methodology I have theorised the 'doing' of emotion and affect in digital storytelling by explaining digital storytelling methodological practice as performative, therapeutic and transformational. To do this I have

applied notions of musical performance, 'musicking' and more-than-representational geographies to argue that emotion and affect impact spatially in and beyond the time-spaces of digital storytelling workshops (Duffy 2009; Smith 2000; Wood 2002; Wood *et al*. 2007; Wood and Smith 2004). Digital storytelling workshops are performance timespaces for the expression of tangible and intangible geographies. They are also critical places to analyse digital storytelling as a politically and socially constructed methodology for understanding emotion and affect. Emotional knowledge in digital storytelling, for example, is created through the psychotherapeutic elements inherent in digital storytelling practice, particularly through the co-creative process of the story circle in digital storytelling workshops (Bondi 1999, 2002, 2003, 2005, 2013). Theorising digital storytelling as therapeutic practice has highlighted relationality as a critical issue for understanding emotion and affect and the shaping of subjectivity in digital storytelling. Transformation, as a 'felt' emotional and affective outcome of digital storytelling, is explained through the mechanism of 'voice' which links into social justice discourses in geography and questions relating to morality and ethical behaviour (Kanngeiser 2012).

Circulating relationality: the motion of emotion and affect

My first objective was to explore how and in what ways emotion and affect circulate through digital storytelling. I paid specific attention to digital storytelling workshop spaces in which emotion and affect are mobile and intertwined entities. Davidson and Milligan (2004) have described the connection of emotion and place as 'circular' in nature, and demonstrated how humans make sense of emotions in the context of particular places, thereby 'feeling' place in order to make sense of it: "our feeling that meaningful senses of space emerge

only via movements *between* people and places" describes an affective geography (Davidson and Milligan 2004: 524, emphasis in original). Emotion and affect as a circulating force in digital storytelling is relational and embodied and challenges subjectivity and knowledge production.

Methodologically, the circulatory nature of emotion and affect is also evident in the practical approach I took in the research and writing of this thesis. From the very beginning I took a practice-based approach that involved immersing myself in digital storytelling workshops, all of which were different in their thematic focus, participant composition and geographical location. I approached every digital storytelling workshop as an opportunity to gather data for my thesis. My multiple positioning as digital storytelling workshop participant, researcher and facilitator enabled me to move in and out of, and reflect on, the workshops as dynamic timespaces for 'doing' emotion and affect. I had to feel and think what was similar and different about the flow of emotion and affect in and out of each time space, why the emotional embodiment of all the participants moved in different ways in the various workshops, and how I was making sense of my ability to articulate these more-than-representational elements of digital storytelling. Gaining clarity about emotion and affect as mobile and relational, and reflecting critically on the relational imperative of digital storytelling, facilitated an embodied meaning-making about the dynamic spatiality of emotion and affect of myself and others in the practice of digital storytelling workshops. Similar to what Davidson and Milligan (2004) argue, emotional and affective meaning-making developed for me as I immersed myself in, and felt my way through, digital storytelling.

> Our attempts to understand emotion or make sense of space are, thus, somewhat circular in nature. We can, perhaps, usefully speak of an emotio-spatial hermeneutic: emotions are understandable—'sensible'—only in the context of particular places. Likewise, place must be felt to make sense. This leads to our feeling that meaningful senses of space emerge only via movements between people and places (Davidson and Milligan 2004: 254).

Wood and Smith's (2004) exploration of emotional geographies through musical spaces contributed to my understanding of the motion of emotion in the performance of digital storytelling workshops. I drew on a range of workshops to explain the circulatory nature of emotion and affect that is expressed through the deliberate setting, improvisational nature, and the intimacy of digital storytelling performance. I recognized that, like musical performances, digital storytelling workshop performances are "deliberately and routinely enhanced" (Wood and Smith 2004: 533) through a relational infrastructure. This infrastructure encourages co-creativity through the circulatory mobility of emotion and affect amongst bodies. Digital storytelling workshop infrastructure is flexible and adaptable and this allows for emotions to move, sway, expand, contract, ebb and flow, within and beyond the timespace of the workshop. I argued that understanding storytelling workshops as "actively contextualised" time spaces reveals the variability of the motion of emotion in digital storytelling performances (Wood and Smith 2004: 536). Like musical performances, the capacity for emotion and affect in digital storytelling to circulate at various intensities and stick to surfaces is reliant on the practical strategies employed to make digital storytelling performances 'work'.

I have explored the 'working through' of emotions and the psychotherapeutic concept of transference-countertransference to demonstrate how emotion and affect are mobilised through the story circle in digital

storytelling workshops (Bondi 2005). I argue that 'working through' is a relational, embodied process whereby "silence, pacing, non-verbal utterances, voice timbre, and above all the felt sense . . . is communicated" (Bondi 2005: 444). Emotions are mobilised in digital storytelling workshops as relational entities that travel through bodies as felt sensations. They are affective, fluid, and 'work', constituting relationships between the storyteller and their story, and the other storytellers and their stories in the workshops. Digital storytelling facilitates the mobilisation of emotion from the subconscious to an articulable, symbolised representation.

Emotions are also set in motion visually and embodied in digital storytelling as participants imagine, describe, view, handle and assemble visual narratives in the group process of digital storytelling. This 'doing of things with photos' and visual imagery in digital storytelling involve a 'doing' of emotion and affect that circulates through and around bodies. This is exemplified in the collective embodiment and relational transference of emotions in the workshops. In digital storytelling workshops the making of distinctions between emotions and the representation of emotion is a mobile negotiation. Its co-creative process allows for emotions to move between individuals, shift and shape relationally, before becoming symbolised as a digital story, a "situated account of meaning-making and knowledge production" (Bondi 2005: 443).

Speaking and listening as an element of 'voice' in digital storytelling activates, moves and alters emotion and affect. I have argued that 'voice' and the embodied 'voicing' of personal experience in digital storytelling articulates and makes emotion mobile and potentially transformational for digital storytelling

workshop participants. Voice in digital storytelling facilitates the movement of emotion and affect through the embodied relationality of workshop timespaces. Digital storytelling also materialises the motion of emotion by carrying it beyond the workshop in the form of digitised emotion and affect that may be shared affectively with other audiences as a digital story. Transformation through voice in digital storytelling mobilises emotion through the articulation of human experience as fluid, active, and material.

> [In a digital] story we are listening for the shape of an organic, rhythmic quality that allows us to drift into reverie. . . . [I]ncomplete or broken sentences, interrupted thoughts, and a haunting precision of choice words make the details come alive for both the teller and listener (Lambert 2009: 40).

I have discussed individual and collective transformation as an outcome of emotion and affect in digital storytelling. Transformation is not a linear process, is not 'felt' all the time, and is also resisted or rejected in digital storytelling. One act of resistance is based on the element of voice; I argue that 'silence', as an extra-linguistic element of voice, is employed as an act of resistance or empowerment.

Shaping emotion and affect: embodied performance, therapeutic practice and transformation

The second objective of this thesis was to examine how emotion and affect is performed, therapeutic and embodied transformatively and how these shape the 'doing' of emotion and affect in digital storytelling. Three major themes emerged in the analysis of the data I collected - performance, therapeutic practice and transformation. Digital storytelling workshops, like musical performances, are formalised, spatialized and rehearsed timespaces that shape emotion and affect. This shaping of emotion and affect is guided by the facilitation of the 'seven steps' in the CDS's digital storytelling infrastructure for making emotion 'work'.

236

As one of the seven steps, 'emotional content' is a powerful element for making meaning in digital storytelling. I have examined the shaping of emotion and affect in digital storytelling from various positions, discreetly and simultaneously, as a participant, researcher and facilitator of digital storytelling workshops.

In Chapter 4 I explain that performativity and performance are not neatly defined terms in geography and, acknowledging Nash's (2000) discussion of a performative 'turn', I consider digital storytelling's "imaginative and material geographies of cultural performativity and embodiment" (Nash 2000: 654). I also note that performance spaces are complex and uncertain, particularly in regard to the embodied affectual and emotional practice of digital storytelling (Gregson and Rose 2000). In Chapter 4 I draw on Wood and Smith (2004) and Wood *et al.* (2007) to map digital storytelling as an emotional and affective practice that requires a performing body. The shaping of emotion and affect requires an infrastructure, a series of "practical acts" (Wood and Smith 2004: 536), that are carried out in the timespaces of digital storytelling workshops. In addition to 'emotional content', elements of infrastructure that shape emotion and affect include the physical layout of the workshop space and sharing of story scripts in the story circle. Emotion and affect is shaped, for example, through decisions that are made about the order of participant story sharing and where in the story circle the facilitators are seated. Other practical strategies for shaping emotion and affect include the introduction and implementation of ground rules in digital storytelling workshops. This setting of the stage in digital storytelling, like musical performance, influences storytellers' capacity to make emotions work and find "ways to extend their own embodied experiences" (Wood and Smith 2004: 537) into the performance space of digital storytelling workshops.

237

In Chapter 4 I argue that particular strategies, ground rules, improvisation and intimacy are employed as elements of digital storytelling infrastructure to shape emotion and affect. Although a practical strategy for shaping emotion and affect, the ground rules leave space for improvisation of digital storytelling performance. Improvisation is inherent in digital storytelling performance because no two workshops are the same, despite sharing a common infrastructure. Digital storytelling performances are living and fluid because each participant brings a unique subjectivity into each workshop. Like a musical score being performed for the first time, storytellers improvise with their scripts which take on embodied emotional attachments that help frame the workshop infrastructure. Intimacy in the performance of digital storytelling workshops is a mechanism for shaping emotion and affect that is nurtured and resisted. The practical strategy for engaging intimacy felt intrusive and 'out of place' in some digital storytelling workshops and empowering and 'in place' in others.

In Chapter 5 I draw on Bondi's (2003, 2005, 2009, 2013, 2014) ideas of psychotherapeutic practice and geographical research to explore the ways in which emotion and affect is shaped in digital storytelling. As indicated in the previous section, emotion and affect are experienced relationally in digital storytelling but they are shaped into digital stories through a process of symbolisation. Symbolisation enacts the psychotherapeutic 'third position' that contributes to the shaping of embodied emotions into representational experience. Bondi (2013) argues that researchers move into the third position when they interview research participants and analyse data about the living of everyday life. The third position provides researchers with the capacity to be curious, to think and reflect on experience. I argue that the realisation of the third position is also

evident amongst participants in digital storytelling workshops where the process requires this sort of reflexivity in the co-creation of digital stories.

I also demonstrate how the capacity for reflexivity that requires participants to become observers and symbolise emotion through achievement of the third position is spatially contingent. This is particularly evident in the embodied and metaphorical expression of voice in digital storytelling. In Chapter 6 I examine the politics of voicing of emotion and affect in digital storytelling workshops in different institutional spatial contexts and draw conclusions about how it shapes the transformational potential of digital storytelling. Drawing on Kanngeiser (2012), I argue that voice in digital storytelling, as performed through speaking and listening, shapes and is shaped by emotion and affect in digital storytelling workshops. Using examples from different workshops I have illustrated how voice, as a sonic element of digital storytelling, shapes and is shaped by participants' emotionally embodied experiences of formal and informal institutions. Voice as an emotionally embodied element in digital storytelling can be accepted, resisted or rejected. I conclude that participants in particular institutional contexts can be transformed through voice, but that voice in digital storytelling can also shape silence as an act of political resistance in other political contexts. The politics of voice, particularly in academic institutions shapes how emotion and affect are incorporated or resisted in digital storytelling. Therefore, voice in digital storytelling requires a spatial analysis of emotional soundings and their affective transmissions in order to understand digital storytelling's transformative potential.

Digital storytelling: a valuable research methodology for understanding and 'doing' emotion and affect in geography?

The third objective concerns whether digital storytelling can be a valuable research methodology for understanding and 'doing' emotion and affect in geography. Geographers continue to examine methodology in order to conduct research that will help to make sense of the complexity and messiness of everyday life. As part of this endeavour emotion and affect are being explored and theorised but a gap remains regarding the 'grasping' of emotion and affect in research methodology. Throughout the thesis I respond to this gap, acknowledge related challenges, and contribute to this scholarship by arguing for digital storytelling as a methodology for understanding the 'doing' of emotion and affect.

Bennett (2004) argues that research is emotionally motivated and that researchers need to pay attention to their own emotions as well as those of their research subjects. Bennett (2004) also encourages geographers to acknowledge their emotional motivations at every level of the research process. With an emotional awareness, researchers are afforded "another way of seeing" (Bennett 2004: 14) previously hidden analytical clues for interpreting and explaining the social worlds they study. An acknowledgement of Bennett's (2004) argument flows through this thesis due to my emotionally embodied multiple positioning in the digital storytelling workshops that I analyse. In Chapter 1 I illustrate my motivation for doing research on digital storytelling through an example of a personal digital story and recognition that my knowledge of the social world has been shaped through my emotions. By including personal digital stories in my introductory chapter, and explaining the practice-based approach I have taken, I have positioned myself and my emotions at all levels of the research process. In

order to explore digital storytelling as a methodology for geographical research I have embraced a process of 'seeing' through emotion as a way of interpreting the social worlds of my research participants.

With a focus on digital storytelling workshops as research spaces I argue that digital storytelling facilitates an embodied methodological process whereby geographers can grasp emotion and affect as it emerges and is articulated actively, in the moment of, and beyond the timespace of digital storytelling workshops. Furthermore, digital storytelling workshops provide structured but dynamic spaces where a co-created sense of inclusiveness that acknowledges emotional and affective ways of knowing the world can accommodate research around sensitive topics and participants representative of marginalised social groups. Digital storytelling can "constitute a sense of belonging and understanding for many people who participate in their making" (Morton 2009:124) and can reveal performative connections between workshop participants and broader aspects of social life, social practice and social institutions that constitute emotional geographies of the everyday. The 'capturing' of emotion and affect that takes place in digital storytelling's creative practice can help geographers understand how emotion and affect are performed and experienced individually and collectively. Given this potential, digital storytelling is important methodologically.

Practicing digital storytelling as a research methodology requires reflexive and critical attention to power in research relationships (see, for example, Bondi 2003; Bondi *et al.* 2005; Bondi and Davidson 2011; Crang 2002; Rose 2007; Thien 2005; Wright 2010). I was multiply positioned and emotionally embodied

each workshop in various ways. For example, as a workshop participant I shared an equal position in regard to exposing my emotions and becoming vulnerable to the interpretation and analysis of my stories by the other workshop participants. As a participant and researcher I was aware of the power dynamics involved with at once co-constituting knowledge and interpreting its meaning. Facilitating workshops, particularly those with students in my tertiary institution, required me to consider a different power relationship paradigm, one in which I was co-creating and interpreting, but also evaluating the students' digital stories. Being a practice-based researcher of digital storytelling demands a critical and conscious awareness of power but also an intuition to 'feel the way' through complex layers of power. Researchers employing digital storytelling methodology must also acknowledge power in the workshop process as negotiated and dynamic. Such recognition is necessary in order to make critical geographical interpretations of emotion and affect. Digital storytelling, therefore, has the capacity to illuminate connections between emotion, affect and power relations in everyday life.

As a digital storytelling facilitator I had to be reflexive about my own intimate, emotional connection to the methodology. Such reflexivity underpinned my ability to remain critical about its efficacy in research. This is not an unusual position for practice-based researchers who draw on methods originally used in community development or other social justice contexts. I was unable to distance myself from the activist, empowerment ideology of the CDS model so remained conscious of the negotiation of power in knowledge production. Placing ultimate authority and honouring each participants' 'emotional truth' will always be subject to critique when it enters the realm of academic inquiry where truth claims are deconstructed and rigorously challenged.

Digital storytelling makes the connection between social science research and the lived experience of emotions in everyday life explicit, something that has been missing from traditional social science research. Anderson and Smith (2001) argue that making this connection is challenging, conceptually and methodologically, and there is no doubt that digital storytelling is not an 'easy' methodology to implement. It does, however, lend itself toward what Anderson and Smith (2001) refer to as 'non-constructivist' approaches to research, or methodologies that rely on lived experience, the being and doing of emotion, in their participation and performance. Digital storytelling can help researchers make sense of how emotional relations shape society and space through attention to its participation and performance. Digital storytelling workshops are flowing, blending, critically produced timespaces that are ultimately coalesced, compacted, assembled and gently moulded into individual digital stories. These technological artefacts of the human geographies of everyday life are useful products of the research process for understanding emotion and affect.

Best practice in research methodology suggests that several methods employed thoughtfully and reasonably in research provide robust outcomes. Digital storytelling, despite its incorporation of layered and rich narratives, is no exception. My use of reflective written journaling provided another means by which I could contextualise the value of the data for both myself and the research participants. Furthermore, opportunities for formal and informal conversations emerged out of a methodology that provided further data for me to use in my critique of digital storytelling methodology. Employing other methods alongside digital storytelling challenged me to continually check how and in what ways the standard CDS model could be made sufficiently flexible to accommodate different

research contexts without diminishing its ideological goals of empowerment through 'voice'. These ontological uncertainties (Bondi 2013), however, reflect the fluid and dynamic nature of research and the human geographies of emotion and affect.

Finally, digital storytelling is a messy methodology. Such 'mess' is necessary if researchers are to explore diverse spaces and value "the emotionally dynamic spatiality of emotional life" (Davidson and Milligan 2004: 254) that can come from an explicit engagement with emotion and affect. My overall objective in this thesis, to explore digital storytelling as a valuable research methodology for understanding the geographies of emotion and affect, addresses Davidson and Milligan's (2004) call for diversity and dynamism. I was drawn to digital storytelling because it felt fresh, intellectually stimulating and had a capacity for 'doing' emotion and affect through its multiply layered narrative approach. 'Doing' emotion and affect through digital storytelling is performative, creative, and demands an imaginative aesthetic that is missing from conventional social science methods. I was inspired by the intimate relationality that develops from speaking, listening and bearing witness, and sharing life stories. I sensed in workshop participants the potential of digital storytelling to capture individual and collective emotional geographies of everyday life that could be applied in a variety of research contexts. Throughout the journey of this thesis I have experienced digital storytelling viscerally, as pain, grief, longing, pride, joy, honour and release. These embodied sensations are experienced emotionally and affectively in every situation in which I practice this methodology. Digital storytelling workshops are flowing, blending, swaying timespaces with a material,

textual outcome – a recorded digital story. What escapes digitisation is the intangible, the more-than-representational, and feelings beyond method.

In the final section I discuss ethics considerations of digital storytelling methodology as a reflexive outcome of this research. Ethical challenges and opportunities for researchers – myself included - wanting to use digital storytelling as a methodology for understanding and 'doing' emotion and affect are presented and discussed. I suggest that the most important issue for future researchers in this space involves 'rethinking ethics'.

Rethinking ethics

Research ethics should be, and often is, taken very seriously in academia. Several factors in contemporary geography and social science research with human subjects are, however, making the work of university ethics committees increasingly complex. Firstly, greater recognition about the messiness of social science research, particularly the gathering and analysis of qualitative data, has shifted existing ethical expectations. Secondly, greater attention to risk management on the part of universities has heightened the importance of ethical markers in research (Israel and Hay 2006; Price 2012). These changes have underpinned the emergence of critical commentary regarding university ethics committees and on ethics in human geography research as topics for discussion and debate (see, for example, Askins 2007; Cahill *et al*. 2007). As geographers and other 'performative' social scientists are exploring novel, imaginative, creative and more-than-representational research methods that involve human subjects, ethical challenges continue to emerge and evolve.

My research on emotion and affect has prompted me to think reflexively about how researchers 'do' ethics in academia. Digital storytelling presents ethical challenges and opportunities, many of which have already been, and are continuing to be, raised in debates around 'participatory ethics' (see, for example, Bondi 2003; Cahill *et al*. 2007; Fuller and Kitchen 2004; Moss 2002). For example, digital storytelling's explicit honouring and valuing of emotional knowledge presents challenges and opportunities for researchers' considerations of 'potential risk to participants'.[19] Digital storytelling demands a heightened awareness of 'risk' because of the legitimacy it gives to emotional and affectual knowledge. There is a risk, therefore, for researchers employing this methodology that they may not be able to fully 'protect' their participants from harm.

For example, Workshop 3 is an illustration of the complex nature of risk in digital storytelling workshops. The fact that my co-researchers were unprepared to cope with the emotional response of one of the workshop participants presented a potential risk to the researcher and research participant. Alternatively, this example signals an opportunity for ethics applications to be reviewed with a level of scrutiny that tests the researcher's depth of understanding about the expectation of emotional risk inherent in the methodology, and the embodied response that may be triggered in participants as a result.

Another 'potential risk to participants' and researchers employing this methodology is the objectionable behaviour or position that another participant might take in a workshop. Although it was not presented as a challenge to me

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[19] 'Potential risk to participants' and further specific ethical and legal issues cited in this section are terms taken directly from the University of Waikato Faculty of Arts and Social Science Human Research Ethics Application form to provide specific examples of how researchers are guided in their ethical considerations. The issues discussed here are a selection rather than the complete list of ethical and legal issues that researchers have to address in their ethics applications.

directly in any of the workshops for this research, the issue of conflicting opinions and ideologies amongst workshop participants was discussed in Workshop 4 and came up in my interview with Julie (2008, Ukiah). Within workshops there can be people who hold views that, when expressed in the story circle, or demonstrated in their digital story, may offend and potentially cause harm to another participant or the story's audience(s).

A further challenge to researchers lies in the ethical and legal issue of 'conflict of interest'. The methodology requires deep reflexivity and self-awareness on the part of researchers, especially if they are multiply positioned as workshop facilitators whose responsibility it is to mediate conflict. Digital storytelling workshops provide an opportunity, however, to deal with 'conflict of interest', ethically, through its methodological attention to power relations and its co-creative process. The sharing of, and bearing witness to, individual stories allows workshop participants to express their emotional 'truth' but also encourages constructive and contextualised critique. This experience creates an opening for the performance of power relations in a mediated timespace that may unite research and activism in a single political process.

Digital storytelling gives authority to the storyteller's own 'emotional truth' which creates potential risk not only for participants but to the subjects of their stories. For example, a family member who may be the subject of a digital storyteller's expressed pain, loss, or grief may contest 'truth claims' as presented in digital stories. The ethical challenge comes from trying to resolve the tension created by the personal empowerment of digital storytelling and the necessity to minimise risk to the subject(s) of the digital story. Traditionally, university ethics

procedures require anonymity of research subjects through the manipulation of visual and audio material that may identify individuals. A methodological paradox, therefore, emerges when 'personal voice' is part of the multi-media product that is ultimately seen, heard and shared, especially with the rapidly increasing pace of technology available for knowledge and public information sharing.

The methodology requires more than adherence to the rules and regulations of university ethics committees. Giving authority to storytellers to express their own 'truths' also creates ethical opportunities. Digital storytelling's methodological emphasis on 'giving voice' to the storyteller can facilitate efforts in academia to 'decolonise' knowledge production and dissemination. For example, my collaborative research with Interactionz required that I honour workshop participants' choice to decline anonymity in their digital stories as part of their political aim of transforming institutionalised 'protective' disability discourses.

Digital storytelling can reinforce a relational ethics of "mutual respect, dignity, and connectedness between researcher and researched, and between researchers and the communities in which they live and work" (Ellis 2007: 4). As with participatory ethics, digital storytelling's ethical approach has its foundations in social justice advocacy and activism, aspects which open up spaces for challenging power and hegemonic societal norms. Embodying intellectual independence and remaining critically conscious, hallmark values of academic institutions, is, and always will be, risky business.

Back to the beginning . . .

In the first few pages of this thesis I described my process of performing and creating a digital story about my brother, our relationship as siblings. I described some of the spaces and places we spent together as children and how those experiences shaped my identity. Bringing this thesis to a close mirrors the challenge I faced in bringing resolution to Henry's story.
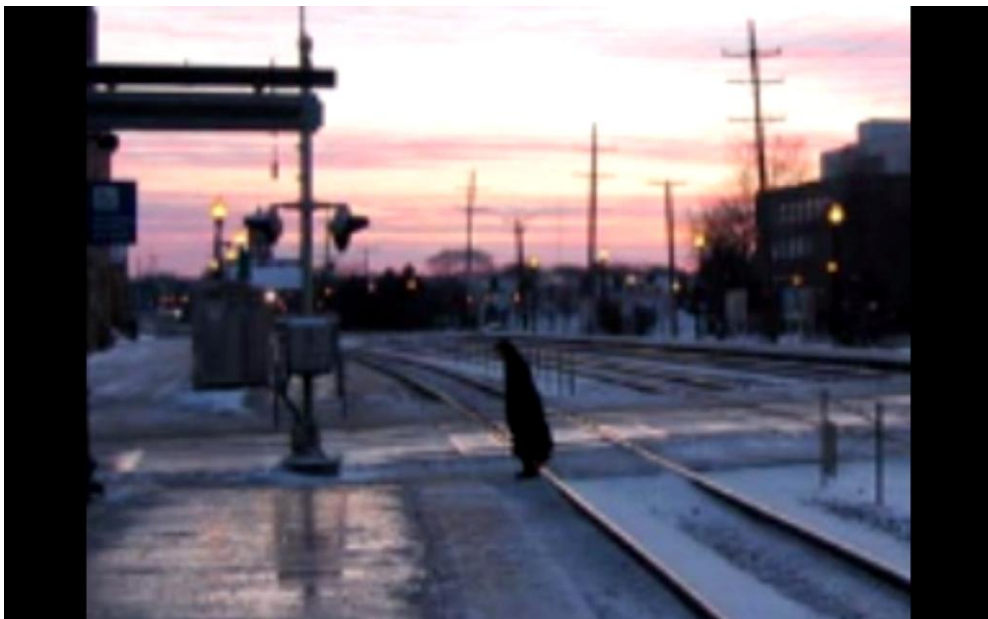
Figure 4: Screenshot representing my unresolved grief and longing for Henry in *Empire Builder*

The ways in which researchers capture emotion and affect, and comprehend, represent and distribute emotional and affective knowledge may never be fully resolved. Throughout this thesis, however, I hope to have encouraged researchers to engage with digital storytelling methodology as a way of continually challenging academic demands for resolution and certainty, leaving their investigations open for reflexivity and sincerity in building knowledge about the emotional and affective geographies of everyday life.

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APPENDIX 1: ORIGINAL APPLICATION FOR ETHICAL APPROVAL

UNIVERSITY OF WAIKATO

FACULTY OF ARTS AND SOCIAL SCIENCES

HUMAN RESEARCH ETHICS COMMITTEE

APPLICATION FOR ETHICAL APPROVAL

1. **NAME OF RESEARCHER**
   Elaine Bliss

2. **DEPARTMENT OF RESEARCHER**
   Screen and Media Studies and Geography, Tourism and Environmental Planning

3. **TITLE OF RESEARCH PROJECT**
   Digital Storytelling and Corporate Culture

4. **STATUS OF RESEARCH PROJECT**
   PhD

5. **DESCRIPTION OF RESEARCH PROJECT**
   a) **Justification in academic terms**

Digital storytelling is a new media form that was developed originally in relation to performance art, social justice and activism. Broadly it refers to new media tools that are being used to help people tell their personal stories. Wikipedia (2007), itself a new media phenomenon, refers to digital storytelling as an 'emerging' term. As such, digital storytelling can comprise web-based stories, interactive stories, hypertexts, and narrative computer games. Digital storytelling, therefore, is a surfacing form of creative work, and one whose definition is currently being contested.

More usefully, digital storytelling has also been described as a 'movement' (Burgess, 2005). It takes advantage of the increased accessibility of computer hardware and software to facilitate the creation of 'personal stories' in the form of a short (less than 8 minute) DVD. As short, multimodal, narrated films, digital storytelling's roots in this sense are with (the late) Dana Atchley and the American Film Institute (Lambert, 2002). Dana Atchley Productions, Inc. provides storytelling workshops to corporations and senior level executives helping them to tell their stories by applying the rich media techniques of digital storytelling. (http://www.nextexit.com/dap/dapframeset.html). Atchley was co-founder, along with Joe Lambert of The Center for Digital Storytelling. He is a

charter member of the [AppleMasters Program](), serves on the Advisory Board of MediaLinx h@bitat at the Canadian Film Center and was named a Top 100 Producer of 1998 by Video & Multimedia Producer Magazine. He is also a member the [Society of Digital Geezers](). In the mid 1990s Joe Lambert adapted the genre and created the Center for Digital Storytelling in California. It is here that people are trained to produce their own digital stories. The stories use various media, including personal narration (voice), music, photographs and other electronically scanned physical artefacts.

The digital storytelling 'movement' has since moved into educational institutions, broadcasting organisations, and corporations. The Center for Digital Storytelling has inspired many of these projects, including: oral and local history; K-12 and afterschool programme curricula; adult education; ESL and Spanish language; public health and social services; violence prevention; disability issues; labour organising; social activism; community arts; arts education; faculty and staff development; knowledge management; futures and scenario planning; organisational development; marketing/branding; executive training (Center for Digital Storytelling, 2007).

The purpose of the research is to explore the ways in which digital storytelling as both technology and, especially, 'movement', makes cultural meaning. This question will be explored in the specific context of corporate culture, and how digital storytelling makes meaning within, and about, the multi-national corporate world. Digital storytelling will be examined as a corporate cultural product (e.g., digital stories at the World of Coke museum in Atlanta, GA, USA), and as producer of culture (i.e., how do the storytellers and their stories produce corporate culture?).

b) Objectives

The research has five main objectives:

1. to explore how digital storytelling enhances storytelling through its multimodal media capability;
2. to identify ways in which digital storytelling make meaning in multinational corporations;
3. to determine whether or not digital storytelling influences the creation of corporate cultural space, at the global and local levels; and,
4. to establish how informative are existing 'spatial' theorisations about such new developments.
5. to examine how and in what ways digital storytelling is constructing new spaces.

c) Method(s) of information collection and analysis

Three to four digital storytelling workshops will be conducted with up to five participants each from within the organisations studied. The workshops will be conducted by the researcher and/or another facilitator with experience in the workshop process. The facilitator will be briefed carefully about the ethical conduct of workshop facilitation. The 'core methodology' for digital storytelling workshops, as developed by the Center for Digital Storytelling, will be used as a guide on ethical conduct for the workshop facilitator and researcher.

A pilot digital storytelling workshop will be conducted with staff from the University of Waikato in July 2007. The workshop will be conducted by an experienced digital storytelling workshop facilitator and the researcher. The remaining two to three workshops will be conducted in late 2007 and early 2008 by the researcher and a facilitator.

Semi-structured interviews will be conducted by the researcher with up to 20 key informants from within the organisations studied. The interviews will collect information on the reasons why or why not storytelling has been used in organisations. Interviewees who have used storytelling will be asked their opinion on the significance of storytelling in organisations, and benefits or limitations of storytelling in a digital environment. Interviewees who have not used storytelling will be asked to explain why not, and whether digital storytelling creates different meanings about storytelling for them.

Potential interviewees will be people in key management positions within the organisations studied. They will be approached for an interview initially by letter with a follow-up telephone call (knowledge of names, addresses and telephone numbers will come from contacts that the researcher has within the organisational community). If the people contacted by letter, and follow-up telephone call, agree to an interview, a time will be set to undertake this at the manager's workplace. A consent form will be presented to the interviewee(s), any questions about the research will be discussed, and a signature from the interviewee will be obtained prior to any interview taking place.

d) Procedures in which participants will be involved
Digital storytelling workshops will be conducted over a three-day period and a DVD produced. Interviews will b e tape-recorded and will likely last between 60 and 90 minutes.

6. PROCEDURES AND TIMEFRAME FOR STORING PERSONAL INFORMATION AND OTHER DATA AND MAINTAINING CONFIDENTIALITY OF PERSONAL INFORMATION

DVDs of digital stories and tapes of interviews will be kept in a locked filing cabinet in the researcher's off when not being worked upon. ***This material will be stored in the researcher's locked filing cabinet for two years after submission of the thesis, after which time they will be destroyed.***

7. ETHICAL AND LEGAL ISSUES

Outline any ethical and legal issues together with proposed solutions under the following headings, as applicable:

a) Access to participants

I will use my contacts in the University of Waikato, Beca Carter Engineering and Fonterra to get names, addresses and telephone numbers of key management personnel for interviews. If they consent to a group of their employees being participants in a digital storytelling workshop, I will also request names, addresses and telephone numbers of potential participants.

b)..Informed consent

Letters (which are in effect Information Sheets) will be mailed to key management personnel prior to telephone contact about whether they are willing to be interviewed. This places them in an informed position to make a decision prior to a telephone request. All participants will be asked to sign and return a copy of the consent form, and read and retain a project information sheet, prior to the digital storytelling workshops, or interviews. Interviewees will be informed prior to the interview that at the end of the interview they will be asked whether or not they wish to remain anonymous.

c) Potential risk to participants

There is no foreseeable risk to participants other than possible minor stress over learning new computer skills during the digital storytelling workshops The 'core methodology' for digital storytelling workshops, as developed by the Center for Digital Storytelling, provides strategies for mitigating such circumstances for participants and will be used as a guide. Both participants and workshop facilitators will be made aware of the main characteristics of the Center's 'core methodology' (http://www.storycenter.org/coremethod.html) through the Information Sheet. *Participants in the workshops, interviewees, and participating institutions, will be advised that they will remain completely anonymous, and no names or contact details will be released or made publicly known, unless otherwise agreed to as per section 7(b) above.*

d) Publication of findings/Screening of digital stories

Participants will be asked to give their consent to publish findings at conferences and in academic journals, and screen digital stories. *Participants will also be asked whether they're willing to have their work published on the Web for academic purposes and that, should this intention arise, they will be contacted again for their specific permission.* Participants may opt out at any time. All information will remain the property of the University of Waikato

e) Conflict of interest

The researcher does not anticipate any conflict of interest arising. All material obtained will be from volunteer participants who have provided their consent.

f) Intellectual and other property rights

The researcher does not foresee any issues arising over intellectual or other property rights.

g) Payment for participation

There is no intention to pay participants for their contributions to this research.

h) Professional codes of ethics

I will familiarise myself with the professional code of ethics established by any organisation that is part of my research. If an issue arises due to a conflict between an organisation's code of ethics and the University of Waikato code of ethics, I will permit the University of Waikato Human Research Ethics Regulations to guide my actions.

i) Any other ethical or legal issue

The researcher does not foresee any other legal or ethical issues arising from this research.

j) The Treaty of Waitangi

This research will not focus on any particular ethnic group. However, the researcher acknowledges and will endeavour to uphold the principles of the Treaty of Waitangi.

DRAFT TEXT OF INTRODUCTORY LETTER FOR INTERVIEW

Dear _____

I am a doctoral student enrolled in the Department of Screen and Media Studies at the University of Waikato. I am also a Senior Tutor in the Department of Geography, Tourism and Environmental Planning at the same university. The purpose of the research is to explore the ways in which digital storytelling as both technology and, especially, 'movement', makes cultural meaning. This question will be explored in the specific context of corporate culture, and how digital storytelling makes meaning within, and about, the multi-national corporate world. Digital storytelling will be examined as a corporate cultural product (e.g., digital stories at the World of Coke museum in Atlanta, GA, USA), and as producer of culture (i.e., how do the storytellers and their stories produce corporate culture?). My research is supported by a University of Waikato Doctoral Scholarship.

I would like to interview you about the use of storytelling in your organisation for the purposes of, i.e., conveying organisational best practices, communicating corporate vision, enhancing imagination and creativity, and/or capturing people's attention (customers, employees, board members). I am also interested in finding out whether you have used any digital technologies (i.e. digital storytelling) for these purposes.

The interview will be conducted by myself and will likely take about an hour. I would like to tape-record the interview so that I can retain a more accurate record of our conversation. You can choose to remain anonymous if you wish – we will discuss this at the start of the interview and again at the end. Prior to the interview I will ask that you sign a Consent Form which explains your rights should you agree to an interview. This research project has been given ethical approval by the Human Research Ethics Committee of the University of Waikato Faculty of Arts and Social Sciences.

The results of this research may be presented at public presentations, academic conferences and published in academic journals.

If you agree to take part in this interview, you have the following rights:

- To refuse to answer any particular question.
- To terminate the interview at any time.
- To ask questions about the interview or research project that occurs to you, either during the interview or at any other time.
- To choose to remain anonymous – anything that might identify you will not be included in public or academic conference presentations, academic papers or any report about the research findings.
- To withdraw your consent at any time up to three months after your interview by contacting me at the address on the letterhead.
- To take any complaints you have about the interview, the researcher or the research project to the University of Waikato Faculty of Arts and Social Sciences' Human Research Ethics Committee (University of Waikato, Private Bag 3105, Hamilton 3240).

I will telephone you sometime over the next couple of days to see if you will be willing to take part in an interview. If so, I will make an interview appointment with you at that time.

Please feel free to contact me at any time if you have any queries or concerns.

Yours sincerely

Elaine Bliss

"Digital Storytelling and Corporate Culture"

Elaine Bliss

DPhil student

University of Waikato

Department of Screen and Media Studies

INTERVIEW CONSENT FORM

1. I am undertaking research toward the degree of Doctor of Philosophy on digital storytelling and corporate culture. The purpose of the research is to explore the ways in which digital storytelling as both technology and, especially, 'movement', makes cultural meaning.

2. I would like to interview you about digital storytelling in your workplace. The interview will take approximately one hour.

3. I would like to tape record the interview to ensure a more accurate record of the interview

4. I am the only one who will use the tape recording and any transcript of the interview. When I am not using this material I will keep it stored in a locked filing cabinet in my office that only I will have access to. ***The material will be stored there for two years from the date of submission of the thesis*** after which it will be destroyed.

5. You, ***and/or your institution***, may choose to remain anonymous for the purposes of this research. This means that no-one will know that you have been interviewed and you will not be able to be identified in any published work on the research findings.

6. The results of this research may be presented at public presentations, academic conferences and published in academic journals.

7. If you agree to take part in this interview, you have the following rights:
   - To refuse to answer any particular question.
   - To terminate the interview at any time.
   - To ask questions about the interview or research project that occurs to you, either during the interview or at any other time.
   - To choose to remain anonymous – anything that might identify you will not be included in public or academic conference presentations, academic papers or any report about the research findings.
   - To withdraw your consent at any time up to three months after your interview by contacting me at the address on the letterhead.
   - To take any complaints you have about the interview, the researcher or the research project to the University of Waikato Faculty of Arts and Social Sciences' Human Research Ethics Committee (University of Waikato, Private Bag 3105, Hamilton 3240***, fass-ethics@waikato.ac.nz***).

"I/*my institution* wish**(es)** to remain anonymous" (circle)   YES   NO – to be confirmed at the end of the interview

"I consent to be interviewed for this research on the above conditions"

Signed: Interviewee _____ Date: _____

"I agree to abide by the above conditions"

Signed: Interviewer _____ Date: _____

DRAFT TEXT OF INTRODUCTORY LETTER FOR DIGITAL STORYTELLING WORKSHOP PARTICIPATION

Dear _____

I am a doctoral student enrolled in the Department of Screen and Media Studies at the University of Waikato. I am also a Senior Tutor in the Department of Geography, Tourism and Environmental Planning at the same university. The purpose of the research is to explore the ways in which digital storytelling as both technology and, especially, 'movement', makes cultural meaning. This question will be explored in the specific context of corporate culture, and how digital storytelling makes meaning within, and about, the multi-national corporate world. Digital storytelling will be examined as a corporate cultural product (e.g., digital stories at the World of Coke museum in Atlanta, GA, USA), and as producer of culture (i.e., how do the storytellers and their stories produce corporate culture?). My research is supported by a University of Waikato Doctoral Scholarship.

I would like you to participate in a digital storytelling workshop about the use of storytelling in your organisation for the purposes of, i.e., conveying organisational best practices, communicating corporate vision, enhancing imagination and creativity, and/or capturing people's attention (customers, employees, board members). I am also interested in finding out whether you have used any digital technologies (i.e. digital storytelling) for these purposes.

The workshop will be conducted by myself and one or more facilitators and will take two to three days. The 'core methodology' of the workshop is attached to this Information Sheet. At the end of the workshop you will have produced a 6-8 minute DVD that I will retain and analyse as part of the research. You can choose to remain anonymous if you wish – we will discuss this at the start of the workshop and again at the end. Prior to the workshop I will ask that you sign a Consent Form which explains your rights should you agree to participate. This research project has been given ethical approval by the Human Research Ethics Committee of the University of Waikato Faculty of Arts and Social Sciences.

The results of this research may be presented at public presentations, academic conferences, published in academic journals. The digital stories produced in this workshop may also be published on the Internet as part of my personal website, or related academic work. Should this latter intention arise, I will contact you again for specific permission.

If you agree to take part in this interview, you have the following rights:

- To refuse to answer any particular question.

- To terminate the interview at any time.

- To ask questions about the interview or research project that occurs to you, either during the interview or at any other time.

- To choose to remain anonymous – anything that might identify you will not be included in public or academic conference presentations, academic papers or any report about the research findings.

- To withdraw your consent at any time up to three months after the workshop by contacting me at the address on the letterhead.

- To take any complaints you have about the interview, the researcher or the research project to the University of Waikato Faculty of Arts and Social Sciences' Human Research Ethics Committee (University of Waikato, Private Bag 3105, Hamilton 3240*, fass-ethics@waikato.ac.nz).*

    I will telephone you sometime over the next couple of days to see if you will be willing to take part in a workshop. If so, I will make workshop appointment with you at that time.

    Please feel free to contact me at any time if you have any queries or concerns.

    Yours sincerely

    Elaine Bliss

Digital Storytelling Workshop

Core Methodology*

1. The Role of Story. The workshop is built around the writing of the narration, its recording by the participant, and the edit of the visual material as led by the narration. Our initial process of introductions, the showing of examples in the framework of the seven elements of digital storytelling, and group script feedback are meant principally to inform the writing of the script. We work closely with participants to ensure they are comfortable with the draft they record for their story.

2. Personal Voice. Participants work on first person, personal stories. Whether the stories are reflections on a particular event or a larger issue, we generally insist that the stories reflect firsthand experience. In this sense, our work shares methods with creative writing workshops dealing with memoir and life stories. The subject matter generally encourages thoughtful, meaningful writing and a high emotional commitment of the participant.

3. Still Images vs. Video. Pre-existing visual archives, i.e. the family album and home video, inspire the stories. In film or video production, a script or video interview leads to production of the media elements and to the assembly in the editing suite. Conversely, the assumption of our workshops is that most of the critical visual elements already exist and inform the design of the narration.

Photo albums and archives carry particular connection to our lives. It is not difficult for any of us to get in touch with a profound sense of meaning, through a process of reflection with a set of images from our lives. As such, these images are an ideal prompt for creative writing.

Photographs can be organized and brought into a computer with relative ease. Video, by contrast, is much more time consuming and difficult to log, organize, and manipulate in the design of a story. As such, we promote a restrained use of video in production, particularly given that so many of our participants are new to the media production experience.

4. The Seven Elements. We have organized a brief lecture with examples to provide a context for students as they draft their narration and design their story. The lecture is called The Seven Elements of Digital Storytelling and follows the preparation materials provided in the Digital Storytelling Cookbook. Reviewing and analyzing a small number of stories helps structure the feedback in the group scripting process, and inspires a degree of thoughtfulness, creative experimentation, and risk-taking in the participants.

5. The Story Circle. Each workshop includes a group script review process. Participants either bring ideas or drafts of scripts for presentation. As facilitators, we invite group feedback and brainstorming when appropriate, but closely moderate the process to avoid overwhelming the author. We emphasize several methods in the creative critiquing process including:

a. Positive re-enforcement and accentuating strengths in the story concept or script.

b. When possible, stating a critique in the form of a question; i.e., "What was the intention of your approach to the story?" As part of this process, we also encourage the participant to ask questions of the other members of the group, related to writing or design issues.

c. Identifying specific ways to focus the story, reflecting on the issues raised in the seven elements lecture or using the examples of digital stories presented in the process.

d. Allowing participants a graceful way to terminate the review of their idea.

6. Equipment and Software. In our workshops, the choice of the software tools and production environment has been considered in detail. The process began with a mixture of Adobe PhotoShop and Adobe Premiere, and these tools are still the predominant tools used in the process. Our choices were predicated on specific concerns: Is the software relatively easy to teach at a beginning level? Is the platform (Mac/PC) sufficient to operate the full extensive use of the software? Can the participants express a range of styles and design choices within the tools?

But the workshop is not dependent on a given digital toolset; various other software will perform the function of allowing someone to edit a short video with a voiceover and soundtrack. Different software and hardware configurations will have a range of impacts on the experience of the workshop participants and their final results.

In the context of the production environment, there are a number of considerations as well. Does the environment allow for the easy distribution of material (i.e., voiceover files, scans, captured video) from devices central to the production process? Is there adequate space for group processes? Is there space for people to spread out and work with their script and image material?

7. Workshop Tutorials. The approach to teaching software tutorials is also informed by both concerns of technological inadequacies or concerns of the participants. We have organized the materials to cover a minimum level of functionality necessary for the completion of a project. At the same time, the tutorials inspire and excite the participants about the potential of the tools, demonstrating some of the more surprising or unusual potentials of the tools in design. This expands the creative palette of the participant, which creates a more powerful potential experience for a range of participants. The tutorials are meant as a first orientation, and we emphasize that each of the steps or procedures will be re-visited individually during the production process.

8. Management of the Production Process. The management of the participant's experience from the beginning of their entry into the digital tools to the completion of their project requires immense attention by the facilitators. Everyone enters the production process with significant strengths and

weaknesses in various components of media production. The facilitator assesses each participant and works with them to adjust the expectations of their objectives and approach to production. Participants are monitored during the various steps in the process to see if they are proceeding on a relative schedule, and to assess the priorities of their design decisions and work in a pace that will allow them to complete their work. As we move toward the completion of the workshop, facilitators will gently intervene with participants that have become stuck in the process, and direct them in the shortest steps to finalize a sufficient draft of their work

* Adapted from The Center for Digital Storytelling website (http://www.storycenter.org/coremethod.html)

Elaine Bliss

DPhil student

University of Waikato

Department of Screen and Media Studies

DIGITAL STORYTELLING WORKSHOP CONSENT FORM

I am undertaking research toward the degree of Doctor of Philosophy on digital storytelling and corporate culture. The purpose of the research is to explore the ways in which digital storytelling as both technology and, especially, 'movement', makes cultural meaning.

I would like you to participate in a digital storytelling workshop. The workshop will take two days.

I would like you to produce a DVD of your digital story that I can ***analyse for my research***.

The DVD may be made available to other researchers to view, at the discretion of myself and my Supervisor, Professor Dan Fleming, Department of Screen and Media Studies, University of Waikato. When I am not using the DVD I will keep it stored in a locked filing cabinet in my office that only I will have access to. ***The material will be stored there for two years from date of submission of the thesis*** after which it will be destroyed.

The output of the workshop, your digital story on DVD, remains the property of the University of Waikato, as represented by me, and the maker of the digital story. You will receive a copy of your digital story on DVD at the end of the workshop.

You ***and/or your institution*** may choose to remain anonymous for the purposes of this research. This means that, while your personal views and experiences submitted willingly to this project may be publicly viewable, your name and other personal details will not be disclosed in any way. No recognisable photographic image of yourself will be used and, where recorded voice is used, you may request your voice be dubbed by an actor to ensure complete anonymity is maintained.

The results of this research may be presented at public presentations, academic conferences, published in academic journals, or on the Web.

If you agree to take part in this interview, you have the following rights:

- To quit the workshop at any time.

- To ask questions about the workshop or research project that occurs to you, either during the workshop or at any other time.

- To choose to remain anonymous – anything that might identify you will not be included in public or academic conference presentations, academic papers or any report about the research findings.

- To withdraw your consent at any time up to three months after the workshop by contacting me at the address on the letterhead.

- To take any complaints you have about the interview, the researcher or the research project to the University of Waikato Faculty of Arts and Social Sciences' Human Research Ethics Committee (University of Waikato, Private Bag 3105, Hamilton 3240, *__fass-ethics@waikato.ac.nz__*).

"I/*my institution* wish*(es)* to remain anonymous" (circle)   YES   NO – to be confirmed at the end of the workshop

"I consent to participate in this research on the above conditions"

Signed: Interviewee _____ Date: _____

"I agree to abide by the above conditions"

Signed: Interviewer _____ Date: _____

TOPICS TO BE COVERED IN SEMI-STRUCTURED INTERVIEWS WITH KEY INFORMANTS

1. How did you find out about digital storytelling?
2. Why have you used digital storytelling and for what purpose?
3. How would you define digital storytelling/what is a digital story?
4. What did you hope to gain for your organisation through digital storytelling?
5. What impact has digital storytelling had on your organisation?
6. Are you or your employees still creating digital stories? Why or why not?
7. What are the advantages and disadvantages of digital storytelling?
8. Has digital storytelling engendered a more in-depth relationship between employees and the organisation? If so, in what ways?
9. Has digital storytelling engendered a more in-depth relationship between the brand and the consumer? If so, in what ways?

APPENDIX 2: STANDARD RESEARCH QUESTIONS

1. What did you get out of the digital storytelling workshop (ie skills, personal/professional development, insight into . . .)?

2. What components of the digital storytelling workshop were most meaningful/powerful for you and why (ie pre-workshop facilitation, writing story, story circle, creating digital story, sharing story with group, experiencing others' stories, post-workshop reflection . . .)?

3. Can you describe the emotions you felt during the digital storytelling workshop (including pre-workshop preparation)?

4. Do you think the emotions that you felt were shared by others in the digital storytelling workshop?

5. Has the digital storytelling workshop experience altered the way in which you understand yourself and the spaces you live and work in? If so, in what ways?

6. Has the workshop experience altered in any way your interactions with others? If so, in what ways?

7. Do you feel like your identity has changed after the workshop? If so, in what ways?

8. Are there any further comments you would like to make?

APPENDIX 3: RESEARCH ETHICS FOR E-LEARNING RESEARCH PROJECT

Ethical situation with regard to TLRI project and Elaine Bliss PhD

10 messages

Cathy Coleborne <cathyc@waikato.ac.nz>
Wed, Apr 30, 2014 at 11:42 AM

To: Elaine Khoo <ekhoo@waikato.ac.nz>, Elaine Bliss <ebliss@waikato.ac.nz>, Marcia Johnson <marcia@waikato.ac.nz>

Dear Elaine K and Marcia

Way back in 2010 (?) when we had the TLRI project that I was part of, we allowed Elaine Bliss to access my student work and to survey the students in the HIST319 class. At the time it was agreed that her ethics/permission to use materials such as survey responses, and also the stories themselves, was covered by that TLRI project.

I know this to be the case, but cannot find an email or statement in my files to that effect.

We also sought permission in writing form students to use and refer to their digital stories in a publication and in presentations, and Elaine has used them; I have a few of the emails if needed.

Could you perhaps supply me with the details if you have them?

Elaine Bliss: you could cite this as the title of the project:

Teaching and Learning Research Initiative, New Zealand 'Exploring e-Learning practices across the disciplines in a university environment' (2009-2010)

Cheers
Cathy

Professor Catharine Coleborne
History Programme, School of Social Sciences
University of Waikato, PB3105 Hamilton 3240 New Zealand
Tel: +64 7 838 4674 (w)
ASSOCIATE DEAN GRADUATE AND POSTGRADUATE, FACULTY OF ARTS & SOCIAL SCIENCES
Editorial Boards: *History of Psychiatry*; *Journal of New Zealand Studies*
Co-editor: with Professor Christina Twomey: *Australian Historical Studies*; and with A/Prof Hans Pols, *Health and History*

To: **Dr Marcia Johnson**

cc   Associate Professor Bronwen Cowie; Dr Garry Falloon

From: **Dr Rosemary De Luca**

Faculty of Education Research Ethics Committee

Date: 22 September 2010

Subject: Research Ethics Update to Application Approved in August 009

Thank you for submitting the update to your research proposal:

Project: Exploring e-Learning Practices across the Disciplines in a University Environment

I am pleased to advise that your "Information and Consent Form for Tutor Participation in the Study, dated September 2010" has received ethical approval.

The information you have provided will be placed with the original application under the names "Johnson and Cowie" in the Faculty of Education's files for 2009 Research Ethics Applications.

Please note that researchers are asked to consult with the Faculty's Research Ethics Committee in the first instance if any changes to the approved research design are proposed.

The Committee wishes you all the best with your research.

Dr Rosemary De Luca

Chairperson

Faculty of Education Research Ethics Committee

APPENDIX 4: AMENDMENT TO ORIGINAL ETHICS APPLICATION

UNIVERSITY OF WAIKATO

FACULTY OF ARTS AND SOCIAL SCIENCES

HUMAN RESEARCH ETHICS COMMITTEE

APPLICATION FOR ETHICAL APPROVAL

1.   NAME OF RESEARCHER
Elaine Bliss (Geography Programme, University of Waikato, Hamilton)

2. PROGRAMME OF RESEARCHER
Geography

3. RESEARCHER FROM OFF CAMPUS
Janelle Fisher (Manager, Lifestyle Transitionz, Hamilton)

4. TITLE OF RESEARCH PROJECT
'The Journey to a Good Life: Reflections on a longitudinal evaluation of Person Driven Practices from the perspectives of people with disabilities and a community organisation using digital storytelling methodology'

5. STATUS OF RESEARCH PROJECT
Staff research

6. FUNDING SOURCE
N/A

DESCRIPTION OF RESEARCH PROJECT

a) Justification

The researcher undertakes digital storytelling training outside of her university employment through her role in Digital Storytelling Aotearoa (DSA), an independent business enterprise. Interactionz (Inz) is contracting DSA to conduct three training workshops to train Inz clients and staff to use digital storytelling to evaluate Inz's use of Person Driven Practices (PDP). The researcher will be working closely with Janelle Fisher (Manager, Lifestyle Transitionz, Hamilton) in the delivery of the workshops and in the evaluation. The researcher is a part-time Senior Tutor in the Geography Programme at the University of Waikato undertaking a PhD on the geographies of digital storytelling. The researcher wishes to examine the use of digital storytelling in

Inz's evaluation of PDP as part of her broader research interests as a staff member which may result in publication. Such publication is likely to be in co-authorship with Janelle Fisher.

Digital storytelling is a new media form that was developed originally in relation to performance art, social justice and activism. Broadly it refers to new media tools that are being used to help people tell their personal stories. As such, digital storytelling can comprise web-based stories, interactive stories, hypertexts, and narrative computer games. This research, however, is exploring digital storytelling not only as a form of creative work, but also as a method for evaluating community development.

The vision of Inz is "People with disabilities leading lives that have meaning to them, with no limits on what might be possible". The organisation has spent considerable time researching and reflecting on models of practice that would enable it to achieve this vision, and has developed a customised model called Person Driven Practice (PDP).

PDP is a facilitative model of service delivery based on the citizenship model of disability, in which people with disabilities have choice and control over the supports they receive and the lives they lead as valued citizens in their own communities.

The main objectives of the 3-stage evaluation project, which uses digital storytelling as a methodology, are:

1. To capture and evaluate the impact that PDP has on the quality of life of the people served by Interactionz,

2. To develop best-practice guidelines of the principles and application of PDP from the evaluation findings (for the benefit of Inz, the wider disability sector, and any other organisations/sectors who work with marginalised or traditionally disempowered people),

3. To document and analyse the organisational transition of Inz (formerly Lifestyle Trust) from a service driven model to a person driven model,

4. To facilitate the creation of an empowering community narrative for people with disabilities.

k) **Objectives**

The main objective of the research that the researcher wishes to undertake is to understand the usefulness of dst as an evaluation method in this context, and for possible application in other contexts.

l) **Method(s) of information collection and analysis**

A variety of methods of information collection will be used in the process of the evaluation of PDP (as set out below, and for which Inz will be following

comparable informed consent etc processes to the University – extensive discussions have taken place with Inz about this and they have been advised of the University's regulatory approach and standard forms etc, and they have decided to follow this model). The researcher will be involved in the data collection design and procedures and will have access to and be able to use the resulting data.

Digital storytelling is a participatory research methodology that bridges the gap between researcher and practitioner. The impact of person driven practice on the quality of life and social inclusion of people with disabilities, and the efficacy of digital storytelling as a tool to explore issues of empowerment and identity, will be evaluated by content/context analysis of the audiovisual experience of participants, participant observation during the digital storytelling process, and follow up interviews with the workshop participants, participants' natural supports (eg family/whanau), workshop facilitators, and viewers of the completed digital stories.

The methods used in this research project include the creation of digital stories in a facilitated workshop, interviews and participant observation by the researchers. These methods have been chosen because they are particularly appropriate where social relationships, belief and meanings are the main focus of the research. They also allow the researchers to critically reflect on the research methodology.

Three digital storytelling workshops will be conducted with up to eight participants and their natural supports. The workshops will be conducted by the researchers and one or two other facilitators with experience in the workshop process. The extra facilitators will be briefed carefully about the ethical conduct of workshop facilitation. The 'core methodology' for the digital storytelling workshops, as developed by the Center for Digital Storytelling, will be used as a guide on ethical conduct for the workshop facilitator and researcher (see Appendix 1).

Follow-up interviews will be semi-structured and conducted by the researchers with workshop participants. Interviewees will be approached for a post-workshop interview initially by letter with a follow-up telephone call. If the people contacted by letter, and follow-up telephone call, agree to an interview, a time will be set to undertake this at a mutually agreed upon location. A consent form will be presented to the interviewee(s), any questions about the research will be discussed, and a signature from the interviewee will be obtained prior to any interview taking place.

At some stage, a focus group may be run with Inz staff and/or stakeholders to obtain their views on the use of digital storytelling in such an evaluation context.

As part of the evaluation process, the researchers will be keeping written reflective diaries over the course of each workshop to record such things as their impressions of participant responses as they create their digital stories. The text will be used for critical refection on digital storytelling in this context. It is proposed that these diaries also be kept with the research project in mind

The researcher has previous experience in conducting semi-structured interviews, running focus groups and keeping a reflective journal.

m) Procedures for recruiting participants and obtaining informed consent

Participants (and any supporters they wish to accompany them) will be asked to provide informed consent for their role in the PDP evaluation process. The forms used will be modelled on the University's forms. It is proposed to separate the request for consent for the PDP evaluation process and for the researcher's research project.

The participants for this research will be identified through the existing staff and client base at Inz. Three 3-day digital storytelling workshops will be conducted over an 18 month period. A maximum of 24 participants, plus their natural supports, if necessary, will take part in the workshops. Post-workshop interviews will be conducted with participants.

Initially, discussions with prospective participants about the workshop and post-workshop interview and answer any questions they may have about the research project before any workshop or post-workshop interview takes place. An information sheet for research participants (Appendix 2) will be used in discussing and exploring issues. Individuals who freely consent to participate in the workshop will be contacted afterwards to arrange a post-workshop interview. A consent form (Appendix 3) will be signed before the workshop and post-workshop interviews are carried out. A guide to the topics that will be covered in the post-workshop interviews is attached (Appendix 4).

8. PROCEDURES AND TIMEFRAME FOR STORING PERSONAL INFORMATION AND OTHER DATA AND MAINTAINING CONFIDENTIALITY OF PERSONAL INFORMATION

DVDs of digital stories and tapes of interviews will be kept in a locked filing cabinet in the researchers' offices when not being worked upon. This material will be stored in the researchers' locked filing cabinet for five years after completion of the research project, after which time they will be destroyed.

9. ETHICAL AND LEGAL ISSUES

a) Access to participants

Participants served by Inz will be given equal opportunity to self-select for one of the three digital storytelling workshops and for the research project.

b) Informed consent

All participants will be asked to sign and return a copy of the PDP evaluation and research project consent form (Appendix 3), and read and retain an information sheet (Appendix 2), prior to the digital storytelling workshops and post-workshop interviews and/or focus group. Interviewees will be informed prior

to the interview that at the end of the interview they will be asked whether or not they wish to remain anonymous. One form will be used but the evaluation project and the research project will be clearly distinguished and consent will be dealt with separately for them.

The information sheet and consent form will ask participants if they are happy for the researchers to use a set of personal notes throughout the workshop process as part of her professional practice. These notes will help her to think about how to improve these workshops in the future.

c) **Potential risk to participants**

There is no foreseeable risk to participants other than possible minor stress over learning new computer skills during the digital storytelling workshops The 'core methodology' for digital storytelling workshops, as developed by the Center for Digital Storytelling, provides strategies for mitigating such circumstances for participants and will be used as a guide. Both participants and workshop facilitators will be made aware of the main characteristics of the Center's 'core methodology' (http://www.storycenter.org/coremethod.html) through the Information Sheet. Participants in the workshops will be advised that Inz will want to use their digital stories publicly to further the aims of the organisation. Participants will be advised of this beforehand so that if they choose to take part in the workshops, they have agreed to public use of their digital story. It is possible that in some instances a pseudonym may be used when a story is shown publicly or within Inz even though the participant may be otherwise identifiable in the images and/or sound (voice-over) of the story – this will be discussed with participants and their agreement about it obtained.

Publication associated with the research project will include seminars, conference presentations, academic books and articles, some of which may be published on the internet. Some of these publications may include extracts from the digital stories – permission will be sought for this.

Any risk of personal embarrassment etc. can then be managed by participants.

d) **Publication of findings/Screening of digital stories**

Participants will be asked to give their consent to publish findings at conferences and in academic journals, and screen digital stories. Participants will also be asked whether they are willing to have their work published on the internet for academic purposes and that, should this intention arise, they will be contacted again for their specific permission. Participants may opt out at any time.

n)   **Conflict of interest**

The researcher has worked carefully to distinguish her role in DSA from her role as a university employee conducting academic research. Care will be taken to separate the treatment of workshop participants in the way they are assisting Inz to evaluate PDP from their treatment as voluntary participants in a research project, even though the two are very closely intertwined.

o) Intellectual and other property rights

Anything useful that comes out of this project is most likely to have arisen anyway from the DSA evaluation project.

p) Intention to pay participants

There is no intention to pay participants for their contributions to this research.

q) Any other ethical or legal issue

The researcher does not foresee any other legal or ethical issues arising from this research.

r) The Treaty of Waitangi

This research will not focus on any particular ethnic group. However, the researcher acknowledges and will endeavour to uphold the principles of the Treaty of Waitangi.

10.   ETHICAL STATEMENT

Ethical standards as specified by the University of Waikato's guidelines for research involving human subjects, and the Code of Conduct contained in the Interactionz Quality Manual will apply to this research project.

Signature(s):

Appendix 1: Digital Storytelling Workshop Core Methodology*

1. The Role of Story. The workshop is built around the writing of the narration, its recording by the participant, and the edit of the visual material as led by the narration. Our initial process of introductions, the showing of examples in the framework of the seven elements of digital storytelling, and group script feedback are meant principally to inform the writing of the script. We work closely with participants to ensure they are comfortable with the draft they record for their story.

2. Personal Voice. Participants work on first person, personal stories. Whether the stories are reflections on a particular event or a larger issue, we generally insist that the stories reflect firsthand experience. In this sense, our work shares methods with creative writing workshops dealing with memoir and life stories. The subject matter generally encourages thoughtful, meaningful writing and a high emotional commitment of the participant.

3. Still Images vs. Video. Pre-existing visual archives, i.e. the family album and home video, inspire the stories. In film or video production, a script or video interview leads to production of the media elements and to the assembly in the editing suite. Conversely, the assumption of our workshops is that most of the critical visual elements already exist and inform the design of the narration.

Photo albums and archives carry particular connection to our lives. It is not difficult for any of us to get in touch with a profound sense of meaning, through a process of reflection with a set of images from our lives. As such, these images are an ideal prompt for creative writing.

Photographs can be organized and brought into a computer with relative ease. Video, by contrast, is much more time consuming and difficult to log, organize, and manipulate in the design of a story. As such, we promote a restrained use of video in production, particularly given that so many of our participants are new to the media production experience.

4. The Seven Elements. We have organized a brief lecture with examples to provide a context for students as they draft their narration and design their story. The lecture is called The Seven Elements of Digital Storytelling and follows the preparation materials provided in the Digital Storytelling Cookbook. Reviewing and analyzing a small number of stories helps structure the feedback in the group scripting process, and inspires a degree of thoughtfulness, creative experimentation, and risk-taking in the participants.

5. The Story Circle. Each workshop includes a group script review process. Participants either bring ideas or drafts of scripts for presentation. As facilitators, we invite group feedback and brainstorming when appropriate, but closely moderate the process to avoid overwhelming the author. We emphasize several methods in the creative critiquing process including:

a. Positive re-enforcement and accentuating strengths in the story concept or script.

b. When possible, stating a critique in the form of a question; i.e., "What was the intention of your approach to the story?" As part of this process, we also encourage the participant to ask questions of the other members of the group, related to writing or design issues.

c. Identifying specific ways to focus the story, reflecting on the issues raised in the seven elements lecture or using the examples of digital stories presented in the process.

d. Allowing participants a graceful way to terminate the review of their idea.

6. Equipment and Software. In our workshops, the choice of the software tools and production environment has been considered in detail. The process began with a mixture of Adobe PhotoShop and Adobe Premiere, and these tools are still the predominant tools used in the process. Our choices were predicated on specific concerns: Is the software relatively easy to teach at a beginning level? Is the platform (Mac/PC) sufficient to operate the full extensive use of the software? Can the participants express a range of styles and design choices within the tools?

But the workshop is not dependent on a given digital toolset; various other software will perform the function of allowing someone to edit a short video with a voiceover and soundtrack. Different software and hardware configurations will have a range of impacts on the experience of the workshop participants and their final results.

In the context of the production environment, there are a number of considerations as well. Does the environment allow for the easy distribution of material (i.e., voiceover files, scans, captured video) from devices central to the production process? Is there adequate space for group processes? Is there space for people to spread out and work with their script and image material?

7. Workshop Tutorials. The approach to teaching software tutorials is also informed by both concerns of technological inadequacies or concerns of the participants. We have organized the materials to cover a minimum level of functionality necessary for the completion of a project. At the same time, the tutorials inspire and excite the participants about the potential of the tools, demonstrating some of the more surprising or unusual potentials of the tools in design. This expands the creative palette of the participant, which creates a more powerful potential experience for a range of participants. The tutorials are meant as a first orientation, and we emphasize that each of the steps or procedures will be re-visited individually during the production process.

8. Management of the Production Process. The management of the participant's experience from the beginning of their entry into the digital tools to the completion of their project requires immense attention by the facilitators. Everyone enters the production process with significant strengths and

weaknesses in various components of media production. The facilitator assesses each participant and works with them to adjust the expectations of their objectives and approach to production. Participants are monitored during the various steps in the process to see if they are proceeding on a relative schedule, and to assess the priorities of their design decisions and work in a pace that will allow them to complete their work. As we move toward the completion of the workshop, facilitators will gently intervene with participants that have become stuck in the process, and direct them in the shortest steps to finalize a sufficient draft of their work

* Adapted from The Center for Digital Storytelling website (http://www.storycenter.org/coremethod.html)

Appendix 2: Information sheet for Workshop participants

Date:

Digital Storytelling Workshop and PDP Evaluation

We are conducting an evaluation project titled 'The Journey to a Good Life: a longitudinal evaluation of Person Driven Practice from the perspective of people with disabilities and a community organisation using a digital storytelling methodology'. The main objective of the project is to use digital storytelling:

1. To capture and evaluate the impact that Person Driven Practice has on the quality of life of the people served by Interactionz,

2. To develop best-practice guidelines of the principles and application of Person Driven Practice from the evaluation findings (for the benefit of Interactionz, the wider disability sector, and any other organisations/sectors who work with marginalised or traditionally disempowered people),

3. To document and analyse the organisational transition of Interactionz (formerly Lifestyle Trust) from a service driven model to a person driven model,

4. To facilitate the creation of an empowering community narrative for people with disabilities.

We would like you to participate in a digital storytelling workshop which will be run over three consecutive days. The purpose of the workshop is provide an opportunity for you to create your own digital story around the workshop's theme, and to produce a collection of digital stories for Interactionz and/or Lifestyle Transitionz (the research and development division of Interactionz) to use in research, training resources, promotional resources, publications, and other related activities

We would also like you to participate in a post-workshop interview, to explore the benefits of the workshop for evaluating Person Driven Practice. The post-workshop interview will be conducted within a few weeks of the workshop, and will likely take about thirty minutes to one hour. Elaine would like to tape-record the interview so that she can retain a more accurate record of our conversation. You can choose to remain anonymous if you wish – we will discuss this at the start of the interview and again at the end. Prior to the interview Elaine will ask that you sign a Consent Form which explains your rights should you agree to an interview. The researchers may also be keeping a set of personal notes throughout the workshop process as part of their professional practice. These notes will help them to think about how to improve these workshops in the future.

As a participant in the digital storytelling workshop you have the right:

- to ask questions about the workshop or the way the digital stories will be used, either during the workshop or at any other time

- to bring a support person with you to the workshop

- To withdraw from the workshop at any time

- to have a copy of your story, at the completion of the workshop, for your own personal use

- to have your story presented in a positive light in whatever capacity it is used

- to modify or withdraw your consent in writing at any time. Changes, however, will only apply from the date Interactionz and/or Lifestyle Transitionz receives the written request, and any existing material (like publications, promotions, etc) that uses the digital story may not be able to be withdrawn from use

As a participant in the digital storytelling workshop and PDP evaluation you will be asked to give your consent:

- to participate in the digital storytelling workshop

- to Interactionz and/or Lifestyle Transitionz publishing, broadcasting, webcasting, or disseminating in any other form or medium your digital story so that Interactionz is able to evaluate PDP and make it more widely known

- to acknowledge that all photographs, video, audio, images, likenesses, stories and other materials from the workshop will be the property of Interactionz and/or Lifestyle Transitionz

- to warrant that the work you will submit is your original work and as such does not infringe upon or violate the rights of any third

- to acknowledge that you have read this consent prior to accepting it and that I understand its contents

Research Project

We would also like to reflect on the evaluation project for research purposes, so that other organisations could benefit from knowing about it. One of us, Elaine Bliss, will be conducting this research as a member of the University and will therefore be following University research ethics guidelines. The results of this research project may be presented at public presentations, academic conferences and published in academic journals. The research project has been given ethical approval by the Human Research Ethics Committee of the University of Waikato Faculty of Arts and Social Sciences (postal address: University of Waikato, Private Bag 3105, Hamilton 3240, email: fass-ethics@waikato.ac.nz).

You will be asked to give your consent to take part in the research project separately from the PDP evaluation. You are free to decline to be part of the research project.

If you agree to take part in the digital storytelling workshop as part of the evaluation of PDP (which includes an interview) and if you decide to be included in the research project, you have the following rights:

- to refuse to answer any particular question.

- to terminate the interview at any time.

- to ask questions about the interview or research project that occurs to you, either during the interview or at any other time.

- to negotiate the issue of anonymity – Inz and DSA might like to make public use of your digital story, including on the internet, and it is possible that in some instances a pseudonym could be used when a story is shown publicly or within Inz, even though you may be otherwise identifiable in the images and/or sound (voice-over) of the story – this will be discussed further with you and nothing will be done with your digital story without your agreement. This includes discussing with you the use of your digital story in public or on the internet or in academic conference presentations, academic papers or any report about the research findings.

- to withdraw your consent at any time up to three months after your interview by contacting me at the address on the letterhead.

Please feel free to contact us at any time if you have any queries or concerns.

Yours sincerely

Janelle Fisher (Manager, Lifestyle Transitionz, Hamilton)

Elaine Bliss (Co-Director, DSA, Senior Tutor, Geography Programme, University of Waikato)

Appendix 3: Consent Form for Digital storytelling workshop and post-workshop evaluation interview, and for research project participation

I have read and I understand the information sheet dated _____ for taking part in the evaluation workshop and research project 'The Journey to a Good Life: a longitudinal evaluation of Person Driven Practice from the perspective of people with disabilities and a community organisation using a digital storytelling methodology".

A) Digital storytelling workshop and post-workshop evaluation interview

The purpose of this workshop and post-workshop evaluation interview is to:

· provide an opportunity for each participant to create their own digital story around the workshop's theme; and,

· produce a collection of digital stories for Interactionz and/or Lifestyle Transitionz (the research and development division of Interactionz) to use in research, training resources, promotional resources, publications, and other related activities

· explore the benefits of the workshop for evaluating Person Driven Practice.

I have had the opportunity to discuss this workshop and interview. I am satisfied with the answers I have been given.

I understand that taking part in this workshop and interview is voluntary and that I have the right to withdraw from them at any time, and to decline to answer any individual questions in the interview.

"I consent to take part in the workshop and evaluation interview on the above conditions"

Signed: Interviewee _____ Date: _____

"I agree to abide by the above conditions"

Signed: Workshop Organiser/Interviewer _____ Date: _____

B) Research Project participation

I understand, as set out in the Information Sheet, that Elaine Bliss wishes to reflect on the evaluation project for research purposes, so that other organisations could benefit from knowing about it. Elaine is a Senior Tutor in the Geography Programme at the University of Waikato and will be conducting this research as a member of the University and will therefore be following University research ethics guidelines. I understand that the results of this workshop and interview may be presented at public presentations, on the internet, at academic conferences and published in academic journals. Elaine may also make use of her personal professional notes that she takes during the workshop process.

Public Use of My Digital Story:

I agree that my digital story may be used publicly without restriction YES/NO

I wish the following restrictions to be placed on the public use of my digital story:

NOTE: Your decision here will be discussed again with you upon completion of your digital story when you may choose to change your mind.

If at any stage you wish to withdraw from the project or vary the restrictions you have placed on the public use of your digital story, please contact Elaine (see contact details below).

You may also contact at any time the Human Research Ethics Committee of the University of Waikato Faculty of Arts and Social Sciences (postal address: University of Waikato, Private Bag 3105, Hamilton 3240, email: fass-ethics@waikato.ac.nz) with any inquiries about the conduct of this research project.

"I consent to take part in the workshop and evaluation interview on the above conditions"

Signed: Interviewee _____Date: _____

"I agree to abide by the above conditions"

Signed: Researcher _____ Date: _____

Contact Details:

Elaine Bliss
Geography Programme
Faculty of Arts and Social Sciences
Te Kura Kete Aronui
The University of Waikato
Private Bag 3105, Hamilton 3240
Phone 7 838 4466 ext 8086

Fax 7 838 4633
Email ebliss@waikato.ac.nz

Appendix 4: A guide to the topics that will be covered in the post-workshop interviews

1. Tell us about yourself

2. What did you hope to get from participating in the storytelling workshop?

3. Why did you choose this particular story to tell?

4. How have you changed as a result of telling and making your story?

5. How do you think this experience will impact your journey?

APPENDIX 5: ETHICS APPLICATION FOR DIGITAL STORYTELLING PAPER

UNIVERSITY OF WAIKATO

FACULTY OF ARTS & SOCIAL SCIENCES

HUMAN RESEARCH ETHICS COMMITTEE

APPLICATION FOR ETHICAL APPROVAL

1. **NAME OF RESEARCHER(S)** **Elaine Bliss and Dorothy Spiller**

2. **PROGRAMME OF RESEARCHER(S)** **GTEP and TDU**

3. **RESEARCHER(S) FROM OFF CAMPUS** **N/A**

4. **TITLE OF RESEARCH PROJECT** **Digital Storytelling**

5. **STATUS OF RESEARCH PROJECT** **academic research**

6. **FUNDING SOURCE** **N/A**

7. **NAME OF SUPERVISOR(S):** **N/A**

8. **DESCRIPTION OF RESEARCH PROJECT**

a)   Justification

This project will investigate the development of a new course, Digital Storytelling in the Arts and Social Sciences, FASS301-13T. This course will be run for the first time at the University of Waikato in the T semester 2013. The research is a systematic inquiry into the teaching and learning development of students in an interdisciplinary paper that combines lectures, group discussion, peer review, and lab-based workshops.

b)   Objectives

The aim of this research is to explore how digital storytelling enables students to develop insights into learning that are both emotional and cognitive.

c)   Method(s) of information collection

The research will be based on qualitative primary data drawn from interviews and digital stories.

Semi-structured interviews

One of the researchers, the one who has had no role in teaching the class, will contact the students by email and request their permission to conduct semi-structured interviews. The recruitment process for interviews will not begin until the students have completed the course and they have received their final grades. Students will be advised that their participation in the interview is entirely voluntary. The interviews will follow an interview schedule but will allow for the possibility of discussing topics beyond the scope of the schedule. The interviews will be audio taped with the permission of the students and will last approximately 30 - 45 minutes.

Digital Stories

Students will be asked to give their permission for the researchers to use their digital stories in presentations and publications that result from the research analysis. The purpose of the digital stories in the research is for analysing content. The researchers will not modify the digital stories so material that may identify individuals will not be changed. This issue of confidentiality will be explained to the students in the Information Sheet and they will be asked to indicate whether or not they give consent for their digital stories to be used by the researchers in presentations and publications.

d)   Procedures in which participants will involved

Students in FASS301-13T will be contacted via email by one of the researchers (the one who has not been involved in teaching the course). Contact will not be made until student grades have been finalised. Students will be asked if they would be willing to participate in an interview with the researcher about their learning in FASS301-T. If the student agrees to the interview the researcher will organise a time and place that is agreeable to both for the interview to be conducted. The interview will follow a schedule but will allow for the possibility of

discussing topics beyond the scope of the schedule. The interview will be audio taped with the permission of the students and will last approximately 30 - 45 minutes.

e) Provide a copy of any research instruments to be used for, or any guidelines relating to, the collection of information from or about people, e.g., questionnaires, interview schedules, structured observation schedules, topics of questions to be covered in qualitative interviews, lists of types of behaviour to be observed in participant observation.

Please see attached Information Sheet and Consent Form.

9. PROCEDURES AND TIME FRAME FOR STORING PERSONAL INFORMATION AND OTHER DATA AND MAINTAINING CONFIDENTIALITY OF PERSONAL INFORMATION

The two researchers will be the only people handling the data and it will be kept secure at all times. The audio tape of the interview will be destroyed as soon as it has been transcribed. All data, including the digital stories, will be kept on the researchers' computers and will be accessible only by private password. Written transcripts and all other written material will be kept in the researchers' private, secure offices at the University of Waikato.

The written part of any publications from this research will be protected by pseudonyms. Because identifying images may be used in the digital stories anonymity cannot be guaranteed, therefore, students will be asked whether or not they give permission for their digital stories to be used in presentations or publications from this research. The researchers will inform the students that they can withdraw, add or change any comments up to a month after they have participated in the interview. Students can also withdraw their digital stories up to a month after the interview. This information is included in the Information Sheet and Consent Form.

10.   ETHICAL AND LEGAL ISSUES

a)   Access to participants

One of the researchers, the one who has not been involved in teaching the course, will contact each the FASS301-13T students after grades have been finalised. The email will explain the research and ask them to participate in an interview. Those that are interested in taking

part will be provided an Information Sheet and asked to sign the Consent Form.

b)   Informed consent

The researcher will make sure that the students understand the importance of the ethical procedures at the University of Waikato. She will read through the Information Sheet with each interviewee so that they are fully aware of the reasons for the research and their rights as participants. She will discuss the purpose of the research, highlight the confidentiality issues, and discuss use of pseudonyms and their digital stories. All participants will be given the researchers' contact details should they wish to contact us if they have any queries about the research.

c)   Potential risk to participants

The information gathered in this research might be sensitive in nature because the students are discussing their emotional and cognitive learning in the digital storytelling paper. If participants feel uncomfortable about having their digital stories or interview data presented as part of the research, ie in public presentations or publications, they have the right to withdraw from the research. The digital stories will already be in the paper convenor's, Elaine Bliss, possession as a submitted assignment for FASS301.   All of these issues will be covered in the Information Sheet and Consent Form that will be provided to each participant prior to the interview.

d)   Publication of findings

Students will be made aware of the purpose of the research. The research will be used for teaching and research presentations and publications. This information will be included on the Information Sheet and Consent Form.

e)   Conflict of interest

We do not envisage any conflict of interest in this research.

318

f)   Intellectual and other property rights

Students will be given the right to withdraw from the interview and change or add comments up to one month after the interview. They will also be given the option to withdraw their digital stories at any time.

g)   Intention to pay participants

We do not intend to pay participants.

h)   Any other ethical or legal issues

It is not our intention to judge participants' opinions on the teaching and learning in FASS301. Rather, we are seeking to enlighten our own understanding about the emotional and cognitive learning development of students in an interdisciplinary paper on digital storytelling that combines lectures, group discussion, peer review, and lab-based workshops.

i)   The Treaty of Waitangi/Cultural Sensitivity

We are aware that a number of students in the class may identify as Maori and may have personal connections to the material they will be working with in FASS301-13T. We have included two items of consent on the consent form: 1) whether the student will provide permission for me to use their digital stories in presentations and publications, and 2) whether the student will provide permission for us to interview them or include them in a focus group regarding their experience with digital storytelling in the classroom. They can refuse either or both of these options.

11.   ETHICAL STATEMENT

This research will comply with the ethical requirements outlined in the University of Waikato Human Research Ethics Committee Procedures and General Principles.

12.   WEBSITE

This document may be found at www.waikato.ac.nz/wfass/research/ethics.shtml where there is other information relevant to applying for the ethical approval of research.

……………………………………….………………………………

Signature of Applicant #1   Date

Information Sheet

Interview

FACULTY OF ARTS AND SOCIAL SCIENCES

THE UNIVERSITY OF WAIKATO

Digital Storytelling

Elaine Bliss and Dorothy Spiller are academics at the University of Waikato. We are undertaking a research project that will investigate the emotional and cognitive learning development of a new course, Digital Storytelling in the Arts and Social Sciences, FASS301-13T. The research is a systematic inquiry into the learning development of students in an interdisciplinary paper that combines lectures, group discussion, peer review, and lab-based workshops.

For this research we would like to conduct an interview and use the digital story that you submitted as an assignment for FASS301-13T. The interview will take approximately 30 – 45 minutes. Your opinions and thoughts are important so you are welcome to bring up any issues which you view as important to the research.

What are your rights as participants?

If you choose to participate in our research you have the right to:

- Refuse to answer any particular question(s)
- Withdraw from the research up to a month after the interview
- Decline to be audio taped during the interview and and request that the tape be turned off at any time
- Request that any material be erased
- Ask any questions about the research at any time during your participation
- Withdraw your digital story from the research up to a month after you complete the interview

We will ensure, to the best of our ability, that all interview material will remain confidential. The written part of any publications from this research and the digital stories will be protected by pseudonyms.

We would also like to use the digital story you have submitted for teaching and research purposes. Your digital story will not be altered in any way so that your voice and any images that may identify you or others will remain unmodified. We will be the only people handling the data and it will be kept secure at all times. All data, including the digital stories, will be kept on one or both of our computers and will be accessible only by private password. Written transcripts, digital stories and all other unpublished written material will be kept in our private, secure offices at the University of Waikato for two years and will then be destroyed.

This research has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. If you have any questions or concerns about the ethical conduct of this research please contact the Secretary of the Committee, email fass-ethics@waikato.ac.nz. The postal address is Faculty of Arts and Social Sciences, Te Kura Kete Aronui, University of Waikato, Te Whare Wananga o Waikato, Private Bag 3103, Hamilton 3240.

Results

The results of this research will be used for teaching and research presentations and publications.

If you agree to take part in this research I would like you to read and sign the attached Consent Form. If you have any questions about the research please feel free to contact one of the researchers at any time.

Elaine Bliss

07 838 8844 extension 8086

ebliss@waikato.ac.nz

Dorothy Spiller

07 838 4466 extension 8697

dorothy@waikato.ac.nz

Consent Form

FASS301-13T students

FACULTY OF ARTS AND SOCIAL SCIENCES

THE UNIVERSITY OF WAIKATO

Digital Storytelling

Elaine Bliss and Dorothy Spiller are academics at the University of Waikato. We are undertaking a research project that will investigate the emotional and cognitive learning development of a new course, Digital Storytelling in the Arts and Social Sciences, FASS301-13T. The research is a systematic inquiry into the learning development of students in an interdisciplinary paper that combines lectures, group discussion, peer review, and lab-based workshops.

For this research we would like to conduct an interview and use the digital story that you submitted as an assignment for FASS301-13T. The interview will take approximately 30 – 45 minutes. Your opinions and thoughts are important so you are welcome to bring up any issues which you view as important to the research.

We would also like to use the digital story you have submitted for teaching and research purposes. Your digital story will not be altered in any way so that your voice and any images that may identify you or others will remain unmodified. The written part of any publications from this research and the digital stories will be protected by pseudonyms. We will be the only people handling the data and it will be kept secure at all times. All data, including the digital stories, will be kept on one or both of our computers and will be accessible only by private password. Written transcripts, digital stories and all other unpublished written material will be kept in our private, secure offices at the University of Waikato for two years and will then be destroyed.

I have read the information and understand that I have the right to:

- Refuse to answer any particular question(s)
- Withdraw from the research up to a month after the interview

323

- Decline to be audio taped during the interview and request that the tape be turned off at any time
- Request that any material be erased
- Ask any questions about the research at any time during my participation
- Withdraw my digital story from the research up to a month after I complete the interview

Please indicate by circling YES or NO which areas you consent/do not consent to:

I consent to the interview being audio-recorded
YES / NO

I consent to my digital story being used for teaching purposes
YES / NO

I consent to my digital story being used for research presentations
YES / NO

I consent to my digital story being used for research publications
YES / NO

(Your name) _____
agree to participate in this research and acknowledge receipt of a copy of this Consent Form and the research project Information Sheet.

_____ **(to be signed and dated by participant)**

_____ **(to be signed and dated by Dorothy Spiller)**