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Digital Stories as Tools for Change: a Study of the Dynamics of Technology Use in Social Change and Activism

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Summary

Digital storytelling uses technology in order to capture people's stories digitally, weaving together images, music and narration to create a vivid, multi-media story in the form of a short movie. Story creators are taken through a workshop in order to equip them with the technical and other skills needed to create the stories themselves. In the case studied, a group of gender and HIV activists participated in intensive four-day workshops sponsored by a South African non-governmental organisation. Seven interviews were conducted with workshop participants to capture their experiences of the workshops. Following a grounded theory approach, the interview transcriptions were analysed using an open coding process, which lead to the emergence of a clear central story line. The conceptual framework or theory emerging from this qualitative case study is that in digital stories as tools for social change and activism, technology's role can be understood through conceptualising it as a medium and a mediator, with its properties as a medium enabling it to play a mediating role in a number of different types of relationships.

A potential gap in the literature was identified in the process of writing this dissertation, which is that most examinations of the use of technology in social change and activism concentrate on the Internet and email. Hence there is a need for further research into how a range of technologies are currently and can potentially be used in the services of social change. It is hoped that this dissertation will contribute to addressing that gap.

1   Introduction

Information and communication technologies (ICTs) are increasingly infused into all aspects of our lives, though their distribution is uneven. They can be seen at work in all areas of life including business, education, health, the media and interpersonal communications. Much of what people (especially in urban areas) do in their everyday lives involves ICT use of one form or another. This dissertation seeks to research a particular instance of ICT use, namely digital storytelling, in order to better understand the dynamics of technology use in social change and activism.

This chapter seeks to explain the rationale for the choice of topic, and to outline the nature of the problem being investigated. Given the problem stated, the research questions are defined. Lastly, the expected contribution is outlined.

1.1   Choice of topic: rationale

I chose to look at the subject of technology use in digital stories as tools for social change and activism as I feel passionately about issues of gender-based violence and would like to see change in our society so that it becomes a safer, more equitable environment for all. I am also passionate about technology and am an avid user in my daily professional and personal life. Looking at the digital storytelling workshops examined in this dissertation provided an ideal opportunity to look at a creative use of technology in dealing with very real and pressing social issues. This can be seen as the emancipatory intent of this dissertation.

Technology is increasingly pervasive in our society, though this change is happening at very different rates in different countries (see for instance ITU, n.d.), and in skewed ways within countries (for instance between urban and rural areas (Gillwald, 2005: 23). While there may be dissent about the concept of the digital divide, it is not possible to ignore the fact that just as income inequality is worsening in South Africa (Ardington *et al*, 2005: 6), so too is access to technology. Given South Africa's relatively high telecoms costs (Gillwald, 2005: 150), generally the rich have access to computers, broadband and the Internet, while the poor struggle to meet their basic needs. Researching digital storytelling workshops in South Africa thus provided an opportunity to better understand the dynamics of a situation where people who traditionally would not have access to information and communications technologies, are helped to use advanced technologies such as broadband Internet and movie-making software.

I was also motivated by the bravery of the storytellers. Most of my peers worry about privacy with technologies such as the Internet, yet here were people actively choosing to use technology to

expose very personal experiences to the world in the hope that they could make a difference. As a student of informatics and a Web practitioner by profession, I wanted to better understand the role that technology played in this process.

Digital storytelling affords participants a way of exploring and working with a painful experience. There are many parts to this, including writing a story, the group processes and the trust that is built in the workshopping environment. This case is interesting as technology is an integral part of this process, and technology is not usually associated with healing and very personal processes. With these (and other) digital stories, there is also the element of activism: people are participating in this process to explore, heal and develop a way of communicating important messages to others. That is what made this topic so compelling to me: that technology can be appropriated in ways far removed from the 'traditional' focuses of technology use such as automating work and increasing efficiency.

1.2   Problem statement

South Africa is a country characterised by high levels of gender-based violence (Sonke Gender Justice, 2007: 16) and a high HIV prevalence rate (Shisana *et al*, 2005: 33). In this context, activists from Sonke Gender Justice, a South African NGO that focuses on those issues, chose to use digital storytelling as a way of raising awareness and ultimately changing the attitudes and behaviours that lead to violence and HIV infection.

Digital storytelling involves individuals capturing their very personal and often traumatic experiences of violence, gender and HIV through workshops that involve intensive group processes and learning technology to enable participants to create their own short digital stories. In going through these workshops, participants process these experiences and use technology to give form to them so that they can be used in activism and social change. This is an interesting and unusual application of technology; technology can be seen as a mediator in the tension between capturing traumatic experiences and using them in activism.

Much of the literature on the use of technology in social change and activism looks at networked technologies such as the Internet, and less frequently email (see for instance Crow & Longford, 2004; Wasserman, 2005; O'Donnell *et al*, 2004; Myers, 2002). There is a gap in examinations of the use of other technologies (such as multi-media) in activism. It is important that these uses of technology are documented and understood so that our understandings of the role that technology is coming to play in society include the full range of technology uses. Other uses of technology, such as in business, are very well documented given the money that supports big business and industry (see for instance www.gartner.com and journals such *Internet Research*,

Internet World, *e-Business Advisor*, *Information Systems and e-Business Management*, and *The International Journal of E-Business Strategy Management*). Where profit is not involved, however, it would be easy for important uses of technology to go undocumented and thus be forgotten other than by those directly involved.

1.3   Research questions

This dissertation thus seeks to examine the primary research question: In the digital story methodology, how does the use of technology impact on digital stories as tools for social change and activism?

In order to try to answer that question, the following secondary research questions were identified:

- How do participants experience the use of technology in the digital storytelling process?
- What impacts did using technology to capture traumatic experiences have?
- What constraints related to technology did participants experience?
- What potentials does technology use open up?

1.4   Expected contribution

In this dissertation, I am hoping to contribute to the literature on digital storytelling. There is currently relatively little literature on this topic. In particular, I would like to contribute to the literature on the use of digital storytelling in social change and activism.

Given the gap in the literature on the use of non-Internet technologies in activism, I am hoping that this dissertation will go some way to documenting how people are using a range of technologies in the interests of advancing social change.

Digital stories are particularly interesting as they use technology in a process that is therapeutic. While the dissertation topic focuses on technology use in activism, the fact of it being used to capture personal stories of violence and trauma brings particular dynamics to bear. I am thus hoping to contribute to an understanding of technology use in an area that is conceptually interesting: the use of technology in capturing emotion, which is very different from the often 'hard' data that technology is used to manipulate.

There is currently much coverage in the mass media about social applications of technology such as YouTube, MySpace and blogging. These technologies are highly applicable to resource-rich settings and people who have access to technologies like broadband and digital cameras. For most people in developing countries, these technologies are not usable; people don't have the

skills, bandwidth and gadgets (see for instance the International Telecommunications Union statistics (ITU, n.d.) and German Development Institute, 2001). Digital storytelling thus presents an important opportunity to look at the social appropriation of technology in a developing country context.

In terms of who might benefit from this dissertation, it is hoped that it will be useful to practitioners of digital storytelling around the world through its documentation of the experiences of the storytellers themselves. It may also be useful to people who are looking to understand how technology is impacting on our society and the way we do things, particularly in a non-business context.

1.5   Outline

This dissertation has the following structure:

- **Introduction**: The current chapter, which explains the choice of topic, the problem statement, the research questions and the expected contribution.
- **Context**: This chapter deals with the societal context of the study, gives information on digital storytelling as a methodology, describes the sponsoring organisation for the workshops and its rationale for doing them, and provides background on the workshops being studied. It also discusses some of the perspectives and lenses that I bring as researcher.
- **Literature review**: This chapter covers a wide range of literature pertinent to digital storytelling and the use of information and communication technologies in social change and development.
- **Approach and methodology**: This chapter explains the ontological and epistemological assumptions that underpin the research approach, and the consequent research paradigm and methodology. The research design is outlined.
- **Analysis**: This chapter explains how the research was undertaken, presents the analysis of the interviews and presents the theory developed as a result of the grounded theory process followed.
- **Discussion**: This chapter refers back to the research questions, looks at the results in the light of the literature reviewed, discusses the meanings and implications of the dissertation, makes recommendations for digital storytelling and discusses the limitations of the study.
- **Conclusion**: The contribution is discussed, and further research is suggested.

1.6   A note on terminology

The words 'technology' and 'information and communications technology (ICT)' are used interchangeably in this dissertation. 'Technology' is mostly used, though in the literature review 'ICT' is used more frequently as it is the term used more commonly in the articles reviewed. Both

of them are taken to refer to IT and telecommunications hardware, software and services (Pohjola, 2002: 136).

'Digital stories' are short multi-media movies made by the storytellers themselves following an intensive workshop during which they refine their stories, learn computer skills and assemble their stories (Digital Storytelling Association, n.d.). More information on digital storytelling is given in the next chapter.

2   Context

This chapter seeks to explain the context for the digital storytelling workshops and this dissertation at three levels:

- Societal context: HIV/AIDS, gender-based violence, traditional masculinities and access to ICTs in South Africa
- Digital storytelling: the origins of the approach and how the workshops are run.
- The researcher: personal perspectives and lenses.

2.1   Societal context: HIV/AIDS, gender-based violence and traditional masculinities

The digital storytelling workshops studied in this dissertation were motivated by a desire to address the gendered dimensions of HIV/AIDS through the use of advocacy and activism. In understanding the context for the workshops, it is thus useful to look briefly at gender-based violence and HIV/AIDS in South Africa. Kofi Annan, the previous Secretary-General of the United Nations, summarised the issues in his message for International Women's Day in 2003: "Women now account for 50 per cent of those infected with HIV worldwide. In Africa, that figure is now 58 per cent... We must encourage men to replace risk-taking with taking responsibility. Across all levels of society, we need to see a deep social revolution that transforms relationships between women and men, so that women will be able to take greater control of their lives…" (Annan, 2003).

In South Africa, the HIV prevalence rate is 10.8% of people aged two years and older; for that age range, 13.3% of females are HIV positive, and 8.2% of males (Shisana *et al*, 2005: 33). This means that HIV prevalence is over 60% higher for females than males. HIV incidence rates (the rate of new infections in a population in a given time period) add to the picture of stark gender differences: in 2005 the incidence of HIV among females in the 20 to 29 year age group was 5.6%, over six times the incidence of 0.9% found in males in the same age group. For young people aged between 15 and 24 years, females account for 90% of recent HIV infections (Rehle *et al*, 2007: 194).

Research indicates that sexual violence and abuse contribute directly to women's vulnerability to HIV (Dunkle *et al*, 2004: 1419), and hence to this gender disparity in HIV prevalence and incidence. Given that South Africa has amongst the highest levels of sexual violence and abuse in the world (Sonke Gender Justice, 2007: 16), these issues need to be addressed in order to effectively reduce HIV incidence and prevalence rates.

Traditional notions of masculinity not only put women directly at risk through sexual violence and abuse; they also compromise men's health (and thus affect women indirectly). Men have more sexual partners than women, often concurrently. They are also more likely to drink heavily, and alcohol is a risk factor for gender-based violence and HIV infection (Peacock, 2005: 149). Men are also less likely than women to make use of voluntary HIV counselling and testing services (Sonke Gender Justice, 2007: 17).

2.2 Societal context: access to ICTs in South Africa

In a case study on the use of ICTs in activism and social change in South Africa, it is important to take cognisance of levels of access to ICTs. In 2004, 9% of South Africans had access to computers (World Bank, 2006: 1) and 54% had access to television (World Bank, 2006: 1). By the end of 2007, 8% of South Africans will have access to the Internet (World Wide Worx, 2007). These relatively low levels of access (particularly to computers and the Internet) follow racially-skewed lines; for instance, less than 2% of African-headed households have a computer, compared to 46% of white-headed households (StatsSA, 2004: 7).

Low levels of computer and Internet access are not surprising given poverty levels: almost half of South Africans live beneath the poverty line (2002 figure from UNDP, 2003: 5). This is corroborated by a broader measurement, the Human Development Index (HDI), that incorporates life expectancy, school enrolment and GDP per capita. South Africa sits 120th out of the 170 countries for which the HDI is calculated, and it would appear that this position is worsening due to "the lethal interaction of economic stagnation, slow progress in education and the spread of HIV/AIDS…" being experienced in Sub-Saharan Africa (UNDP, 2005: 22 & 221).

As in many countries, there is also a gender dimension to access to ICTs: in 1999, women accounted for only 17% of users of ICTs and ICT-related services in South Africa (Huyer & Sikoska, 2003: 2)

The picture painted above presents significant challenges for the use of ICTs in social change and activism in South Africa: many South Africans struggle to survive, let alone use ICTs. Of those that can access them, there are race and gender issues that need to be addressed.

2.3 Background on digital storytelling

2.3.1 The digital storytelling methodology

Digital storytelling uses technology in order to capture people's stories digitally, weaving together images, music and narration in order to create a vivid, multi-media story in the form of a short

movie. A range of people and organisations engage in digital storytelling; this dissertation is looking at workshops run by the Berkley-based Center for Digital Storytelling (CDS). The CDS uses a particular workshopping process where participants are assisted to develop and refine their written stories, and are taught to use Adobe Photoshop and Premiere. The emphasis is very much on the person and the story, but the CDS acknowledges that technology gives artists "a richer and more flexible palette for creativity at a much lower cost than analog equivalents" (CDS, n.d.).

The CDS's 'Silence Speaks' project focuses specifically on survivors of abuse and violence and emphasises people's lived experiences and using the methodology to capture those, as opposed to the technical intricacies of video production (Silence Speaks, n.d.: 2). Group work is an important part of the workshops, as is one-on-one teaching and support.

A specific focus on the use of digital stories in activism and social change became a more overt part of the work of the CDS in the late nineties when a Community Programme Director was appointed. That position is currently occupied by Amy Hill, who was the facilitator of the workshops studied in this dissertation. An interview conducted with her in April 2007 provides the information for the rest of this section.

The social change and activism part of digital storytelling can be seen as happening in two ways: through the workshops themselves and in the life of the stories once they have been produced. The workshops themselves can be seen as organising tools as small groups of people are brought together who often don't know each other, but through the workshop learn that they share common issues. This can both develop individual consciousness about issues like violence and gender, and can help link up potential and/or actual activists.

In terms of the life of the digital stories once they have been produced, they can be used as tools for social change and activism in a number of ways:

- For showing to family and friends.
- As tools in counselling sessions, for instance in support groups.
- As training tools, for instance for social service workers or youth activists.
- In public community screenings, where people can learn about local issues and potentially then organise around them.
- As policy advocacy tools, for instance through showing the stories to legislators and other decision-makers.
- Through broader distribution, for instance on television or via the Internet.

Amy mentioned various constraints to the use of digital stories as tools for activism and social change. A specific constraint she had experienced in the South African context was that of bandwidth. She felt that many of the people who should or would want to watch the stories would not be able to due to bandwidth constraints, and that that would limit the broader distribution of the stories via the Internet.

A further constraint was that of resources, firstly to run workshops and secondly to build campaigns around the stories that can be properly implemented and measured. The question of privacy can be a problem, particularly where the stories contain events such as violence and others are implicated. In a society like South Africa there are also issues such as HIV stigma, which can have implications for storytellers who reveal their HIV-positive status. These can be overcome through upfront discussions about privacy implications with storytellers, and through techniques such as not using names and blurring faces.

An interesting issue to be considered in digital storytelling is that of representation and ownership. Amy referenced old anthropological practices of (usually white, privileged) people coming and 'taking' the stories of people who are made into 'the other', and raised questions around the dynamics of people like herself coming into contexts where she was working with people with much lower levels of technology experience and whether there was the possibility of replicating some of those practices. She posed the question: "…to what extent are you truly giving something back and to what extent are you just… replicating this whole process of talking people's stories?" (This question will be examined further in the Discussion chapter of this dissertation.)

2.3.2 Sponsoring organisation and rationale

Sonke Gender Justice, a South African NGO, seeks to reduce the spread of HIV and the impact of AIDS, achieve gender equality and prevent gender-based violence. To do this, it works with individuals, groups and other NGOs to change personal and social norms, particularly in the area of gender. Sonke largely works with men, though this is not their exclusive focus.

Sonke partnered with the CDS to create the digital stories in order to chronicle the lives of men already working with Sonke in AIDS and gender activism. They wanted to use the stories in projects in South Africa in a range of locations such as schools, prisons, universities and faith-based organisations "to inspire men to take action to prevent domestic and sexual violence and to become more actively involved in addressing the gender inequalities exacerbating the spread and impact of HIV and AIDS" (Sonke Gender Justice, n.d.: 3).

Sonke chose to use the digital storytelling methodology as they saw it as a way to present an alternative male perspective, counter to usual stereotypes. This is important as many men lead more gender equitable lives, but most representations of men serve only to emphasise men's resistance to change. Digital stories help men to tell another story that can then be shared with others in a range of settings. They chose to use the "Silence Speaks" approach as it is particularly geared to facilitate capturing the stories of peoples' experiences of violence, and they felt that "[the] methodology is an important strategy for correcting misperceived social norms about men and for creating a vehicle through which men can share more honest and accurate accounts of their lives" (*ibid*).

While their original intention was to capture men's stories, Sonke subsequently decided to involve women as it was felt that it was very important for men to hear women's stories, and that this was often a powerful way to help men to understand the issues (personal communication with Dean Peacock, 12 August 2007).

In an interview in May 2007, Dean Peacock mentioned that the digital format of the stories was a compelling format that can take the awkwardness out situations as the teller is not there, and there is hence no need for viewers to tailor their reactions to that. It also removed the need for the person to tell their story again and again. This can introduce a strange dynamic where the person is paid a stipend to tell their story at various events, thus effectively 'selling' their story. He saw the stories as a way of putting alternative messages into the media, where men are taking a more public stance in presenting alternative views of masculinity.

2.3.3   Background on the workshops being studied

In order to recruit participants, a general call was put out to NGOs via Sonke Gender Justice's website and an email was sent to organisations that might have staff who would be interested in participating in the workshops. Interested parties then submitted an application, and participants were selected. Those people then had the workshop process explained to them, along with the fact that the stories produced were to be used publicly. If they agreed to this, they signed a release form. There were five participants in the women's workshop and six in the men's.

The workshops took place in March of 2007. Participants brought their written stories with them, and the workshops started with people talking about their stories. For some, it was the first time they had ever told anyone about what had happened to them. The initial part of the workshop focuses on building trust in the group, helping people to feel comfortable talking about their story, and refining the written stories so that they are suitable for a short (three to five minute) video. Technology is introduced only on day two of the workshop. From there participants learn to find and manipulate images and music, record voice-overs, and synthesise them using Adobe

Premiere. At the end of the workshops each participant had produced a short digital story, which was screened to fellow participants at a celebration on the last day. After this Amy Hill, the workshop facilitator, took all of the digital stories for post-production and compilation into a DVD. To see the stories please see the DVD included with the paper version of this dissertation or go to www.genderjustice.org.za.

2.4   Further context: personal perspectives and lenses

The final part of the context to this study is the lenses brought by the researcher. My relativist and subjectivist ontological and epistemological assumptions about the world (discussed in more detail in the Approach and Methodology chapter), mean that the researcher forms part of the context of the research. Explaining what characteristics of myself are important for the research does not make it more objective, given the view that objectivity does not exist. These characteristics are explained so that the reader may better understand why this topic was chosen, and to give background on some of the factors that are likely to shape my interpretations.

I am South African, middle class and white. I grew up during a time of legislated white privilege, and was actively involved in anti-apartheid movements at school and university. I have not been abused, nor experienced serious personal violence and so am aware that while I can relate intellectually to the issues expressed by some of the storytellers, I am limited by not having first-hand experience of them.

As a woman and a feminist I see the world as being structured along patriarchal lines, meaning that society is structured in a way that favours men and male domination of many spheres, such as the economy, government and so on.

I work in the areas of Web design, information management, communications, and HIV/AIDS research and policy. I believe in the power of communications to help create a more open society and to involve people in the things that affect their daily lives.

3   Literature Review

Literature examining the dynamics of technology use in digital storytelling, especially with a focus on its use in social change and activism, was almost non-existent. This necessitated looking at a broad range of literature in order to discover what existing bodies of knowledge might be applicable to the topic of this dissertation. Digital storytelling sits at the confluence of a number of areas of work and theory such as media, communications, and ICTs and development. The main areas explored in this literature review are thus: digital stories in the literature; ICT for development; the digital divide; ICTs in activism; digital stories as alternative media; theories of development communication; and the use of video in social change. While this makes for a broad domain to cover, an attempt has been made to tease out what each of these bodies of knowledge can contribute to an exploration of the use of technology in social change and activism. The literature will be related to the specific findings of this dissertation in the Discussion chapter.

3.1   Digital stories in the literature

Digital storytelling is used in a number of contexts, such as in classrooms, in leadership development, in promoting multi-culturalism, with young children (Digital Stories Conference, 2005) and with individuals seeking to capture their stories, to name but a few. This section of the literature review seeks to describe the dynamics around the use of digital storytelling in a range of contexts, and the issues that arose in those examples. The process of creating and using digital stories has a number of effects on individuals, such as increasing literacy, writing and technology skills (Marcuss, 2003: 10), and empowerment through creating their own media (*ibid*: 11). In order to contribute to the dissertation topic, however, literature has been examined that has more of an emphasis on digital stories used for activism and social change, and less of an emphasis on the impacts of digital stories at the individual level. The areas covered in this section will thus be the use of digital stories as tools for community building and mobilisation, reflections on the use of technology in digital storytelling, and the use of digital stories in teaching and learning.

3.1.1   Digital stories as tools for community building and mobilisation

Most authors exploring digital storytelling in the community context concluded that it is useful for mobilisation and community building, although one article questioned its effectiveness in this area. Beeson and Miskelly (2005) describe a project where a digital story was made in cooperation with a community group that organised a yearly carnival. The emphasis in that project was on making a community digital story as opposed to individual ones, which is the emphasis in most digital storytelling. They asked whether digital stories would move a community towards action given that the stories can reflect and unite a community and found that the loose associations between the project participants and "the tension between the social and the

individual which is present in hypertext" (*ibid*: 5), meant that mobilising effects were not significant. They considered this tension to be between the competing goals of capturing lives and creating community: digital storytelling is suitable for capturing 'cameos' of individual lives, but creating community requires linking the stories together, building a longer-lasting network, and finding ways of continuing the stories (*ibid*: 3). Through trivialising individual stories as 'cameos' the Beeson and Miskelly article ignores the potential power of individual stories for creating empathy and a feeling of solidarity. Their highlighting of the need for the stories to be linked together and for networks to be built in order to create community is borne out by other readings in this area.

The power of individual stories results from their ability to reduce people's sense of isolation, especially when it comes to the problems they are facing. In a case studied by Freidus & Hlubinka (2002: 25), community health workers created digital stories about issues they confronted in their personal lives and in their work such as gangsterism and domestic violence. A sense of community was built amongst digital storytelling workshop participants, and more broadly through screenings of the stories at drop-in centres and health clinics. Health workers were brought closer to their clients and they became more effective advocates for quality health care in their community. In looking at the same project, Marcuss (2003: 12) concurs with Freidus and Hlubinka when she argues that highly personal stories help people to see that there are others with similar problems or issues, and that given other actions (e.g. workshops or support groups), digital stories can be used to mobilise people around issues.

In an example of community mobilisation through the creation of a community (as opposed to individual) digital story, Marcuss (2003: 11) cites the example of a poor neighbourhood in the USA that used a digital story to capture their experience of urban redevelopment to show future generations. New residents were asked to watch the story in order to try to encourage them to invest in their community and promote the ideal of "safe, decent, affordable housing for all". It would appear that this use of digital storytelling was successful in community building, as following the training of trainers, community members became involved in a digital storytelling projects that involved technologically adept youth assisting older members of the community. The stories were also shown outside the community, presenting an alternative face to the usual one of violent and crime-ridden poor neighbourhoods.

Digital storytelling is a format for 'vernacular creativity', that is local creation of works outside of high and commercial art, and these works can be used for advocacy, according to Tacchi (2006: 3 & 4). These are stories about and by real people and the issues that are important to them. Tacchi poses the question "When people are given a voice through new ICTs, who will listen?"

(*ibid*: 7). This again highlights the need for processes beyond the creation of digital stories, such as workshops (and community screenings, as mentioned above). While putting digital stories on the Internet can be useful, it does not guarantee that they will be watched. Digital stories make ideal 'offline' tools for building empathy (as people identify with the problems and issues of others) and subsequent mobilisation of people to work for social change.

Another way in which digital stories can contribute to activism and social change is as archives of 'affective' (emotional) evidence, as they are often stories of experiences of violence and trauma. They can counter historical neglect as they capture personal experiences that are usually untold, and thus contribute to political critique through raising the status of affect to "its own kind of knowledge" (Springate, 2006: 4). Digital stories as affective archives are important as the history of trauma needs to be kept in formats that facilitate witness and retelling (*ibid*: 2 & 3). This view of digital stories as archives of people's personal experiences and trauma is an interesting take on how digital stories can be used in social change and activism, and adds an additional dimension in that the stories are seen as long-term historical records that can be used to contribute to social change. These thoughts are echoed by Worcman (2006: 1) who links digital storytelling to social justice as digital stories can change and diversify our historical narrative and thus "democratise social memory".

The literature on digital stories as tools for community building and mobilisation shows that digital stories have been used in a range of settings as tools for community building and mobilisation, and can be particularly effective when used to reduce people's sense of isolation. Their use in mobilisation points to the need for processes beyond the stories themselves such as workshops. Digital stories can also be used as stores of 'affective evidence' and can be a way of democratising social memory, although again there need to be supporting processes around those stories in order to make them tools in processes of social change.

3.1.2   Reflections on technology

The skills learnt in digital story workshops were reflected in the literature as a benefit of digital storytelling. During the workshops, people learn to use computers and software, to manipulate images and sound, and to create the digital story itself. In learning to make their stories using multiple elements such as images, music and narration, storytellers have to distil what they want to convey into abstract media models (Freidus & Hlubinka, 2002: 24). This builds skills in terms of learning to talk about feelings and issues and using various ways of representing these in digital format. Banaszewski (2002) alludes to the sense of agency this can impart to the storyteller when he characterises them as being in the 'director's chair'. Worcman (2006: 2) describes this sense of agency as arising from the fact that technology opens up possibilities for people to "be an

author and a reader in his/her own way" and from the fact that people create their own content that is not mediated (for instance by institutions).

The experience in the digital storytelling case described by Beeson and Miskelly was that users' engagement with technology remained tactical as opposed to strategic (2005: 4), implying that participants learnt as much as they needed to know in order to get the job done, but did not use the technology in particularly innovative ways. They comment, however, that participation in their project was not blocked by differentials in power and expertise, as is often the case in information systems development (*ibid*: 5). Rather, blockages were created by the open-ended nature of the project and the lack of resources.

Technology's role in digital storytelling can be seen to be as a way of linking various elements together in order to create meaning. In a paper on the role of digital stories as archives, Springate (2006: 2) talks about objects in an archive (e.g. a memory box) and how they may or may not have meaning in and of themselves; it is when they are seen in relation to each other, however, that they are given meaning. This idea can be powerful when related to digital stories in that objects (images, sounds, music and narration) are related to each other using technology. In this way, technology in digital storytelling becomes more than a simply a capturing and distribution medium. When the objects are related to each other using software (such as Adobe Premiere), meaning is created. This meaning is made richer by the fact that the objects are personal (e.g. images and the first-person narrator's voice) and those objects are thus kept in their "living contexts" (Springate, 2006: 3).

Another role of technology in digital storytelling can be to allow people to share content and build empathy without the constraints faced by historical archives and books such as time and space. (Worcman, 2006: 2). Worcman notes that less than 20% of people in Brazil (where she works) have Internet access and that their project, the *Museu da Pessoa*, has had to use a range of methods and technologies to collect stories from around the country (*ibid*: 2 & 3). Another technology-related constraint is bandwidth and Burgess (2006: 3) comments that digital stories cannot yet grow to the extent of phenomena like blogs as they are relatively bandwidth-intensive, making mass distribution via the Web difficult.

3.1.3   Digital stories as tools for teaching and learning

Digital stories have been used extensively as tools for both teaching (professional development), and to facilitate learning in formal schooling and out of school.

Latham (2005) cites a range of projects in which digital stories are used for the professional development of teachers, especially in the area of incorporating technology in teaching. She

focuses on an important issue, that of identity formation: digital stories are used to help shape teachers' identities, particularly as teachers who use technology. She feels that "meaning and identity relate to one's participation in a community of practice" (*ibid*: 3) and that technology can be used to help build socio-cultural links that help to give people a sense of intellectual identity. Sharing teachers' personal experiences can contribute to this, a purpose for which digital stories are well-suited. A feature in one of the projects she describes was the importance of online digital stories as bridges across geographical isolation, particularly of teachers in rural areas. Latham's article echoes one of the themes raised in papers on digital stories as tools for community building and activism: her highlighting of the importance of sharing experiences ties in to the fostering of empathy, which can then be used to mobilise people around a common aim.

Questions of identity and agency arise in a paper that deals with the DUSTY programme in California, which provides after-school access to digital technologies to children in areas where they are unlikely to have access to such technologies otherwise (Hull *et al*, 2006: 2). The authors also raise the issue of identity: "stories can serve in helping children and adults fashion a self, especially a self that is agentive" (*ibid*: 3). They go on to locate digital stories in our increasingly 'mediatised' world, a world in which sounds, images and spectacles increasingly shape everyday life and constitute the materials out of which people shape their identities (*ibid*: 5). They emphasise that in this context it is important that young people become producers as well as consumers of media as it is empowering to give form to ideas and put them 'out there'. Echoing views expressed in other articles (e.g. Friedus & Hlubinka, 2002 and Springate, 2006), they see digital stories as vehicles for 'multi-modal texts' as they involve writing, narration, music, images and video, which allows for sense-making that is greater than the sum of the parts (*ibid*: 2 & 28).

Another author has written about a digital storytelling after-school programme in a low-income neighbourhood in California, and found that it helped students to gain media literacy (such as writing, technical skills and Internet searches), and enabled participants to create a story about life "featuring the culture of the learner" (Hathorn, 2005: 32 & 38).

The issue of culture is raised in a paper about a case where digital stories were used to help make student teachers more sensitive to issues of culture and diversity, through getting them to make digital stories exploring their own culture, and sharing those stories with their fellow-students (Carroll & Carney, 2005: 465). The lecturers running the course found that a sense of community was built in the class, and that technology had a role to play in that. One student commented, "I just think that using the technology really allowed me to see more and become more engaged in each person than if they had gotten up there and given a report on themselves" (*ibid*: 474). This comment seems to raise an interesting issue, which is whether in some contexts

the digital format itself allows for more effective communication of personal issues than in-person communication.

3.1.4   Summary of issues raised in the literature on digital storytelling

While digital storytelling has been used to create community stories, it is most often applied to individuals creating stories about themselves and their experiences. Through this, they are able to express their identity and culture, and interact with others. This interaction can help to build a sense of community as stories are shared and empathy fostered, which in turn can help people to be mobilised around common aims. Digital stories can also be used in social change through acting as stores of affective evidence. In order for stories to be used in social change, however, the stories need to be linked and processes around them created.

Technology helps to give storytellers a sense of agency and to build their skills, and helps people to work across time and space. The issue of access to technology and bandwidth can constrain this, however.

3.2   ICT for development

Literature in this area was reviewed as ICT for development is an application of technology used for social change, often in contexts of poverty and limited access to ICTs, as is the case with the workshops studied in this dissertation. This literature is particularly relevant when development is conceptualised as being broader than simple economic growth and encapsulating efforts to improve people's lives both materially and spiritually (Todaro, 1991: 88). Issues, potential benefits and problems associated with the use of ICTs in development have been highlighted in order to assess their applicability to digital storytelling. The areas covered are thus the potential for ICTs to increase inequality, the dynamics of ICTs and globalisation, the question of ICTs versus basis needs, and the issue of local content.

3.2.1   Increasing inequality through ICT use

Because ICTs are embedded in existing social relations, there is the danger that their introduction will serve to reinforce existing inequalities (Berman, 1992: 227), thereby increasing inequalities between countries and within developing countries (Akpan, 2000: 5). Morales-Gomes and Melesse (1998: 6) warn that if the broader social forces that create inequality are not taken into account when ICTs are used, ICTs can serve to worsen those inequalities. This is particularly true given that effective implementation and use of ICTs is dependent on access, infrastructure, skills, affordability, local content and relevance, an appropriate legal and regulatory framework, and trust in technology (bridges.org, n.d.). ICT for development projects run the risk of worsening inequalities if they do not seek to address as many of these factors as possible. This caution thrown up by the literature has bearing on digital storytelling in that it warns that thought needs to

be given to who is involved in the workshops (for instance not favouring already technologically literate people because it is easier to involve them), and to dynamics during the workshopping process (such as novices feeling excluded and lagging in skills development due to a lack of confidence). Ignoring these cautions could lead to digital storytelling processes serving to unwittingly reinforcing existing patterns of inequality.

3.2.2   ICTs and globalisation

Globalisation refers to the "destruction of distance" (for instance through ICTs) and the increasing interconnectedness of all places no matter how geographically distant they are (Fulcher, 2000: 524). It is often referred to in the economic sense, though it incorporates other phenomena such as "the cultural flows of signs, meanings and identities which result from global communications and international migration" (Avgerou, 1998: 21). ICTs are seen as a key enabling factor in globalisation (Kaye & Little, 1996: 30) as they facilitate processes of globalisation, for instance through enabling information flows across borders. Critiques of globalisation and ICT's role in it include that it can weaken communities and lead to a loss of indigenous cultures and languages (Tonn & Ogle, 2002: 717 & 718), that it leads to homogenisation (for instance of work practices; see Avgerou, 1998: 22), that it presents an imperative for developing countries to adopt inappropriate economic forms (*ibid*, 24), and that it can increase dependencies of developing countries on industrialised ones (e.g. for skills and equipment) (Madon, 2000: 86).

The effect of globalisation leading to homogenisation has been questioned by some authors, for instance Lievrouw (2001). She argues that rather than leading to social and cultural integration, ICTs may increase social differentiation (*ibid*: 8) because ICTs promote multiple, fragmented sources of information and allow people to choose and form communities across time and space. Her argument makes sense in ICT-rich environments, where far more people have access to 'always on' connectivity and pervasive ICTs. In developing countries, access to ICTs has not reached a level where ICT use can foster significant social differentiation.

These concerns around the potential pitfalls of ICT use in development can be mitigated through 'delinking', a process in which developing countries adopt and adapt technology to suit the local context (Madon, 2000: 96). This involves the capturing and use of local knowledge and indigenous knowledge systems, and capacity building (*ibid*).

It should also be noted that some see potential in globalisation and ICTs, in that it can lead to "the erosion of traditional boundaries and loyalties" (Wasserman, 2005: 191), which can be positive (for instance if there are traditional practices such as information hoarding by elites). ICTs can serve to provide positive alternative ways of doing things and accessing information.

The literature on ICTs and globalisation highlights an interesting issue for digital storytelling, which is that of the preservation versus the loss of local languages and culture. Digital stories can contribute to preservation as they can serve to capture local stories, ideas and issues and can be prepared in any language. There is a tension, however, between local relevance and global reach; for the latter, it is necessary that stories be captured in English. Local relevance is complicated in a country like South Africa with its 11 official languages, and the choice of language for digital stories can be a difficult one. The literature also raises the issue of dependencies that can be created on foreign (and therefore often expensive) technologies and skills. Digital storytelling may present an opportunity to adopt and adapt technologies to suit local needs and conditions.

3.2.3   ICTs versus basic needs

In ICT for development literature, the appropriateness of implementing ICTs for development in poor countries is sometimes questioned given competing priorities of meeting people's basic needs such as food and shelter (see for instance Morales-Gomez & Melesse, 1998: 7). The concern is that expenditure on ICTs will draw spending away from meeting basic needs, and create new dependencies through local elites becoming dependent on new technologies for which there is no support from local industry and skills (*ibid*).

Such concerns can be mitigated through using ICTs as communication tools to involve people in the development process, and through emphasising the use of appropriate ICTs to meet basic needs (Akpan, 2000: 11). There should also be an emphasis on the use of ICTs in education, particularly in teaching life and technology skills (*ibid*: 12).

Given the pervasiveness of technology globally and the fact that it is increasingly used in all spheres of life, the question of ICTs versus basic needs may need to be rephrased to focus on how technology can be used in the service of meeting basic needs. Particularly if basic needs are taken to incorporate human rights such as the right to security and to be free of violence, digital stories can be seen to play a role in meeting those needs when they are used to mobilise people to work for social change.

3.2.4   Question of local content

Issues around the nature and source of content have been highlighted by a number of authors in ICT for development literature. This makes sense given that ICTs are a tool for communicating, managing and disseminating information. ICTs are often used to 'push' content that is not locally relevant towards people (UNESCO, 2005), and this relegates people in developing countries to consumers of the knowledge of others (Ballantyne in Vosloo, 2005*:* 7 and Morales-Gomez & Melesse, 1998: 8). Information and knowledge are often assumed to be a neutral 'public good',

which masks the power relations inherent in the production and control of that information and knowledge (Wilson, 2003: 9). These factors make the question of locally produced and relevant content a priority if ICTs are to be used effectively in development (Roman & Colle, 2003: 85). The issue boils down to content from *where,* for *whom.*

The question of language is also relevant, in that much of the content disseminated using ICTs (e.g. the Internet) is in English (Morales-Gomez & Melesse, 1998: 8), which makes the content less accessible to people in developing countries, and raises the spectre of cultural homogenisation (through the degradation of local languages). The latter is especially problematic given that language is not just a means of communication; it also embodies ways of seeing the world and constituting meaning (*ibid*).

Digital stories can be seen as a way to address the lack of local content in developing countries, particularly as the workshops lead to skills transfer that can be applied to other instances of content creation. Digital stories, given that they are created by people who write their stories and choose the images and music, can be seen as a powerful way of creating local content that embodies the modes of expression of local people.

3.2.5   ICT for development literature: implications for digital stories

The literature on ICT for development throws up a number of cautions. We need to be mindful of not using ICTs in development in such a way that they reinforce existing inequalities and developing country dependencies on others. In a globalising world, ICTs are seen by some to increase homogenisation, and by others to increase social differentiation. Locally relevant content is seen as important to the effective use of ICTs in development, as is the use of local languages. This is an area in which digital stories can be seen to be highly effective, as they are all about capturing local stories while giving people the skills to create those stories themselves. The question of language is troublesome, however, especially given the competing needs of local relevance and global reach. The issue of dependencies is important, particularly as digital stories are largely produced using technologies and software created in developed countries.

3.3   The digital divide and access to ICTs

Digital storytelling makes extensive use of ICTs both in production, where computers are used to create the stories, and in dissemination, which is done via the Internet, email and DVD. While any examination of the use of ICTs in social change and activism needs to take cognisance of issues of access to technology and the digital divide, this is especially true in a developing country like South Africa that is characterised by very unequal access to resources. This section thus seeks to highlight issues in the literature on the digital divide that may be relevant to digital storytelling.

The digital divide is usually seen as the divide between those who have access to the latest technologies, and those who do not (Selwyn, 2002: 5). Some 'techno utopianists' see ICTs as an unprecedented opportunity to overcome social divisions and inequalities, as long as people are given access to ICTs (*ibid*: 3). Taachi (2006: 2) suggests that our focus should be on the concept of a gap between technology and development, rather than the digital divide between developed and developing countries. This gap has been caused by the rapid advances in technology and technologically determinist viewpoints and actions of development agencies. This viewpoint is echoed and extended by Roode *et al* (2004), who use the term the 'socio-technico divide' to characterise the divide between different views of development, which are technocentric approaches versus sociocentric ones. The former see ICTs as deterministically leading to development, while the latter focus more on people and their developmental needs. The authors posit that the socio-technical divide needs to be addressed in order for ICTs to be used constructively in development. Whatever you choose to call it, however, it is clear that there are vastly different levels of access to and adoption of technology in different countries, and between different groups within countries.

Addressing the digital divide (or gap) needs to involve more than providing access to ICTs, as access does not necessarily lead to ICT use. For access to be effective, a number of economic, cultural and social barriers need to be overcome (Selwyn, 2002: 10). This is illustrated by Thenmozhi Soundararajan, an activist who uses digital stories in her work, when she refers to the barriers to computer use thrown up by the (largely Western, male) cultural values embodied in the design of computers (interview in Lambert, 2006: 135). Soundararajan's comments are in keeping with the view of technology as embedded in society and its existing power and other structures. Explorations relevant to this issue include the theory of amplification, in which the Internet is seen as amplifying existing structures and forces, as opposed to being a social force with entirely new political and social effects (Wasserman, 2005: 186).

Two useful concepts in a more holistic look at the digital divide are inclusion and a multi-dimensional conceptualisation of 'capital'. Selwyn argues that ICTs should be evaluated according to the extent to which they promote inclusion, that is people's ability to participate in society, for instance by using technology to produce or engage in social activity (2002: 11). Similarly, Tacchi argues that 'digital inclusion' should be seen a way to describe the relationship between ICTs, cultural agency and social context (2006: 2). Digital storytelling can be seen as encouraging digital inclusion as people are helped to appropriate ICTs to create mini-movies in their own voice that deal with very relevant local issues.

Capital, a concept introduced by Selwyn (2002: 13 & 14), can be broken down into economic capital, cultural capital and social capital. Economic capital determines whether people can afford to use ICTs in the first place, and the pattern of their use thereafter. Cultural capital encapsulates skills and people's socialisation into the 'technoculture'. Social capital encompasses an individual's membership of a broader group, which in the case of the use of ICTs must facilitate and support their use of those ICTs

In order to address cultural and social capital, content is critical. Tacchi (2006: 3) asks the question: "Can they [ICTs] be integrated in ways that prioritise local content creation (at the community level)? Can they be used to enable people to find their voice and, importantly, to be heard?". When the focus shifts from looking at ICTs as simply technology for the distribution of information to ICTs encompassing both technology and the content that is created and disseminated using them, issues of increasing cultural and social capital can more easily be addressed. Processes around local content creation (such as skills building and capturing of oral histories), which essentially involve technology use by local communities, can serve to build these forms of capital. In the case of digital storytelling, cultural and social capital are directly addressed as digital stories are a way of capturing local content and giving people voice. Economic capital is an issue, however, as most of those participating in the workshops do not have independent access to the software and the bandwidth needed to create the stories.

Returning to the idea of ICTs encompassing technology and content, Lessig (cited in Notley & Tacchi, 2005: 76) provides a useful way of looking at the architecture of the Internet that can be applied to all ICTs. He sees the Internet as consisting of three layers, which have a direct effect on creativity and innovation. The physical layer consists of access to the physical components that are needed to produce content, such as computers and networks. The code layer is the software, including websites. The content layer is the information housed in the other two layers, and the abilities and skills that surround the creation of that content. This more holistic view of ICTs is useful to bear in mind when trying to avoid technologically deterministic approaches to the application of ICTs in addressing the digital divide. It is also an interesting way to conceptualise the role of technology in digital storytelling: the physical layer consists of the PCs that are used to create the stories and the Internet, which is used to find images and music. The code layer is the software that is used, primarily Adobe Premiere and Photoshop. The content layer consists of the narrated stories and the images and the music that are incorporated into the stories, and the skills that people learn in the workshopping process.

3.3.1 Literature on the digital divide: implications for digital stories

The first implication of the theories and concepts introduced above for digital stories as tools for social change and activism is to acknowledge that conditions in society (economic, cultural and

social) may act to hamper the applicability of digital stories for activism. For instance, lack of access to technology may constrain how many people are able to produce stories or to access or view the stories, or (cultural) attitudes to technology may mean that their message is diluted by the very use of technology. Another implication is that activists may need to be aware of not replicating existing inequalities such as gender in who is trained (and how) in the technical aspects of digital storytelling, and in their dissemination.

3.4   Potential of ICTs for activism

A number of different ICTs are used by activists and social movements, such as cell phones, email, software and the Internet (Garrett, 2006: 202). The Internet and email enable communications across time and space, and lower the costs of communication. Other technologies such as digital video and cell phones enable people to organise themselves across those same barriers, as well as barriers of identity and ideology, allowing for activities and action that might not have been possible otherwise (Bennett, 2003: 6). Some go so far as to say that a new media "commons" exists that goes some way to solving problems of space and distribution (Wasserman, 2005: 178). Aside from the convenience and opportunities opened up by the use of ICTs, a benefit can be that social movements' use of ICTs can counter the increased monopolisation and corporatisation of the media (Crow & Longford, 2004: 354). Literature in this area is highly relevant to digital storytelling, particularly the way in which it is used in the workshops being studied, as the participants are mostly activists and the intent behind the stories is that they be used in advocacy and social change activities such as workshops and meetings. This section thus reviews literature in the area of ICT use in activism by looking at theories of ICTs and social movements, the question of content and the constraint of access to ICTs.

3.4.1   Theories of ICTs and social movements

ICTs and activism have been looked at by theorists in a number of disciplines, including sociology, political science and communications (Garrett, 2006: 202). In an effort to provide a more coherent and integrated theoretical framework, Garrett suggests that theories of social movements can be used to theorise about their use of ICTs. He identifies three factors at play in social movements (mobilising structures, opportunity structures and framing processes), and notes that the role and effects of ICTs can be looked at in these areas. Mobilising structures are the formal and informal mechanisms that enable people to organise and engage in collective action, and ICTs can be used as communication tools to facilitate this (e.g. through recruitment, the formation of alternative (online) social groupings, and information dissemination). Opportunity structures are the environmental conditions that shape social movement action, and ICTs can influence the accessibility of the political system and censorship. Lastly, framing processes are the actions of social movements to determine the language and representations of themselves.

While Garrett's use of those three factors is useful to break down areas of use and influence of ICTs in activism, his emphasis remains on the networking and relational aspects of ICTs, that is their use in transmitting information and thus facilitating relationships through networks. It seems that content (ie *what* is being communicated using ICTs) is rarely discussed, and the role of ICTs in shaping the nature of that content is not examined. Digital stories make use of the networking aspects of ICTs when they are disseminated, but more relevant to this dissertation is their role as a medium for capturing and shaping content. In Garrett's framework, digital stories can be seen as a framing process for social movements as they are a way for activists to represent issues and messages about those issues.

3.4.2   The question of content

ICTs can facilitate the creation of an 'alternative public sphere' through the dis-embedding of local struggles and their re-embedding on a global level (Wasserman, 2005: 184). Wasserman sees the Internet and email as the most important of the ICTs in this regard, which makes sense given their abilities to distribute a large amount of content at little cost. This raises the question of *what* content is distributed, as ultimately that content will be an important factor shaping the alternative public sphere. Bennett (2003: 16) mentions that ICTs facilitate "the production of high quality content by ordinary people", and goes on to say that this might be the most revolutionary aspect of new media technologies (*ibid*: 34). Literature on ICTs for activism does not delve deeper into the issue of content, other than to say that ICTs can be useful in its creation and dissemination. It is hoped that this dissertation will provide insights into some of the dynamics around the use of ICTs in this context.

3.4.3   Constraint – access to ICTs

A major constraint in the use of ICTs in activism is access, particularly in developing countries. This has implications for which organisations and people can use ICTs in activism, and how they can use them. In South Africa, for instance, low levels of access to technology will shape which ICTs can be used effectively, as will issues such as skills and cost (Wasserman, 2005: 189). Other barriers to ICT use in activism include "socio-cultural, economic and infrastructural hindrances" (*ibid*: 190). For these barriers to be overcome, either structural changes are needed (e.g. a decrease in socio-economic inequality), or outside groups dedicated to transferring technology need to become involved (Bennett 2003: 6). Bennett's suggestion raises questions of sustainability, as funding priorities change. Also, there is the danger that with outside involvement comes outside agendas, which can run counter to notions of people-led development.

3.4.4   Literature on ICTs in activism – summary of implications for digital storytelling

The literature on ICTs in activism largely focuses on the use of ICTs in communication and

information dissemination, that is on the networking aspects of ICTs. These important uses of ICTs are applicable to digital stories (in that ICTs make it possible to disseminate the stories), but there does not appear to be much of a focus on the use of ICTs to *create* social change/activist content. Garett's (2006) use of theories of social movements is a useful way of understanding the different roles that ICTs can play in digital stories as tools activism, particularly his description of 'framing processes', which are the ways in which social movements can use ICTs to create representations of themselves. This literature raises the issue that access to ICTs can constrain the extent to which they are used in activism, and that this can impact on the sustainability of the use of ICTs in this way.

3.5   Digital stories as alternative media

Alternative media are often defined in opposition to mass media, in that they are participatory in nature and people are not just receivers; rather, they are involved in production (Atton 2001: 11). Also, alternative media are emancipatory in nature and democratisation of the media is seen as important (Vatikotis, 2004). Digital stories can be seen as alternative media as people are explicitly part of the production process; they are taught the skills to tell their own stories. It is thus useful to look at literature on alternative media in order to see what it might contribute to an examination of digital stories as tools for activism, and the role of technology in that.

Vatikotis (2004: 10) describes the communication process in alternative media in terms uncannily applicable to digital stories in that communication begins with the struggle to describe, rather like the process of writing stories in digital storytelling. It involves learning, and the production process itself is reflexive in that participants change the way they construct themselves and the world. In so doing, they "establish their own alternative frames of participation, power and creative action" (*ibid*). This construction of the world through communication needs also to be borne in mind from the point of view of the audience, given that communication is culturally situated and part of the making of the social order (Hamilton, 2000: 362).

Promoters of alternative media should be aware of a potential problem in the work that they do, particularly where this involves working directly with communities. Caldwell (2003: 648) notes that differences in 'cultural capital' between media makers and communities (with the former group having an overtly critically reflective stance) can lead to alienation of community members.

In terms of the role of new technologies in alternative media, ICTs can provide new spaces for access and participation through the digitisation of data, time-space compression and facilitation of two-way, interactive communications (Vatikotis, 2004: 8). Hamilton (2000) highlights that there were high hopes that the Internet would be able to overcome problems associated with

competing with mass media's ability to produce and distribute high-quality media, though this has been tempered by, *inter alia,* the technologically intensive nature of the Internet and its rapid incorporation into commercial media organisations. There is also the constraint that only wealthy countries have widespread access to the Internet. Hamilton's article was written in 2000, before MySpace, YouTube and the myriad of free blogging sites were well-established phenomena. These sites have made publication and distribution of all kinds of media (alternative and conventional) possible. The issue of the digital divide remains however, and the potential of new technologies for alternative media needs to be evaluated in the context of people's access to those technologies, their affordability and the skill levels needed to effectively use them. Tacchi notes that efforts should also be made to integrate new technologies into existing instances of community media that use technologies such as radio (2006: 6).

3.5.1   Literature on alternative media - implications for digital storytelling

This literature highlights the importance of people as producers of media and the potential inherent in that of people constructing alternative realities. Digital storytelling can be seen to sit squarely within alternative media as it is all about people being given the tools to use their own voice to create media. The literature highlights certain potential problems, in that the power differentials between the trainers and the trained can create alienation. Also, the issue of access to ICTs is raised again in that people have to have real access to ICTs (incorporating notions of affordability and skills) in order to be able to make effective use of them.

3.6   Theories of development communication

Literature in this area was examined in order to find issues of theoretical and practical relevance to digital stories. Digital stories, particularly when used in activism, are tools for communication and can be seen as developmental as they are being used to promote social change.

There are two main theories in development communications: the diffusion and participation models. The diffusion model is allied to the modernisation theory of development that sees development as primarily about economic growth and the third world 'catching up' to developed countries (Servaes, 1995: 40 & 43). In this model, communication seeks to impart information that is useful for development and to create the right climate for development. The participatory model is in part a reaction to the diffusion model, and is more closely allied to multiplicity and 'another development' theories in which development is based on people's needs and where there are many paths to development (*ibid*: 42). Participatory approaches rely on more interpersonal communications such as workshops, meetings and 'small media' such as theatre (Morris, 2003: 227). Interpersonal communications are particularly relevant in the South African (and African) context given limited access to channels such as the Internet and mass media such as national

newspapers (Boafo, 2006). Servaes (1995: 39) also cites research that shows that mass communication is not effective in encouraging behavioural change, and that interpersonal methods are more effective. Boafo cautions, however, that traditional methods of communication such as theatre and folk music are often constrained by limitations of time and space and the fact that they are not suited to simultaneous dissemination (*ibid*).

Vatikiotis sees the role of ICTs in participatory approaches as central due to their 'communal character' and their relevant reception and participation processes (2004: 14). This view may be somewhat techno-utopian, particularly in a developing country context. ICTs can be highly 'uncommunal' given different levels of skills and access, and the fact that access can be largely determined by other power relations (e.g. gender or age) in a community.

3.6.1 Literature on development communication - implications for digital storytelling

The implications for digital storytelling are that while as a format they may be suitable for posting on the Internet (if they are optimised for the Web and file sizes are kept small enough), the theory shows that the impact of this in terms of promoting behavioural change may be limited, and that as tools for activism they may be more effective in workshop-type settings. Also, while in theory ICTs may have the potential to increase participation in communication, this potential needs to be looked at in the context of differential levels of skill and access.

3.7 Use of video in social change

Given the lack of papers on the use of ICTs other than the Internet in activism and social change, it was necessary to look at other technologies such as video (which don't fall into most definitions of ICTs) to see what issues arose that might be applicable to digital storytelling.

Hamadeh *et al* (2006) describe a participatory development communication project in Lebanon where video was used as one of a suite of tools to facilitate conflict management and positive change in a community in transition from an agro-pastoral system to a more diverse range of income-generating activities. The role of video in this project was to get people talking who would not ordinarily do so (e.g. because of existing power relations). The authors noted that community members found the camera lens to be neutral and that it enabled them to express opinions that they were unable to express in formal community meetings. Video was also used to empower women: a video was made to show how productive women could be outside of the home when they worked with NGOs. The authors saw that people who were in the film felt empowered, especially when viewers complimented them on their opinions stated in the film. The video stimulated discussion amongst women and men, and seemed to be an appropriate format in that community, where people preferred watching to reading. As in the case of digital storytelling, this

case illustrated the usefulness of the visual/video medium, and that outside intervention was needed in order to supply the necessary skills and technology.

A paper by Caldwell (2003) documented the author's use of video in informal settlements of Mexican immigrants in California. He commented on the power of creativity: "the sheer force of very personal (and sometimes empowering) forms of imagination" (*ibid*: 653), and highlights how this can often be ignored in high-level discussions about economy and globalisation. In a food security project, video was used to encourage participation and ownership by the community. His original intention was to use a *telenovela* format (a soap opera format that locates political and social issues in a more personal or familial context), but participants largely rejected this in favour of using the first person: "Why not simply let us appear and speak on camera as ourselves, rather than forcing us to be like someone else in a drama?" (*ibid*: 656). This comment resonates with the approach taken in digital storytelling, where people write their own stories and narrate them.

Interactivity is often named as a goal of online applications, but Caldwell highlights how technology can be used to facilitate 'offline' interactivity in that it provides a catalyst for interviews, focus groups, dialogues and the documentation of local oral histories. Again this resonates with digital storytelling in that it is not necessarily that the technology possesses an inherent characteristic that promotes interactivity; rather, it is how the technology is used in context that engenders interaction.

An issue highlighted in a paper on the use of video in social change is that of production values, that is the quality and professional 'finish' of videos. Cheng Chi-Hung, an activist with the organisation 'videopower' in Hong Kong is quoted as saying "Most of our videos are unfinished pieces. Communication schools taught us to make perfect cuts using all sorts of editing techniques, making simple and strong images. In this way, the video maker feels that he/she has achieved a lot, but we (videopower) always remind ourselves not to make videos so "powerful" (referring to the video text itself). Because such powerfulness always inhibits dialog – works so nicely done do not provide space for discussion." (Shing, 2002: 29). The amateur nature of digital stories could thus be seen as a strength – while they might not win any video-making awards, their level of production does not provide a 'mask', and reinforces the fact that the stories are people's personal experiences. Similarly, amateur production values in digital stories could reinforce their effectiveness as tools for activism in that the 'realness' of the digital story creator is not lost in slick effects, and the story does not take on the tone of 'truth', but personal, lived experience. In this way, as Cheng says, space is opened up for dialogue.

A final concept to take from previous work on the use of video in social change is that of shaping identity: the act of seeing one's self, particularly in one's own video, can play a powerful role in affirming and shaping identity (see for instance Caldwell, 1993: 421). This is of course not limited to video and applies to any technologies that capture representations of self (from photography through to the Internet).

3.8   Gaps

A significant gap seems to exist in the literature in terms of the impacts of technology use in digital stories, especially given the focus on social activism. It is thus hoped that this dissertation will go some way to addressing that gap.

Looking at the literature on the use of ICTs in activism and social change more broadly, most papers' scope is limited to the Internet, or network-oriented technologies such as the Internet and email (e.g. Crow & Longford, 2004; Wasserman, 2005; O'Donnell *et al*, 2004; Myers, 2002). It would thus appear that there is a gap in examinations of other new technologies and how they can be used in activism and social change. This focus on the Internet and email makes sense in the light of Garrett's observation that most academic literature on the use of ICTs in activism has concentrated on ICTs as tools for organising and mobilisation, and less on the role of ICTs in shaping the environmental factors that facilitate social action and the use of ICTs by social movements to frame how they are represented (2006: 204). This concurs with Tacchi's (2006: 5) comments on the conception of ICTs in the field of ICT for development, that there is also a need to incorporate older technologies such as radio (and I would suggest DVD and video) in order to use ICTs more effectively in development.

3.9   Conclusion

Given the lack of a substantial body of literature on digital storytelling and especially the lack of literature on digital storytelling as an application of technology in social change and activism, a wide range of literature has been covered. The implications of the literature for digital storytelling have been described in each section of this literature review. Further implications of the literature for digital storytelling will be examined in the Discussion chapter, with reference to the findings of the analysis of the original research done for this dissertation.

4 Approach and Methodology

This chapter outlines the approach taken to the research, starting with the ontological and epistemological assumptions underpinning it, that is the assumptions about reality and knowledge. Following this, the research paradigm used is described, along with a debate on this dissertation's positioning in interpretive and critical research. The choice of the case study methodology is discussed, followed by a description of the research design including details on site selection and interviews.

4.1 Ontological and epistemological assumptions

In the field of research, there are two main ontologies. The realist position takes it that reality exists outside the individual, while the relativist position sees reality as socially constructed (Fitzgerald & Howcroft, 1998: 160). Flowing from this, at the epistemological level there are two main approaches: the objectivist and subjectivist. The former takes it that the social sciences are like the natural sciences, and objective truths can be discovered through research: "The world conforms to fixed laws of causation." (*ibid*). The latter holds that the researcher is not separate from the phenomenon studied; hence objectivity is not possible. The approach adopted in this dissertation is very much a relativist and subjectivist one, acknowledging that the world is viewed through 'filters' determined by factors such as race, class and gender. Hence the researcher brings to the choice of topic and to the research of it a set of values and beliefs that will shape what dynamics and forces are seen in the phenomenon being studied, and how it is then analysed. I subscribe fully to Orlikowski and Baroudi's assertion that "Researchers' prior assumptions, beliefs, values, and interests always intervene to shape their investigations" (1991: 15). They go on to quote Faye, who says "there is no direct access to reality unmediated by language and preconceptions" (*ibid*).

4.2 Research paradigm – interpretive or critical?

While three distinct paradigms have been defined in IS research (positivist, interpretive and critical), Alveson and Myers (2005: 241) emphasise that though they are philosophically distinct, in practice this distinction is not always clear. Given my ontological and epistemological assumptions, positivism is not a suitable paradigm. These assumptions do not determine a choice between interpretivism and critical social theory; either paradigm is in keeping with them and there are elements of both in this research.

4.2.1 This dissertation as interpretive

This dissertation seeks to better understand the role of technology in digital stories, particularly when they are used as tools for social activism. It seeks to highlight issues around technology

use in this context, which is further complicated by the fact that the stories themselves are of a highly personal nature as they deal with individuals' experiences of violence and trauma. The intent of this study is in line with Orlikowski and Baroudi's view of the intent of interpretive research as being "to understand the deeper structure of a phenomenon" (1991: 5). Through speaking to the creators of digital stories, it is hoped that more will be understood about the use of technology in activism, as seen through the eyes of those creators, i.e. an insider's view will be presented. That makes this study interpretive, according to Trauth and Jessup (2000: 54). This dissertation is of necessity interpretive as interpretivism seeks to "capture complex, dynamic, social phenomena that are both context and time dependent" (Orlikowski & Baroudi, 1991: 18).

4.2.2   This dissertation as critical

Orlikowski and Baroudi (1991: 6) say that critical studies "aim to critique the status quo, through the exposure of what are believed to be deep-seated, structural contradictions within social systems". In this sense, this dissertation is not critical – it seeks to explore and understand how technology influences digital stories as tools for social change, not to critique the use of technology in this context. Digital stories themselves can expose tensions and contradictions in society (e.g. through the narrator's description of the reasons for behaving violently), however. Using this definition, digital stories have an emancipatory aim, but this dissertation does not. Other definitions of critical social theory position this dissertation as critical, however.

Alveson and Myers (2005: 244) see critical research as seeking to highlight the contradictions and conflicts in society, and in so doing work towards emancipation through helping to eliminate the "causes of alienation and domination". Given that this dissertation seeks to expand understandings around digital stories as tools for activism, it can be seen as emancipatory and seeking to help in efforts to eliminate the causes of alienation and domination.

Walsham (2005: 112) asserts that at its simplest level, critical research is about the motivation of the researcher and their desire to focus on what is wrong with the world. Using this definition of critical research, this dissertation is definitely critical, especially when the emancipatory aim of seeking to improve the digital storytelling methodology through an examination of its use of technology is added.

4.2.3   Bringing interpretive and critical approaches together

McGrath (2005: 86) raises the possibility of a tension between interpretive and critical research, in that the former is driven by exposing multiple points of view and interpretations on the behalf of people being studied, while the latter is driven by emancipatory aims, that is a cause. A critical study could thus lead to certain interpretations being favoured and others ignored, in the interests of emancipation. Alveson and Deetz (cited in McGrath 2005: 89) resolve this tension by

suggesting that in critical research, an interpretive approach can be the central paradigm, complemented by "limited elements of critique and transformative re-definitions". McGrath goes on to say (*ibid*: 91) that "prevailing views of criticality incorporate the position that interpretive work may be critical".

The position adopted in this dissertation is that interpretive and critical methodologies may start from similar ontological and epistemological assumptions, and that a thorough interpretive study can provide a good foundation for critical research. Interpretivism is used to illuminate the multiplicity of deeper meanings and significances, and a critical lens helps to place those in context, analyse them and see their role in the broader aim of transforming "alienating and restrictive social conditions" (Orlikowski & Baroudi, 1991: 6). The approach of this dissertation draws on McGrath's concept of "interpretive researchers with critical intent" (2005: 92).

Orlikowski and Baroudi (1991: 18) highlight various criticisms levelled against interpretive research. Firstly, they argue, it does not usually look at the (often external) conditions that are brought to bear on the subject and people being researched. Secondly, it tends to leave out unintended consequences of social actions, particularly because it focuses on illuminating the meanings and understandings of participants. Thirdly, interpretivism does not highlight structural conflicts in society. Lastly, it tends not to explain historical change. This research seeks to address these criticisms through an overt examination of the societal context in which the digital stories are taking place, and through its critical orientation and the critical lens used for analysis.

In this study, I am not entirely comfortable with certain elements of critical research, such as the objective of my research being to "liberate those studied from the oppression and 'false consciousness' which constrains them" (Olikowski & Baroudi, 1991: 22). The subjects of this research, in taking part in the digital story workshopping process, are actively seeking to explore violent and traumatic parts of their past and present, and in that sense are already seeking to 'liberate' themselves. Furthermore, many participants will go on to use their digital stories in order to highlight issues of violence (and hence reduce levels of violence through consciousness-raising); I would not presume, as researcher, to know how to 'liberate' people who are already engaged in meaningful social action.

4.3   Research methodology: case study

In order to gain an understanding of technology use in digital stories as tools for activism, qualitative methods must be used as they are suited to studying social and cultural phenomena (Avison & Myers, 2005: 240). This study is clearly not suited to quantitative methods; the aim is not to find out how many people use digital stories as tools in activism, or how often the stories

are used in public forums. Rather, the research seeks to understand some of the dynamics of technology use in this context.

There are a range of qualitative methodologies, including action research, ethnographic research, grounded theory and case studies (*ibid*: 246). The case study methodology has been chosen for this research.

4.3.1 What is a case study

A case study seeks to explore a current phenomenon, particularly one where the boundaries are blurred between what is being studied, and the context (Yin cited in Darke *et al*, 1998: 275). It draws on a number of data collection techniques such as interviews, questionnaires, observation and text analysis (*ibid*). In this dissertation, the case study methodology will be used to provide a description of a phenomenon and to develop theory (as suggested by Darke *et al*, 1998: 275).

4.3.2 Why the case study methodology

Benbasat *et al* (1987: 369) see the case study methodology as being particularly useful when theory or knowledge in an area is in the early stages of development, or where context and the experiences of those being studied are important. The phenomenon being studied in this dissertation fits all three of these criteria. Limited academic (or other) research has been done of the digital storytelling methodology. There are studies of the use of digital storytelling in teaching, but no academic studies have been done of the 'Silence Speaks' variant of digital storytelling, which focuses particularly on working with survivors of violence and trauma. This author is not aware of any studies looking particularly at the dynamics of technology use in digital storytelling. In this study, context is critical: it frames the motivation behind the digital storytelling workshops being studied, and it frames the issues that participants bring with them when they take part in the workshops. Lastly, this study is all about the experiences of participants. Benbasat *et al* go on to say (*ibid*: 370) that case studies are ideal for capturing knowledge and experiences from practitioners.

4.4 Research design

4.4.1 Use of theory

Walsham (2002: 104 & 105) lists three uses of theory in case study research: as a guide for research design and data collection early on in the study, as part of an iterative process of data collection and analysis, or as an outcome of the research. In this dissertation, a grounded theory approach is used and hence theory is an outcome of the research.

Grounded theory was seen as appropriate as it is an interpretive methodology (Mingers, 2001: 254) that allows for theory to emerge from the data (Strauss & Corbin, 1990: 23). Given that digital storytelling is influenced by a number of factors such as group processes, individual and group activism, the development of narratives and sense-making and identity formation through technology use, it was felt that to select a particular theory to guide data collection or the analysis of that data would constrain what was allowed to emerge from the research. Rather, the emphasis in this dissertation is on building theory that is "faithful to and illuminates the area under study" (*ibid*: 24).

4.4.2   Site selection

The digital storytelling workshops that took place in Cape Town in 2007 were chosen because these workshops were run specifically to capture the stories of people who had more of an activist intent (in that they sought to use their stories in activism, as opposed to doing them simply for therapeutic or artistic value), and the sponsoring organisation (Sonke Gender Justice) was running the workshops specifically to generate stories for subsequent use in social change activities, such as training workshops. This made the participants in these workshops ideal for a study of the use of digital stories as tools for activism. The co-operation of Sonke Gender Justice and the staff member from the Center for Digital Storytelling who was running the workshops were also valuable. This meant that one of the difficulties associated with case studies, that "the availability of case study sites may be restricted" (Darke *et al*, 1998: 274), was overcome.

4.4.3   Data collection

This study was done with the agreement of the main organisations involved, that is the Center for Digital Storytelling (in the form of Amy Hill), and the sponsoring organisation for the workshops, Sonke Gender Justice. This facilitated easier access to source documents and people.

The data sources for this study were:

- An interview with Amy Hill, Community Projects Director at the Center for Digital Storytelling, initiator of the 'Silence Speaks' approach, and facilitator of the digital workshops studied in this dissertation.
- An interview with Dean Peacock, a director and founder of Sonke Gender Justice, the organisation that sponsored the workshops and selected the participants from a range of partner organisations.
- Seven in-person interviews with individuals who took part in the digital storytelling workshops in Cape Town in March and April 2007.
- Various documents on the digital storytelling methodology and the Silence Speaks approach (referenced more fully in the bibliography).

Interviews were recorded where logistically possible and where interviewees gave permission. These were transcribed. Notes were also taken, though they were not used during the process of analysis. (See Appendix A for a list of interviews and dates.)

4.4.4 Profile of workshop participant interviewees

The interviewees were all South Africans aged between 20 and 40 years. Two were male and five female. They were mostly survivors of violence and abuse such as domestic violence, rape and sexual abuse. Some were dealing with issues such as past substance abuse and difficult parental relationships.

4.4.5 Period of research

Discussions started with Amy Hill and Sonke Gender Justice in January 2007. The dissertation topic, and primary and secondary research questions were subsequently defined. A plan was drawn up and checked with my supervisor, and a submission was prepared for the Ethics Committee. Approval to proceed with the research was granted in March 2007. The interviews were done in March and April 2007.

4.4.6 Design of questionnaires and interviews

A "discursively oriented" approach to the interviews was taken, as described by Henning *et al* (2004: 57), in which the interview is seen as a social action in that it is an interaction shaped by the interviewer and the interviewee and both are co-constructors of the data. In this approach the ideal is that both parties are "research partners", and attempts are made to shift the balance of power so that both parties are active participants (*ibid*: 68). While this is an ideal that can be hard to realise, I tried to use these principles in the way interviews were conducted.

Questions were formulated in preparation for the interviews to give the discussions some structure and to ensure that the primary and secondary research questions were explored. Each interview started with an explanation of the motivation for study. This was followed by an explanation of how the interview text was to be used, i.e. that the interview recording was to be transcribed, and that the content was to be analysed to isolate main themes. It was also explained that direct quotes from interviews were to be used extensively, but that confidentiality would be maintained as real names would not be used. Participants were reassured that there were no 'right' answers to the questions, and questions were solicited from the participants through asking if they had ideas about what questions were important in trying to explore this topic area. (See Appendix B for the questions used in the interviews with workshop participants.)

4.4.7 Data analysis

The process followed to analyse the data is described in detail in the Analysis chapter.

4.5 A note on the role of the researcher

Walsham (2002: 107) describes two roles for researchers, those of outside and participant observers. I took the role of 'outside observer', meaning that I did not take part in the workshops or observe them. This meant (hopefully) that interviewees saw me as outside the workshopping process and thus felt more comfortable discussing issues with me. Walsham mentions that the disadvantage of the outside observer role can be that less access is granted (than to a participant observer), but given the permission granted by the participant organisations, this disadvantage was circumvented.

5 Analysis

This chapter seeks to present the analysis of the coded interviews, that is to show how the data coming out of the interviews was worked and analysed. It also seeks to show what understandings were arrived at through this process, that is the results of the analysis. These results are the outcome of the grounded theory process that was followed and are thus the theory proposed by this dissertation.

5.1 Approach and process

The process followed was guided by Henning's description of qualitative content analysis (2004) and Strauss and Corbin's description of the grounded theory process (1990). The interviews were transcribed, and once they had all been completed, they were read through as a group in order to "… have an overview of as much contextual data as possible" (Henning, 2004: 104). The interviews were then coded using an 'open coding' process, as described by Strauss & Corbin (1990) and Henning (2004). Interview by interview, text was highlighted as significant to the research questions; these formed the codes, which were numbered so that they could be traced back to where they came from in the interviews (see Appendix C). The codes were then cut out of their 'home texts' and grouped into categories that emerged when the codes were looked at *en masse*. Too many categories were initially identified, necessitating that they be re-examined, changed and amalgamated.

This process of re-examination, changing and amalgamation formed the core of the analytical process as new themes and relationships were identified. Out of this process leapt a central 'story line' (Strauss & Corbin, 1990: 120 & 123). The word 'leapt' is significant as once it emerged, it was clear that it formed the central idea (or phenomenon) around which the categories could be grouped.

The categories were then revisited and regrouped in light of the central storyline. (The results of this process can be seen in the table in Appendix D) The categories thus became subsidiary categories of the central storyline, which can be seen as the core category. The analysis below was then written. It is essentially the story that emerged from the data once it had been grouped into the sub-categories. In this process the original interviews were revisited and extensive quotes were inserted as the interviewees' words were a more accurate reflection the meaning participants wanted to convey than the abstracted codes. The role of the codes was thus to allow for analysis and for themes to be identified, which would not have been possible had the texts been treated in their entireties. The codes in this process can be seen as 'stepping stones' to analysis and abstraction from the data.

The process followed can be represented diagrammatically:
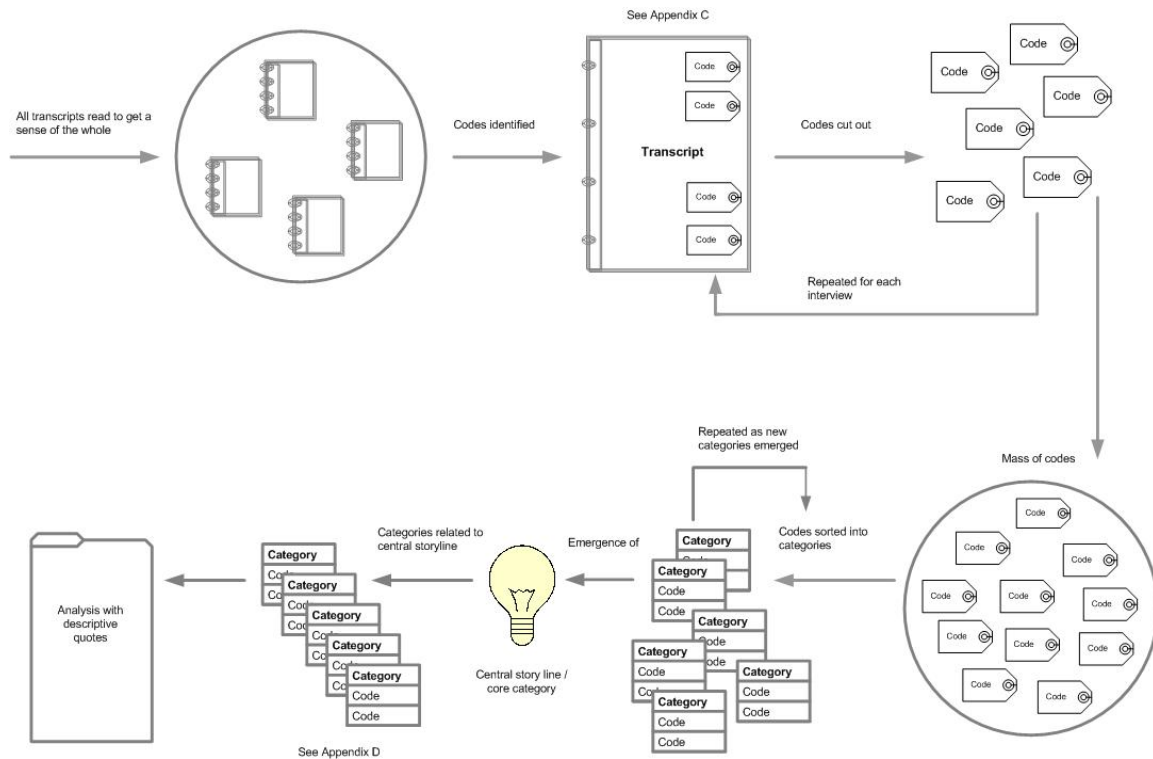
Figure 1: Diagram of research process

5.2 Analysis of the interviews

5.2.1 Central storyline: technology as medium and mediator

In looking at how the data spoke to the primary research area of the dynamics of technology use in digital stories as tools for social change and activism, a clear core phenomenon arose: technology has important properties as a *medium*, **and** it acts as a *mediator* in a range of relationships.

Strauss and Corbin (1990: 121) caution against choosing two phenomena as core as their integration can be very difficult. In this case there are two phenomena (medium and mediator), but they came out so clearly in the data and are so inter-related that it was not sensible to focus on only one; to do so would have meant wilfully developing an incomplete understanding of the dynamics and effects of technology use in the digital storytelling process.

The dictionary definition of the word 'medium' illustrates well how technology acted as medium in this case study. According to the Miriam-Webster dictionary (n.d.), a medium is "a channel or system of communication, information, or entertainment". This is what technology brings to digital

storytelling at the simplest level: it is a way of conveying stories. The dictionary gives a further definition, "a mode of artistic expression or communication", which highlights another important property of technology in digital storytelling – that of being a way of doing something. Lastly, a medium is defined as "a condition or environment in which something may function or flourish", which draws attention to another characteristic of a medium – that it allows something to be, and to develop. This latter meaning also emerged in the study.

In digital storytelling, it is the characteristics of technology, that is its properties, which allow for stories to be created in digital form; those characteristics impact on how stories are created, the form they take and the people that make them. These are technology's properties as a medium.

A mediator is defined to be something that "effect[s] by action as an intermediary", that is it causes something to come in to being by acting as a go-between. In so doing, it affects the relationship between the two bodies or phenomena between which it acts.

The characteristics of technology also allow the stories to be disseminated, whether to the people close to the creators, or the world at large. Technology's characteristics as a mediator come into play here.

In order to develop a better picture of how technology acts as medium and mediator in the case of digital storytelling, the sub-categories of these two phenomena as they emerged from the data will be explored below. Extensive quotes from participants are used as they are best placed to speak for themselves; extensive paraphrasing is not necessary, nor does it add great value. The role of the researcher is to develop a way of organising themes and of presenting the data so that it can talk in a way that is not possible if one were to read all the transcripts. This is not to say that organising and isolating themes is a neutral process; abstraction is not, and the very fact that a particular research question has been selected means that some things will receive attention and others not. This view follows the 'constructivist' view of grounded theory development as the researcher is defining what is noteworthy in the data (Henning, 2004: 115).

5.2.2   Technology as medium

Technology as medium: power of multi-media in representation

Technology allowed participants to give form to memory, and the multi-media nature of the technology allowed for a more complete picture to be created:

> *I was tapping into some deep memories of mine… and to then have it up*
> *there, on the computer and listening to my voice and making changes to*

make that picture really fit with what I was saying and what I was feeling at that moment. That was for me amazing.

I had all these colour-in pencils and I maybe just had a few colours and now I had added a couple of more colour-in pencils so I could paint the picture or colour the picture in with a lot more different colours than I used to.

I'm expressing myself… it was like looking at the mirror telling the story.

I think it's powerful because it's got sound, it's got visuals, it's got content, it's got feeling it's got music, it's got beauty, it's got ugliness, it's got all kinds of things in it, you know, it's multifaceted and multilayered.

The fact that participants were able to use images, voice and music and synthesise them into a whole meant that they were able to express themselves in ways beyond what would be possible if they had for example been drawing or singing, or simply telling their story verbally.

One participant did emphasise that technology's role should be kept simple, and that technology should fade into the background. Effects should not be allowed to overwhelm the story and the story should remain at the heart, not the technology.

Technology as medium: dynamics of image use

A feature of the technology used in digital storytelling that was mentioned by most of the participants was the ability to use and manipulate images. Images helped participants to create what they felt to be a representative story, particularly as they selected and manipulated the images themselves. One participant mentioned that she felt that the use of images added another dimension to her story. Another felt that using images made him go deeper into an emotional space:

So when you actually have to choose images to go with that story, it actually forces you to go back into that experience, you know, to delve more deeper in with that experience.

Associating images with a painful experience is powerful because it allows the person to find ways to represent that experience, and to externalise it in a tangible form. It also adds depth to how the person is able to communicate that experience to others.

An issue mentioned by one of the participants is that he found relatively few images of black people on the Web, a gap in the representivity of the content on the Web that he hadn't considered until he went looking. He linked this to a lack of self-esteem for some people, the fact that there has been a general lack of interest in certain communities, and the fact that many people come from 'bad' environments – so why would they want to take pictures of them?

Technology as medium: facilitator of transformation

Three of the participants said that using technology (i.e. interacting with the medium) was a transforming experience for them, particularly a healing one.

> *… the technology played such an important role in the transformational aspects of it, you transformed it into something completely different and the technology allowed you to do that. Imagine if you didn't have the technology, it would just be, not so easy.*

> *I never thought that, you know, technology would be able to help, assist me with healing some parts of [my] personal life.*

This transformation seems to centre largely around the fact that people were able to give form to memories, and that the multi-media nature of the technology allowed them to represent those memories in a way that was meaningful to them. The accessibility of the medium meant that it was easy to return to the story (and thus to the experiences captured in it); in this way, the story could become part of someone's healing process.

Technology as medium: technology's power in dissemination

While it may seem obvious, an important thing that many participants highlighted was that technology makes stories easy to disseminate. Being captured in digital format makes stories highly accessible as they can be put on DVD, hosted on the Web and sent via email. Given that participants in this digital story process largely saw themselves as activists, this was an important feature of technology.

One participant highlighted the fact that this will allow his story to go places that he cannot:

> *…my story gets to travel, it gets to touch so many people, it gets to be heard by so many people… if I, I had to tell that story I have to go to this place and this place… and sometimes I will get bored and then now I've been travelling a lot, and now I'm homesick. But with a DVD, the DVD never gets homesick.*

The power of technology in dissemination is particularly significant as the digital stories deal with highly personal, often traumatic experiences that are often 'locked up' with the person who went through them. One participant summarised this well:

> *… you've set it [the story] free and it's going out there into the world, and you've freed yourself of it as well.*

Technology as medium: sense of agency

One participant said that the very act of creating was exciting:

> *I like the whole idea of being able to sort of create something from something that was never there.*

All participants mentioned that they were proud of what they had created, and much of this pride came from the fact that they had done it themselves:

> First of all I think because I told my story; I'd put it in digital form, it's there… and secondly the process of it, you know, the fact that I've chosen the music, I wrote my own script… I'm talking, with my voiceover, it's not somebody else's story… I've put this whole thing together, basically. That it was not professionally done or, you know, post production… I did … the editing and stuff like that.

> …visually I liked it, the way I'd done it with the computer, I'm proud of it... And the person that is telling the story, it's me. It's my story, it's me telling my story. It's me doing, choosing the photos of my story, so it was me doing it.

This sense of agency also has self-esteem benefits. The fact of having created something, a thing that people could see, was also empowering, and this sense was increased where people had to overcome fears (such as a fear of technology, or of taking pictures of themselves):

> And as we progressed through it and I saw I could actually do it and see how it came about and how it was put together, it was just so empowering.

This sense of agency, at having created something themselves, was also tinged with fear for one participant, who remarked that she was very proud of what she had done, but also a little scared.

The format of the workshops was an important factor in the imparting of a sense of agency, as participants were taught to use the technology; they did not write stories that get handed to others. Movies are not *about* them, but *by* them. Participants wrote the scripts, chose the music and pictures, edited them and put the digital story together using the software that they'd been taught to use. So while this sub-category talks to the nature of the technology itself (that it need not be restricted to experts), it also speaks to the fact that people were taught to use it for themselves.

Technology as medium: ownership and authenticity

The sense of agency participants mentioned above extended for some participants to a feeling of ownership of their stories. This is interesting as one could imagine that capturing a highly personal story in digital format and having it put on a DVD and the Internet could lead to a loss of sense of ownership. The fact that participants wrote and produced the digital stories themselves increased their sense of ownership. This sense of ownership had a strong emotional significance for one of the participants:

> …so I'm really owning it and it's a good feeling. As opposed to, especially around that violent area, I felt so out of control and so, you know, I couldn't own anything.

One participant spoke of how technology helped in her interaction with the workshop facilitator, who took her story and gave feedback using 'track changes' in the software program. While the use of 'track changes' might seem simply like the use of programming functionality, on a symbolic level it introduces transparency into an interaction between the facilitator (who has a far greater degree of knowledge and expertise) and the participant (who is relatively speaking a technological novice).

An increased sense of ownership of their story was not experienced by everyone. For one participant, the very act of telling her story to others on the first day of the workshop led to a loss of sense of ownership, something that started before technology was introduced into the process. Her story had been broadcast on television and she felt that once the story was 'out there' there was the potential for people to misunderstand it. She was one of two participants who had done a similar workshop two years before the workshops being studied, and therefore her story had been in the public domain for some time. Most of the participants in the workshops being studied had not yet had their stories put into the public domain, and it might be that were issues of ownership to be explored with them in say a year's time, their feelings around ownership might be more varied and contradictory.

A couple of the participants mentioned the importance of the fact that it's the storyteller telling the story (they record their own voice-overs), and that this adds to the story's authenticity and power. One mentioned that the lack of fancy production values also contributed to this:

> …the fact that they are obviously made by the person who's telling the story, that authenticity of it, that grittiness of it, the sort of hand held camera, you know, I really do, I think that authenticity makes, it brings you much closer to the storyteller and therefore much closer to the story and therefore the impact of the story.

Technology as medium: adding weight and impact

Technology was also seen as adding weight and impact to stories, and made them more powerful:

> I don't know if she wouldn't believe me… if I did tell it just verbally.

> …it's like you're telling somebody a really sad story, but, you know, there's no emotion, they can't relate to it. But when you're actually showing them and it's got the same effect on them as it has on you, you feel… you actually get me.

Technology as medium: constraints presented by technology

Three of the participants mentioned software access as a constraint. One said that he did not have the right software (Adobe Photoshop and Premiere) on their computers at the organisation

at which he worked and that this would constrain the future use of his new skills. Others also mentioned this constraint, and suggested that Open Source software might be an alternative to be considered. One participant, who has led digital storytelling workshops, was concerned about creating a dependency on him (as the person with access to software):

…if I was going to teach and take people through the process, I would want them to come away with more than just having told that one story. Because what if they want to tell another story, do they have to now come back to me…

Another participant mentioned the importance of sound equipment when the story is being shown to other people. She had been upset by a situation where her story was shown to a large gathering and the poor quality of the sound equipment meant that people didn't understand her story. (This problem was exacerbated by language barriers.) She was also concerned that the stories had less impact on the Internet due to bandwidth constraints and the small size of the image.

Another technology-related constraint mentioned by one participant was the level of computer literacy of people when he had led a digital storytelling workshop himself. He found that they had to adjust the American digital storytelling methodology as the people they were working with did not have basic computer literacy skills.

5.2.3 Technology as mediator

This section looks as how technology acted as mediator in these digital stories. It is worth revisiting what is meant by a medium versus a mediator:

- A medium is a way of doing something, or an environment in which something is done.
- A mediator is something that sits in between two things, that in doing so can affect the relationship between the two things.

Hence in the section above the emphasis has been on looking at the categories that emerged due to the nature of technology as a way of doing something, i.e. what it is about technology as a medium that impacted on the participants and their stories. This section looks at technology as a mediator, i.e. what it is that technology brought to digital storytelling due to its role as an intermediary between things (e.g. the participant and their story, or the participant and others).

Technology as mediator: relationship with story/traumatic events

Technology can be seen as sitting in between the creator and the story, and as such it can impact on the relationship of the creator with their story. At the outset of the research, it was expected that it would emerge that participants found that technology somehow came in between them and their stories in a negative way. Especially given that most of the participants were not advanced

computer users, it could be expected that technology might be a hindrance to participants relating to their stories, and that given its unfamiliarity as a medium for dealing with trauma, they might end up creating digital stories from which they felt a sense of distance. (Rather like if a person saw a movie about themselves, they might ask 'is that really me?'.)

This initial assumption proved to be false. Rather, technology played a role in reframing many of the participants' relationships with their stories:

> `I'm a visual person and I think seeing my story, you know, just made it`
> `for me, more real, as opposed to just being trapped within my mind.`
>
> `So there's this feeling of sort of excitement and danger and freedom and`
> `liberation and letting go and transformation and it's out of you, it's`
> `sort of separate from you and it's been transformed and it's kind of going`
> `to do its whole own journey…`

This feeling of liberation was for some a positive thing, though for some it carried with it certain fears; one participant said that while she knew the truth of her story, she feared that other people (such as her mother) might not believe her.

Another participant said that in taking a secret and creating something that others could watch, the events or story took on new meaning – the very act of externalising and sharing imparted new meaning.

On the question of whether technology could be a barrier for novice users, one participant remarked that she noticed a fellow participant struggling with the computer. This had the potential to be distancing, as the person's efforts were directed at trying to figure out how to use the computer, but the availability of workshop facilitators meant that one-on-one help was at hand to prevent that.

Another participant mentioned that for her technology introduced an element of distance not because of difficulties of use, but because of it allowing her to see her story so many times – it became something that was played 'up there' (on the screen) and then discussed by people, for instance in a workshop.

Technology as mediator: relationship with memories

A good example of how technology can be seen both as a medium and as a mediator is in the area of memory. As medium, the multi-media nature of technology can help to give form to memories. As mediator, technology can be an intermediary between the individual and their memories and in so doing it alters the person's relationship with those memories. It does this through helping to access memories, giving form to them and being a store for them. This then

allows for those memories-given-form to be used in other processes such as building self-esteem:

> *Even in just affirming people... I also know from my own process that when you... spin out of control, you forget all the good that you have done and that you have mastered and how you have grown. You sort of regress to, you know, that earlier part of yourself. So how would a digital story help you to... mark places in your life that you... could go back to and look at and say to yourself, I did this, you know, and I can do this again.*

Another participant remarked that trauma causes people to shut off and that the digital story 'is you' and brings back memories and forces you to think.

Technology as mediator: relationships with others

Under the over-arching heading of how technology contributes to the mediation of relationships between the storytellers and other people, various themes emerged: helping, connectedness, new relationships and fear.

A number of participants mentioned that creating something that could help others was of benefit to them. Technology played an important role in helping them to create something that could be used to help other people.

> *...that tool gave me another tool, you know, and... I think for most people, when you see that you can help somebody else, that gives you really a good feeling.*

> *... what we had created is something that a lot of people could use and either use to help others get there or perhaps a person who has been in that same position in life, you know, you help that person to actually see it's okay to talk about it... [t]hat was, it's an amazing feeling.*

Beyond just making the participant feel good that they were helping, one mentioned that that ability to help others was in fact a part of their own healing.

Technology assisted in fostering a sense of connectedness, with people known or unknown. A participant commented that being able to see each others' stories and have people react positively to them was something she'd never experienced before and made her feel incredibly connected. She went on to say that digital stories can be used for people who cannot access counselling, which means that they can see that others have survived and that they don't need to feel alone.

Technology has an important role to play in fostering new relationships that would either not have been possible or very difficult to form had technology not been available. A participant referenced the fact that people who view their story could get some of the benefits of being in a support

group without having to join one, and another said that she had used her digital story to help in real-world counselling sessions where she was able to build a relationship with a client as the client drew inspiration from her story. One participant highlighted a dynamic that people could form a relationship with his story and not directly with him:

> *… there will be people that will know me that I don't know them, but when we meet I will know them because they'll be having the relationship with me that I don't have, but my story has with them…*

These kinds of relationships, where the viewer has some sort of relationship with the storyteller through knowing their story, elicited some mixed feelings. While one participant liked the idea of people finding her story randomly on the Web, she was also fearful of people's reactions, if she were to hear of them. Another was wary of people misunderstanding her story (for example if it was broadcast), and was concerned about not being able to do anything about that misunderstanding.

Technology as mediator in disclosure

Five of the participants mentioned that being able to use a digital story to tell people about their experiences was much easier than telling people in person. This was largely due to the lack of interruptions that would inevitably occur should verbal disclosure take place. To quote one of the participants:

> *I remember saying the one thing, showing visuals of it, you know. It actually forced them to sit and listen, to watch it. Because very often, when you try to speak to them, you know, they will try and interrupt you. When you're not done with your story they try and say, oh no, but that is not or, no, but you don't understand, or, you know, you're not seeing it right. But the one thing that it does, I think, it forces them to watch.*

There is also less discomfort to the storyteller and viewer:

> *I think it makes it easier to play it rather than to tell it… it's very difficult for me to talk when I cry so, you know, that sort of helped as well. [W]hen I'm emotional, when I'm angry it's very difficult to talk.*

> *… you've achieved so much more with a digital story than you could have with something written down or even talking face to face to one of the survivors because that often makes people feel uncomfortable, both the survivor and the politician or the funder…*

Another participant said that when she told people in person, she would have expectations of their reaction and would often end up disappointed. With a digital story she's happy that her story is 'out there'; it does the talking for her. Linked to this is the experience of another participant who found that telling people in person reverses her healing.

Technology can be seen as introducing a healthy distance for the teller, in that their story can be told without their direct involvement and the pain that entails.

Technology as mediator: relationships with people close to them

For many of the participants, their digital story had positive or negative implications for their relationships with their family and people close to them.

One participant remarked that a digital story was useful as a store of memory for future generations; he imagined being a grandfather and being able to show his story. In this way technology can play a role in family relations and how the family comes to understand itself.

Related to the section above on disclosure, one participant said that her story made telling her mother about the abuse she had suffered easier, partially as she was able to observe her mother and her body language while her mother was watching the story. Technology in this instance gave her the space to read non-verbal cues.

Another said that she would love to be there when her family saw her story as it talked about such an important part of her life and she had such positive feelings about creating her story, and that she felt that it opened up the possibility of family dialogue. Technology is playing a role in family relationships partially because it helped the storyteller to frame her experiences, and partially because she was proud of what she had created. She mentioned that particularly when it came to a person who is mentioned in the story, she would want to be there when he saw it for the first time.

One participant mentioned a potential disadvantage of representing problems in a familial relationship in a digital story, in that while the story remains 'on record', the relationship could be repaired. The story could then cause a rift in that relationship as while the real-world relationship has evolved, the digital story remains as a representation of the relationship in its unchanged state.

Technology as mediator: relationship of the activist with the world

All of the participants in the workshop studied are activists of one sort or another, working on issues that include gender, violence, rape and technology. Their motivations for making digital stories mostly centred around using their stories (or allowing others to use their stories) for social change, for instance in workshops. As can be seen from the analysis so far, the fact that technology is used to capture stories dealing with very personal events had implications for the participants, which they mostly expressed as positive, though there were negative implications as

well. This section seeks to explore what participants said that is relevant to their roles as activists, and what technology brought to that.

The Web is a very public platform, and two participants referenced the fact that they were happy with that:

> *… it's on the internet, it's there for everybody, but eventually it will, you know, come back to me, nobody can take that away from me. It happened and I'm glad to share it with people, you know, because that's basically what it is, I'm sharing it with people.*

> *… it's on the internet, it's all over, my god, Delta has gone global… it was an amazing process I did.*

The avoidance of face-to-face contact that the Web affords was specifically mentioned:

> *But obviously if it's on a website, you don't know and it doesn't matter because you don't see the person's reaction… if you're going to be present and it's going to be shown to other people there will be like a kind of a stage fright aspect to it, I'm sure.*

Technology is sometimes negatively characterised as 'impersonal'; in this instance that was a positive feature as it created sufficient distance for the storytellers to feel comfortable with their stories being publicly available. One participant went so far as to say that having her story out there and not having to worry about people's reactions was empowering.

It seems that technology could have a role to play in helping to make people able to share their stories and have them used for social change. Learning technology and creating a story led to a sense of pride, which in turn enabled the sharing of the story:

> *… I think I had sort of also developed, you know, sort of pride… this is what I made and this is my story, so I want people to know and I want people to see.*

Another participant said that knowing upfront that her story was to be used publicly meant that she did not worry about her story being exposed to the world.

5.3   Bringing the analysis together: the story that the data tells

Having coded the transcriptions, identified a central storyline and grouped the categories under that storyline, the next step is to synthesise what it is that the data is saying.

This dissertation seeks to examine the dynamics of technology use in digital stories as tools for activism and social change. All of the digital storytelling workshop participants who were interviewed are activists, and were motivated to capture their stories by a desire to use their stories to help make change happen. They could have chosen to tell their stories in person at

workshops, or to paint pictures. But in this instance they chose to use technology to help them to be agents in broader processes of social change. Significantly they chose to take what are highly personal, often traumatic events in their lives, open them up to the world, and create digital stories to help others learn about issues such as violence, gender roles and HIV.

In this process technology can be seen to act in two ways: as a medium for capturing and disseminating stories, and as a mediator between the participants, their stories and other people. Essentially it is the properties of technology as a medium that allow it to play certain roles as an intermediary.

The most striking feature of technology as a medium is that it facilitated the participants becoming active creators, and in so doing it was part of a process of personal transformation. Participants were taught to use technology and were thus able to select images, record voice-overs and synthesise multiple elements to create digital stories that were highly reflective of their experiences. A sense of agency in this creative process helped foster a sense of ownership of their stories, and helped retain the authentic voices of the participants. Their stories were 'given wings' by technology in that they were given form in a medium that facilitates dissemination and sharing.

This in turn allowed technology to act as a mediator on a number of levels. On a very personal level, participants' relationships with the events in their stories could change and some felt a sense of liberation. The capturing of trauma, experiences and voice into an artefact (the digital story) meant that this artefact could play a role in a range of relationships. Almost all of the participants mentioned a sense of pride in what they had created. This pride made sharing easier as participants wanted others to see what they had made. The digital story facilitated disclosure for some, in that it could speak for them and made telling easier. At the level of the family, the story could be a store of memory for future generations and could help enrich the family's understanding of itself. The story could also facilitate counselling-type relationships, whether the storyteller was present or not.

At the broader societal level, technology played a role as a mediator in that it made possible the sharing of participants' stories as it gave a sense of distance – again, the digital story can speak for the person and they don't have to be there for the story to be used in processes of social change. Technology in this context also helped participants to create a tool that they (and others) could use as activists.

There are of course caveats to this, and not all participants felt the same on all issues. One participant felt that technology's role in digital stories should be kept simple lest it overwhelm the story. Another felt that telling her story (whether that involved technology or not) led to a feeling of loss of ownership. Clear constraints presented by technology also emerged: the software is expensive, most do not have access to it, and this makes creating more stories and making use of the skills learnt difficult and can create a situation of dependency in that for people to create more stories, they depend on those who have access to technology.

5.4   Abstracting from the results: development of a conceptual framework

This section seeks to abstract from the section above in order to propose a conceptual framework for understanding the dynamics of technology use in social change and activism. The choice of the word 'conceptual framework' as opposed to theory is explained in the next section.

The proposition is that in looking at an application of technology use in social change and activism, the way that technology acts can be understood is as a medium and a mediator. The relationship between technology-as-medium and technology-as-mediator is that the properties of the former allow technology to play various roles as the latter.

The implications of this are that given a set of actors with activist intent, if they are taken through a facilitated process where they are taught to use technology to create, they are able to draw on certain properties of technology to capture their experiences to create artefacts which are then able to mediate in a range of relationships. Hence in this process technology's properties as a medium are drawn on in order to play certain mediating roles.

This conceptual framework is essentially a way of breaking down technology's roles as an actor in this process. It is a framework for understanding the role of technology in order to better understand the dynamics of its use.

5.5   The results as theory

The findings of this interpretive case study are the results of a grounded theory process, and as such can be seen as an emergent theory. In the grounded theory methodology, the theory created is traceable to the data, has an emphasis on process, is temporal and is characterised as not being substantive (i.e. it does not have a separate and independent existence) (Hughes & Jones, 2003: 2). The resultant theory is thus "reported in a narrative framework or as a set of propositions" (*ibid*).

I prefer to call the results of this grounded theory process a 'conceptual framework' as opposed to theory. This is largely a matter of semantics; Hughes and Jones (and many others) label something as 'theory' that I prefer to call a 'conceptual framework'. I call the results of my analysis a conceptual framework as this term better describes what I have produced, which is a way of seeing technology's role in the case that I have studied. Hence the proposition that technology's properties as a medium allow it to play certain roles as a mediator in various relationships is a framework within which technology's role can be analysed and understood.

At this point the question of generalisability is relevant: can the conceptual framework developed be applied in other situations? Given that the framework is the product of a grounded theory process, it is, as mentioned above, located spatially and temporally; in this sense it is tied to the case from which it has been developed. Lee and Baskerville (2003: 230) emphasise that in interpretivism "a theory's pertaining only to the setting where it was developed would not detract from its validity or scientific status" and that interpretivism does not prevent the theory from being applied in other settings. It is thus proposed that seeing technology as having properties that allow it to mediate in a variety of relationships can usefully be applied in a range of settings in order to better understand the roles that technology can play. It is acknowledged, however, that there are many ways of understanding the impacts and roles of technology and the conceptual framework developed stands alongside many other similarly useful frameworks.

6   Discussion

This chapter seeks to tie together the main sections of this dissertation. It does this by relating the proposition developed in the dissertation to the research questions and then looking at how the proposition relates to issues highlighted in the literature review. The meanings and implications of the proposition are also discussed. Lastly, the limitations of the study are highlighted.

6.1   Returning to the research questions

The primary research question to be answered in this dissertation was: in the digital story methodology, how does the use of technology impact on digital stories as tools for social change? The secondary questions to be answered in order to shed light on the primary question were:

- How do participants experience the use of technology in the digital storytelling process?
- What impacts did using technology to capture traumatic experiences have?
- What constraints related to technology did participants experience?
- What potentials does technology use open up?

In terms of answering the primary research question, the central idea proposed is that technology impacted on digital stories as tools for social change through its properties as a medium and a mediator. It was found that it was technology's properties as a medium that enabled it to play certain roles as a mediator.

As a medium, participants experienced technology as giving them the tools to become active participants in the creation of an artefact (the digital story) that was able to capture their thoughts, feelings and experiences in a way that retained their authentic voice. Technology helped people to have a sense of agency in this process, and a sense of pride in what they created. The fact of their stories being captured in digital form opened up the possibility for the story to be shown in more intimate settings and disseminated widely, allowing technology to be a mediator in a range of relationships, whether with people close to them or in people's roles as counsellors or activists. Importantly the stories made it easier for them to disclose their experiences, to people known or unknown. This was largely due to the healthy sense of distance that was created between the storyteller and the viewer and the fact that the stories were able to speak for the tellers.

The main constraint mentioned by the storytellers was that the software used in the digital storytelling process is expensive and not widely available, thus making it difficult for most to re-use the skills they'd learnt, and make more stories. There was the potential that a situation of dependency could be established, where those without access to technology become dependent on those with access to take the digital storytelling process further.

6.2   Results in the light of the literature review

The findings of this dissertation largely tally with discussions of digital storytelling in the literature.

The main theme common to the results of this dissertation and the literature was that of agency – that an important role of technology was that its properties as a medium enabled people to use it to create. Technology helped them to create things for themselves, instead of having to hand their stories over to others to make movies about them.

Another theme that emerged from both was the power of multi-media technology (see for instance Hull *et al*, 2006: 2 & 28). Interviewees could use it to capture multiple elements (e.g. images, voice, music) and this meant that they were able to create very authentic stories. Most seemed excited by being able to weave together so many threads in the creation of their stories. In the literature, this is described as people learning to create 'abstract media models' (Freidus & Hlubinka, 2002: 24), which is an unusual skill: that of learning to represent emotion and message in symbols.

Some of the relationships in which technology can play a mediating role are also reflected in the literature on digital storytelling. As in the case studied here, digital stories have been used in counselling-type relationships (by health workers) (Marcuss, 2003: 12), and have been used in community mobilisation (i.e. activism) (*ibid*: 11). The role of technology as mediator between the storyteller and their experiences/memories was not mentioned in the literature. Interestingly the important role that technology can play in facilitating disclosure also did not emerge in the literature on digital storytelling.

A phenomenon that warrants further research that emerged in the literature and in this study, is whether in some contexts digital communication can be more effective than personal communication (see for instance Carroll & Carney, 2005: 474). According to the theory developed, technology as a medium for communicating certain messages seems to allow it to mediate in certain relationships in a way that allows for the messages to be expressed more easily than if technology was not used.

The main point of commonality between the literature on ICT for development and the findings of this dissertation was the issue of dependency (see Madon, 2000: 86). The literature cautions that dependencies can sometimes be created when ICTs are used in development, particularly as most ICTs originate from developed countries, as do the skills to use them. One participant mentioned this issue directly and had experienced it when he had trained others in digital

storytelling. Others alluded to it when they raised the issue of their computers not having the right software and their concern that that they could not make use of the skills that they had learnt.

Some of the concerns in the literature on the digital divide are addressed by the digital storytelling process, in that technology is provided (addressing the question of access) and the teaching of technology skills is a core component of the workshopping process. The literature raises the issue of the values and ways of doing things inherent in technology (e.g. the way software is designed) (see Selwyn, 2002: 10 and Lambert, 2006: 135). This was not raised by any workshop participants. While some mentioned a fear of technology, the workshops helped them to confront and overcome this fear; hence interaction with technology and appropriating it to create something they valued (the digital story) made them less alienated from technology. The question of access to technology after the workshops is an issue however.

Again the issue of access to technology (or the lack of access) came up in the literature on ICT use in activism, and was a concern raised by some workshop participants. Relating this to the proposition developed, technology's abilities to act as a medium and a mediator will be constrained by access to technology. Bennett (2003: 16 & 34) talked about the importance of technology in the production of high-quality content for activism by ordinary people; these workshops (illustrating process) and the stories that are produced (the product) are a good illustration of the point he is making.

The literature on alternative media raised the potential problem of power differentials between the trainers and those being trained, and that this can lead to alienation (Caldwell, 2003: 648). This issue did not arise in this case study; rather, participants were highly appreciative of the teaching style and the safe space created in the workshops. The workshops started with people sharing and working on their stories in an atmosphere of trust and support that built a bond between the participants and with the workshop facilitator/trainer. The groups were also small, which allowed for one-on-one attention in the teaching and production process. These factors could be what prevented that alienation from taking place, and can be seen as necessary conditions for technology to play an effective role as medium and mediator during the workshop process.

Digital stories can be seen as an effective way to address some of the constraints of participatory approaches to development communication. Servaes (1995: 39) questioned the effectiveness of mass media in behavioural change and said that interpersonal communication is more effective. Digital stories are highly personal accounts and this, combined with their authenticity, can mean that they have some of the appeal of interpersonal communication and less of the potentially preaching quality of mass media social marketing initiatives. (Boafo, 2006) spoke of the

limitations of traditional participatory communication methods such as theatre and folk music: that they are constrained by time and space and that they are not suited to simultaneous dissemination. Digital stories overcome some of these limitations as technology is used to capture socially relevant content that can be disseminated via the Internet, DVD and video.

One paper in the literature on video use in social change mentioned that people found the camera lens to be neutral and that it thus enabled them to express opinions that they would be unable to do in formal community meetings (Hamadeh *et al,* 2006). This is the closest mention in the literature to a finding in this study, that the digital stories were useful to some participants as it made disclosure easier. In both of these cases, technology introduced a healthy distance between the tellers and the listener(s). This is a clear instance where the properties of technology as a medium enable it to mediate in relationships.

The question of production values raised in a paper on the use of video in social change (Shing, 2002: 29) was mentioned by only one participant, who felt that the grittiness of the digital stories made them more real and thus more powerful.

6.3   Meanings and implications

What is proposed in this dissertation is that to understand technology use in the digital storytelling process, it is useful to look at technology in terms of its properties as a medium and as a mediator. Those properties have been described in the Analysis chapter. What this section seeks to do is to tease out some of the meanings and implications of the analysis of the interviews and the conceptual framework proposed.

The main implication of this study is that it is clear that technology can be used to capture affect and trauma, and technology can play a useful role both at the personal level and at the level of creating tools that can be used in social change and activism. This is due partially to what technology can do, but also to the way it is taught in the digital storytelling workshop process. It is not a given that if you take a group of people who are prepared to tell their stories and you give them technology, they will be able to appropriate that technology and use it effectively. Critical to the success of the workshops is the emphasis on process (e.g. group processes) and on teaching. Without them, the digital stories could not be created. Hence it is important to look at technology use in the context of the processes used to facilitate its appropriation and use. In the absence of process, technology is reduced to inert hardware and software. Put another way, without certain processes technology is not able to fulfil its potential as a medium and a mediator.

The importance of teaching is relevant to a very different issue mentioned by Amy Hill, the workshop facilitator and teacher. She raised a concern that perhaps what they were doing in running these workshops and getting people to create digital stories was replicating a centuries-old practice in which those with access to resources (and technology) took from those without access (e.g. through the collection of photographs, stories and artefacts by anthropologists). She was also concerned that as proponents of digital storytelling they might be taking and leaving little in return. The emphasis on teaching and skills transfer in the workshops mitigates the effects of 'story poaching'; people are not left with nothing. The transformative effects of the workshops and the immense pride in their stories that many participants expressed are also indicative that the digital storytelling workshops are not a one-way process of using technology to grab people's stories.

Some of the interviewees who had done the workshops in 2005 said that they hadn't made use of the skills they had learnt. This was partially due to a lack of access to the software, and to the fact that the making of short movies or digital stories was not something they did in their daily lives and work. This raises the question of the applicability of the technology skills. What cannot be assessed, however, is whether the skills learnt had indirect benefits in the sense of increasing their skills and confidence with technology in a more general sense, and whether the workshops might have had the benefit of helping them to see some of the potentials that technology presents. This question would have to be examined separately in a longer-term study.

6.4   Recommendations for digital storytelling

This section describes the recommendations for future digital storytelling workshops and projects that have emerged from this dissertation.

One participant mentioned that she would have liked some kind of pre-counselling before she did the workshop. This could be useful particularly in contexts where participants do not have access to any other forms of counselling.

Another participant mentioned difficulties that could arise when one had made a story and described a relationship in a particular way (say a broken relationship with a father) in a digital story, and this relationship had subsequently been repaired. In this scenario, the digital record is static while the relationship has moved on. This could be alleviated by the removal of the digital story from circulation, or by helping past story makers to alter their stories say by adding a post-script or update.

The 'once-off' nature of the workshops (i.e. that people participate in them for four days and then they are over) is particularly problematic in a country like South Africa with its generally low levels of access to technology such as computers and broadband. A way of dealing with this could be to integrate the digital story workshops into other longer-term projects. Another way could be for a South African organisation to be formed to develop digital storytelling locally; this organisation could form the locus for a South African network of people involved in this kind of work.

Lastly it was clear from this research that for digital stories to be used effectively in activism, processes beyond the workshops and putting the stories online are important. As is being done by Sonke Gender Justice, there is a need for the stories to be integrated into training programmes, actively taken into communities and broadcast via more traditional channels such as radio and television.

6.5   Limitations

In a case study of this nature the main limitation is that only one case has been studied. While some of the interviewees had also participated in workshops in 2005, most of them were interviewed at a time when they had recently completed workshops. It is thus not possible to generalise with any degree of certainty based on this study. What this study does do is to propose ways of understanding the role of technology and its application to social change and activism in a particular context. Its findings can be used to shed light on and raise questions in other instances where technology is used in this way.

The fact that most participants were interviewed within a month or two of having participated in the workshops could mean that they did not have the benefit of time and distance from the workshopping process. While this may mean that they better remembered their experience of the workshops, it could mean that they had not had a lot of time to reflect on what it meant to them. Also, only the 2005 workshop participants (three out of the seven) had had a chance to show their stories to friends, family, the public or in activist contexts such as workshops and meetings. Given more time and wider use of their stories, new issues could arise, whether technology-related or not.

7 Conclusion

7.1 Contribution

Walsham (cited in Darke *et al*, 1998: 278), in looking at generalisation based on interpretive case studies, lists four ways in which case study research can make a contribution: concept development, drawing of implications, theory generation, and contribution of deep insight. It is hoped that this dissertation has made a contribution particularly in the latter two areas. In terms of theory generation, a framework for understanding the role of technology (as medium and mediator) has been presented based on the outcomes of a grounded theory process. In the area of insight, it is hoped that the experiences of the digital story creators have been presented in such a way that their feelings and thoughts on the workshop process, technology and their digital stories have been presented to the reader in an understandable and stimulating way. Put another way, it is hoped that the reader will have deep insight into the digital storytelling workshop process and what it meant to the participants.

This dissertation should go some way to remedying the lack of scholarly literature on digital storytelling and in particular the role of technology in digital storytelling. It should also be applicable to other instances of technology use such as technology-enabled art therapy. It is hoped that a useful contribution has been made to the literature on the use of technology in social change and activism, particularly non-Internet and email applications of technology. Digital stories can also be seen as a powerful example of user-created content in our media-intensive society and they illustrate that these technologies can be harnessed for uses beyond mere information dissemination or entertainment.

It is hoped that this dissertation will be useful to practitioners of digital storytelling through its examination of technology use in the workshop process, and to media and development practitioners who are looking to involve people in telling the stories of their lives.

7.2 Further research

Technology use in digital storytelling is an area deserving of a range of future studies. To better understand how people learn technology and the use of what is quite sophisticated software in a relatively short period of time, it would be instructive to look at the group processes and teaching approach used in the workshops. This could be done through an intensive study of the workshop process itself and observation of how participants learn in that context.

A longer-term study could look at how technology is used in story dissemination and in social change processes. This could *inter alia* involve examining viewer reaction to the stories, including

how the medium (Internet or DVD) impacts on viewer experiences and understanding of the stories.

As mentioned in the Discussion chapter, it would appear from the literature and the findings of this study that in some contexts, the digital format can facilitate more effective communication of personal issues than in-person communication. It could be fruitful to examine the dynamics of this phenomenon and the role that technology plays in it.

To view the digital stories that were the subject of this dissertation, please go to http://www.genderjustice.org.za/

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Appendix A – Interviews and dates

Interviewee	Type	Date
Tebogo *	Workshop participant (2005 & 2007)	19 March 2007
Dean Peacock	Workshop sponsor, Sonke Gender Justice	1 April 2007
Amy Hill	Workshop facilitator/teacher, Center for Digital Storytelling	9 April 2007
Kate *	Workshop participant (2007)	13 April 2007
Jana *	Workshop participant (2005 & 2007)	14 April 2007
Zama *	Workshop participant (2007)	16 April 2007
Mxolisi *	Workshop participant (2007)	18 April 2007
Delta *	Workshop participant (2007)	20 April 2007
David *	Workshop participant (2005)	20 April 2007

* - names have been changed

Appendix B – Interview questions

These are the questions that were used to guide the interviews with the seven workshop participants:

1) How do they see technology? What is technology, in their view?
2) What was their experience of the digital storytelling workshop process?
3) Did the feel that they benefited from the process? If so, how?
4) How do they feel about what they created? (i.e. about their digital story)
5) How do they feel about having created this thing outside of themselves?
6) How do they feel about their story being 'out there'? Any feelings about ownership of their story?
7) How did they find learning technology?
8) How do they hope to use their story in activism/social change?
9) Any sense of distancing from their story as a result of using technology?
10) Is there anything that they would like to ask me?

Appendix C – Interview transcripts with numbered codes

Tebogo 19 March 2007

Note: this interview was not recorded and hence not transcribed.

Why did she do digital stories? They are a tool. To speak up against violence.T1 She wanted to 'detox' herself.T2 As a tool, digital stories can be made widely available, e.g. through the Internet.T3 In terms of activism, she saw digital stories as a healing process. It was a way of helping other womenT4. Other women can identify with these issues. Also "it helps me, to see others' stories". It helps women to speak out.T5	T1 DS are a tool to speak out against violence T2 She wanted to detox herself T3 Use tech to disseminate widely T4 Wanted to help other women T5 It helps her to see others' stories
Use of her digital story She has used her story **across a number of media, and has been disseminated in a number of forums:** • Internet: it was used in a film festival [note: Amy can give more detail on this]. It was also used in the 16 Days campaign • TV broadcast: the SABC broadcast parts of her story on television when they covered their launch of the 16 Days campaign, at which her story was shown. This was on the news. • Conferences, workshops, public platforms: It was shown at the SABC's launch of the 16 Days of Activism. She has used it in other public gatherings, like a 16 Days event in Limpopo. • She has also shown it in small, intimate gatherings, for instance to family and friends. She has used it to tell boyfriends about herself, so that they know something of her background, to help them get to know her.	T6 Uses of her story: Internet TV broadcast Conferences Workhsops To tell family Help boyfriends understand her
Reactions to her digital story People almost always say she is brave. They often cry. She has received standing ovations. In the intimate showings, however, she has had little reaction. People don't want to talk (especially friends, family, boyfriends). This has happened consistently when she has shown it in intimate settings. Only one of her boyfriends has responded to her story. *Why do people not respond in these instances?* People never know what to say. Her mom watched her story this weekend, and wouldn't talk about it. She thinks this is because of the subject matter and the closeness of the situation, not the technology. When parts of her story were shown on SABC, this was very public. Issues emerged from that. Her family was very quiet. Her mother, in the first phone call after the broadcast, remarked that her hair looked nice. Subsequently, her mother told people that she had done this story for her work. It led to family dramas. Cousins and other family members attacked her mother. No one ever came to ask her about it. The cousin, who had raped her, said something along the lines of "that	T7 People say she is brave. Sometimes strong emotional reaction. Affirmation. T8 Family: no reaction (because of subject matter)

bitch... she has made rumours about it." Members of her family had called her this weekend, when she was in Cape Town, and spoke as if nothing had ever happened. Their attitude seemed to be "let's just be happy". There was a graduation in the family this weekend, and her mother wouldn't let her go.	T9 Has led to problems in the family
Digital stories: the story is repeated over and over Preparing the story was a form of healing. She has just done a second digital story, and has decided that this year, she will let the story speak for itself. Telling the story and having to talk about it in person reverses the healing process. "When I present, I am really angry about this". When the story was being shown in a forum that was aimed at men and only 3 showed up as usual (there were many women present), she said she didn't want to answer questions as she was angry.	T10 Making a story was healing T11 Telling in person reverses her healing
Issues around language and equipment Sometimes there are language barriers, for instance when her story was shown in Limpopo. People didn't get the message, due to language. Sound equipment quality is also very important. In Limpopo, the combination of language barriers, the fact that there were over 1,000 people present and bad sound equipment meant that people just didn't get it. When her story was shown at the SABC, the sound equipment was very good and there was a big impact. Good sound is very important. T23 IT's not a nice experience when your story is going to be shown and then gets ruined by bad technology. Laptops, when people all gather around to watch, also give less impact as they have little speakers. She feels that there is less impact on the internet, as smaller versions are used because of bandwidth constraints. Also the image is very small.	T12 Language can be a barrier to use of stories (people misunderstand) T23 Sound equipment also important for understanding T13 Internet – poor quality means less impact
Loss of ownership A sense of a loss of ownership of your story starts on the first day of the workshop, just from telling your story. Everyone in the workshops felt that. This happens even before the technology is used. You realise that you are going to be 'out there'. Like when her story was shown on the SABC – people sometimes misunderstand things, and there's nothing you can do about it. It's already out there, and there's nothing you can do about it. You can't fix it. That can be scary. She found that when her story was talked about on Xhosa news, they made some mistakes, that weren't there on the English news. Things got lost in translation.	T14 Just telling your story leads to a loss of ownership of it T15 Can be scary when people misunderstand story, eg if it's broadcast. You can't do anything about it.
Not telling her story over and over in person You have to let go, and let the story tell itself. In the beginning, she felt she needed to be there when her story was shown. Now she feels able to let the story tell itself. You need to trust your story. When you're writing a story, you shouldn't have issues that you need to explain. The story needs to be able to stand on its own. For instance, if you say 'I hate my father, what if you patch things up, and this story causes a rift?	T16 She can let story tell iself T17 Can lead to family problems

Transcribed text	Code
Learning technology To start off, it was exciting to learn something new. After the workshop, however, she has never used the technology again (Adobe Acrobat and Premiere). Recently she organised that Osisa would run some digital story workshops (Amy ran them), and she had to organise logistics. She could remember what she'd learnt. She's just done the workshop again, and it was easy this time. The technology has not been useful for her. She doesn't use it in everyday life. Maybe if you become a trainer (e.g. if you do 'train the trainer' workshops) it would be useful, but then you'd need to learn how to train.	T18 Learn tech: exciting T19 But skills not used in the long term T19 (cont)
Differences doing the workshop for the second time At first she said that it wasn't really different, from a tech point of view, doing it a second time. It was faster and easier, and less frustrating. Then she realised that she'd been able to do Xhosa and English versions, as it was a problem that her story was just in English before. She felt more skilled, and was able to do 2 versions of her story in the allocated time.	
Benefits derived She has won an award, largely because of the Digital Story project. She learnt not to have big expectations. [She suggests: read the 48 hours of activism piece] Often you just touch one person. One guy called her and said "you made a difference to my life. I will never do this to a woman." But she did have bigger expectations, of impacting on more people. In the fight against gender-based violence, there are many tools. Technology can be a part of that. You don't have to toi-toi in the streets.	T20 She expected to impact more people T21 Tech can be an effective weapon vs GBV
Use of her new story She trusts her story enough, and didn't complicate it. "I'm not as raw". With the second rape she experienced, she'd just done the first story and "I thought that nothing could happen. I made the mistake of thinking it's over. It's out there, I said it. That story was just the beginning." She feels her messaging is clear this time. "I knew what I wanted to tell." This one is a letter to her god-daughter, about the latest rape. With her first story, people could say to her 'that didn't happen'. This story is about her feelings, it's about what she feels.	
Distancing Creating a digital story doesn't create distance from trauma. When you're a rape victim, you shut off. You don't want to think. This digital story is you and it brings back memories, and forces you to think.	T22 Trauma causes you to shut off. Digital story 'is you' and is a store of memory

Kate 13 April 2007

Interviewer questions and statements are in bold.

Transcribed text	Code
So what I'm going to start with is, um, quite a broad question and again there's really no right answer or wrong answer on this, but,	

x

just, I'm trying to understand different people's views of technology, like what do you see technology to be and particularly ICT, so information and communication technologies? Just anything off the top of your head what do you see it as, what do you…?	
Well I think I see it as, um, it's going to sound really weird…	
No, that's okay.	
But it's like it's a form of communication above and beyond what happens individually between people. So, um, it's a way of communicating that's really encompasses the whole world, so that it allows people to communicate in ways that they never have before. Um, the kind of technology that we have at the moment, so visually, um, aurally, in writing, I mean, in all kinds of different ways, just allows us to, to [communicate]. Someone said something to me recently about telepathy and like just imagine if, if you could see all the communicate that's like going through the air, all through the cables, if you could see all those cables, it's like a, it is a, it is, I think the World Wide Web is such a good name for the internet, because it is, it's like a web of communication that connects people in all kinds of incredible ways. And even just inside one building, like if I just think of emailing somebody who's sitting above my head, on the floor above me, do you know what I mean?	K1 Tech: a form of communication K2 Tech: transcends geographical constraints K3 Tech: allows new ways of communicating
Mm, mm.	
Not that you couldn't do that using your telephone, but that's also part of it, telephones and everything are all part of it. And If I just think about how screens have become a part of our world, TV screens, the computer screen, it sits there in front of me all day, everyday, just about, because I have a laptop at home as well and it's, I'm a social worker and it's only been a part of my job for the last ten years, before that, no, nothing. So it's also, I think the newness of it that is amazing, because there's something to learn about it all the time and its influence and the impact that it's having on us. The very high speed changes that are coming about as a result of it, um, are very, very interesting for me [because] it happens on so many different levels. You know, um, I'm going to digress now but you must just bring me back on line. Even, you know, there are certain meetings that I have I actually switch my PC off because that humming noise is just so intrusive, so it's not entirely a positive thing, the impacts of it are negative and positive. So that sort of subliminal intrusion, in a way. And I hate cables; I hate cables. They're such an eyesore. You don't have any cables in your house, it's so beautiful. So I can't wait for wireless to sort of take over everything. But yah…	K4 Tech: screens have become all-pervasive K5 Tech: always something to learn K6 Tech: not all positive, can be intrusive
No that's great, I mean, you've actually really summarised one of my first courses. So what you're saying is totally not off the wall, you've summarized it very nicely. Okay. I'm going to move on to digital story, the workshopping that you did, um, a few weeks, was it a month ago, now, I think so, something like that?	
Yah, something like that.	
Um, just in a general sense, what was your experience of the process? And really that's not just technology, just give me a sense…	

No, no, no, for sure, no, I thought it was really profound. I mean, the fact that it sort of required so many skills of me and taught so many skills to me, like just the writing part, so having a narrative, having a story, writing that story down, where it sort of comes from somewhere, you never really know where but it sort of flows through you and out of your fingers and onto the keyboard and then you print it out and you go, oh my god, [this is me]. That's wonderful. Um, and then, the whole thing of sitting down in a group of people and sharing that story and the nature of the stories being so personal and about a personal violation, that's really, well, that was the topic of our stories, obviously the topics could be anything, but it was really, really tough. You felt very vulnerable sharing those stories in a circle with other people, but once you had done it and gotten over that initial fear, um, you felt so bonded to the people, so that, that kind of communicating about something deeply important on an individual level and discovering almost immediately that it's a group thing as well, you know, so you immediately are alone and in good company at the same time, was really great. I also love the technical aspect; I mean, I love technology, I love computers, I love cameras and hi-fi systems and TVs, I jut love all of that. So the thought that I was actually going to be learning how to sort of do stuff that's not word-processing was wonderful, to me I was very, very intrigued and excited about that. And also I think we had fantastic teachers, I mean, Amy has obviously been doing this for a long time and can make really complicated things really simple. And that lab that we were in at UCT where everybody has their own machine, but then there's also the [data] projection of the screen up on the wall that you can look up and see what's going on on her screen and then copy that on your screen, that's fantastic. I loved that software, all the little screens and being able to manipulate your visual artworks, the photographs and the pictures, you know, and I loved that as well, the beauty visually of all the different images that you collected and that adding another dimension to the story that you've written and that you've spoken and that the group are doing that all around you as well is, that feeling of being alone and in a group just didn't stop, that was fantastic. You know, so you're sitting at your screen and you've got your pictures and you're scanning them in and you're editing them and you're, you know, fixing up flaws in them and you're cropping them and doing whatever, and someone's doing that next to you and behind you and around you, you know, it's just [nice]. And then, I think the, um, even the troubleshooting I quite enjoyed. The troubleshooting of, um, you know, we didn't have and extension cord to plug something up and we didn't have some speakers and that whole thing of, like quick, find someone who's got some speakers and let's make a plan, you know, I loved that sort of aspect of it. And I think that's really important, I don't think, I think people have this expectation that technology happens at the flick of a switch and it's not like that at all; it's actually enormously frustrating. I love that email that went around about five years ago; this guy who just picks up his computer and throws it out the window, you know, because that's the kind of rage that that sort of frustration engenders in people, you just, you want to kill the machine because it's not doing what you want it to do and it's making you feel stupid. And you think I'm doing everything possible, why doesn't it understand me? So I think that whole troubleshooting aspect of, you know, you've got to be really patient and you've also got to encourage the people around you not to panic that it's not going to work, because if you just, like with your iPod, getting that microphone in, you've just got to fiddle and fiddle and fiddle and fiddle and eventually, you know, it will work. And then just the end product, putting in the music, you know,	**K7** Digital storytelling imparts and uses a variety of skills **K8** The act of creating: it's a representation of self. A process of creating a representation of self. **K9** Group process: Bonding. Learn you're not alone **K10** Excited to learn tech (esp beyond word-processing) **K11** Good teaching important **K12** Liked being shown how to do something, then straight away doing it herself **K13** Importance of images and how they add another dimension to the story **K14** Tech can be frustrating; it's not simple, but trouble-shooting can be fun **K15** Tech can engender rage and make you feel stupid **K16** It's worth working through the frustration, keep trying – when it

synthesising it all, putting it all together, everybody's stories being screened one after the other, it's just, just very, very beautiful, like Amy said at the end, you know, it's just amazing that out of such pain can come these beautiful works of art and they are, they're like real gems, they're so powerful. Every single digital story I've watched has moved me very deeply, so yah, I think they are incredibly, incredibly powerful. It's very emotional; I think that's the other thing that, um, yes you have to look after your own emotions, but you also look, you offer support because you can see the person next to you is freaking out, when you arrive there in the morning you can see someone's looking fragile or someone doesn't arrive and you know they're having a major wobbly or whatever it is and you've just got to, you've got to endure that and you've also just got to be there for yourself and for other people and that's also a bonding thing, as well, you know. Just knowing when to give someone a good hug or ask for one or, you know, just fall apart at the seams or just take a walk or whatever it is that you have to do. It's very emotional and I think, that I think was the best part for me, was just being given a space in which to process my own emotions, but also to share that with other people and I think, I think that comes out in the stories. And I think when you look at a group of stories, which I haven't done yet, you know, if I have to see the whole group because there were five women and I don'know how many men, and when you look at the whole package of the theme of that storytelling, those two storytelling circles, you know, just, I'm fascinated to see what will come through collectively in a way, the stories as a little collection, like a little short story book collection, you know. And I'm just wondering what story the whole anthology will tell, you know.

Yah, it's a nice way of thinking about it.

Yah, yah. | comes together, you have something beautiful
K17
Fact of stories synthesising multiple elements adds power
K18
Out of pain can come great power and beauty |
| **That's nice. Okay. All right then, actually you've answered my question, my next question, which was do you feel you've benefited?**

But I mean, even more than that, just in terms of, I don't know if you're going to ask a question about this later, but starting to see how those stories can be used. So it's not just the personal benefit, but in my work, um, for Rape Crisis, as an organisation, that's looking at gender violence and wanting people to wake up to what's actually going on without being overwhelmed, um, by the enormity of the problem and people feel very helpless in the face of it. So I think the fact that the storytellers have told their stories shows a level of empowerment in them that gives courage and hope to people who watch the stories at the same time as waking them up to how shocking it is and how common it is and, you know, the injustices in the system and all those kinds of things. So I think it's going to be a remarkable tool, I think for teaching purposes, obviously, but also for awareness raising purposes, public education, um, and I think for advocacy and fundraising it's going to be extraordinarily useful. Because if you can get a politician's attention for five or six minutes and show them two stories, that you've achieved so much more with a digital story than you could have with something written down or even talking face to face to one of the survivors because that often makes people feel uncomfortable, both the survivor and the politician or the funder or the, whoever it is who needs to be influenced by that story. Um, so I think advocacy and fundraising, I think that will be huge. And I think even, you | K20
Use of stories: awareness raising, without overwhelming
K21
The very telling of stories shows that storytellers are cmpowered. This gives hope to others. Also shows scale of problems.
K22 Use: teaching
K23 Use: advocacy and fundraising
K24
They are short and more effective than verbal telling |

know, people who don't have access to counselling, but who can go online, who can read those stories, I think it can be a very healing experience for other survivors to hear the stories and not feel alone and, um, learn from how other people coped; it's almost like you can have a support group, um, not have a support group, but have some of the things that you gain from being in a support group, you could gain from visiting a site with those kinds of stories on it.	because of discomfort to viewer and teller K25 Can be used for people who can't access counselling – they don't need to feel alone. K26 You can get some of the benefits of being in a support group.
That's a really exciting concept, actually I hadn't thought of that. Yah, so you're saying that the fact that people can see other people or have such easy access to other people's stories means that they get at least some of the benefits of a group environment, through at least knowing, I suppose, that they're not alone. Absolutely, I think feeling alone is a huge thing for rape survivors, huge. And they think they're going crazy because of how out of control their emotions are and then if they see that that was true for someone else, but that they moved through that on to something else, and then they'll, yeah, I think it will go on, I think they'll think about those stories and I think they will relate to them very deeply, because they are so personal.	K27 Use and power of stories: people don't need to feel alone. Can see that others have survived.
That's an amazing idea, wow. Okay, how do you feel about what you created? Well, I only saw it the once really. Although I had my nose buried in it for four days that was different, do you know what I mean? I was changing it, I was changing it, I was changing, I was changing it but that final product I kind of watched it once or twice myself on the computer screen, but seeing it up on the, on the wall screen was different, it was very different and I can't really remember it actually. But I think, um, I felt very proud, very, very proud and a little bit scared of what I've done, um, and sort of really touched by other people's reactions to it, I mean, the people were so spontaneously moved by it. That's an amazing feeling; I've never really had that before, of people just reaching out to you because they've heard your story, my god it's just, it just feels so connected. That's quite, that's a beautiful thing for me; I haven't really experienced that before. You know, because you tell your story to people who know you very well or you tell it in therapy which is just you and your therapist, or, you know, it's sort of like that. But this was different, this was more like [letting] something painful that happened to me, but other people feel moved by it in an inspiring way, you know, that was amazing. Just how, you know, I felt loved by the people's response to my story, you know. And that quite scary because if someone doesn't have that reaction or has a negative reaction to it, I imagine it will be just as painful as it is affirming to have someone have a positive reaction to it. Because [you're very] identified, you're so, it's a part of you, it's so personal to you and the thought that someone's going to watch and laugh, it is creepy, so, you know. I think that's why the signed release forms and the sort of, um, sensitivity is important, like Juliana said that Amy has certainly let her know every time he's shown her story. Not to necessarily get her permission, but just to let	K28 Her reaction: feels proud and scared K29 Others' reactions: very touched K30 Ability to share story is powerful and makes you feel so connected K31 Reactions of others can be scary, if you see them

her know somehow, um, that's very nice, I think. But obviously ==if it's on a website, you don't know and it doesn't matter because you don't see the person's reaction==. Um, but I think if there's a, if you're going to be present and it's going to be shown to other people there will be like a kind of a stage fright aspect to it, I'm sure.	K32 She's fine with the Web as she doesn't see the reactions

Yah, I can imagine.

So, yah, so I feel lots of things, all sorts of different things about it. But essentially I mean, I feel quite proud and also appreciative of the process that I went through and how it's changed me to do it, you know. I'm totally different.

Really.

Yah, well I, I did, one of the reasons why I did it was because I lead a project in Rape Crisis called the Speak Out project. And I've never spoken out; never spoken out, not even inside Rape Crisis, well not fully, you know, I might have said I had been raped, but I would never have gone into detail about the story really. Maybe a very long time ago, you know, but not recently, not in the last five or six years, I don't think I've even alluded to it.

Wow.

So, you know, there's an incredible sense of privacy and a respect for silence within Rape Crisis so there isn't a huge push or a drive for people to tell each other their stories, not even in quite intimate spaces in the organisation.

Mm. I'm just going to make sure this is recording.

Imagine. So, um, what was I talking about…?

Oh just, how, you were saying something about how the process changed you.

Oh yah, so now, and whenever I spoke to people in the Speak Out group, like survivors who were speaking out, I had this very uncomfortable feeling that I was sort of rubbing their skins with a Brillo pad, you know, with steel wool, that I was hurting them by talking to them about telling their story. I don't know, not really, I didn't really think that I was doing that, but there was that feeling inside me of that's what I was doing and there was also a little bit of that, of pity, and that I hated, I hated that feeling of pitying them. Um, and being so worried about their fragility and, like, oh my god, they're going to speak about this, they're going to relive their trauma and they're going to be so freaked out and blah, blah, blah. I just felt so protective of them, you know, so very uncomfortable about all of that, although I also felt a desire to support them and affirm them and blah, blah, blah, blah, blah. Now I don't feel a 'them', I feel a 'we'. And I have total respect and I can hear their strength; there's no pity, I'm absolutely pitiless. I don't have any feeling of, um, of like scraping them raw when I ask them to do a Speak Out, it's like I'm offering them an opportunity, now, really, genuinely. Before that was just like something I had to push myself to remember type of thing, it's an opportunity. Now that's totally what it is.

Yah.

And, and, you know, I almost, maybe this is just a sort of an illusion, but I sort of feel them relating differently to me. So I just see them as other women, I don't see me as the counsellor and them as the survivor, I don't see me as a therapist and them as a victim; I don't see me as an activist and them as the damaged community, do you know what I mean?

Yah, yah.

I don't, there's no separation anymore, we're together, it's us now. We speak out about – and I know what it feels like, I know how scary it is, I know how anxiety provoking it is, I know how sick it makes you feel in the pit of your stomach, like I know all of that stuff, but I also know that it's worth it, totally worth it so… I don't yet know what all the pitfalls are, I've just imagined what those are and I like told you about some of them now. So – but I'm not so scared of those pitfalls anymore, either for them or for myself, you know, so… That to me is such a profound change

Wow. And have you figured out what it was about the process that has led to those changes in you or facilitated those changes in you?

Yeah, it's the… it's the… it's the revealing, it's the telling the secrets, not keeping it hidden, it's speaking out, it's the speaking out [of], it's the telling the story instead of not telling the story, you know. And the very first words of my story are I always thought I didn't have a story to tell. So, you know, realising that, that's how hidden it was from me, that I didn't even think I had a story to tell.

Yah, yah.

And I wouldn't identify myself as a rape survivor, that's not how I define myself, you know. But I am, and it's not all of who I am, I'm many, many other things that are much bigger for me in my life, which is great. Um, but the fact that I was able to identify with that part of myself fully in that process, and move through it, and now I know I can go into it and out of it and into it and out of it, you know, which is good.

Yah. Yah, it's interesting, so, and this is, again, this is very much not that there's a right answer or a wrong answer, but do you think the technology side of it had any role to play in that?

Of course.

Oh really, so it wasn't just the…

Of course.

It wasn't just the group thing, it wasn't just that…

No, because look, we – and I can tell you for sure, like as a [researcher] [unclear] is absolute proof, there was the feeling of telling our stories to one another in the circle at the beginning of the workshop, reading out stories out loud to one another, that was one thing, and that was a great thing and that was amazing. But then there was a screening of the stories at the end and that was a totally different thing, that was another

thing altogether. It's, um, something that my creative writing facilitator called letting it go and I'm sure there are many ways of letting it go, but the technology aspect of it you let it go into something that's very immediately accessible. You know, if you, if we wrote those stories down and we made a little booklet and we published it and we distributed it, that would be a form of letting it go, but it wouldn't be nearly as accessible to us, it's sort of closed there, closed away in a book, whereas this story, it's like a little glowing jewel and you can, you know, switch it on on your screen, whenever you want to, it's like having a photograph album, it's just different. It's like having a movie, it's like a, like more than a home movie, you know?	K33 Accessibility is key Speed of production is key (tech is crucial for these) K34 Book format is closed away; tech enables you to 'switch it on' whenever you want (increases accessibility) K34
Yah, yah.	
And like I want to make more of them; I want to make just for fun, you know, digital stories about a holiday with my family or whatever, do you know what I mean?	
Yah, yah, yah.	
I want to make loads of them.	
That's great.	
So my only regret is I don't have time for that. But that's the, yeah and I want to help other people and teach other people how to make them. So the technology, I think, has got so much to do with it, like I didn't just write my story, I didn't just tell my story, I made a movie, for god's sake. You know, and in this, today, this day and age of Hollywood and movies and that being such a special form of entertainment that we are privileged to have at this time, um, you know, I absolutely love movies, so, to have made like a, or what's almost a movie, it's just, that makes you feel so proud. I think it's a huge part of it. Plus I did love the process, I loved that.	K35 The movie format is powerful in this day and age. Pride comes from making a movie
Yah.	
And getting it, [I can] think, because I have made small, um, like slideshows before, and I found it a very frustrating and very, um, nerve-wracking, frustrating, that's just the word, frustrating, frustrating, frustrating process. And I was only half happy with what I had at the end, it was like okay, you know, I could have done another 20 hours work on it. But, um, this was, the way that we were taught was just brilliant, because it's organised, it's clear, you set up those folders and you can lay your hands on your images or your soundtrack or your voiceover, at a click of a button you've got that whole thing of, you know, all the little bits organised in a stack, you can easily access what you need and that makes it so much easier to get it all in a line.	
Okay.	
Yeah, I mean, I think like all creative processes there are stumbling blocks and, like there was a moment where I was terribly confused and I couldn't see how this was possibly going to work out in the end.	
Mm, yah.	

I just looked at it all and I thought no, my god, I haven't got enough pictures, or there's a huge hole over there, oh my god, these pictures don't match up to what I'm saying in the story and I don't like this music and oh no, it's never going to work, you know, and you just carry on, you just keep on, keep on, keep on and then it all just comes together in the end.

My thesis sometimes feels like that.

It would. Which means it's very creative.

How am I ever going to get this thing together?

I think that's a necessary part.

Yah.

And I'll tell you what my creative writing teacher calls that, she says that's when you go, leave the mainland and sail across the sea to an island, so you're like on route…

Yes.

A bit seasick.

Yes, definitely, very definitely. Um, just a question and I think you've touched on this already of what's it like seeing this thing that you've created, you know, because you've, you've, and you've mentioned this, you've had this story and it's like you didn't even think you necessarily had a story, but there was something inside and this notion that you've actually taken this thing and put it outside of you is, I think, quite profound in itself. It is, yah, yah, that letting go, that's so important for the healing, but also, I think, and I haven't send the results of this yet, this is still to come for me, is that I think it's a bit of a, like a bombshell, you know, it's going to explode into certain people's lives, that's for sure, if they every watch it, you know. Like people who are involved in the story, who remain completely anonymous, if you don't know me, you don't know them, you'd never know who they are. But like, say, for example, it was broadcast somewhere, on SABC and they happened to watch it, it would, it would be seriously hectic for them, you know. So there's this feeling of sort of excitement and danger and freedom and liberation and letting go and transformation and it's out of you, it's sort of separate from you and it's been transformed and it's kind of going to do its whole own journey in a way, you know. It's, um – and I don't even know what that journey's going to be, you know. Who around the world's going to watch the story and what impact it's going to have on them, you know, will I ever find out? I'm sure on some occasions I will, you know. So, um… **Yah, that's pretty interesting.** It's a strange feeling actually; it's a strange feeling, like it's uncomfortable and exciting at the same time. I have a lot of mixed feeling about it, I guess.	K36 Creating this thing outside of her is liberating and scary. The story/pain is outside of you and it's been transformed.

Yah, no, it's really interesting you say that because Amy said a very similar thing and she, she didn't, she realised as she said it that she'd never put it in that way, but she put it exactly in the same way. She was like, the story has a life, it gets a life of its own.

Yes, that's true.

Which is, you know, and you're speaking to the unpredictability of it and I think there is that, that it can have good things, it can have bad things, but this thing that you've created does actually run its own course or journey as well.

Absolutely, yeah, you sort of, yeah…

Yeah, I think if it's, you know, a story that you've written, locked up and put in a cupboard, that's one thing.

Totally. But you've set it free and *it's going out there into the world*, and you've freed yourself of it as well. Like in a way, there's a part of me that doesn't care anymore, you know, I don't really care.

Wow.

Which is very nice.

Yah, it's amazing. Who would have thought.

Who would have thought?

When you're innocently embarked on that workshop process.

I know. No, we weren't innocent, I think we all knew that something profound was about to happen. Oh no, absolutely, I mean, the very fact that you have to write the story and you're going like, oh my god, do I really have to do this, you know. I think right from the start it's quite – and the fact that you get to watch other people's stories before and you think, am I going to be able to make something like that, how amazing, I wonder if I will, you know.

Yah. Yah, wow. Okay. Now obviously, you say you haven't shown your story anywhere yet, hey? Because it's still, I think it's still…

Post production.

Post production, okay, okay, all right. Um…

And I don't have a copy of it.

Yah. I think Amy got back to the US earlier this week and she's going to be working on, you know, kind of tidying everything up and putting it on CD and everything, so yeah, it will probably be, it could even be another month, I'm not sure.

Yeah, oh no, well I'm not in any hurry; it's got its own life.

K37
Digital facilitates the story going 'out there' (not like a painting of which there is only one)

Um, oh it's so interesting, we've already covered my next question quite a bit as well, which is really about ownership, this thing of your private story becoming public, you know, it's – and you've said as well, you know, it's out there, it goes on a journey. Have you got any other thoughts on that? Well, I think that the question of influence is an important one, so yah, there's the whole personal thing and why I did it and, you know, it could be a bit of a bombshell or whatever. But now I'm starting to feel like, you know, the more I sort of think about these digital stories and what they're doing and see the impact they have, I'm going like, okay, well, I really hope this story can influence people. I really hope for that, you know, which I, it never would have occurred to me, before, at all, you know. But I just, because I saw how the people in my storytelling circle were influenced by it. Like they said, because my story is just such a, um, I think, ordinary, incredibly common story of, um, sort of coercive sex more than a brutal rape and yet how damaging it is and how it happens to almost all of us and what do we do with it and what do we do about it. And I'm sure, well, my fantasy is that there is a woman out there who goes, like, oh my god, I have a story to tell, I didn't think I had a story to tell, but I do have a story to tell and that she somehow tells her story, even if it's just to herself, you know, and is free of it in the same way. Because, you know, I think that, that it's nice to have that feeling, it just is nice. And, you know, and I hope, I hope, I suppose I also hope that people do have a positive response to it, that people are impressed by it or find it beautiful or, you know, that they can own it in their own way as well, you know. Um, it's scary to think that it will be shown in a sort of workshop scenario and people will be going hmm, well, now that story… Do you know what I mean, that's a bit scary. But, um, I think it's something, if you let something go and it is publicly owned then that's par for the course, you have to deal with that, you have to live with that discomfort. I think that is part of it.	K38 Use: that someone else will see and realise that she has a story, ie the person realises that their trauma is legitimate K39 Fear of judgment of her story, but also feels it's now publicly owned and so you just need to live with that discomfort.
Okay, yah. That's actually interesting, it kind of leads into another question which is how you would hope to use your story in activism for social change. Mm. Well I would hope, um, I can't offhand think of a way that it could stand alone except if I, if there was a reason why I thought maybe a particular person might benefit from seeing it. Um, but that's why I'm sort of interested in the cluster of stories and how they could be used together and separately. Um, yah, I think, I would hope that it's a story of sort of hope and comfort to other people, but also sort of waking people up to that they don't have to put up with shit like that in their lives, actually, um, although that's not necessarily the message of the story, per se. Yah, I don't really, I can't really think what the message of the story is right now. But I think, all the things that I mentioned at the beginning, that if the stories are, if the stories are themed and then there's a particular story that the stories collectively have to tell, that it can be used in workshops for people to discuss and debate and explore issues more deeply, for themselves, as their own transformation, but also as their own learning. Like, if I think about the Rape Crisis training course and how it could be used there, in training volunteer trainers and activist and councillors and things like that, it could be great to use it in that way. It could be great to use it, um, to just have it on a website, online where, you know, people could just browse through it almost, in a way, I think that would be great	K40 Thinks stories can be used as a group and individually K41 The stories create a collective story K42 Likes the idea of people randomly

and then you sort of stumble on a story that touches you, I think that's very nice to put that possibility out there. But also to use it more strategically, like to make a particular point in a particular context, in a particular time. So for a funder or a, um, a politician or a political group, you know, I think… And also I think just, you know, for people who, who are doing things artistically, you know, I think that aspect of it is very nice, the creative aspect of it, the thing of just, you know, using it in storytelling workshops, using it in creative writing workshops, using it in other digital storytelling workshops, you know, to inspire other people to do the same thing, you know?	finding her story on the Web
And we've actually covered this largely, I think, which is, just you said you enjoyed, it's really about learning the technology, which you said you enjoyed learning it. Um, I think, yah, any other thoughts, I mean have you benefited from the skills outside of the workshop, have you been able to use them at all?

Well, I think I would; I mean I'm actually dying to try. It hasn't been very long. Um, actually I've just got a CD of photographs from my Christmas holidays and I'm quite keen to sort of put them together and do something. It's frustrating not having the software; I mean, my husband's an IT professional and he's got all sorts of open source software that he could download for me, so I think I must pressurize him into doing that quite soon because I really would like to try.   But the idea, yah, the idea of doing a training of trainers course is completely inspiring for me, I can't wait for that day, I think that's going to be stunning. Um…

Are they looking at doing one?

Yah, absolutely. Yah, Amy's going to put together a little concept paper and we're going to try and get some key people interested, then she, she would come back and particularly people who've already done a workshop. Um, I think in the States that is a prerequisite, you had to have done this workshop before doing a training trainers workshop. That would be great, I would love to do that and I would love to teach other people how to do this. Um, especially the people in my Speak Out group at Rape Crisis, you know, I just, I would love them to have this experience, I really, really would. And especially, yah, I think people are afraid of technology and even those people, I think could, um, if it's well taught I think it becomes accessible and it's very exciting for people who've never done anything like that on a computer before and learn how to do it, I think that's very empowering and I think it gives people access to skills that could be very, very powerful for them to have, you know. Something that they could offer in the job market or, you know, even personally that would be really fantastic for them. In organisations, I mean, if you had a couple of digital storytellers scattered around in different organisations, people who are able to manipulate software and I think it just will get easier and easier the more that you do it. Um, I think that's a powerful network of people to have together, I mean, imagine if you did a campaign, imagine. That's another use, I didn't even mention, imagine if you did a campaign, like you targeted a particular issue and you wrote, you got people to do digital stories particularly around that. And that's what all of this is, really. But I'm thinking of like a time limited campaign. I know there's an organisation in Johannesburg that does a cyber-dialogue where they have people come, go online into a chat room on a particular day for a particular reason, so you know, something like that. | K43
Software availability is a limitation. Open source may be an alternative.

K44
Potential benefit: skills for job market |

Okay. Then a question, which again is very much, and this will be one of my last questions, is, is again very much not there's a right or a wrong, but, you didn't get any sense of any distancing from, because you were using technology, in the sense that you were in any way distanced from your story or distanced from the outcome or distanced from the process, you know, it wasn't, was it like technology ever felt like it was a barrier in this process? No. No, not at all. I could see that it was for one of the people next to me though, because she didn't get it. I was lucky, you know, I understood exactly what to do from the word go, it was very easy for me, like I learnt how to use those two programs like that. So I think, because I've done similar things before, not the, yah, not that level of software, much simpler, like the Microsoft Movie Maker or whatever, but I had played around with it before and then you've got a lot of familiarity and I think that counts for a lot. So someone who is completely unfamiliar and has never done anything like that before and struggles to remember, oh you do this, then you do that, then you do the other thing, and you find it here, there and there on your menu and your toolbars and whatever. I think that is distancing, because it makes you feel sort of a bit helpless and inadequate. But, um, the way that the workshop was, that there was someone immediately to come and give you one-on-one assistance and attention around that, I think that makes a huge difference and that was great, so I don't think it was distancing, even for her, you know. Yah, no, I mean, it was all about the technology, after all, so the technology played such an important role in the transformational aspects of it, you transformed it into something completely different and the technology allowed you to do that. Imagine if you didn't have the technology, it would just be, not so easy.	K45 Lack of prior skills can be a barrier, can distance person from their story. Because they feel stupid. K46 But: immediate help stopped that from happening. K47 Role of tech: key to transformation of the story/person
Okay. I've done all of my questions. Finally, um, yah, anything that you want to ask me or anything that you felt was really important to you about the process, that you haven't spoken about or anything like that? Not really, no. Nothing that springs to mind. **Okay**. But um, it will be really, I think your questions were really interesting, it will be really interesting to hear what comes out of it and maybe what I can do is, as I see the stories getting used, obviously not in the next month before you've finished your thesis, but just to sort of keep you up to date on, so that you can do your PhD. **My supervisor would love to hear you saying that.** No but just to say – but one thing I can say is that Amy showed one of the stories from our circle to a group of people who could potentially be interested in, you know, either doing the workshop or fundraising to do more workshops and, you know, using these stories in their organisations and for their own reasons. And just, I didn't get feedback from everybody in the room but from our director, I mean, she was blown away and the difference between this and something that Rape Crisis put together, that we were very proud of at the time, which was a 23 minute digital story by a very, very good photographer who had an editing studio and, you know,	

had music composed for it and the whole thing. Um, and it's five people's stories and it really traces their pathway through the criminal justice system for a rape survivor and it shows the process of recovery through counselling and that kind of thing and it's got its place and it's very moving and it's really amazing. But for some uses, for that, um, DVD to have an effect, you have to have at least an hour of someone's time or a group's time and for some people in that time, it's too long, it's too much. If you could mail them this three minute clip and say watch this, you know, or, you know, go online and watch this thing and they could do that in their own time and like three minutes later they, they're just thinking completely differently than they were three minutes ago, you know. That I think is really powerful. So she was really, really blown away by the punch that it packed; this tiny little package of three minutes could say so much and have such a huge influence on this particular person, engender so much excitement about the possibilities, I mean, that's just really amazing. And I think you have to be careful of watching too many of time at a time, so that might be something to think about because I did get a little bit sick, because I got a DVD of them to watch and I just watched one after the other, after the other, after the other, after the other, and it was like, oh, no, please, no more. So that I think that's something to think of, like when you're compile an album, you know, or you put together an anthology, I think you have to do it in a way that one leads on to the next one and maybe something different in-between, you know, just to, yah, just to break it up a little bit maybe.	K48 Digital format + shortness of stories increases their usefulness because they're email-able, and don't take long to watch K48 (cont)
Just to follow on from what you were saying about the punch of those little, of the stories, what do you, if you try and trace back what you think that comes from, like you've mentioned the one thing of it being too long, the other one, but what else do you think…? No, I'll tell you what it is exactly, it's the, it's that because you have to condense the story into such a short time period, that you're limited, you choose the most powerful words, you let go of anything that doesn't really tell the story, you, it's just so much more evocative, it's the urgency, not even the urgency because it could be quite a peaceful [tone], but, um, you cut out anything unnecessary, you cut out anything unnecessary. And I think it's powerful because it's got sound, it's got visuals, it's got content, it's got [feeling] it's got music, it's got beauty, it's got ugliness, it's got all kinds of things in it, you know, it's multifaceted and multilayered. And if you, as a person taking it in, and this is also the technological aspects of it, you take it in through your eyes, you take it in with your ears, you know, so, you, it really goes in and what you're listening to, you're listening to voice and you're listening to music and what you're seeing is you're looking, you're looking at images, still, moving and text, so it's sort of coming in at all sorts of different levels and I think that also sort of gets to you, sort of touches you in lots of different ways	K49 Power of stories comes from multi-media format. Message conveyed on mutiple levels. K49 (cont)
Okay. Something – this will be the last question, I keep on saying that but, something that I read that it just made me think of that as you were talking about that and is there's an organisation in Hong Kong that doesn't do digital stories, they're called Video Power and I've just read one paper on them and the guy who heads that up made an interesting comment where he said that they purposely don't make their videos too slick, because they find that if they make them too slick it actually cuts dialogue, it stops people talking because this thing, you know, it's just for some reason people don't want to talk about it so much, whereas if it's not perfect, if it's not, if	

it doesn't look all professional and whatever, then people sort of feel more free interacting with it. Well, I was actually amazed by how professional they do look. Oh really. Yeah, like how slick they do look for people who from zero to completed story in four days, I was astounded. I mean, obviously there's still a post production and that involves a whole lot of technical expertise and whatever, I don't know about. But, I think he's right, I think that, you know, that the flaws in the stories and the fact that they are obviously made by the person who's telling the story, that authenticity of it, that grittiness of it, the sort of hand held camera, you know, I really do, I think that authenticity makes, it brings you much closer to the storyteller and therefore much closer to the story and therefore the impact of the story, the message that the story is trying to convey goes home, you know. And I think that's it, I think the DVD that we've got that is made in a very slick and professional way is, is, um, touching, moving, uplifting, but you're not so close to it. You're not as close to it as when you hear the story right from the heart of the storyteller, it's just different. **Okay. All right. Thank you very, very much.** It's a pleasure; that was fun. **I'm going to switch off now.**	K50 Fact of storyteller creating it adds to power. K51 Lack of fancy production values makes it authentic and therefore more powerful

Jana 14 April 2007

So, my first question oddly enough is about technology and this is one of those that is a weird question, but it's really just what do you see technology to be? And there's no right answer, there's no wrong answer, like if you think of say information and communication technologies or if you think of technology, with do you think it is, what…? I think it's, you know, it's easy to, it makes it easier to communicate. Um, you know, if you look at, obviously at cell phones and the internet, um, even digital stories, you know, um, you can use the, you know, the stories, in so many ways, in so many different places, you know. Um, you don't have to physically go to these places to tell your stories; you can just put it on a CD and, you know, play it wherever you want to. So, you know, I think technology is, it has taken over, you know. It has taken over, but, you know, it's sometimes in good ways, sometimes not. But in terms of, if you think of emails, emails are so impersonal sometimes because I don't like emails; I don't like writing them, um, especially if I have to write, you know, something, you know, like a letter or how are you, um, you know, it's not as personal, like letters, if you have to write letters. Um, but, yeah, it just makes life easier, it improves, um, a lot of things so…	J1 Tech: easier to communicate J2 Tech: makes it easier to distribute digital stories J3 Tech: is all-pervasive in good and bad ways J4 Tech: impersonal
Okay, alrightee. Cool. I'm actually going to move on to the digital stories. Um, just like in a general way, because you did, you did a digital story in 2005 and 2007, so just thinking about both of those times that	

you did the workshops, um, did you do the one in 2007 or were you just facilitating? I was doing one myself. **Okay. Okay, so, just in a general sense, how did you experience the process, how was it for you?** Um, I think the first time was, um, was exciting, but, um, also nerve-wracking, because I didn't, I didn't know that, you know, it would be so big, you know? **Yah. What do you mean by that?** It changed, it changed so much. I think, um, the first time when I did the story, obviously after the workshop, I used the story, you know, my story, to tell my family what happened, um, and that was sort of a nice way to go into the issues that you don't want to just bring up. You know, you just play it and you talk about it. Um, the process itself was, um, was scary. And – but it was, it was a therapeutic process in many ways. **Mm-hmm** Um, and I think what could have helped with, you know, to [prepare], um, you know, before the workshop, like, you know, have de-briefing sessions, or something, um, to talk, to talk about these issues longer, you know, deal with it, um, longer, before, you know, before the process itself. **So those kind – what sort of issues are you thinking about there?** Oh, just, you know, talking to someone or talking to people without, you know, dealing with the issues; if you were raped, you, you know, it's not going to, after 20 years without telling someone, it's not going to, you know, suddenly be okay when you talk, when you talk to 15, 20 people in a room about what happened and you, yourself, didn't deal with it. So I think that pre sort of, there should be pre-therapy sessions with, with the, um, with the participants, you know. Because that, it's not really the space, there's no space to do that, you just do your story and that's it and you deal with the psychological problems afterwards.	J5 Process: exciting and scary J6 Suggestion: pre-counselling
Okay, yah. A question, just to follow on from something that you said about how it made it easier, having your story made it easier to bring up issues with your family, in the sense that you could just play it for them. How, how do you think that was different from sitting down across the table and talking or, do you know what I mean, like how did the, how did having the story make it different, was it the process of making the story, is it the fact that you had the story, you know, what made it easier? Um, I don't know. It's just, I think for myself, I found it easier to talk to my mom or to just play the thing to my mom, um, and just sort of listen or look at her, her body language and her reaction to it. It will be, I think the stories are so powerful that it really, it doesn't really leave a lot out, you know, what I would like to say. The questions will obviously come afterwards, but the stories are so short and powerful that, you know, um, I don't know if I would sit down and tell her, um, if I was capturing every single thing about everything, or, you know, leave out some of the stuff that I don't want to say, you know, um… And I think, yah, I think that probably, um, you know, it just helps to bring out	J7 Digital story made telling her mother easier. J8 Story said it all and she could observe her mother

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the things that you want to say, in a short and powerful manner.

Yah, yah, okay, no, it's an interesting thought, I hadn't had, I hadn't thought of that myself, that it could, and I could imagine maybe if you're, even that thing you we're saying, you being able to watch her body language, it's probably, if you were talking maybe then, or if she reacted you might close up, you know, and then you don't say something. As you say it's there in the story so…

And she can't, she can't be defensive that moment, she has to watch it and, you know. Um, it's like a letter, you know if she reads, if she reads a letter or if you read a letter you know that the person that wrote the letter is not there, um, you know, for that person to be defensive. Um, obviously when you watch a story, I was watching it with her and there was no point where she, she was looking at the screen and listening, you know, um, and she finished it, without being defensive in the meantime, you know, while watching the video. We spoke afterwards about it but, you know – and it's my story, that's the way I experienced it and she just his to listen to it, you know.

Mm, mm, yah, that's amazing, yah, it's an interesting thought, I hadn't thought of that aspect of it. Um, and in terms of than doing it again in 2007?

Um, I actually didn't want to.

Really?

But, um, you know, speaking to Amy and – I don't know if you saw my story, did you?

No I didn't see any of the stories; Amy meant to give them to me and then forgot

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and yah…

Anyway, that, um, I just felt, you know, um, I've come such a long way and I, you know, I'm in the field of social justice and I want to see change happen, um, and we had so, we have so many stories to tell, you know, and I'm sure I have a lot of stories to tell but there's only two stories that I told, you know. Um, I think that, that helped me to do another one, a second one, the fact that, you know, um… There were not a lot of people, so I sort of filled in the gaps as well. ==But I was basically compelled to do it because I feel like I have something to, I have a story to tell, again, and this could change somebody's life so==…

Mm, okay, no, that makes a lot of sense. Um, I mean, in terms of, because you've mentioned something of how you benefited from the process in 2005, that it was, kind of there was maybe a therapeutic part and that you were able to use your story, say, to speak to your mum. Any other benefits you can think of from the first time or the second time?

Um, obviously my own personal, um, sort of peace of mind as well. You know, ==it took a lot off my, um, shoulders==, if you can say it, you know, put it in that way.

And that was because…?

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J9
Motivated by a desire for change, to help people

J10
Benefit: peace of mind

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Because I told my story and like I said it took me about 20 years to tell the story, so, you know, um, that sort of took a lot of weight off of me. Um, yah and I think the fact that, you know, there are quite a few people that, when I, in workshops, when I do play my story and we talk about it, a lot of people do come up and say, you know what, I've been abused, I've been raped or whatever, um, you know, and in, in that way, I think, you know, it helped a lot of people as well. **Okay, so you're saying a benefit for you is feeling like it's helped people.** Yah. **Okay. Okay. Had you ever, with your story before, had you ever, before you did it in digital story form, had you ever written about it or done anything like that?** I've written about it but in my diary. Um, yah, I've shared with people, you know, especially when people, you know, say that I have been abused, whatever, I seem to open up as well, um, especially in counselling sessions. I mean, I had, you know, people coming in, or students saying, you know what, this is what I've been dealing with and then I do share my story, but not on a lot, you know, like the digital stories. **Yah, that must be quite a leap then, from telling somebody face-to-face versus in the story.** Exactly. It is, um, you know, and having it on the internet. Um, so yah, it was a huge leap for me. It, it, you know, I've, in the first workshop I didn't want my story to be shown publicly, but after, you know, through the process, um, the process of the, you know, ✱going through the stories and making your stories and, I think I had sort of also developed, you know, sort of pride, you know, that you, this is what I made and this is my story, so I want people to know and I want people to see. **Oh that's interesting. Yah, yah, other people have mentioned that pride thing as well, you know, that they were chuffed with themselves.** Exactly. **Yah. Yah. So just, to explore that sense of what you were, what did you think you were proud of, quickly, what aspects or…?** First of all I think because I told my story; I'd put it on digital form, it's there. Um, and secondly the process of it, you know, the fact that I've chosen the music, I wrote my own script, um, you know, I'm talking, with my voiceover, it's not somebody else's story. Um, you know, I've put this whole thing together, basically. That it was not professionally done or, you know, post production is but, um, I did the, you know, the editing and stuff like that.	J11 Story has been used in workshops. She benefits because of other people's reactions. J12 Pride in what she created helped her to be able to share her story. J13 Pride: she put it in digital form. She created it. It wasn't professional; she did it.
Yah, no that, yah, that makes a lot of sense. Yah, actually my next question was going to be how you feel about what you created; any other feelings about either in 2005 or 2007, any other feelings, other than pride about what you made? Um, scared. I was scared as well; I didn't know what the outcome would be,	J14 Scared of story:

um, you know, especially the first story. And I still don't, I don't know, I'm still scared, with the second one as well because, you know, I'm telling a different story and, and a lot of people know me, um, you know, and I don't know who's going to see it. Um, yah, and I think with the first one as well, obviously I, you know what the story's about, it was about my step dad sexually abusing me and I've been through the process of, um, should I write him a letter, should I, you know, open a docket and make a case against him, um, all of those fears were there and even afterwards I felt, you know, before I told my mom, I was scared because I felt like what if she doesn't believe me, you know. But after a while I realised, um, you know, it doesn't matter if she doesn't believe me with my story; I know what happened, so be it, you know.	it exposed painful stuff and made it public
And you say with this one you also feel quite, a little bit scared too.	
Yeah, because, you know, it's about this very good friend of mine that tried to rape me and he wanted to keep quite about it and he just didn't do anything about it, you know, so, it's a lot of people that basically will be affected by it.	
Mm, mm. It's a brave thing to do, a very brave thing to do.	
But my hope is that they don't see the movie.	
Really.	
I don't think they saw it the first time so…	
Okay.	
Hopefully they won't see this one.	
So even though it was on the internet and stuff they wouldn't have seen.	
No, unless I give them the [address].	
Oh, oh, okay. Yah. Um, I mean, for you personally when you watch your story, your first one, I suppose your second one you wouldn't really have been able to watch that often because you've just made it, but what's it like actually watching your own story, you know?	
It's, there's different, different feelings and, you know, reactions that, um, I get. I think it probably depends on the mood that I'm in.	
Yah, well, that makes sense. Probably like how strong you're feeling, how [unclear], you know, all kinds of stuff.	J15 Reactions of others:
Yah, no, definitely, especially when, there are times when I feel, you know, sometimes frustrated, um, especially if I show it to people that are not open to change or, um, because I showed it – obviously people will have different reactions to it and that will determine most of the time also how I feel about it. Um, but sometimes I feel, um, sort of hopeful, that, you know, hopefully somebody will get something out of this or, or scared, you know, what if, what if they, they say things that, you know… Or they just don't get anything out of it, you know, or they feel guilty, especially men, you know.	frustrating if it's to people who don't want to change
Yah, okay.	

But I feel [sad] and [vulnerable] most of the time.	
Really, do you still find you have that kind of reaction?	
Yah. It's, like I said, it depends on my mood and how, in what state I'm in when I'm watching it, so…	
Okay. I think you've touched on this already, but I just want to explore if you've got any more thoughts on it, which is that feeling of having externalised your story, I mean, you've mentioned that you wrote about it in, or one of your stories, because, as you say, you've got many, but with that story of having carried it around and maybe it was in your diary and now you've actually externalised that story. Um, any particular thoughts on how, does it, I mean, has it been a good thing, has it been a bad thing, is it, what affect has that had on you, that kind of thing?	
Yah, I think it, overall it has been a good thing, um, because, I guess that before I even started this process – is it your car?	
No, no, I'm just going to close this. Okay, yah.	
Before I started the process, um, you know, there was support.	
Yah.	
And I sort of, um, depending on that as well, the fact that if anything happened, I still had my support, you know, my therapist was there. Um, but in a way I also, it was a big thing for me to, you know, to sort of step out and say, you know what, this is what happened and I want justice basically. You know, if not in my step dad's life then other men's lives, or other people's lives. So, um, you know, it was a scary process and I'm just, you know, that, that was the one thing for me that, you know, while I was doing it and afterwards, it was scary but as I got used to it, you know, um, it became, it became sort of a pillar of strength as well. You know, and I think the fact that people encourage you to, you know, and then, you know, they say things like, you're brave or whatever those words are, um, confirmation, um, [unclear].	J17 Process was scary but use of story and support she's received has been a pillar of strength
Yah. Okay.	
And it's also affirmation.	
Yah, which is I think, I mean, it's important. Showing your story, how, I mean, I think you've mentioned some stuff about what it's been like to show it, like what kinds of places or, you know, where have you, where have you shown it or where has it been shown, were you there, weren't you there, what was it like?	
Um, I don't know of the places where other people showed it because I was not there.	
Yah.	
But the places where I've shown it, it's obviously with, you know, my mom and my aunt, um, in workshops where I do a lot of training, so, you know, I show it at workshops, I showed it to a few friends of mine as well. I've even shown it in counselling sessions.	

Oh really.	
Yeah.	
And how was it useful then, did you find?	J18 Story good to show people that there is hope
Um, I think especially when people feel like they don't have a way out, um, you know when they do talk about abuse or sexual violence and, you know, they feel hopeless and they feel like they will never be able to get out of the situation or, um, they will never be able to forgive and move on. Um, I had a client that was very promiscuous, because she didn't like herself and, you know, she sort of, she basically hated herself. And we sort of built a relationship, you know, client, counsellor relationship, after I showed her my story. You know, and she sort of got a lot of inspiration out of it, you know.	J19 Use of story: counselling. Helper her to build a relationship with a client
Mm. I mean, do you think it was different, do you think showing her the story was in any way different from telling her?	
I think so.	
What do you think would have made it different?	
I think it's probably the fact that it's on digital form and, you know, it's not just, I don't know, it's almost like it's making it, you know, it's not just me telling my story, it's just, I don't know how to explain it…	
No, I mean, I think it's quite a difficult thing to figure out, like why should it be different.	
But it is; it is different. Um, I didn't tell her that it was on the internet or anything, um, you know, I just told her I made the story and, um, and it helped me a lot, you know, in terms of, you know, my own issues. Self esteem issues, um, I don't know…	
I can't think of, I suppose I can understand what you're saying that somehow it's different, but trying to put your finger on why, I don't know, I don't know. Does it make it official in some, not official but is it…?	
That's what I was thinking, you know, almost like it's there, you know, it's not just you telling the story and, I don't know if she wouldn't believe me or, you know, if I did tell it just verbally.	J20 Digital format: added weight, credibility
Yah, yah. That's a really interesting thought and I hadn't specifically thought of that before and it's quite hard to puzzle it out, like I don't know why, but I can understand it, it makes sense. Um…	
Oh and, and Amy used to email me and say, you know what, I've put your story on the internet, on this website, or I've played it in [Australia], this how the women reacted, you know, that sort of, um, times also, you know, made me excited and, you know, hopeful that maybe somebody's changing, you know, even if it's only one person.	J21 Use of story: excitement that it might lead to change
Mm, mm. Yah, I was actually going to ask you, that knowing that your story's been played somewhere else and you're not there, any feelings about that or thoughts?	

Not, as long as it's played, you know, that's, that's the reason why I made the story and I signed the release form knowing that, you know, it will be played somewhere where I'm not going to be. Um, and I was sure Amy or whoever plays it will respect my, you know, my story and it wouldn't be, sort of used in a way that it's not, um, you know, okay with me.	J22 'exposure': is fine with it
Yah, yah, so I suppose you trust her and yah, yah, no, that makes sense. Although what's interesting of course is with the internet you don't have that.	
Exactly.	
Even if you want to be like, because it's weird, you know, it's anonymous but not, you know, in some ways, you know…	
What's anonymous?	
Anonymous, like, it's like it's, nobody knows you…	
Nobody knows [unclear].	
Yah, it's, but, I mean, it's you, because you're there, I mean, you're in that thing, but, people who will watch in Bangladesh who don't know you or the US who don't know you, so it's kind of, yah, it's weird.	
Maybe I should put up a blog, put it on and say please, man, watch it and give me your…	
That would be another brave move, there are some crazy [unclear] out there.	
I don't know if I'll go that far	
Yah. Um, just, I mean, the question that I'm going to ask next kind of follows on and we might have already covered it, so don't worry if you don't have anything to add, which is really that, a notion of ownership, you know, like, you made this thing and it's you, you know, you made it and so you own it, but…	
I don't really.	
Yah, it's like, that, yah, any thoughts on that or…?	
No, it, you know, at the end of the day it is my story. Um, people can show it, you know, it's on the internet, it's there for everybody, but eventually it will, you know, come back to me, nobody can take that away from me. It happened and I'm glad to share it with people, you know, because that's basically what it is, I'm sharing it with people.	J 23 Fine with it being on the Web. J 24 Values story being 'out there'
Yah.	
I think the process, um, means a lot to me; the process of actually getting the story out there, that is something that I'll really cherish, you know, forever.	
Oh, you're saying the actual workshoping process and that kind of thing.	
Yeah.	

Yah. So what happens now, you know, people can watch it and if they're critical about it, you know, maybe they find something out of it, that's, that's how I made it, you know, in mind that people might not be inspired by this or people might be inspired by it, you know. So [unclear].	
Yah. Okay. So I'm going to ask you specifically about, about the technology part, like how it was, how it was for you learning all that stuff. <mark>It was exciting. Even though it was such an intense thing to talk about and to make and, you know, um, the practical part of it was very exciting</mark>. Um, you know, because I've never done it before. Um, I look at TV differently now. **Oh really.** Um, you know, <mark>the whole planning and, um, you know, cropping and stuff like that, the whole process and it was exciting. You know, seeing your face on, you know, on the screen and you create an emotion and now you see it, you know?</mark> Um, I was, I was very [creative]. **Yah. Do you feel, I mean, in terms of benefits that you felt from learning those skills, any particular benefits during the process or after the process?** Obviously it, you know, the process itself is, um, is a benefit, you know, um, especially if you've never done it before and if you do it a second or third time you'll be able to, to do it without having Amy or whoever there, you know. You know, the technology changes all the time, I think that the software that we used in 2005 was different from what we used now. **Wow, okay.** But, you know, I thought I could easily make, you know, my own thing, um, because I've done it before. You just, you become more familiar with, with the software and, you know, you can use that in your own, if you want to run your own workshop you can do that, you know, get the software and get production or editing production done and, you know, you can – it's not very difficult to learn the skills and to learn, you know, to get it. It's not that difficult, you just play around with it and… **Yah. So have you ended up using any of the skills you learnt from the first time or not really?** Not, not, I actually have, um, I play around on my own laptop and there's, you know, some movie stuff on there, movie making whatever, and I've tried, you know, some of the stuff that I learnt there, I've made sort of small [unclear], you know, but… **Wow… I wouldn't even know where to start.** Is it?	J25 Learning technology was exciting. Intensity of content was balanced by practical tech part. J26 Process of using tech to create was exciting. Ability use tech to create an emotion and then you see immediately was exciting.
No idea. Yah. Um, this question that I want to ask you is a little bit, yah, it's also kind of conceptual and again, no right answer or wrong answer,	

it doesn't matter if you don't have an answer, it's fine. Um, did you find ever that you were like that because you were capturing your story in a digital form that it made you feel distant from it or far away or not?	
There were some times, you know, there were times when I felt like that. Um, especially when I play it to people, there were times when I felt like, you know, it's a story up there and we're going to have a discussion about it. There were times when I felt like that, distant.	J27 Sometimes felt distanced from story: it's 'up there' on the screen
Mm. What do you think caused that?	
I don't know. Probably because I didn't want to deal with the emotions, I sort of just wanted to...	
Yah.	
Um, or I just got so used to playing it to people that, you know, it's the story that I made.	J28 Felt distant: Could be because she played it so often
Yah. Actually I've got a question following on from that which is does it make any difference to you that, say, in a workshop you can, you can play this thing as opposed to having to tell the story again, you know, yourself? Do you think that's made any difference to you?	
Yes. It's better to play the story than to, having to sit there and, you know. This is – okay, like I told you earlier about my mom and when I played it to her, there was no interruption, you know, um, it's not that when you're sitting in the workshop and you tell your story then people start asking questions why are you telling your story. Um, it's, it's almost like there's a focus, um, you focus on that now and, you know, two, three minutes, um, and it will probably take longer if I would tell it, um, like I said and leave out stuff and things that I don't want to say I wouldn't say, that's in the story, you know.	J29 Digital format: makes telling easier (no interruptions, no omissions, no discomfort)
Yah.	
I think it makes it easier to play it rather than to tell it, because the one day, um, well, maybe not one day, a few times, when I, you know, told my story and it's very difficult for me to talk when I cry so, you know, that sort of helped as well. Um, yah, when I'm emotional, when I'm angry it's very difficult to talk.	J29 (cont)
…Stuck in my throat. Yah. No, that's interesting, yah, it makes a lot of sense what you're saying, that it's, you know, it's easier to press play than – and press play…	
Exactly…	
Yah. No, that's cool. Um, just a sort of, probably almost the last question actually, although I always say that, like with [Kathleen], yesterday, I kept on saying, yah, last question and then, you know, you [unclear], but how do you imagine, I mean, obviously you know quite a bit about this because you've done your first story, but like with your second story, how do you imagine using it, in what sort of context do you imagine using it for activism or social change?	

In what…?	
In what ways. Like you've mentioned workshops, one-on-one counselling sessions, any other ways you might imagine using your second story?	
No just, in mainly workshops, um, probably in, in, you know, probably just discussions, um, I'm thinking of going into the [FBO] session with this group of youths that I just gathered, you know, going to youth groups at churches and, you know, [unclear] and, because it's, you know, I was in church and that's where it happened and you know, if people say they change do they really, are they really changing? Um, I don't want to take on the bible, but, um, you know, because people [unclear] of it and, um, yah… And I'll probably play it to my family again and my friends and, you know?	J30 Use of story: workshops, counselling, church groups
Yah. What kind of reactions have you had when you've shown friends?	
Positive reactions normally, you know, of pity and I don't want pity. And you know, people are sad and they're also very, it's a sense of, you know, pride from their side, that you've come such a long way and, you know, look what you've done and, um, you know, they're proud of me.	J31 Other people's reactions: they're proud of her
Yah. Okay. Let me just make sure that I've covered everything because I always find with these, like I hop around all over the place and then I realise I haven't asked half the things that I was going to.	
Can I smoke?	
Of course you may. Yah, you know, I think, I actually think we've covered [alles], yah.	
I don't talk a lot so.	
That's good, that's good.	
Only when I was, you know, in the workshop or where, you know, something that I know what I'm talking about but not, um, here.	
Um, are there any things you want to ask me about, about what other people have said or anything about my thesis or whatever? You don't have any questions?	
What other people have said; isn't it confidential?	
It's actually not, no. Well, I mean, I'll use it in – because I don't, I don't disclose who's who, so, you know…	

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…closer to you, just so, because you're the one that counts, not me, so that the person transcribing it can hear you. So the first question I wanted to ask you was really what you think technology is, so like what you think information technology is or computers and the internet, you know, what	

do you – how do you think of it, what do you think is important about it, you know, or not important about it, that kind of thing?	
Yeah.	
I know it's a, it's a tough…	Z1
Okay, the thing is with me, technology I see it as something that <mark>makes life easier</mark>. Because there are microwaves where you can warm your food, there are computers, you don't need to write it down and it's like, there are discs, <mark>you can take the information everywhere</mark> you want to go and then access it where you're getting a computer. There are cellphones, <mark>which makes it easier for us to lie</mark>, I can say that I am ten minutes away while we are like 30 minutes away so, so technology makes life easier for us. There are cars, no horses, no bicycles, so…	Tech: makes life easier Z2 Tech: portability Z3 Tech: makes it easier to lie
Yah. Okay, yah, so you're basically saying it's something that makes life…	
Life easier, yes.	
Easier, okay, okay, alrightee, no, that's cool. What I'm going to move on to ask you about, really is about digital storytelling, so we're going to get into that…	
Okay.	
And just in a general sense, what was your experience of the workshop, you know, and of the whole process? How did you find it, what were your feelings about it, that kind of thing?	
To me, at first, I was scared because the thing is I've watched before two digital stories. And I mean, they were talking about rape and, like abuse and so at some point I felt like I was just [joking], my story was like, because I'm not talking about abuse, I'm not talking about rape, I'm just talking about fatherhood, so my story was like, oh, boy, what would I…? And then, when I read it to the guys and I talked to Dean and then – and the guys felt that no, the story is powerful, so the energy was back again, but with the, the whole workshop thing, it was good and then, I learnt a lot of things and then… And I want to buy my own computer so that I can, like, [unclear][typing]. Learn computers because what I thought was like, <mark>computers explain, you don't just type, they tell you where to go</mark>, so it's like [unclear] problem to, it's easier, because the whole thing has been there, it's like, if you know where you are going, if you know the directions, it will be easier for you because you know that if you press, it's like this window and then you open to this and then you go there and then – so it's easier. So, yah, the whole thing was fun, it was fun.	Z4 Tech: makes things easier 'computers explain'
Okay. So, like, how do you, do you feel you benefited in any particular way from doing the workshop, or you didn't benefit, or you lost something or you gained something?	

I think I've gained something. I think I've gained some new direction in life, because before I've done it, I've never challenged myself, I've never, like challenged the fatherhood thing, I've never, like put it in deep in thought, until I was, until I did the workshop, until I had to write the story. So I sat down and think what would I write? Because at first I wanted to write about me being beaten by father and then being told that my girlfriend is pregnant, so it shifted the whole thing, so it was about me now, and I'm going to be a father. So the whole direction changed now and the way I see things about now, about being a father, okay, this happened to me and then what can I change and the skill of computers, the things that I've done there and then, I'm proving myself that I'm blind, so I have to get some glasses, so, because I was like in denial at first that I don't need glasses, I don't need glasses. So when I was doing that I thought that now, damn, I need some glasses. So everything is like, it was fun.	Z5 Workshop: faced that he was going to be a father. Gained computer skills. Learnt that he really needed glasses.
Yah. So you're saying that it got you to think about issues in a different way or in a new way.	
Yes.	
And you realised you needed glasses and you learnt something.	Z6 Learning technology: excited by doing his own thing. If he got into trouble, someone could help.
Yes, I did, I did. Especially with computers because at the same time I was like very excited doing my own thing, and listening to [unclear] not asking help and then at some point getting in trouble, and then, but there was someone that was like always nearer to help you.	
Yah, yah. So, how do you feel, like, in terms of what you've learnt, what was it like learning the stuff or this computer stuff? Were you scared, we're you excited, were you nothing, were you…?	
Okay, the thing is, you know, at first when I was told that we would be using computers I was scared because I've been running away from computers for a long time because I knew that I had problems with eyes, so I…	
Oh.	
Okay, so the thing is, you know, at first at school when I was doing Standard Eight, computers to me were something to play games. So – and the teacher that he used to taught us, like computers, he was very strict, so sometimes I'll bunk computers and then go up during the break to play just games and then and then… So then I know that I had to focus and then try to learn and then, yah, I did learn, I did learn. Yah, I did learn, because I believe that, even the notes, I have the notes at my place, I just looked at them yesterday and I was thinking to myself I can have my own computer and then have my own digital camera, I think I can do this thing. So it's just like that now, it's like I'm excited I have this new skill that I want to do it all on my own, without this person supervising me. But I don't know if I, it's like I damage the	Z7 Thought that computers were only for games. Now wants to do more stories

computer while I'm trying to, because there won't be anyone to help me then, so… But I'm willing to try it, you know, without any help now. Doing the notes and recoding like, recapturing everything that I was taught. **Yah. Yah. Okay, well that's amazing, so you've actually gone back and looked at your notes.** I did, I did.	
That's very good, that's really cool, yah. Do you imagine maybe that you would use these skills that you've learnt, I mean, you've mentioned that you might get a computer yourself and do, you know, maybe make other stories or something. Can you think of any other ways you might use the skills? Okay, the thing is, I'm in a theatre group, so I think to me it was a blessing in disguise. So because sometimes we do like perform and then taking some pictures and then we had to go somewhere for this person to do this thing for us and then, so right now I think that with that skill, if I can have like practice, do it, I can do it, I can like record our plays and… **Yah, yah.** So with me that was a blessing in disguise. So, I want to do it, I want to do it, especially when I'm working with the [girls], so when I told them it's like they were excited, maybe there's some future, you will be the one that will be helping our organisation, so… **Okay, okay. So you're saying you can maybe use the skills in your theatre group.** I will. I will. **Okay.** No doubt, there's no like maybe, I want to use it, I want to use it.	Z8 Learnt computer skills – he can now do things for himself (e.g. in the theatre group)
That's cool, that's really exciting, that's nice. In terms of this, you made this story, you know, and you made this thing that sits there. How do you feel about what you made? You know, the problem with me is like, most of the time I write plays, so writing that story – and at the same time what I write is never enough to me, so every time I listen to it it's like, I should have put this thing there, I should have done this there. So it's like watching it, visually, it was good for me that I've done this, but hearing me, it's, telling the story, if I put 'was' there, not 'is', it would have been fine. Okay, no, 'is' is right there. So there's that thing, it's like, trying to improve my work, because I want to be like one day to be this writer and director of some plays. So it's sometimes like, okay, that's good, but visually I liked it, the way I'd done it with the computer, I'm proud of it. But even with the writing, I'm proud of it, because when the guys	Z9 Proud of what he created using a computer

listen to it they say it's like poetry. So I said okay, I'm getting there, I'm getting there. So to me it's always about trying to be perfect with my writing so…

Yah, yah, okay. How – what is it like, have you had any thoughts on the fact that, I mean, you're saying you didn't feel that you had a story that was worth telling and that made you scared in the beginning.

Yeah.

But now, now you've made a story that was inside you and I suppose maybe you do this all the time because you work in theatre, I don't know, but I'm just wondering, you know this notion of having a story inside, but you then take it and you put it outside of you, you know, you create this story that lives over there. Have you any thoughts on that, I know it's kind of quite an airy fairy conceptual idea, but, you know, this notion that you take something that's inside of you, thoughts and feelings and whatever, and you put it outside.

You know, the thing is that feeling is good. You know, because the thing is about writing, to me, because I'm still learning and I hope that I will learn [unclear]. So I'm still learning, so when I write I'm thinking this thing, because, you know, the problem is, inside you have the story, but when you put that pen on he paper, it's like another thing, so at the same time when you are thinking about this there are many ways of tackling it and at the same time you want, when a person reads this, you want him or her to relate with your story. So there are many ways, you think, okay, I must write it this way and then, when you put the pen on the paper, you think no, that's not good. And then you go again and then, okay. So when you are done, it's like a good feeling, okay.

Mm. What I meant, it's actually an interesting thing because in some ways you do this all the time because you write for the theatre, right? But with the digital storytelling it's a little different, no, because when you write it for theatre it gets written and put on a piece of paper, it's written down, and then maybe it gets performed by somebody.

By another person.

You know, whereas in a digital story, you wrote it, but you put it on a computer and now it lives in a computer file that's like a video, you know.

The difference with that, you know, when I'm writing for a play, I always put myself in other person's shoes. So with this one it was personal; it was not like trying to find this character, to put myself in other person's shoes. So now I had to dig deep down inside me, so that's the place that sometimes you run, you don't want to like, to face it, when you go deep down in your heart and you have to like write about yourself, sometimes you tend to run away from it, but it's easier to write about other things, other

people, but when you have to write about yourself it's hard, so that was the most difficult part. To look deep, deep down and try to take this thing out . And to make it like, to make it like, to give it life, even though it's [in you] and then, there's some [big] anger and then, but even though there's anger, there's like happiness, there's love and then, and then you wonder, okay, I don't have that anger now, so, I'm happy now, so how do I show that anger in a happiest way, because you are writing about you and you don't want to lie, you want to be honest, because this is you, this is you. And there are no mistakes and then if it happened, it's like you don't imagine it, it happened, so it was like, really like difficult , but in a good way. It was also the first time that I wrote about me, because when I wrote about me, it was like when you are doing a CV or biography and then, that's the only time, and it's like, I've done this, it's like you are bragging, I've done this, okay I've done this. But now, it's like, okay, okay. Yah. [unclear] it's really like [bragging]. So it was good. **Yah, yah. And it's obviously different, this whole thing of if you create a play, you know it gets performed by people and that's how it gets out there.** Yah, yes. **Now, if you think of it, this story that you've created, it's now, it's going to live on a DVD and that's how it's going to get out there.** And you know what, with this story, with the play, the play gets to watched by some people, the ones that were in the theatre, the ones that maybe were at that function, but with a DVD, it's like people like in New York will know my story, while I'm like in South Africa, I never went to New York, but my story's like in New York. And the people who are like in PE will know my story and it's like, my story gets to travel, it gets to touch so many people, it gets to be heard by so many people. That's why I said at the first time that this technology makes life so easier, ✶because if I, I had to tell that story I have to go to this place and this place and this place and sometimes I will get bored and then now I've been travelling a lot, and now I'm homesick. But with a DVD, the DVD never gets homesick. **I like that, a DVD never gets homesick.** It never gets homesick so… So, I think that, it's [unclear], you don't pay like a plane seat for it, it's like you can put it in your pocket, so… Yah, it's such a wonderful thing about having it recorded because it gets to be heard by so many people.	 Z10 Story can go far, story can travel; this doesn't depend on him and his constraints Z10 (cont) Z18 Digital format means many can hear the story
Yah, yah. And another question, I actually haven't formulated a question about this before, but this, if you think of it, when you're doing a play, right, the play is you write the play and people perform it. Now in this one, you write it, you write the story, and you narrate it, but then you must choose images and maybe you choose music, like that's, it's a different creative process.	

The thing is, you know, what it was challenging to me about that, I never really liked like taking photos of me. I can take your picture, but taking pictures of myself, like, I never done it, I like, I don't care. So with this one, it's like, they had to take like this many pictures, and then I was like, I was like, oh boy, here is thing now. It's like getting on my nerves, like, can I take this picture, okay, okay now, what is this now? Okay, but, at the end when you had to work with the pictures, and then okay, okay this is me, I like this one, you know, this one, I don't like it but the [unclear] when I look at my face [unclear] this thing. So, yah, it was good, and then, with the music, I suppose, yah, like. I'm [expressing] myself, you know, it's like, it was like looking at the mirror telling the story. So I had to watch my pictures and trying to put my pictures together because I'm not like that person who like really likes, who likes photos and then the other stuff. And the thing is, do you know what, I once had an opportunity to be on this film and I turned it down because I don't like taking pictures, I like to be in the theatre, but I don't like taking pictures. So with this one it was like okay, okay, this is good. This is like really good. And then, yah, I think at the same time, it's like, it changes everything to me, because, yah, because at the same time, you know, I know when I talk, sometimes I'm faster and sometimes when I'm saying like, calling like z's an r's, it's like, the gap between my teeth.	Z11 Multi-media allows the story to truly reflect him
Oh okay.	
So, it's like, what I'm saying s, it doesn't sound like with other people, so with the voiceover things, like I was running away from – but when I heard it, it's like, the first time I've done like a voiceover and then I'm listening and I'm saying, no, this is good, so I've been running away from many opportunities, you know. So I'm thinking, [unclear], gee, you know, I arrived now, like I've been, [unclear], it's like, yah, it was good, it was really good for me.	Z12 Has been avoiding recording his voice. Had to confront these fears.
Oh, okay. Yah, so you're saying you almost confronted a bunch of fears in doing it, because you just had to do these things.	
Yah, I had to do them, I had to do them.	
So now this thing you say about being irritated by taking pictures and you never liked taking pictures before, have you figured out why that is?	
I don't know, I don't know. The thing is, oh boy, I don't know.	
I mean, could it by shyness, could it be…?	
I think about that, maybe like lack of self esteem, maybe something like that. I don't know, because I believe that I'm not photogenic, and then I look at my pictures, you know, and some people who always tell me, you know, if you can go to, if you can like act in films, you'll be good, because your face [unclear]. Cameras, I don't like cameras. I think the thing is when I grew	

up, I grew up with, uh, I had a like, a cousin brother, we grew up like as brothers. He was very handsome, which he still is. So there was that gap between us and this is guy is like, [unclear] [ladies], so like, it was easy for him, for me I had to work hard, but for him, it's like it was [lighter], so there was that gap, so ended up not liking pictures, so…

Okay. Okay, no I get it. I mean, look, a lot of people don't like, like 90% of people don't like having their photograph taken, so actually that's more the norm than anything.

Yah.

Okay. What was it like, just getting back to the digital story that you created, I mean, I think you might have answered this already, but I just want to check if there's anything else you want to say about what it was like actually seeing this thing that you made. Okay, it was a great feeling. Because I, during that workshop I faced many fears that I had and then I've done the things that I've never done, you know. And then, and as a performer, things that I should have done, and then when I watched my digital story I was thinking okay, I think now I must get an agent, I think now I must like work on films, not in theatre, because theatre is like [unclear], there's no money in theatre, so now I was starting like to think like broad now as a performer, while watching myself telling the story, so now I was thinking okay, okay. So, it was a great feeling and then, and then I thought, okay, so I've done this, this is me, I've done it. So at the end, watching that piece playing, it was good. **So when you say this is me, I've done it, again, it might be repeating some of the things you've said, but why do you feel this is me, what makes that thing there you?** It's the story; the truth behind the story. And the person that is telling the story, it's me. It's my story, it's me telling my story. It's me doing, choosing the photos of my story, so it was me doing it, so at the end there's not ownership of it that, it first started with pen and paper, at the end, it ended up with like pictures, music and, you know, lots of things. And then, to me I thought, okay, so to me I thought it was like going to be like a one day thing. Because I thought, okay, I have to write the story and then maybe there will be a camera, and then a camera and then just me telling me story and then that's it. I thought maybe like two hour thing and then because, but I found okay, four days. And then I thought eish, like, because you know I thought, because I was like being a peer educator for Sonke, the week before, for the whole month from Feb until the end of March, so, during that week I thought, okay, I was going to be free maybe, I'll be in for two days just to read my story and then go and sit in front of the camera, tell my story and then that's it. So, when I was told, okay, it will be four days from nine to five. And I thought, okay, nine to five, what is this? I thought it was just two days; what do you mean we are telling the story and then computers, okay,	Z13 Creating and watching himself telling the story was empowering as he confronted fears Z14 Sense of agency: it's him telling, and choosing images

computers? Then I thought, okay, I'll be suffering with computers, I know I don't have glasses, I'll be suffering with computers. So I at first maybe feared and then it was good, it was good. Because I thought it was just something that, but, at the end I got so much. I thought I'd be giving but at the end I received lots of things. Yah. It was good.	
Oh, that's interesting, that's interesting. In terms of how – are you, do you imagine or have you thought of different ways in which you might use your story? Things you might do with your story? Things I might do with my story. You know, when I wrote my story, I wrote my story because the thing is I'm afraid of being a father and, you know, my girlfriend [unclear] usually, when I was like digging down and thinking about being a father, everything, she thought that I'm doubting of being like, I'm scared of like, because I was not saying anything. I was just, for the first time [unclear] I was just keeping quiet, just like thinking, and then I'm not like that, you know. So, and she was thinking, like, I'm having doubts and it's like, she was saying all these things and then… So I had to tell her, you know, it's not about… And when I finished writing the story, I said to her, okay, sit down. I read the story to her and then I said, how is the story? She said it's good and then I said sorry I've being keeping quiet, because I'm scared of being a father. It's not that I don't want a baby, I want a baby, but I'm scared. So she just looked at me and said, why didn't you say so? And I was scared, but the thing is my story made it so easier to tell her that I'm scared because at some point I'm saying that I'm scared. So the thing is, when she heard the story she just looked at me and then I knew that she got that part and then I just repeated I'm scared. So then we talked and then I said, there's no worry, but, I'm excited, but the thing is I'm scared. It was two years ago, I was in therapy and everything, but now I'm scared. **Mm. So can you imagine when, you know, when your digital story, when you get the final, you know, finished product back, because I think Amy is still busy, you know, doing all the post production stuff. Can you imagine ways that you might use your story in different, in any way? I mean it could sit on the shelf and that's also fine, you know, but…**	Z15 Digital story stores memory to show subsequent generations
==And then when I'm a grandfather, I'll always like, put it in a DVD, come here, watch this==. And then my neighbour comes, you know, put in a DVD and then, no… It's like the thing, when I watch it, you know, this friend, with the guys in our townships, it's like, you must have a son, when you die it's like you've left something behind. You have left, it's like, and then, that makes it, sometimes when you sit down in the corner talking and then, when like the child is passing by, he says, [unclear] yeah, that's my boy. And he's doing nothing, he's not like paying any maintenance for the baby, but he's claiming that it's my boy. And when you look at it, it's the truth, he's the biological father and then you'll get, like, the guy who's saying that that's my child because I'm paying maintenance, I'm the biological father and I'm paying maintenance. And then, I've just given her mother, like	

500. And then you say, okay, he's the father. And then when I sit down and I recollect everything, because most of my friends, like, have, like children, so [unclear] that they say, it's like what do you mean this guy is a father, this guy is not paying that maintenance and then doing some workshops and then – and then you see that being a father is not like paying maintenance and then being a biological father, it's like connecting [unclear] with your child. And then, and then you sit down and you wonder about all of these things, about these guy is claiming to be a fathers, these guys, and then you wonder that, which type will I be? Because I have a friend, I'm so close to his father that, I say that his father is my role model. He's not so, he's not close to his father. And the thing is, his father, when he grew up, his father used to hug him. So sometimes he will sit down and he will tell me how much his father loved him and I'll go out and I'll sit with my friend and my friend is like, there's no relationship between him and his father. So sometimes you wonder, what went wrong? Because his father, he used to be loved so much by his father, and he used to show him, he used to hug him. And he usually tells me, that, you know, [unclear], which is, he hugs me and then, and he doesn't do that to his son. And so you wonder, what is it, which one, which trap will I fall into? And you don't know and there'll be some guys, you know, who don't even have a cent, who are not working, but they will be there for their children. And then you wonder, which one is the better father? Is it the one that is providing, is it the one that brought the child on the earth? Is it the one that's spending time with his child without having nothing? So you become scared, I become scared, I become scared. I don't know, I don't know.

So how do you see, I mean you obviously feel very passionate about that issue, so then how do you see your story playing, or your digital story, how do you see that playing some role in that?

Okay, the thing is, you know, when I wrote it, I'm seeing it as a [unclear] for the guys. Maybe it can be used in some workshops for the guys to see that, it's not just making a girl pregnant or bringing a child to earth, being a father. I want it to, even for those who are saying that I'm a father, to think twice, what really makes me a father? I want it to be used in that way. And when I wrote it, you know, I was thinking of, in many ways that maybe that if maybe those fathers that are successful, that their children are somewhere, and even with those fathers that their children are in jail, maybe they can put together and you can hear those that their children are in jail, what went wrong? And those, that their children are successful, what went right and what went wrong [unclear]. Because I think both of them are role models, because you can learn from those who have made a mistakes so that you can not make that mistake. So you can learn, even to those ones that have done good, so that, because sometimes you cannot match other people's goodness, so you have to find it in your way to do your own goodness. So that even like, there's like two tennis players, Vanessa and Serena Williams, there's a story that their father forced them to play tennis and today they're like big stars. So is it choosing for your children, I know this will

	Z16
	Use of digital story: in workshops
	Teaching men about fatherhood
	Challenge men on fatherhood

be good for you, do this. I mean, when it at the end pays, you smile. So is it like giving your child freedom and then when he messed up and then you become so frustrated. So if maybe it can be used in that way, to challenge, like fathers, so you can think hard, so you can, like share our stories, so that our fathers can share their stories of success and their stories of failure, I've done this wrong, so don't do it, so tomorrow I can be a better father.

Mm, okay. So you've mentioned, I mean, you've mentioned maybe using it in a workshop type setting, can you imagine any other kinds of settings?

Any other kinds of settings?

Yah. Or any other ways…?

I think at the same time, you know what I want with my story, I don't know. Is when you sit down with your friends, you just put it, and then you can talk. Maybe it's because sometimes others don't want to go to the workshop. So when you sit down with your friends you just put it and then listen what will they say. Maybe someone that doesn't know me, because I know with my friends, at first they will be, like how do you do it and then, they'll be excited, I want to – and then at the end maybe I'll have so much time to talk to them about, really guys, what is it to be a father, but I'll be so excited to telling them about the workshops and everything and everything, but when you sit down with your friends, and then when you sit down, maybe as a parent, and then, with the guy, maybe a married couple, like [how they feel] about being a father. So, it's like, to me it's like about that. The guys, the men, especially men, to think about it. Maybe even the woman, to think about what is it like to be a mother, you know, because it's not about, it's only the fathers that make mistakes, even the women do make mistakes. So what is it that it makes you a better parent at the end of the day, what is it that makes you like, that when you look at your child, when he's so successful you say that he is my son, she is my daughter. And he's where he is today because I've raised him, you know. So, and you can be so proud to say that. There are parents that are so scared of pointing their children, because you'll find that his child is, like, mugging someone, or robbing someone and then everyone will say, [unclear] whose child is it? And you'll find the mother is here, is so scared to say, that's my child. And, you know, there are stories of, like, guys beating their mothers, guys beating their fathers, so you wonder, what went wrong, what makes you a better parent at the end of the day?

Mm. Now if you imagine, say you imagine a workshop or you imagine sitting down with your friends.

Yah.

Using the digital story versus just telling then something. Like what difference do you think there would be, you know? Like…

Okay. You know, when you are telling then about something, you know, sometimes you can be interrupted by something and then when you try to think what I wanted to say, you cannot go back to that. But with digital story, it's directly to the point, you can pause it, you can chat for ten minutes, and when you go back, you start where you pause it. So when you're telling them about something, you talk, you talk and this thing comes up and then you want to talk about this, and then there are many things. But with them, it was like so edited that it focus on this point, there aren't many points, it doesn't go there and have like on ramps and off ramps and then all this sort of stuff, it just focus like on, it's like one way road, one way traffic. So, no off ramps, no on ramps, it's like, it's just one way. **No, that makes sense. I hadn't thought of that, but that's a good idea.** Okay.	Z17 Digital storytelling helps in telling a story, there are no interruptions. It's focused.
Let me just see, if, I'm just going to look at my questions and see if there's anything I've forgotten. Okay. **Oh no, you obviously haven't shown your story to anybody yet, hey, other than in the group?** No, no. **Okay, cool. Yah, maybe just a last question, which is, and I think we've probably touched on it before, but let's do it again, which is that knowledge, do you have any feeling about your digital story or your story being kind of out there, you know. It's one thing when you tell something, you're in control of, you're telling me this thing. But now when you've created this digital story…** I might meet a person at the bus stop and they'll say, you know, I've watched your story and then and then and then, you know. I think the thing is, sometimes that to me, it doesn't bother me anymore because of I was an actor. And sometimes you will meet a person that was in your show, in the audience, and then he says that, that was a great show and then, and then you wonder, okay, you were there. Ah, but your show… [unclear]. And then you start to talk about it and then… With a digital story and then it might happen in that way and then somewhere, somehow I might meet a person that is a facilitator, sometimes I'll meet a person that thinks that I'm so [unclear] because I was saying that I'm scared and [unclear] that's nothing and then everyone will try to be brave, you know, because I'm a father, I'm doing this and that and I think this, because everyone maybe will try to come and give me some advice, so I'm prepared to take what for what is good and then for what is bad and then... So I know that it will be like, lots of the guys thinking, wanting to say something to me about being a father, some will want to say,	

something to say about the story itself, you know. So I'm prepared to face anything, and then I know that there will be people that will know me that I don't know them, but when we meet I will know them because they'll be having the relationship with me that I don't have, but my story have with them, has with them, so when I meet with them I will know their story, because they know my story so, they'll be sharing something.	Z19 People will have a relationship with his digital story, not with him
It's an interesting concept, almost, that somebody develops, tell me if I'm understanding wrong, but it sounds like you're saying that somebody almost develops a relationship with your story, but you don't have a relationship with that person. That's an interesting idea.	
So when we meet it's like I'll start to have a relationship with him, so when we meet, he'll share his story with me and then we'll talk and we'll talk because I know some will touch, others will be in denial, no, no, no. But those that touch, those that my story has touched, will be thinking in other ways, of what is it really being a father, what must I do right, what did I do wrong? When I meet they'll be having this relationship with me, so when meet with them it will be like, oh, you know my story and then and then and then, what's your story? So I'll be having friends that I don't know, but they will know me, because that's my picture, that's me telling my story.	Z20 Sees the potential to change people Z21 Importance of the fact that it's `telling the story'
Yah, that's a nice idea. Okay. Let me just see if there's anything… Yah, we've covered everything. So just, to finish, do you have any particular questions or things you want to know about my research or about any of the questions I've asked you or anything like that?	
Oh boy.	
I mean, you don't have to, I'm just checking.	
You know, the thing is, you know, that's the question that makes me always feel interviewed, because at the end of the interview the guys will ask me, do you have anything to say or to ask and then I'll be like…	
No. This isn't one of those interviews, this is just if you have anything…?	
I know, I know, but what you are asking it's like, it hits me, because every time, you know, not like every time, because the last time, because now it's like, I'm writing, we are doing our own work. So, it's like, when I used to go to the interviews, the person would ask me is there anything that you want to know? And then I'll be thinking, okay, what do I want to know, what do I want….	

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…ask you, is probably it's a bit of a, it's a difficult question because it can be a bit kind of, you'll think why is she asking	

me this question, but really what it is is I'd like to know what you think, and again there's no right answers or wrong answers, but what you think, what is, what is technology, what is…? You know, when we say – or information and communications technologies, what are they, what do they mean, what do they, what do you think of it, you know that kind of thing?	
Yeah. About technology, um, I think, you know technology it's just a system that has been brought together, in order to, like to assist people in many ways, especially when you look at the, um, what can I say, like, you know, finance, I think from that side, that's where, like, the technology comes in, like, you know. In terms of like having a reserve bank and that no one can control that money that is there, if there's no technology involved, you know. So it kind of gives all that info, you know, and if it's wrong, always, I always blame the person who did it. I don't, like I don't believe that, I mean, the computer can give you a wrong information, not unless you've made a mistake on the computer, then it will give you the result, you know. So I think it [condensed] that information, like um, about many things, like, you know. For me like to be, now, and okay I'm a South African, they need to put my ID number on the system and take my details on the computer. But if it wasn't there, no one will know, okay, there's a person like this in SA. So it's easy also the track people that's now, like I mean, not only people, but track things that are like, uh, you know, are not going the right way in the country. You know, like what do, the way that we [unclear] money and people who, when people are like, are utilising [unclear] they are utilising resources for their own benefit, not for, like, so for example…	M1 Tech: helps people M2 Tech: stores information M3 Tech: information can be tracked. Helps expose fraud
Oh, fraud or something.	
Fraud, yes, you know like, then it's easy to, to track all that information, you know. If it was, okay, let's say we're sending so much money to like a particular organisation and it goes to a particular person, in his pocket, not into that organisation, then it's easy to know, okay, when was that, when we've given the money, how much amount was that, and who signed for that, you know, it's all that kind of information.	M3 (cont)
Yah, yah, okay. Cool. What I'm going to be asking now is really moving onto digital storytelling. Um, in, just in a general sense, how, what was your experience of the process, of, you know, doing the workshop and how was that for you, doing that digital storytelling workshop?	
It was powerful. You know, it was powerful indeed, because for me I didn't have that much experience, sorry, in computers. I've never went for a computer, like classes. I only used a computer when I started working, then I had an access actually, so I had to use it because it was in front of me. Then, now going to software, putting together those, like tutorials, like Photoshop, you know, editing my own story, that was like a wonderful experience for me, you know. Because yah, it was powerful and I enjoyed it.	M4 Learning tech: powerful, enjoyable

Mm. I mean, were there any parts you struggled with or you didn't like in the workshop, whether it's to do with the technology or not? Okay. Let me think. **I mean, you don't have to have.** Yah. But I don't think so, I mean, the workshop, I mean, it was more, it was just more, you know, facilitation, the equipment that we had, I mean, computers, I mean, it was easy to understand, and the facilitators were there and I mean, they were perfect. So I think that there were no [defects] about the computer, I mean, the process. **Mm, okay. Um, do you feel that you benefited from it in any particular way, the workshopping process and what you did there?** I've benefited in a way that now, like, um, for me, like I understand, healing is a process. So that was, that for me was a medication. Speaking about how I feel, it was a mediation. Sometimes, like um, like, you know, I feel like I don't usually like talk about how I feel, you know, so that gave me a chance to, I mean, to speak out. And if I did speak, I only maybe, you know, talked to one person, but giving this now, like, knowing that it's going there, like I mean, it's going to be on the internet, it's going to be all over, it's going to be on the DVDs and stuff. You know, it shows me that okay, I'm like, you know, as a part of my, of healing, um, at least there will be a difference and there is a difference actually, after I do [unclear].	M5 Technology (internet, DVD enables him to talk to more than one person M6 Knowing that he is making a difference is part of his healing
Okay. Well, I want to try and understand, because it's interesting what you're saying that, because if you're saying usually you don't talk about how you feel or maybe you talk to one person, one-on-one, maybe, if you talk about how you feel. Then, here's this thing where now you've made this story which talks all about how you feel and so many people could see it, I mean, how do you feel about that? Yah. At first I felt like, you know, maybe I don't have to, maybe I felt like it, but at first I don't have to tell people, you know, how, like, how I feel. But, I've decided that I'm doing it for myself; um, I'm not doing it, you know, for a second person, because I'm living my life. In order for me to be healed, I need to talk about this. So I said like, okay, like when I spoke about it, I didn't feel like, you know, that's something that I, like, uh, you know, like it goes out there and people will know and how people will think about me, I didn't think about that because it's only for my benefit, you know, so, yah, I'm fine. I'm fine.	
Okay. How do you feel about the story that you made? You know, you created this thing? Yah. Firstly I'm proud of myself that I've managed to write the story. Secondly I have no doubt I'm proud about the way I wrote	M7 Proud that he created a story

this story and the way the story, like I've managed to put things together, all those like, you know, video clips and things that are on my story, you know, I feel okay about that. Actually I'm quite happy because you know, it's kind of a message that I've never given to anyone, but, you know, because it has something to do with my father and, you know, like I didn't have that chance to speak to him about how I feel, about everything that he told me then.

Okay, so you're saying you never had a chance to tell him before…

Before he died.

Okay.

You know, like, because we only had, like a chance to speak on the last weekend, you know, because he visited us on the last weekend, and, you know, I was in a shock, I was angry at that time, like I couldn't speak or say like how I feel. And he only showed, like, it's only the emotions that he saw, you know, so…

Okay. So obviously he won't see your digital story, right. Do you need to take that?

It was the fact that your father, there were things you couldn't say to him on that last weekend, you just couldn't get the words out and now you've made this story and, and you've what, you've been able to say... How does that relate…?

I've been able to, you know, to express my feelings.

Mm-hmm.

You know, through this digital story. And for me it feels like, you know, I've communicated with him. Because I at first I didn't have that chance. So it feels like I've communicated with him.

Okay.

You know, like in our culture, like actually I think most cultures do that, when someone, like, has passed, after some time we usually visit where they are, like, um, in the graveyard, you know, we usually, we usually, [unclear] and we usually go there. So – and we do talk when we're there, so it's that kind of thing that, it's like I've done something for him. Because if you're there you believe he, like, he listens to you and like he, you know, you communicate with him. | and put things together

M8
Feels like he's communicated with his father, done something for him that he was not able to do before

M8 (cont) |
| **Mm. That's interesting, so have you ever, have you ever, the issues that you dealt with, in the story, like the way you were speaking to your father, have you ever done that in any other way in writing something or singing something or is the digital story the first time you've done that?** | |

Specifically about my father. No. **Okay.** I've never done that, you know, sometimes yeah, like I did have those feelings, that I feel like writing a song, but like, yes I did write a song, I did write something down about how I feel. But I don't think like I took the song to the choir to rehearse, I don't think that song is there. Because, you know, in some ways it came out that I don't have to speak about this. But I wrote it down, and it was ready, like you know to [cater to the guys], like we can sing the song. But I wasn't again ready to say, okay, we can sing this song. Because it was, you know, it was about my feelings when we sing things, the other things will come out, so I didn't decide [unclear], but I did write it. **Okay, okay. So what do you think about, what is it about the, the digital story or the digital storytelling process that did, you know the workshop and so on, what do you think it was about that that then allowed you to start speaking about this issue that had been locked up?** I don't get… **Okay, what I'm asking is you say that before you had maybe written the song about your father, but for some reason you never gave it to the choir to sing. Yet now in this digital story or in the digital storytelling workshop, you have, you've let those things out. And what was it about the process that allowed you to let it out?** On thing, that, um, the process of the digital story, I think, it gave me, um, that, you know, attitude or that, sorry, that idea that you know, like when sometimes like when you, like you are in such a like awkward, like angry, you feel like no one has the problem, same as like you, you're the only one who's got a problem. And now, when we started sharing on this programme, or in this process of the digital story, then I realised there are other people that are also, like, you know, experience, they also experience, not the same thing but, you know, like more other things that, like you know, one, if I was, I couldn't speak about them. So now people are talking about these things, you know, so I said like okay, why, like – it's all about sharing, that <mark>sharing gave me that power to talk about it.</mark> **Okay, yah, that makes sense. Okay. Um, And in terms of, now you made, you made this digital story and then on the last day it was screened and also during the process maybe as you were making it, you were obviously watching it. And what was it like actually watching the story that you made?** It was too emotional. It was too emotional. Because, um, when I was listening to it, you know, I started again, I wrote it fine, you know, and when I wrote it, you know, many things came up and when I was busy with the process, I just had fun, I'm just writing it. But now, when I'm sitting down and everyone is listening to it	 M9 Importance of group process

and I'm sitting there, you know, hearing my voice, talking like, you know, in that, you know, in that sense of maybe I'm not happy about what I'm talking about, it was too emotional.	
Mm, mm. So do you imagine ever watching it again or do you imagine showing it to people? Um, I do, like imagine watching it again and I would prefer, when I'm watching it again, I'd like, I need to watch it, you know, alone again. It's a process. Then I take it to my family, we watch it again. Then once, I mean, everyone knows about it in my family, then, you know, then it's fine for people to watch it, I don't mind. **Okay. That makes sense.** But first I need to, I need to watch it and get those emotions and again, to start, you know, being strong, to say okay, no, it's fine, it's there, they can watch it. **Mm. Yah, I understand what you're saying, it's a process, that you feel you will be ready, but you're just not there yet.** Yah.	M10 Needs to watch over and over to be able to show to others; needs to process first
Mm. And now, have you, do you imagine, has it affected, you know, you've learnt these new skills, so has it, have you been able to use any of them at work, has it made a difference to how you do things or not really? I haven't done much, um, according to the skills that I got from there, but, um, for example, playing around with the pictures on the PC, I've done that. And, um, now like there are some windows that I didn't know before, how, like, I knew they are there, but I didn't know how to use it, you know, so at least now I'm starting to use those windows. It's just that, um, I'm not sure if all the computers does have a software, because when – it's not like, it's the same, like the PC that we have, like, I mean, the computer that we have, it doesn't have all windows and things that we had there. So, it's kind of a problem there and there but I can, I can realise when I've seen this and I can use that. **Okay. Okay. Um, this is going to relate to something that we covered earlier, but I wouldn't mind going into it a bit more, in a bit more depth. Which is, do you imagine using your story in a kind of an activist or a social change way? And again, there's no right or wrong answer here and you might not imagine using your story that way, some people do and some people don't, you know some people imagine using it in workshops and in this and in that and other people are like, no, I don't see myself using my story that way. So, for you, do you imagine using your story in sort of an activist way?** You know, like in terms of, like, um, myself talking about the story or someone can, like, someone can use the story?	M11 Their computers don't have the software

Either one, either one.	
I think for me, you know, at some point, like yah, I think it can be fine if someone can [facilitate], let's talk, let's say about the workshop, if someone can facilitate that session, using my story, I don't have a problem with that. If someone can maybe, um, show the story and then he can, you know, discuss or debate about that story, I don't mind about that. But I don't feel like I can, like, you know, stand – or maybe if I stand in front, I don't feel like saying myself I've done this story, all that kind of thing, you know. I can just, you know, talk to people, as, you know, as this person who has done this story.	M12 He's fine if someone uses his story in a workshop
Okay. So I'm getting confused, are you saying you can imagine doing that or not really?	
I don't imagine myself standing in front, you know, and talking about that, but someone can use it.	
Okay, okay, that makes sense, all right. Um, and is that – hang on I'm just going to stop this quickly.	
Following up on something that you mentioned in the focus group, I think it was you who mentioned it, was, I think you came up with the idea of putting your story on, like in a shebeen or something?	
Yah.	
Do you imagine doing that or do you think now that's a bit of a crazy idea or do you like it?	
Do I imagine myself doing that? Um, you know, that's quite a good one. You know, sometimes, you know, like in your community, talking, especially my community, they don't expect me to do those kind of things.	
Yah.	
You know, they don't expect me to do those kind of things, because they, you know like, they judge me like as someone, you know, who is really, really a Christian, you know. So, but for me, like I do like, you know, feel like I can do, I think I can do that, you know, I don't have a problem with that. I can do that, but, it's just like, you know, [unclear] what shall I say, um, after effect or something that will happen after that or things that they're going to say, you know. But…	
So are you saying that because of, because of screening it in a shebeen, in particular, or just the very fact of having played the story at all?	
No, I think it's just that, in, like, in the shebeen.	
Oh, okay, so it's the shebeen issue that would really be the	

problem.

Yah, because they don't expect, like, they know the people there, you know, so the minute like I walk in there, you know, it's a surprise and they don't know what to do. So, because I'm not expected to be there, you know. So, but, for me I don't feel like there's a problem with that.

Okay. Okay.

I can do that.

Yah, no, I understand what you're saying, it would be, people would be like, what's he doing here?

Yah.

What's wrong? Okay, all right. Yah, I think, was it you who mentioned in the focus group this idea of you could maybe invite people into your house, you know, people who were walking by or friends of yours or something and show them the story. I mean, does that seem like a good idea now or a bad idea?

It is, I mean, it is a good idea, you know. Um, because I like, I really like to interact with the youth, you know, so for me that is a good idea because, um, in my house there's always people, you know, there. So, you know, with the people that I communicate with, I don't mind, even if like they are not relatives or something, I can sit down with them and talk. It's just like with my relatives, there's a strategic way to get to them, but for someone from the outside that I know, I can sit down with that person and then talk, you know. Because we don't like, that, with the family there's that mentality that, you know, our like, sorry, our things should stay here, like, with our problems, all that kind of thing. So if I communicate with someone from the outside, then I can call them in my house and we can sit down and I can share with them, you know. So I can use that as a workshop.

Okay. Okay. All right. Um, I think I've asked you all the questions that I'd like to ask you. Is there anything that you'd like to know, any questions you have, anything?

No, you know, I'm just thinking about the link between this information and the digital story.

Mm-hmm. So you want me to say something about that?

No I'm just thinking, is there anything that, you know, is going to be linked with the digital story that Amy is busy with now?

No, no, this is completely separate.

Oh, okay.

Yah, it doesn't change your digital…

What I want to start with is actually, it's kind of more of a conceptual question, which probably, it doesn't relate in any direct way to digital storytelling, which is just any ideas that you have about what is technology, what are information and communication technologies, how do they see them or what are they in your views. In my view I need maths, which I'm not good at so… **Yah.** So when you're saying technology, for me it's an area that I don't go, you know. And I think that's why it was good to do the digital stories because then, as I say, you use technology. I thought oh, I could do this, I did this, yah. So technology, I've never really thought about it, you know? All I know is that when I hear the word technology, I would think I need maths and I'm not good at maths.	D1 Tech: fear, not for her D2 Learning tech: Once she'd done it, she realised she could D3 Tech: associates with maths, which she can't do
Oh interesting, okay, yah. Then I'm going to go on to kind of actual digital storytelling, just in any broad sense, what was your experience of the process, so the workshopping process and telling your story and all that? I loved the whole process, especially the part where I got to use, you know, Photoshop and taking a picture and scanning it into the computer and seeing myself there and then using those tools on, you know, the Photoshop, like cropping and choosing the background and things like that. It was really a very nice process. Yah, for me, but then, you know, I have this little girl wonder thing going for me, and I'm very adventurous in that I want to try everything at least once before saying this is not for me. So it was, for me it was a very good process. There was some really heart rending moments, you know, when I actually got to see my picture on there and listen to my voice, going with that particular picture, and I would think, oh my word, you know. And it would just bring the experience that was happening for me or that I had made the association of the picture with, it would just bring it so into sort of the foreground, you know. Because I was tapping into some deep memories of mine, you know, deep things, and to then have it up there, on the computer and listening to my voice and making changes to make that picture really fit with what I was saying and what I was feeling at that moment. That was for me amazing, it was really for me an amazing process. As to healing, how it helped me to heal, I don't know, healing is for me a very long and shall I now say, a technalized process as well, which I never thought that, you know, technology would be able to help, assist me with healing some parts of personal life. Yah and that's the thing also, you know, I'm glad that you have picked me to do this, because it's like a new insight on what was happening for me there and how it was happening, yah.	D4 Multi-media helped her access memories and give form to them D5 Using technology helped her heal – unexpected

So just in terms of the healing process, what was your experience in the workshop, related to any aspects of the workshop, how was it, was it a healing process for you and in what way? Yah, it was definitely a healing process for me because, you know it wasn't just me, my memories anymore, as such. It was actually putting pictures to those memories, you know, and sort of seeing, you know where it was always just, um, you know how they say in psychology, your memories can't really be trusted because you would remember certain things that would happen around something. But it sort of validated what had happened because it's, especially the thing with violence, how it's, you know, it's an everyday thing, it's such a norm in our society, so talking about gender based violence and then using those pictures and those tools to help tell the story, for me it helped. It helped, because now I can go back and I can look at it, you know, and I can [write] on it and if I continue to grow as I am then every time I go back to it I'll see a new dimension of my story, you know, and something that triggers something else. And to know that that helped somebody else perhaps, to put meaning to what was in their minds for a long time, because a lot of women, I can't speak about men because I don't really know men that is willing to talk about violence that was, you know, happening to them. So – lost that thought.	D6 Using pictures and tech tools helped her tell her story D7 Accessible format means she can look at it again and see new things – digital story becomes part of her growth
Oh you were saying, you were saying, let me look at my notes, oh yes, other people watching your story… Yah, just to think that they would watch my story and feel that they could perhaps either start writing or find out how they could perhaps go into a workshop where digital story would be a means, that for me is an amazing thought, you know? And not just here, it's on the internet, it's all over, my god, Delta has gone global, kind of thought. Ego thing there. But yah, really for me it was an amazing process I did. **Oh that's quite interesting. And so, because I'm interested to here that you say, no, when you think about technology, you think, oh, but I need maths for that, but yet you're actually saying that when you did this digital storytelling that it had ended up helping you, it didn't end up hindering you.** Exactly. How can that be. That was for me was amazing, because when I was doing it, I thought, oh my god, this is something new for me and now of course I look at technology as something different as opposed to, you know, something out there that other people were doing. I couldn't, as a layperson or somebody that don't have maths, I couldn't possibly be doing technology or, you know, or using it in such a constructive way. So yah, I think it was for me, yah, as I said, I have this small girl wonder thing, so every about it was just for me amazing, you know? And I would do it again and again and again because, as I said, I think I'm a visual person and I think seeing my story, you know, just made it for me, more real, as opposed to just being trapped within my mind.	D8 Excitement at her story being 'out there' D9 Learnt *she* could do it D10 Tech use: Surprise that she could use it in such a constructive way D10 D11 Changed her perspective on technology D12 Importance of being able to *see*

Oh interesting. Okay, so you're saying that actually creating this thing, helped make, did it make it more real, you're saying it made it more real, the whole experience or…?	D13 Digital story helped release the story from her mind
No, I think it made what had happened not just trapped within my mind, but actually out there.	D13 (cont)
Okay, okay.	
And not just on paper, you know, not just the story, but actually something that somebody who is blind could listen to, you know, and feel what I was trying to do over there. Somebody who is deaf could look at and, you know, that for me, it opened up that dimension. Because I – and also, you know, because I think it was a survival thing, you know. You would listen to other people's violent situations and you would go, oh, mine wasn't that bad. But, it being, not being that bad, I mean, I never bled or anything like that, I never had a blue eye, but it didn't make what happened to me less than what happened to the person who was bleeding or, you know, or went through more. But then again, you know, there is no more violence there is just violence, you know, period. So yah.	D14 Multi-media (visual, sound) means all kinds of people can access – adds a dimension
And in terms of any other benefits, you've said you definitely, you know benefited from learning the technology, you benefited from saying this thing that was locked up inside you. Can you think of any other benefits you might have got from the process?	
The computer's definitely more friendly to me and the tools that is on the computer. I mean, even when Amy was, she took my story and then she went to go work on it and she came back and she didn't give me a changed story, she gave me my story, but then she had tracked those changes and that for me was such a useful tool. You know, I thought oh my word, I could track the changes I make to a document and which was more technology, more using of the, you know, of the tools that was on the thing, and I didn't even know that it was on there or that you could perhaps load it onto a computer and actually look at what you're doing. Because I mean, as a student, you know it was something that was really useful. And even the Photoshop itself, was for me a really useful tool. You know, as opposed to now just downloading pictures and putting it onto a CD, I could actually now do my own little story with that picture.	D15 Tech helped her improve story and keep ownership
Oh interesting, so you felt like you could actually change things in a way that you liked or…	
Or, yah, or you know, how you would use the photo album, and you would put those pictures there, but to actually have the whole experience around those photos, you'd either have to have, um, spaces underneath where you could write little notes, you know, or have those little bubbles that, you know are linked to the person's brain or mouth and this is what this person said and this is what this person thought, you could actually now use this tool and make a CD about what had happened this day, just with the pictures that	

you had. And you could get different views on what everyone else was thinking about what was happening for them around that day, not just, just pictures anymore, you know? There's stories hidden into those pictures.

Oh that's interesting, yah that makes sense.

Okay, I need to blow my nose here.

That's okay.

So then how do you feel about the story that you created? I haven't seen it now for, well, since we made it, which was when? **It could even be a month ago, I think.** Yah, I think it's a month. But yah, I'd like to see what I feel now, but when I, initially when I saw that first, you know, I felt so proud. **Mm.** Yah. I felt very proud and I felt very grateful, you know to [Jules] and Amy and even Andre for helping and – and I felt very grateful to have met other women who were willing to go back to that painful places, you know, and create something that would be helpful for other people. I was extremely grateful also that I had learnt something new, you know? And that I definitely had a new, um, more, a warmer feeling towards the technology, you know, as opposed to just I can't go there, I don't have maths and I probably won't understand. Their teaching method was really helpful and I loved that about it. Yah, so, yah, I think I still, I don't know what I'll feel now when I see it, but yah, that's what I felt at that moment, just really grateful and, um… **Yah. That's nice, that's very nice.** Absolutely.	D16 Proud of story D17 Excitement at learning D18 Changed her feelings towards technology
And, okay and just, you might have already answered this, but I just want to see if I've left anything out, which is that seeing something that you've actually created, you know, like what… You know, for me it was another step in getting to see me more fulfilled, especially like, um, I have very low self esteem around, um, that I could, and although I am a varsity student and I occasionally score some As and Bs, pass mostly, because I was told as a child, you know, I'm stupid, all the time, that is sort of deeply ingrained and I have to, every time that I do something like, um, get an A or pass a paper, it's like, you know, wow. And now this is something new and I created this, a whole story about an aspect of my life. And then finding there's so many other stories, and finding that actually, you know I could use this tool in so many different ways, you know, talk about really deep issues and not just, um, write about it, but actually use a tool that would make it more accessible to people who's visual or people who has just auditory,	D19 Excitement at creation, self-esteem benefits D20 Multi-media makes story more accessible to others

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you know? So – and I didn't even think of it in that way until you asked me now to do this interview, because I didn't think that, you know, actually what we had created is something that a lot of people could use and either use to help others get there or perhaps a person who has been in that same position in life, you know, you help that person to actually see it's okay to talk about it, it's even okay to use pictures that is not your face, perhaps, but that relate to your story. That was, it's an amazing feeling.	D21 Created something useful, that can help people
I just actually wanted to ask, because obviously you're studying psychology, right? Yah. **So, I mean, if you think of kind of the impact of the digital storytelling process or digital storytelling maybe as a therapeutic process and then you think of some of the other, does it relate in any way to any of the kind of other therapeutic processes you've looked at?** No. I haven't seen anything or read anything that would, you know – and yah, you've now touched on something that I was thinking about, you know, how could this be used as a therapeutic tool, you know. And yah, um, tentatively, you know, approaching it and tentatively looking at it from a… **It's an interesting , I mean, I think it's an interesting area, is this notion of how maybe externalising a story and how creating something, you know, what roles that can play in a therapeutic process.** No, absolutely. Even in just affirming people, you know, because I, I also know from my own process that when you, when you sort of spin out of control, you forget all the good that you have done and that you have mastered and how you have grown. You sort of regress to, you know, that earlier part of yourself. So how would a digital story help you to actually, you know, mark places in your life that you, and that you could go back to and look at and say to yourself, I did this, you know, and I can do this again. You know, maybe a different process this time but definitely. **Mm, yah, it's an interesting idea.** It is, it's definitely an interesting idea. So, yah. You're further along than I am so maybe you should… **I was going to suggest in your thesis, darling.** Definitely something to look at. **And this feeling of having externalised your story, I mean, have you done that before?** No. No, I mean, I spoke about certain aspects of my life, but, um… But always, um, I would feel that, you know, depending where that person, that person would either get what I'm saying or don't get	D22 Digital story stores memory, self esteem benefits. Can go back to it for affirmation

what I'm saying, so if it's a person who is not with me or where I find myself or sometimes I would just have expectations around who I was talking to. I would come away from that feeling not okay, you know? But now it's okay, I put myself and my story out there and whoever sees it and whoever perceives it and whoever analyses it, it's okay, it's got nothing to do with me and that for me is very empowering. You know it has absolutely nothing to do with how is this going to be perceived or accepted or where does this person find his or herself, whoever it is that will look at it. It's fine because it was, it was about me and it was for me and even though I didn't, I didn't know at all when I was asked to do a digital story, I thought, you know, and what would I write and what would I say and then being taken through the process and then seeing that picture up there, it was amazing, it was.	D23 Telling story in person made her feel bad D24 Empowerment through her story being out there
No, it's an interesting thing you raise, so you say that you're fine with, you've created this thing, it's out there and if people see it they can have their own reaction. They can have their own reaction, you know, and it doesn't have to impact on me or do anything for me or not, because I don't have expectations of this. Being told that it will be used in this way, sort of, you know, um, gave me the freedom to just do it and not think, okay, I'm going to win a prize or I'm going to, um, speak to an audience or, you know there was no, um, other than not knowing how to do it, there was no anxiety. And as we progressed through it and I saw I could actually do it and see how it came about and how it was put together, it was just so empowering. **Mm. Just, I want to follow on from something you just said, you said that being told, that you knew, so knew it was going to be used in outside forums and stuff from the beginning?** Yah. Oh yes, definitely. **Okay. And you actually found that had a good effect for you?** Yah. **Oh.** Yah, because I always thought, you know, coming from where I do come from, growing up the way I do, going through that, I always thought that, you know, what I would love to do is to use what had happened to me to help somebody else, either come out of that or not go into that or whatever, it doesn't matter, but even it's one person that I could help. So knowing that my story, my digital story, will be used in that way, that for me is wonderful, because even though I'm not there to see, um, who gets helped or who doesn't, it doesn't matter, just knowing that I have created something, you know, that could be used. **Mm. Wow, and that doesn't cause fear or anxiety or…?** No, no.	D26 Knowing upfront that her story would be used publicly – no anxiety D27 Was anxious about her ability to make the story Doing it was empowering D28 Excitement that digital story can be used to help

Okay.	
No, because I won't be seeing and I won't be hearing whoever criticizes it or takes the negative out of it or whatever, I won't know and that for me is a good feeling, you know. Because yah, I go crazy when have to be evaluated, even knowing you're going to interview me, I wonder, will I have the right thing to say and… And I know I'm a good speaker and I know I'm able to articulate myself very well, but still, yah. So I won't have that with my digital story; I won't, unless I'm in a workshop where it is being used, you know.	D29 Anonymity means reactions of others doesn't bother her
Oh interesting, so in some ways you're saying the story can speak for you.	
Yah.	
It can go out [unclear].	
Because I've also noticed, you know, that people will take whatever you said and they will look at it from where they find themselves. So, you know, it all depends where you find yourself. That is the point that you will look at this and you will use it or not use it. I now know that. And knowing that and knowing that my story is out there and I actually don't have to know whatever it is or the person thinks or feels when they watch that. That's okay. The only people, I'm not worried about, but the only people I would want to be with is my family when they see this, because, I mean, although speaking about it and although they were part of my life, seeing it there, I know what it did for me and I would love to be part of when they see it, to take them through it all. Because I know it would open up a whole new dimension within our family, you know.	D29 (cont) D30 Would want to be there for her family seeing it D31 Digital story opens opportunity for family dialogue
Mm. And is this something you've, have you talked to them about these issues before?	
Yah. Oh, yah, I'm very verbal. I've always known it's a tool, you know, and it's one of my survival skills, survival tools, was to talk and not keep anything hidden. Yah, sometimes I think I have no boundary where that is concerned, so yah.	
Great for me as an interviewer.	
Yah, I know, I know. But, yah, that's the only thing. I gave my mom my story and I think I did it very callously, you know, I just gave it to her, I went into the bathroom and came back and she had this really sad look on her face and she said, where was I? You know, she wanted to know.	
So was this when you gave it to her on paper?	
Yes. So I would really like to see, um, her reaction to the story on the net or on a DVD, really.	
Mm. Okay. Yah, I've got a question, but I think you've already	

answered it, which is around ownership, in the sense that your private story becomes public, but that doesn't seem to bother you. No, it doesn't, because I knew exactly what it was going to be for and because I wanted that part of my life to be public knowledge, you know. I'm confidant that I didn't name anyone; I'm confidant that the pictures that I used, you know, unless those people are still in my life, they won't recognise me, because I've grown so dramatically and even in my look. So, um, I know that I didn't harm anybody who was in my life at that time. You see, so for me that was also a good thing. But even if those people were in my life like, um, like the man I spoke about, I would want to know when it goes on the net and, um, I would want to share that with him, so that I can let him know that, you know, this was not to harm you, this was for me a healing part. And, yah, so I'm really owning it and it's a good feeling. As opposed to, especially around that violent area, I felt so out of control and so, you know, I couldn't own anything, I couldn't do anything about it right at that point, you know. So for me this is absolutely wonderful, to now be able to – and to decide whether I will go and see that person, share this with him and, you know, in of course a safe environment because he might just flip and want to kill me. But I didn't name him, his picture is not on there, I didn't use any pictures that, you know, that spoke to or… Yah, so I think it was, I think the way I used, or I did the story is for me, it had nothing to do with the other people that were part of my life at that point. The only other person that I use in my story is my mom and I mean, I had spoken to her, you know, so yah.	D32 Issues around people involved in the story itself if goes on the Web D33 Ownership of her story is in contrast with how she couldn't own anything during that time
Okay. Then, just in terms of, just going back to learning the stuff, the technology skills that you learned. Have you found, I mean, it's only a month after you did the workshop, but have you found that you've used any of the skills? Oh yah. Yes. I'm tracking the changes that I make on documents now. And, um, the IT guy came to load Photoshop on the PC inside and then I, I could talk to, um, to the office administrator because she didn't want it on her PC, so I said, no, you have to have it loaded on yours too. You know, because this is such a useful thing, if you don't know how, let me show you how we did a digital story. And then I said to myself, okay, do I actually remember still, I'm sure that I could and I'm sure that, you know, I could phone whoever and say, um, just take me through this again, you know. **Yah, yah, that's really cool.** It is. **Did you imagine?** Not at all. Not at all.	
And then, for you, I mean, you've mentioned, just in terms of social change and activism and your story, do you imagine	

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you personally using your story in an activist way or do you imagine just somebody else using it? I'll definitely use mine and others, the other stories that was there. Of course I would want to ask their permission first . But, yes, I would definitely. **And what kinds of ways or settings?** I would definitely like to use it as an awareness, especially here on campus, you know, it's such a hidden fact that there's a lot of violence on this campus. And we had some volunteers here in this very room, on a Wednesday we would get together and they would like, 'no', 'yah', you know. And I would like to use that as an awareness raising, as a sort of tool also to get whoever has gone through, to show the person or persons, that, you know, it's okay, one does come through it, even if you're not ready to talk about it now, you do grow in ways that, you know, gets you to that point. Because I mean, I know, when I was there, I didn't know that there's a tomorrow and that it gets better. So in that way, yah, definitely, I would want to use it. **Okay. Let me see if there's anything, I'm just going to pause quickly…**	D34 Use: awareness raising D35 Use: show hope to other is same situation

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Transcribed text	Code
So I've explained the background of the research and just something that I always explain to everybody, and I'm sure you know this from your research as well, that there's no right answers or wrong answers, I actually just want to, totally want to know your experiences and, you know, what you've found and what you've felt. So as I said earlier I'm going to be talking to you both as somebody who's kind of implemented digital storytelling but also as somebody who's done digital storytelling as well, it's nice to have those two aspects, I'm really excited. So, the first question, and I always start with the hardest question, I don't know why, is actually not related to digital storytelling, it's a question about ICTs, which is what do you see ICTs to be, what are they? It is a hard one. **Yeah, because, I mean, on a practical level it's computers and stuff, but on a conceptual level, what…?** Yeah. I mean, for me it's like, I mean, like we just mentioned, just in the coffee shop, when I think of ICT I probably immediately think about the internet and collaboration and if you probably asked me this a few years ago my thinking about it would have been completely different, but it's just all the stuff that I've been exposed with within the ICS department that I work, so it's for me, when I think of ICTs I think of e-learning, because that's the area that I	A1 Tech: internet and collaboration A2 Tech: e-learning, computers, CD-Roms, multi-media,

work in as well. E-learning, computers, CD-ROMS, I think multimedia, I think of accessing, you know, information, I think of retrieval of information. I think of producing, [very] recently I've thought of producing, you know, information. Because the whole sort of thrust behind open source is encouraging people to be more than just consumers of technology and ICTs, but also to become producers of it. And especially in Africa, we're seen as mainly consumers of technology and of ICTs that the rest of the world has created or more, you know, the European or the western world has created. And there's a big push towards us, you know, developing our own materials, developing that, you know, to encourage people to say that, you know what, we've got something valuable to add to this as well. And so basically, in a broad sense, that is what I'm thinking of, you know, of ICTs, when I think of ICTs.	A3 Tech: accessing and producing information A4 Tech: people should become producers of technology, not just consumers, especially in Africa
Okay. Then just moving on to digital storytelling itself, as a storyteller, so let's start with that part, as somebody who made a story, what was your experience of the whole digital storytelling workshop process when you did it? You know, when I first thought of doing it was when they invited me to the workshop in Johannesburg and I thought, I was first just going to be an observer, you know, because they wanted me to assist basically in what they were doing. And for me I actually decided that you know what, I needed to understand the whole process and what's involved in actually doing it before I would feel comfortable in assisting somebody else to do it, you know, and I needed to feel that I'm comfortable, I know what the emotions and the feelings and how you actually deal with the technology. And even though I was very comfortable with the technology at that point, I wasn't so sure about the storytelling, you know, but – and I remember sitting there and everybody sharing their whole, their stories and as they were telling, you know, the advice was coming and saying how I could [restructure], I was already thinking of my story in my head. And because I've been doing like editing before and I use a lot of like images, I always tend to think that my understanding is that people think in images and I tend to think a lot in images and so I like that part of it, you know, I like the whole idea of being able to sort of create something from something that was never there, you know, from scratch. And this is in fact, this workshop that we were at was about, a whole thing about remixing, reusing and recreating and that is what the open source movement is also all about. And so that excited me that it was something, technology that I've also always just used in work and it was nice to see that I could actually use it in a different way, some way that I haven't thought of before. Um, meeting up with the guys, because I think the first workshop we did was predominantly guys, it was a very new experience because very often we don't come into contact with people who's with that kinds of backgrounds, especially when you heard their stories, you know. You could sit, you know, travel, when you have public transport, you could sit next to somebody that has actually gone through that and not even know it. So, but to actually come face to face with somebody who's suffering from HIV or who's been abused or has been an abuser, and then actually being, like, talking openly about it, it's a very different thing because in, um, in everyday life that doesn't happen, you don't just sit next to somebody and that the person tells you,	A5 Creating something, where there was nothing, is positive A6 Expanded his views in terms of how technology could be used (out of work and to help people)

you know, about their darkest moments in their life, you know, um, we always try and put the best forward, you know. So the person that's next to me or I could be knowing him for years and not even know some of those secrets and then just to come in that one moment and people just opening up, it's a bit, it's a bit jarring, you know, and – so, but it also makes you, I think , it also makes you feel that, that I can tell my story, you know. And I know that a lot of times, like, you feel that, yah, gee, these guys, their stories are so, um, unbelievable, that you don't really know if your story's worth telling. And I know that a lot of people, from my experience of going, from doing my own story, to actually assisting other people, I know that a lot of people actually feel that way. That how can I tell my story, you know, compared to what you've gone through or, you know, mine is nothing. So that, you know, that aspect of actually hearing other people's stories, that is a, it's a very, I find it a very emotional experience, yah, and heart-warming, and that for me is actually more important than any part of the technology that goes involved with it, um, and just the bravery of these people that they actually just come out and being really honest about what it is that they've gone through and being willing to share that with people that they actually just meet for the very first time in most cases. Because it happens with, you know, on the first day, that you meet that person. Um, it might have been different and people actually might tell different stories if they meet people or, who are asked to tell their stories after a week of being together, you know, it might be a different story that they're telling. Um, but also, I think, within the context of the digital storytelling, it forces them actually just to get out, you know, the most important things of that particular story.	A7 Emotional part of digital storytelling is more important than the technology
Yah, yah, that makes sense. So then, in terms of how you benefited from the digital storytelling process, when you went through that workshop in 2005? Um, firstly like, I mean, I think I benefited in a number of ways. On a technical side and then also from, from an emotional side, a spiritual side, because just coming into the workshop, or at the end of it I think we were sort of debriefed and asked, like, so what were our experiences of it, what were our expectations, why did you actually come and tell your story, why you decided? And I think a lot of people come in and tell their stories for different reasons, with different motivations for why they're doing it. And certainly for me, I said I could tell, actually tell my story because, um, I felt that I've already going through the healing process of, you know, whatever had happened in my life and that's why for me I felt free in fact to tell my story, you know. For a lot of different people there are different stages in, they're either still going through those emotions and feelings and also, while dealing with the material, a lot of that emotions comes up again, you know. I remember just sitting there and even just telling my story and because I know myself very well, I know I'm a very emotional person, so even when I'm speaking about a story, you know, those emotions comes up again. So when you actually have to choose images to go with that story, um, it actually forces you to go back into that experience, you know, to delve more deeper in, with that experience. On a more technical side I would say, like I gained a lot in terms of just seeing how something that I thought was just for my work, that I do on an	A8 Choosing images makes you go deeper into the memories/emotional space

everyday basis, you know, how that actually can benefit others, you know. And just how to actually conduct a workshop in terms of procedure, you know, because a lot of times we are not focussed on the process that it needs to go through, but we're just interested in the final product. Um, and that for me was nice because there was a process, that, a step by step, breaking it down, um, in sort of, you know, digestible chunks, you know, that wasn't too intimidating in any way. Um, and I think that it was manageable, you know. For me, with a lot of the tech stuff that I did, it was self taught, so it's difficult to teach somebody else when you are self taught because a lot of things you don't question, you just automatically assume, you know, that that is the way of doing it. The moment you have to actually teach somebody else you realise that you don't quite understand something as well as you thought you understood it, you know. And so doing it, breaking it down step by step, I think it crystallises a lot of the things that you've been doing sort of automatically, you know, um, and then thinking about the details, because there's a lot of assumptions that you have about going through a process that doesn't come naturally for somebody else, you know, especially for people that hasn't been working with technology on a daily basis. You know, so there's a lot of things you need to think and then think, okay now, how do I actually go back and simply that so that the other person can actually understand what I'm trying to tell them?	A9 Advanced user learnt about *how* he uses technology (in order to teach)
Yah. And then this thing of, like having created this thing, like what was it like watching it? You know like, um, I think putting it together, I always have the philosophy that if it doesn't touch you – and that is normally what I tell people at the workshop as well, you know – if it's not, if it doesn't mean anything to you, if it's not touching you, if it doesn't touch a chord with you, then the likelihood that it's going to touch somebody else is probably very slim, you know. So for me, whenever I create something, it's got to mean something for me, it's got to touch me some place, before I can think well, you know, this might actually do something for somebody else. You know, um, I'm a musician as well and I write my own songs, so before I can actually think, well this sounds like something really good, or this lyrics that I've got is like really meaningful, it's got to mean something for me. Um, so when you complete this thing and you think, you just hope that, you know, what, this is so dear to me and I hope that it's going to have the same effect on somebody else. And, you know, when you actually see that it has that impact, because even just telling the story, and when you, when somebody, when the people, when they watch it and they're actually just quiet after they've watched it, it's, you've got such a feeling of accomplishment that, um, you know, that thing that you've had with you, you felt that, you know, it, finally that thing has actually had, it's got a new meaning, besides the meaning of just what it had for me, it's now got some other meaning because somebody else has actually shared in that emotion, in that experience, it's no longer just something that I'm hanging onto, that has been my secret, you know. **Yah. Yah, that's an interesting thought. So, you've created this thing and you're saying it actually has different meaning**	A10 You had something inside you, now people can watch it – so it gets new meaning

because, why? You know, it's, because like, let's say for how many years, I mean, you've been carrying that, you haven't told a lot of people about that story, your [personal], and so when you're carrying it inside of yourself it's got one meaning because it's within a context of just you. And I think the moment you put it out there it's got a completely different meaning. It's like sin, it's like, um, confessing sin; when you're carrying that sin with you all the time and you don't talk about it and you don't confess to God about it, it has a way of eating and eating away at you. Like they say that, you know, sin can't stand up to the light, so the moment you put whatever you've been keeping inside and bring it out to the light, it's got a different context, it's got a different meaning, it's got a whole new meaning to you, because it's out there, it's not something that you have to hide anymore, you know.	A11 Just externalising imparts new meaning
Now if you compare, do you think there's any difference for you in, say, writing a song about something, an issue, a feeling, and doing a digital story about it? In terms of that question of meaning that you're saying, that creation of something, is it the same, is it different, is it…? For me it's, there are – I think there's a lot of similarities between it, because, like for me, like I say, I think in images. So even when I think of words, I think of images that's associated with those words. You know, so the moment I, when I speak about something, I'm thinking of a picture already that goes with that, that depicts that. When I'm writing a song, a lot of the times, you know, the song that I'm writing comes out of a hurt or an experience that I've gone through, you know, and that in itself has got a, has a context. Um, so whether it's been a sad moment, I can picture that moment. When I'm writing the words, I can picture that moment so that words has got some place where it's coming from, you know. I can sort of picture even the time of that emotion, when I was feeling that. The same, like, the only difference for me is that with the digital storytelling, like for instance if I was singing a song and I was giving you the lyrics, you've got your own images that you attach to those lyrics. When I'm giving you a digital story, I'm giving you the images that you associate with those words because I'm purposefully putting specific visuals with the words, whereas with songs and with just lyrics, you basically, you know, create your own images and your images might be completely different from my images because we have different backgrounds, we have different contexts, we have different worlds that we come from. So if I talk about a sunset your sunset would look completely different from my sunset.	A12 Digital stories have power partially because creator associates the images with their words
Mm, no, that make sense. So then – okay, no I think I've explored that one enough. Let me just check. So in terms of watching the story you say that you felt that moment of silence after people have watched it, how did it feel having people watching something about you? You know it's probably different, I think it's probably different for different people, you know. And for me, um, I try to be a very honest person, you know, um, I try and speak very openly about	

who I am; um, it doesn't always come across in the way that you would like it to. Um, but normally, like when you create something, I think when anybody creates something, it's actually a piece of them, it's an extension of them, so, because you pour yourself out into that thing that you are creating. Um, so when, I think when I see they respond a certain way, then it's like, you get me, you're actually understanding what I'm trying to say, you know. It's like I'm telling you the story, it's like you're telling somebody a really sad story, but, you know, there's no emotion, they can't relate to it. But when you're actually showing them and it's got the same effect on them as it has on you, you feel, well, you know, you actually get me	A13 Showing is more powerful than just telling
Mm, mm, no, that's an interesting point, yah, I hadn't thought of that before. And in terms of, I think you've already mentioned something about, like externalising your story, have you got any more thoughts on that? I think you've said that it's good in the sense that it's not eating you away anymore? And maybe you're used to it; I think for some people they're not used to having created something outside themselves, for you it's maybe more normal, I don't know, you know. Yeah. I don't know, I mean, I've always, I mean, from a very young age I've always liked to sketch and things like that and people always ask me how did I come to do what I'm doing now, because my background is actually science, so why am I doing this, you know. Um, and for me it's always been a passion, you know, to work with visual things, because like I say, I just automatically think in visual, and I don't know if anybody else also, if other people also think in that way, but I have the assumption that a lot of people actually do think in images, they're just not aware that that's what they're doing. And I think the moment you create something outside of you there's, it also builds self esteem, you know, because there's a sense of accomplishment, this is actually something that I did with my hands or something that was there that nobody else actually could have done it. You know, because, um, from, just from assisting other people, we've done a few stories where people have given us their stories, like the storyline, but they didn't, they had very few pictures. Um, and we actually had to get pictures for them. And, like I said, the images, the story was then essentially our interpretation of what they were telling us. It's the images, like I said, like it's the images that we thought would be applicable for what they were saying, you know; so like, the images that we found would have been completely different from the images that they thought, you know, sort of depicts them. So externalising it, you know, I think externalising it is also way of, you can then remove yourself from it, you know. Because it's something that you can say well, you know, there it is, that chapter. Um, I can put it away; I don't have to look at it again. You know, and like very often, even after I'd done that first story I thought, like, should I do more stories, you know. Like maybe continue and do another chapter of, you know, what his happened in this part of my life. I've never gotten, I tried to do that, but I've never gotten around to it yet again. Um, and even now when I go back, very often I used to view that story again, because I've got it on my computer. So, you know, sometimes I go and look at it again, um, and very often it brings up that same feelings, but, like they say,	A14 Act of creating gives a sense of accomplishment and thus greater self esteem

time heals all wounds, but it's not really that it heals, but it's, it's like with time you tend to look back on it and the way you think about those things has changed, you know. So the memory is still there but the way you think about it has somehow changed, you know. So every time you view something, the context within which you view it is [obviously] different. It's like watching movies, that's why I tend to not want to go to the movies when there's a whole lot of hype around it, because that influences what you get out of it, you know. So I tend to, when all the hype has died down, I go and watch it. And you actually have a completely different perspective of… And that's the same way I view what I do. It's the same, like when I'm editing, a lot times you're in the throws of it and you don't really see the mistakes that you've made and once you've taken a break and come back awhile, you know, like they say, looking at it with fresh eyes, um, you see different things, you know. And now when I look at it and I think, I could have used a different picture there, you know. Um, and a lot of times, like, I should have used maybe other music, or maybe I could have said that differently. So you become more critical; after a while, when you're looking again at your creation, you look at it with different eyes, you know.

And, like, looking at a movie about your own emotions, because you know, we always watch things about other people's emotions or other people's experiences, I mean, it must be quite a novel thing to actually be looking at something about you and your feelings.

Yeah. Like I said, like for me it's always been, and with my songs, because I can only relate this to my songs because, I'm one of those people who reflect a lot on my own feelings and my own emotions, um, so I think I might have found it easier to deal with that, you know, with the emotional part of actually seeing my own emotions made visible there. Because it's something that I always wished to be able to show somebody. I can tell you the story and say, like, you know – and you know how people sometimes say, man, it was so funny, but you should have been there. You know, like you always say that, or it was a lot funnier at the time or it was so sad, you know, you should have been there. And I think like in doing, putting it there, it's like I'm saying, like, you're there, you know, that's what it felt like for me, you know. And even when I see my emotion in there, because very often, I mean, I can hear the emotion in my voice, you know. It just comes, it's kind of just like [unclear] and I know were it comes from, I know where it comes from, because there's a memory of doing that, you know. And there's the memory of how I felt when I did that, you know. So that every time I view it it's like, you know, just, it doesn't, it's not that deep, you know, because, um, like I said, like this whole time issue, like people always, like say about, um, you actually forget pain, all kinds of pain and in most cases I think people actually do because you, I think we're created in that way that we actually forget about the pain, we think about the pain in different ways. Because if that wasn't so, like, you know, women wouldn't want to give birth to babies more than once, I think, you know, so… And I think, like with pain, why do we, if we cannot, if the body always remembers pain in exactly the same way, um, we would be terribly debilitated people, you know, so that's the thing.

Okay, okay, no, that makes sense. In terms of, in terms ownership, like, how much do you feel that you own that story and want to just possess it and not let it out there or…?

You know what, I actually, I mean for me there was this whole thing about public viewing, of that, you know, people is going to see this, you know, there was – and back then we didn't still, because it was the first time that it was actually done in South Africa, you know, so it was the whole thing was still very new and there wasn't the whole thing about, you know, who's actually in the picture, um, sensitive material, you know, your family's in there, and so for me I didn't even, I didn't actually think of that and only afterwards, you know, it was something, would my dad be okay, would my mom be okay, um… I was okay with it, you know, and quite frankly I didn't, I didn't even give it a second thought of whether my parents would be upset about it and I thought like what's the possibility that they would even get to see it or hear of it, you know. And then afterwards I actually took it to my mom, I took the story to my mom and she said, um, that's nice, you know, she said that's nice and she would support me, you know. When I showed it to my dad, obviously, you know, it was a whole different perspective because he said like, um, that's not how it happened, you know, um, that's not true. And told him, but, you know what, this is, it's my story, you might not agree with it, but it's my story, you know. Um, so the whole aspect of, of thinking about, you know, uh, will my parents be offended by it? Um, I didn't really think of that at the time, because I was thinking, I'm not really doing this for them, I was doing it me. And also I wanted people to know it; because, like I said, I did it because I've already been through the healing process, you know, I was at a point that I didn't mind people knowing that that, that was really who I am, because a lot of times people, like I say, people look at you and make certain assumptions about you, but don't really know where you come from, don't really know the bits and pieces that make up who you are today, you know. Um, and I felt that it was important, you know, that people actually know that that's a part of me. And that's a big part of who I am today.

Just, I want to check, it's on screensaver, it will be recording, hey?

Yeah, it's still, yeah.

Okay. Just to check something with you then, like that, that thing of showing it to your dad, do you imagine, or can you think of how different it would have been if you'd tried to tell your dad about the same stuff or had you previously tried to tell him about or talk to him about that stuff and then you showing him something about it, you know.

Yeah. That was the one thing I remember, even when we had the showing at the City Varsity, you know, afterwards we, I mean, people asked me a similar question. Um, and the truth is, you know, I probably tried telling by dad about it several times. I actually wrote him a letter too, you know, to tell him how I felt, um, about what happened. Um, and the funny thing is, you know, even as we're talking, you know that same stuff is still going on, you know, my parents has been divorced, but I just spoke to my mom,

probably two days ago, and it's like she's still going through the divorce, you know, they're still fighting about the divorce. Um, so it's like, with my father, and I know for a lot of people it's probably that way, you speak to them, but it's like speaking to a brick wall. You know, you say the words, um, but it just has no impact, it just has no effect, you know, because, um – and in a way I understand where he comes from, because he feels we are adults and whatever has happened there should not be affecting us, as children, you know, because that was what happened between him and my mom. And, um, so I remember saying the one thing, showing visuals of it, you know. Um, it actually forced them to sit and listen, to watch it. Because very often, when you try to speak to them, you know, they will try and interrupt you. When you're not done with your story they try and say, oh no, but that is not or, no, but you don't understand, or, you know, you're not seeing it right. But the one thing that it does, I think, it forces them to watch. You know, and it's not like, it's very much like, I think it's the effect of cinema and movies. You don't, if it's a very good movie or something, you don't just get up and go out, you know, you wait for an ad break or something, you know. So very similar with this and I think the stories are short enough to keep their attention and especially if it's about a subject that actually that person is in that story. You know, you're not going to, if you had a cameo appearance in one big movie, you're not going to walk out when you think you might be coming up, you know. Or even if, you know, like I mean, Carte Blanche was here, I might be in the shot, you know, everybody is sticking up their fingers or something, you're going to check it out, it's coming up next week, I'm going to see if I may be on TV. So it's that whole notion, that aspect of being on screen. I think that has got a certain effect as well, on people, you know.	A15 Showing the digital story is better than telling because of the lack of interruptions
	A16 Screen is a powerful medium
Okay. Yah, but I mean, it's an interesting dynamic, because while the person is on screen, at the same time it's a deeply uncomfortable subject matter, you know.	
Yeah. I think it would have been completely different had it been shown in a place where, you know, there my mom and my dad is sitting next to me, in an auditorium, and it's being played on a big screen. You know, it would have been a completely different thing than me going, because it was on my laptop and I went back home and I sat with them, you know, and I played it to them. So it's also that, depending on, it's like the same, like, you know, the time and context, you know, whatever happens when you're going to go and break up with somebody, you try and choose out the best place to do that, you know, as if that's going to make a difference to, to the actual emotion or something like that, you know. So I think the context within which it's being viewed, also makes a difference, on both the viewers, you know, and those involved in it. Um, they have a viewing at the end of the workshop and I think people feel more comfortable because, um, there's the sense we've gone through this process together, so there is a sort of a, you know, a camaraderie there, you know, we're in this together. So it's maybe not as difficult if now you're – imagine at the end of that workshop the people you were actually talking about stepped into that room and watched that with you now, you know, it would have been a	A17 Context in which digital stories are viewed affected viewers and storyteller

completely different thing, the emotion that you felt would have been different, you know. **Yah, that would be scary, that's kind of a little bit Jerry Springer, I think, you know.** Exactly, yeah.	
Have you shown your story anywhere outside of your family? Actually I have. Yeah. Um, I showed it to my, you know, a lot of my friends that I actually grew up with. Yah. Um, I showed it to my wife. Um, actually I showed it to my brothers, yah. Because, you see, my two older brothers they moved out before me, so they, even though they knew about what was going on, they weren't experiencing it, you know. Um, so I showed it to my one brother and it was interesting to see, because I wanted to see what people's response were, you know. Um, because you often, you often ask yourself, I wonder if what I was feeling, if it was a legitimate feeling, you know. Does somebody else also think, well, within that context they would have felt the same way, you know. Um, so you test that. And I think for me, liking to create things, I always do that. It's like part of my process. Even if I'm not done with a song, I would ask my wife, what do you think about this tune, you know. And what do you think of these lyrics here? I will always test it, just so I can get some feedback on it. Um, and I like that kind of thing, you know. **So then what kind of, what kind of feedback did you get from people?** Um, during the process of doing the stories or afterwards? **When you showed it to friends and brothers and your wife and so on, what kind of…?** You know, like I said, like the one, you know, probably the most sort of negative feedback was from my dad. The other one was my brothers were sort of, yah, you know, that's nice, you know, didn't say much about it, you know. **Oh interesting, okay.** Um, and, you know some people look at it from the technology side and say wow, that's nice, how did you do that, you know, it's really cool. Um, and others immediately say wow, that's a really great story. And in fact like the people that, um, my friends were actually more struck, I think, emotionally by it, than whatever emotion I could gauge from my own brothers, you know. **Oh interesting, yah.** My wife was actually also more, I think, struck emotionally because she also comes from a broken family, so she could probably relate more to what I was going through, you know, because she knew, actually, you know, we stayed by my parents while all these things were going on, you know, so she could also relate very much to it,	

you know. Um, and in fact, yeah, those were, you know, now that I think about it, I didn't show it to that many people, but especially the people that was close to me, I think I showed it. In fact, I showed it, now that I think of it, when I came back from that workshop, it was, we had our e-learning, sort of, capacity building session and I showed it there.

Okay.

So, um, and their response was also, like, wow, you know, it was, it was very good.

Okay.

Yeah. And that for me, besides the fact that, you know, like, on an emotional level it's a good feeling, but also I think, um, it builds my self confidence, because I know for me growing up, I was a very, how can I say, um, insecure young person and so I always tend to think I need a lot of, like, affirmation. Um, and everybody, I think, everybody likes a pat on the back.

Oh, yah.

So, yah.

Count yourself as normal.

Yeah. And like I say, I always want to know, you know, if it's just not me that thinks that it's good, you know. Because I might be very subjective in, or biased, in the way of looking at it and so if I think it's good and, and in most cases when I think something is good others would agree, you know. But I always need to check; I always need to, you know, just to make sure that it's right, you know.

| | A18
Getting a positive reaction from viewers builds his self-esteem |

Mm, yah, yah. Okay. Okay, and this is a kind of a conceptual question and you might be able to relate to it, you might not be able to, but did you find in the process of creating the story that the fact that you were using technology to deal with an emotional issue distanced you in any way from the issue or from the emotion or did it actually bring it closer?

Uh, I know, I've had to answer that question many times with my own work.

Oh really? Okay.

Yeah.   And because that is what we're trying to do with our students, you know, because the idea with education is that you don't want the technology to become the focus, you know, and [steer] away from the actual content. You know, and I think that that's the aim with the digital stories too, um, and that is why they, we don't go too detailed within tech stuff that needs to be done and we teach, or they just try and teach the basics, you know, so that you have the basic tool in order to tell your story, so that there's not too much… And in fact we, I think that is what Amy and them do, is

encourage people not to use too many bells and whistles, you know, but that the story comes through in its simplicity, in it's simplest form, you know, and still that the heart of it is in fact the story and not the technology. And it might, like, you know, being through a couple of workshops, you'll still find that depending on the level of experience of the participants in terms of, you know, their computer literacy, how well they, how familiar they are with the computers, I think that definitely changes the experience for each and every individual, you know. So, like I said, for me, because I've been used to using the technology, in terms of editing video and which is, wow, this is a really cool way of using the technology in a different form, you know. So, um, and it actually, it was inspiring because, now, I thought like wow, you know I can really do all this thing, because you can actually see how you can use the technology to convey emotion, you know, with the transitions and everything that you do with an image, the way you look at an image, the way you bring an image up, the way you fade an image away, the way, the timing [you're pacing] and everything that carries emotion with it, you know. Um, so for me, I didn't feel that the technology actually, like hindered me. It was more like, you know, um, *I had, um, all these colour-in pencils and I maybe just had a few colours and now I had added a couple of more colour-in pencils so I could paint the picture or colour the picture in with a lot more different colours than I used to.	A19 Important to keep technology's role in digital story simple, otherwise it can detract
	Technology can be used to convey emotion This affects the viewer more
	A20 Technology enabled him to create a fuller picture
Nice metaphor. Is that a metaphor or an allegory…?	
I don't know, an [analogy] or something, I don't know.	
So are you saying then that in digital storytelling, either when you were doing the workshop or when you've been involved in giving that kind of workshop, are you saying that you actually find that depending on people's levels of computer literacy, that affects what impact the technology has on, you know, in that distancing or bringing the story closer or…?	
Actually no. I don't think so. You know because, like I said, because it might do it for the viewer, but I don't think necessarily for the person who is producing it. The extent to which you, um, I think the more fluent you are, it's like with language, you know, some people are really good speakers, you know, you and I can tell the same story, but using different words, but it doesn't mean it's got more depth for you than it has for me, you know. Simply because I've been using less words and less colourful speech, doesn't mean that that story has got less of a deeper meaning for me, you know. So at the heart of it it's still the story, because I'm telling that story and that is where the emotion lies, the change lies, because it's my story that I'm telling and it doesn't matter, um, if I use no transitions or if I use no music or all the fancy effects in it, even if I just use the simplest [of], that story, I think, would still have that same meaning for me, it would still have a deep meaning, but I think it's in, it's in what it's conveying to the viewer, it's how much, how the, where the technology actually comes in, actually now slick I am in using that, in conveying and actually telling my story that, um, does it convey the same emotion for the person actually viewing it, you know. Somebody actually told me with, because you can convey a	A21 Use of effects impacts on the viewer (not the storyteller)

lot of like emotion, with editing. The way you edit a shot, like if I watch, like a programme, if you watch a programme like Survivor, if you watch a programme like Survivor, uh, the American version and then you watch the South African version. Now, I find the South African version very boring, the same like, um, what's this reality, Fear Factor.

Fear Factor, yah.

It's just the way it's been edited, that the emotion that the viewer actually gets is a lot different. It's the same content; it's the same, it might be the same people, but the way that story is being cut together and edited together, you know, so that process of that editing actually does convey emotion. And that's why I said, when we took that people's story who had all the images, but they didn't physically sit down and edit that footage, and say, okay, I want that image to come up that long, appear that long, and I want it to fade slowly away here, you know. So the technology, in a way, does carry emotion, for the viewer, but not necessarily for the person who is producing it, because the person who is producing it knows the emotion that's involved in telling that story. They might not be that au fait with the technology, but I think that the emotion is still there, whether it's, the final looks like really polished and slick, or even if it's just like a jump shot from one to the next, you know. So the perspectives of, I think, from the actually producer and the one viewing it…

The technology has different meaning.

It's got different meanings, yeah.

Yah, yah, okay. That makes sense. And in terms of the kind of activism, social change part, have you – it doesn't sound like you've ever used your story, that you did in 2005, particularly with that in mind, have you?

Um, no not really. You know, in – like I said, again, it depends, you know, on the motive that you went in there to tell your story in the first place. If you did it and say well, you know, I want to use this as a tool to, um, raise awareness about it, or, um, if it's just really, you know what if, because you find that a lot of people that's actually doing a story might be working in that environment, um, like for instance they might be working for EngenderHealth or for Rape Crisis or something like that, and they're working in that environment so they deal with people, you know, that has gone through the abuse and things like that. So, for them, it might be a different tool. You know, for me it was a tool in itself, for me. You know, it wasn't a tool that I thought well, you know, I'm going to go out there and show everybody so that, um, because I don't think my story really forces or encourages people to become activists in that sense, but it's, I think it's more of a survival story, you know, that in spite of what you see, there's a lot of brokenness that was involved in making this whole person, you know. So that was what was important. And in most things that I do, like I said, it's like you're pouring yourself into it. If I was thinking well, you know, I needed to make these or say, tell the stories because, um, I'm an evangelist, I could have used it in that way, you know. And said okay, it can still

be that kind of tool, but I didn't go and do the story with that particular intention in mind, you know. I still, occasionally I take it out, you know, and view it. In fact, after this, um, I did one story, it was on, um, the passing away of my father-in-law. And I did, I used a digital story to actually commemorate him, you know. And that is how – and that is what, that tool gave me another tool, you know, and I think, like for, I think for most people, when you see that you can help somebody else, that gives you really a good feeling, it makes you feel good about yourself and so when you can use something like a tool, like the technology, like what the, you know, the skills that I've learned even through going through that process, when I can use that and I think, well, you know, this is not just something that I'm using in my workplace no longer, but this is actually something that I can impact, something that I thought, you know, technology, I can practically see now how it can impact a person, a real person, you know. It's not just something that I'm sitting alone in my office and doing the work because I'm getting paid at the end of the month, you know. But I can actually physically see how I can do something and I immediately see the effects that it has on somebody. It's like, when you listen to a really nice song, and I think that's why people probably do music, they don't always see in people, like live performances and doing presentations in front of people, because they get that immediate response, they see, actually see the impact that they have on people. And so that's why they do it, you know. Um, and getting paid for it and getting money for it, you know, [for most of my friends], it's just the cherry on top, you know. But it's, in most cases it's a passion, it's a love that they have for doing it.	A22 Ability to use digital storytelling skiils in another context was positive. Hope. A23 He saw that technology could be used to impact on people
And in terms – you said something about using those skills elsewhere. How do you feel you've learnt, or how have you used some of those skills elsewhere, or was I mishearing you, I'm not sure? Um, you know, like when I'm thinking of elsewhere, I mean, I can already see that, you know, the implications, what kind of implications that could have for teaching, you know, when I'm looking elsewhere in terms of the commemorative CD that I did for my father-in-law, you know. Um, and when I played that to my family, you know, just the impact that it had. And I thought like, wow, you know, you can't always do something that, you know, makes people, that moves people, you know. But when you see that you do something that actually can change people's hearts and the way they think about things, you know, that is – it's not so much, like you say, it's just a tool, you know. And when that tool really, actually starts residing in the background and people don't see the tools and the nice technology that we use actually to produce that final product, but they, they just, they are just moved, then that is really the rewarding part of it, you know. So when I see, well, you know, this tool I can now actually use in a different context. When I see, well, you know, we use that software, but it doesn't have to be limited to that, I can extend that to different areas, I can now look at what's the open source alternative, so that, you know what, because what I found was a bit restrictive because, but then again it was because of the focus of what the workshop was, the focus was the story and not so much the technology. And transferring a skill to people, um, but you can see, you know what,	A24 Technology should fade into the background, even be invisible

that's also a potential of the skill that you picked up, because you can, that's a skill that you can now transfer to somebody else and in going through that process you're actually empowering that person; when they go away and you say, you know what, that doesn't have to be the end of your story. Like for me, like I thought, you know, should I do another story, because I've got the skill now to be able to do it, so there's nothing stopping that person from in fact doing more stories, if there's another part of their life that, you know, that they feel they want to tell, they can actually do it.	A25 People are empowered with the skills they can use elsewhere
Mm. But you said something was, you something was limiting or restrictive, what was that? It sounded like you were starting to say that and then you – can you remember what that was? It doesn't matter if you can't, that's fine. Okay, I'm just trying to think now. **It's not a problem.** I don't know if it was the issue about the software. **Yah, it was something like that. Yah** Yeah, I think it was the issue about software. Because what I thought was, um, the software that we were being trained on wasn't software that was readily available, it wasn't software that, um, the average guy that was the participant could just go out and go and buy and say, well, okay, now I want to go and do this story. And that's why I thought of the implications and what it would mean for us in terms of, you know, what we do in open source and making it freely available and transferring that skill so that, you know what, now you actually, it's more than just, okay, I'm just taking this guy's story and now we've got a nice CD from it and, you know, what's in it for that person telling their story at the end of the day, you know, what do they leave with, you know, besides just, you know, okay, I've got this CD and I have to wait two, three months until I actually see, you know, the final story. Um, what else do they leave with, you know. And I think that for was, uh, was a concerning factor for me, because I thought like if I was going to teach and take people through the process, I would want them to come away with more than just having told that one story. Because what if they want to tell another story, do they have to now come back to me, you know, in order for them to be able to tell that story, you know, because… **Interesting, yah, yah.** Because, you know, um, you need to empower them in order to be able to do that process again, so that, you know, if for that one occasion that was such a healing process and such a good experience, then why not give them the ability to do it again, whenever they wanted to.	A26 Constraint: software access A27 Concern re we take the story but what do we leave people with? A28 It constrains how much people can use what they've learnt A29 Missed opportunity if they can't use it again. People shouldn't be reliant on him if they want to create another story
Yah, I think that's really, that's an interesting point. I think – I'm just scanning through my questions, I think I've asked all the ones I want to ask. Is there anything you want to add, because I know you've got, you know you've had some	

experience of running, of running some of the workshops, right? Um, I mean, just your experience of teaching people and taking people through these processes. Okay. You know I actually thought, I started writing something on it, because I wanted to write something on, on, especially because it's fairly new here and I wanted to write something from a facilitator's, especially within the African context, what it's actually like and some of the obstacles that we have. And in fact it was highlighted at this workshop again, you know, about rights, copyrights, music, you know, using images and things like that, repositories, um… Because the one thing that we, during the first workshops that we did, we, we drew a lot of images from the internet. And, like I said, at that time, it only became a concern now, fairly recently, you know, when those CDs or DVDs were being shown abroad, it became an issue, you know, have we actually cleared copyright issues on the music, the images that has been taken [off the net]. But an interesting thing that I actually noticed while doing some of the stories is that, what I found is that there weren't actually a lot of images of black people on the internet. Whenever I tried to find, you know, when you wanted to do a picture and thought okay, well, we can't actually find that people, let's go see what images – and it was so difficult to find any images of black people on the internet. When you go, I mean, when I go to Google, you're looking for certain, like, [unclear], like, okay, give me an image that will maybe depict, but you're looking for, you know, some darker skinned people. You can hardly find anything, you know. And I think maybe that was a sort of, you don't realise it but once you actually go in and you go and look for things, you know, you'll see the gaps. You see the gaps and that was interesting for me. I mean, we were trying to – we were working with people from Hout Bay, we were looking for pictures of Hout Bay on the internet, we couldn't find, you know. We were looking for pictures of shanty towns around, on the internet, we couldn't find, you know. So there's a lot of things like that that you think, you don't really realise actually until you actually look for it and you wonder but why is that so?	A30 Copyright was an issue A31 Lack of representivity – few images of black people on the Web
And why do you think that's so? Yeah, because, I don't know, probably because a lot of the people that we even worked with, haven't taken pictures of themselves, didn't have pictures of, didn't have pictures of where they grew up, don't have pictures of where they live. Um, and it's just, it might be that, um, there hasn't, up until now, there hasn't been a lot of interest or a lot of focus on people that actually came from those communities. I have, I probably don't have pictures of where I grew up, if I think like that, you know. There are very few images of that around. It might be in somebody's private stash, but there's nowhere someplace [unclear], I want to look up, you know what, I want to look at some pictures of Bonteheuwel. If I go on and type in Bonteheuwel, I wonder what you would find, you know. You won't find a street in Bonteheuwel or anything like that or a picture of kids because, us growing up, people don't think that, you know, people are really interested in knowing what it's like living here. What, you know, do, am I even interested myself, enough, in my	A32 This is because lack of interest in many storytellers

own environment where I'm [living], because it's probably not a good environment, so why would, if I'm not interested in it, why would anybody else be interested in it, so why bother taking a picture of it and placing it on the net, for goodness sake, you know, where everyday else can use it, you know. So it's probably that sense of, well, you know, I've really no good to add, there's nobody who would really want this, nobody who would be interested, because I'm not interested in any case. Again, like I just have to come back to this workshop again, or this conference, we were asking, like, where's the students, there were so few students there. And the truth is, is that the stuff that we're talking about, is probably not part of a lot of our students' realities. It's not part of their everyday life, um, they probably don't have access to computers, you know, so they're not going to be bothered to come to a class or to a conference that speaks about open source and free software, because it's not part of their reality. You know, it's not stuff that affects them, you know. So I suppose in the same way – and in fact, like I said, like when you then come and have to do this story and you realise, you probably never thought that, you know what, I actually have no pictures of myself. And when you have to do it and you think, I actually don't have no pictures of myself.	A33 People come from 'bad' environments – why would they take pictures of them?
Wow.	
You know. It's probably that whole thing of, um, like I mean I think of my own brother, he doesn't like taking pictures, and I think that's got a lot to do with his self esteem, you know. So if you don't think anything of yourself why would you want to take pictures of yourself, why would you want to be in any pictures?	A34 Some lack of images because of low self-esteem
Yah, that's interesting. Yah. Which is actually interesting when you think about digital stories, where people are often grappling with quite deep personal issues and now they've got to find pictures and actually make a movie about something that's probably wrecked their self esteem. Yeah, exactly, you know. That they would have, actually really, you know, would like no memory of and now they have to make something that's actually a memory of that thing.	
Mm. mm. Okay. I'm going to have to, I actually need to turn on my phone now. So is there anything else you'd like to add, any big gaps in what you think I've asked you? Like, you know what, um, let me see, I'm just thinking, some of the restrictions even that we had in terms of – like especially working, like I said, in the African context, the people that we worked with, and a lot of times they have very limited experience with computers. And I mean, even the last workshop that we [unclear], I mean, Amy herself, you know, because after having done so many workshops, um, you become exhausted from just having to assist people with just like even basic things. Um, and the one workshop that we did, um, you know people sat in front of the computer for the very first time. So there's a lot of stories out there, but a lot of time the people that actually, that want to tell the stories, they don't	

have the basic tools to actually tell their story, you know. It doesn't, like I said, again, it doesn't diminish the value of their story, but it's just like are they really able to put something together because they're not at the point where they actually know what this is, you know. So you first have to, in a four day or three day workshop, you've first got to start from, you know, that's the mouse and that's the hard drive, when I talk about this, that, you know. So basic things that, um, having started the digital storytelling over in California or in the States, might have been, you know, an assumption that, you know, everybody at least has basic computer literacy. It's a big issue for us, you know, having to tell stories, because we can't go and just say, well, okay, we're going to go into this community, because we've got to actually think, what does it mean if we want to take people through the process of telling their stories, um, it's going to take a lot more effort and we actually got to change a lot of things in terms of how do we then go through the process of telling those stories. Because we had to change, working with those people, we had to change a lot of things and adapt a lot of things, because, um, just because of the background of the people that we were working with. Um, like I said, music, as well, when people want to use music. Very often I use my own music; like at the lady's workshop I did last time, I played the guitar and they used that music. But what I'm also going to do is there are websites, especially with the open source things, so there's a lot of people actually uploading music that you can use freely, you know, so at least the doors are starting to open up in terms of that and so I'm glad that it is. The tools is going to become more available for the everyday person to use, you know. **Okay, so you're saying actually open source and open content has a role to play here.** Yeah. **Okay, yah. Okay. I think we're done. Okay**	A35 Lack of computer literacy makes process take longer (in SA context) A35 (cont) A36 Free content can contribute to digital storytelling

Appendix D – Categories and codes

These tables show the outcome of the process of grouping the codes in categories in the light of the central storyline (core categories) developed during the process of data analysis.

Technology as Medium

Technology as medium: power of multi-media in representation	
Multi-media helped her to access memories and give form to them	D4
Technology helped her improve her story and keep ownership.	D15
Technology enabled him to create a fuller picture.	A20
Use of effects (in software) impacts on the viewer (not the storyteller)	A21
Power of stories comes from the multi-media format. The message is conveyed on multiple levels.	K49
The fact of stories synthesising multiple elements adds power	K17
Multi-media allows the story to truly reflect him.	Z11
Technology should fade into the background, even be invisible.	A24
Important to keep technology's role in digital storytelling simple, otherwise it can detract (from the story).	A19

Technology as medium: technology's power in dissemination	
The digital format and shortness of stories increases their usefulness as they're emailable and don't take long to watch.	K48
Tech can be used to disseminate the stories widely	T3
Accessibility is key. The speed of production is key.	K33
Book format is closed away. Tech enables you to 'switch on' your story whenever you want.	K34
Story can go far; it can travel. This doesn't depend on him and his constraints (e.g. homesickness)	Z10
Technology makes it easier to distribute digital stories	J2
Multi-media (visual, sound) means all kinds of people can access (e.g. deaf and blind people) – this adds a dimension to the story	D14
The digital format helps the story to go 'out there', sets it free	K37
Digital format means that many can hear the story	Z18

Technology as medium: sense of agency	
Pride: she can put it in digital form. She created it. It wasn't professional; she did it	J13
Proud that he created a story and put things together	M7
Proud of what he created using a computer	Z9
The movie format is powerful in this day and age. Pride comes from making a movie.	K35
Sense of agency: it's him telling and choosing images	Z14
Creating and watching himself telling the story was empowering as he confronted fears	Z13
Was anxious about her ability to make the story. Doing it was empowering	D27
Sense of agency: it's him telling and choosing images	Z14
The act of creating: it's a representation of self. A process of creating a representation of self	K8
Creating something, where there was nothing, is positive	A5
Act of creating gives a sense of accomplishment and thus greater self-esteem	A14

Excitement at creation; self-esteem benefits	D19
Proud of story	D16
Her reaction: feels proud and scared	K28

Technology as medium: ownership and authenticity	
Fact of storyteller creating is adds to power	K50
Importance of the fact that it's *him* telling the story	Z21
Lack of fancy production values makes it authentic and therefore more powerful	K51
Ownership of her story is in contrast with how she couldn't own anything during that time	D33
Just telling your story leads to a loss of ownership of it	T14

Technology as medium: facilitator of transformation	
Making a story was healing	T10
Accessible format means she can look at her story again and see new things – digital story becomes part of her growth	D7
Out of pain can come great power and beauty	K18
Technology is key to the transformation of the story and the person.	K47
Using technology helped her to heal – this was unexpected	D5

Technology as medium: dynamics of image use	
Using pictures and technology helped her to tell her story.	D6
Importance of images and how they add another dimension to the story	K13
Choosing images makes you go deeper into the memories/emotional space	A8
Digital stories have power partially because the creator associates the images with the words	A12
Some people don't have images of themselves due to a lack of self-esteem	A34
Lack of representivity – there are very few images of black people on the Web	A31
People come from 'bad' environments – why would they take pictures of them?	A33

Technology as medium: adding weight and impact	
Digital format: added weight and credibility to her story	J20
Showing is more powerful than just telling	A13

Technology as medium: constraints presented by technology	
Constraint: software access. It constrains how much people can use what they've learnt	A26 & 28
Missed opportunity if they can't use it again. People shouldn't be reliant on him if they want to create another story	A29
Their computers don't have the software	M11
Sound equipment also important for understanding	T23
Internet – poor video quality means less impact	T13
Language can be a barrier to use of stories (people misunderstand)	T12
Software availability is a limitation. Open source may be an alternative	K43
Lack of computer literacy makes process take longer (in SA context)	A35

Technology as Mediator

Technology as mediator: relationship with story/traumatic events	
Creating this thing outside of her is liberating and scary. The story/pain is outside of you and it's been transformed.	K36
Importance of being able to *see* story made it more real and no longer trapped in her mind	D12
You had something inside you, now people can watch it – it gets new meaning	A10
Digital story helped release the story from her mind	D13
Just externalising imparts new meaning	A11
Scared of story: it exposed painful stuff and made it public	J14
Sometimes felt distanced from story: it's 'up there' on the screen	J27
She felt distant from her story, maybe because it had been played so often	J28
Lack of prior skills can be a barrier, can distance person from their story. Because they feel stupid. But immediate help (from trainers) stopped that happening	K45 & 46

Technology as mediator: relationship with memories	
Multi-media helped her to access memories and give form to them	D4
Accessible format means she can look at her story again and see new things – digital story becomes part of her growth	D7
Digital story stores memory. There are self-esteem benefits in that you can go back to it for affirmation.	D22
Trauma causes you to shut off. Digital story 'is you' and is a store of memory	T22

Technology as mediator: relationships with others	
Created something useful, that can help people	D21
Helping others - therefore hope	A22
It helps her, to be able to see others' stories	T5
Can be scary when people misunderstand story (e.g. if it's broadcast. You can't do anything about it.	T15
People will have a relationship with his digital story, not him	Z19
Helped her build a relationship with a client she was counselling	J19
Ability to share story is powerful and makes you feel so connected	K30
You can get some of the benefits of being in a support group	K26
Can be used for people who can't access counselling – they don't need to feel alone	K25
Likes the idea of people randomly finding her story on the Web	K42
Technology (internet, DVD) enables him to talk to more than one person	M5
Reactions of others can be scary, if you see them	K31
People don't need to feel alone. Can see that others have survived	K27
Feeling of helping others is part of his own healing	M13

Technology as mediator in disclosure	
Digital storytelling helps in telling a story; there are no interruptions. It's focused.	Z17
Showing the digital story is better than telling because of the lack of interruptions	A15
Digital format: makes telling easier (no interruptions, no omissions, no discomfort)	J29
The stories are short and powerful and she's worried she'd leave things out if she told verbally	J8a
They are short and more effective than verbal telling because of discomfort to viewer and teller	K24

Telling in person reverses the healing	T11
Telling story in person made her feel bad	D23
Showing is more powerful than just telling	A13

Technology as mediator: relationships with people close to them	
Digital story stores memory to show future generations	Z15
Digital story made telling her mother easier	J7
Story said it all and she could observe her mother	J8b
She wants to be there when her family watches. Digital story opens opportunity for family dialogue	D31
Issues around people involved with the story itself if it goes on the Web	D32
Digital statement remains but real-world situation can change	T17

Technology as mediator: relationship of the activist with the world	
He's fine if someone uses his story in a workshop	M12
Exposure: is fine with it	J22
Fine with story being on the Web	J23
Values story being 'out there'	J24
Excitement at her story being 'out there'	D8
Fear of judgment of her story, but also feels it's now publicly owned and so you just need to live with that discomfort	K39
Fine with the Web as she doesn't see others' reactions	K32
Needs to watch over and over to be able to show others; needs to process first	M10
Empowerment through the story being 'out there'	D24
Anonymity means reactions of others don't bother her	D29
Pride in what she created helped her to be able to share her story	J12
Knowing upfront that her story would be used publicly meant that there was no anxiety	D26