

DIGITAL STORYTELLING

A GLOSSARY

Digital	:	It, technically, refers to information which is expressed as digits, e.g. 1 or 0 (binary), or as #FB012C (hexadecimal), both of which are number systems that computers can understand.
Digital Diary	:	A personal account or record of an event or experience which has been captured digitally.
Digital Story	:	A type of short narrative, usually a personal account told in the first person, presented as a short movie for display on a television or computer monitor or projected on to a screen.
Digital Storytelling	:	It is a story created through digital format, most often by using a computer. By integrating a variety of digital media including audio, video, pictures and images, the storytellers of tomorrow create digital stories which can be watched on television, computer, or game stations. As digital information, these stories can be easily stored, archived, transferred or manipulated. The primary concern in digital storytelling, however, is to encourage thoughtful and emotional direct writing.
Media Literacy	:	It refers to the ways in which the media influence our perceptions of the world e.g. women featured in advertisements.
Storyboard	:	It is an outline of the structure of the digital story, and also indicates where and when the different media would be used. It has also been described as an ordered presentation of drawings or photos that each summarise a major story event.
Story Mapping	:	This is a one-page diagram showing how the essential components of a story are incorporated into the overall flow of the narrative. Story maps ensure the development of a story theme and allows for someone to evaluate the strength of the story during the planning phase.

Digital Storytelling: A Unique Account of Namibian Culture

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Storytelling has always been an oral tradition in Namibia. The Oshiwambo, Otji-Herero, Nama/Damara and San cultures have used storytelling as a means to preserve their culture and to ensure continuity. This Paper discusses the implications of the digital preservation of culture, which has been, until recently, captured orally. The implications of such a tradition are evident and, therefore, need to be researched. It will further examine the nuances and ethos that become altered in the process of digitalization, which are important issues to consider in our technocratic society. Thus, as mass communication educators, we seek to provide some of the answers to the convergence of technology and storytelling. For instance, what is necessary for the culture to continue? What could be lost? What could be gained? These questions would help to facilitate discussions with Namibians in order to understand the impact of technology on storytelling.

Background

Storytelling has always been an oral form of communication. It is known as one of the basic ways to deliver a message, inspire an audience or to communicate ideas within families or just between friends. The diverse use of words and analogies, which are symbolic aspects of this oral tradition, is an important aspect for various cultures all around the world. The milieu of storytelling, which is part of the everyday lexicon of words, language and cultural understanding, has been commonly used among different cultures and still holds ‘*cultural power*’ today. The use of ‘*cultural power*’ in this context means it still permeates of our everyday lives because it still holds strong cultural links to the stories told to us as youngsters where we can still recall many of the stories we were told by our grandparents and extended family members. In this case, Namibia is not any different, especially if you consider the oral traditions that have survived through the ages, like the stories of the world famous rock painting in the north-eastern region of Namibia. The rock paintings serve as a basic form of communication, depicting the way of life for the early settlers of this diverse land (see Figure 1). The rock paintings reveal early forms of storytelling in terms of the ways the people lived (see website art for more information—<http://www.namibweb.com/rockart.htm>).



Figure 1 Three images revealing Namibia’s Rock Art Paintings

While Namibia is a vast country with wide-open spaces spanning thousands of kilometres with inhabitants of close to two (2) million people, the thirteen (13) regions of diverse cultures: Oshiwambo, Otji-Herero, Nama/Damara, San and many more are strong cultural communities constituting Namibia's diversity. With the cultures and languages, preservation of Namibian culture can be best recorded through different forms of storytelling.

Although storytelling is one of the common ways of preserving the values and ethos of Namibia's culture, what are the implications on culture when storytelling changes within today's global digital economy? What does it mean and what is the impact when the oral tradition is likely to die out in today's fast-paced and Internet-based culture? The changes that are evident can be difficult to capture but in an attempt to preserve the cultures of Oshiwambo, Otji-Herero, Nama/Damara and San cultures, the Digital National Archive (DNA) of Namibia Project (see Figure 2) serves to preserve cultural artefacts of Namibia. The DNA is part of a partnership, which is currently in its second phase of development and sets out to digitise Namibian's diversity and traditions (e.g., oral stories, artefacts, etc). The project is an example of how colleagues at the Polytechnic of Namibia (PoN) and Utah Valley State University (UVSU) are bridging traditional storytelling with digital storytelling formats of the computer, scanner, Internet and other computer-based devices in order to preserve Namibia's rich history. The project's primary goal is to migrate traditional stories and images to digital formats in an attempt to preserve the diverse Namibian traditions, which provide a solid foundation for Namibia to support digital archiving.

In its infancy phase, the project will span over a five-year period with assistance of faculty and college students from both institutions. The project's goals will ultimately support the tradition of storytelling, which ultimately lends itself to preserving language, culture, dress and family values.

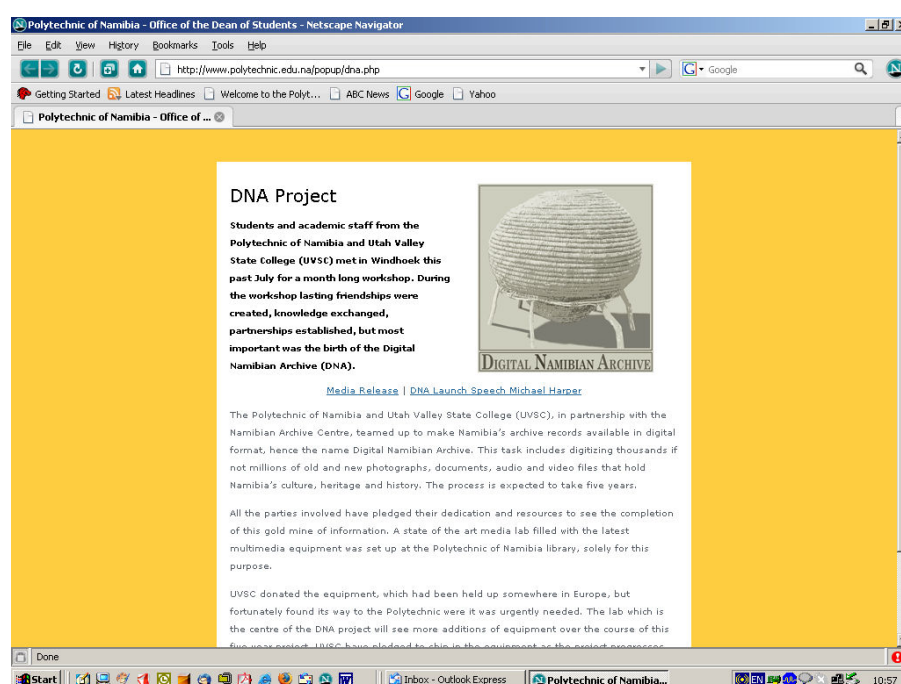


Figure 2. Screen shot of DNA (Digital National Archive)

For close to a decade, the historical connotations regarding storytelling are now best known as *digital storytelling*. According to Burgess (2006), storytelling as a '*movement*' is explicitly designed to amplify the ordinary voice (pg. 207). With the availability of the Internet, many web sites have vested a considerable amount of time to the phenomenon of storytelling. The Centre for Digital Storytelling (www.digitalstorytelling.com) in Berkeley, California and BBC Digital Storytelling are examples of web sites (www.bbc.co.uk/digitalstorytelling.com) that legitimate ordinary digital 'life' stories by documenting culture, traditions and history.

In essence, the premise of this Paper discusses the implications of the digital preservation of culture, which has been, until recently, captured orally. The implications of such a tradition are evident and, therefore, need to be researched. It will further examine the nuances and ethos that become altered in the process of digitalization, which are important issues to consider in our technocratic society.

Methodology and Data Collection

All over the world, culturally diverse families have used storytelling as a way to transmit information about the experiences of everyday life, family relationships, and social and cultural struggles that have inevitably shaped their future outlook on the world. Storytelling is an oral tradition that taps into the auditory (and visual) senses but it is important to note that it is also viewed as a communicative system that has provided a universal platform that bridges understanding of a culture's history and heritage. Whether with words or pictures, storytelling spans across many generations because it has roots in the ideals of preservation and culture, which underpins universal understanding and generational consciousness.

Thus, in order to gain insight into the how Namibian cultures used storytelling as a way to strengthen elements of culture and heritage, we collected data with both a traditional survey specially designed for Namibian community members (see Appendix A) and an on-line questionnaire (see Appendix B and Figure 3, respectively) that captured the responses from today's computer literate students. The questionnaire featured in Appendix B was converted to an on-line questionnaire that is shown below. The two data collection instruments (Appendix A & B) symbolise the trajectory of storytelling over the decades. On one hand, the community members spoke about storytelling orally while each student participant recorded their responses silently while sitting in front of a computer in a Mac-based computer lab.

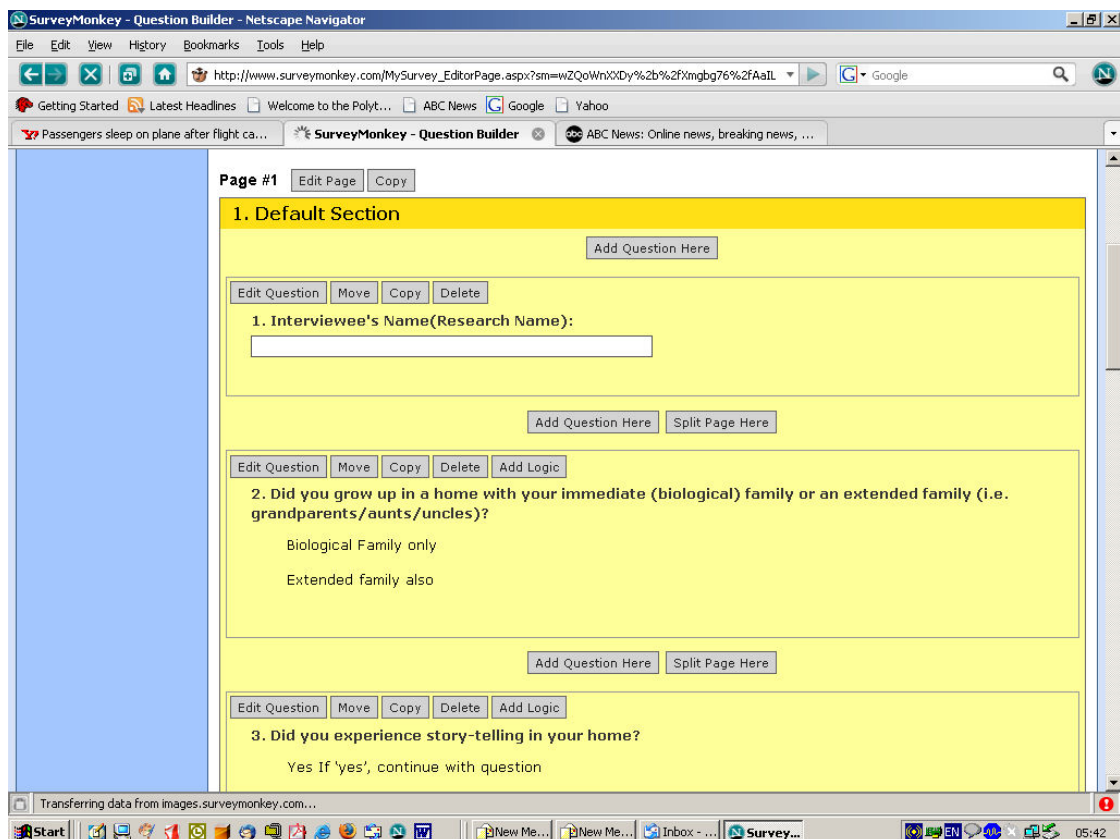
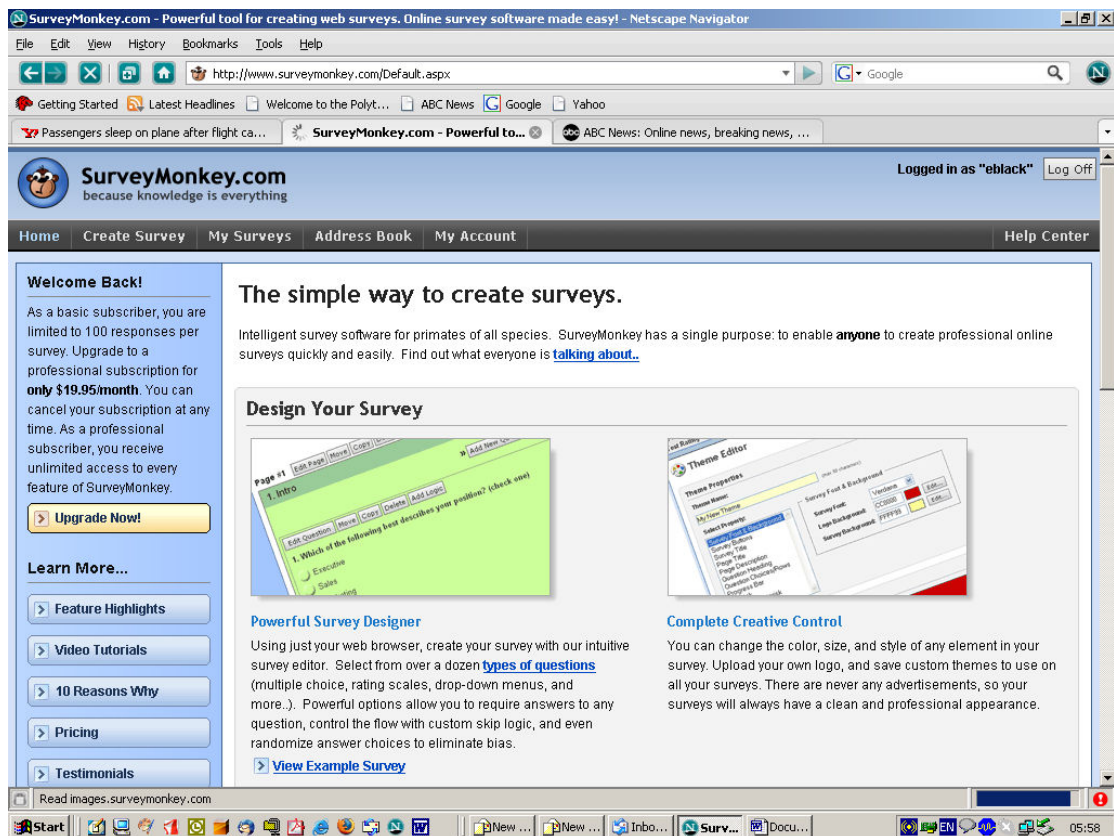


Figure 3. Screen shots of the on-line questionnaire designed using surveymonkey.com

Figure 4. Map of regions throughout Namibia where storytelling was most prevalent

Community Members' Survey

ANALYSIS OF FINDINGS

Cultural Groups represented

The cultural groups represented in the Study are the Oshiwambo, Damara, Nama, Otji-Herero and Baster cultural groups. The Oshiwambo people are located primarily in the Northern regions of Namibia, and form the biggest cultural group in Namibia. Like the Oshiwambo people, the Otji-Herero people are also located in the North (e.g. Grootfontein), but not as far north as the Oshiwambo people. The Otji-Herero people are also found in the eastern parts of the country, close to the border between Namibia and Botswana. The 'Baster' (of mixed origin – for example born of a Nama mother and perhaps a German father) people are found predominantly in the area immediately south of the Capital city, Windhoek, known as Rehoboth. While the Damara/Nama group is well represented in the Rehoboth area, their region of origin is the most southern part of the Hardap Region namely, Keetmanshoop.

Age group of respondents

50 – 76 years

Did Storytelling Form part of their Culture?

All the respondents indicated that storytelling formed part of their culture. While a small percentage based the response on the premise that this happened in their place of origin and not necessarily where they had resettled namely, in Windhoek.

Who told the Stories?

Invariably the responses to this question would show that it was the elders – not necessarily the parents – such as a grandmother or grandfather or an uncle. However, the parents were definitely included amongst those who told the stories.

What were the stories about?

Amongst the first answers to this question from all of the participants were that the stories were about animals such as wolves and foxes, and also snakes. These examples came especially from the Damara/Nama respondents, but the Otji-Herero and Oshiwambo respondents attested to this as well. A small percentage of the respondents – especially the Otji-Herero respondents - said that the stories were about struggles, injustice and held a great deal of human interest. The Damara/Nama and Otji-Herero respondents also indicated that the stories served to prepare them for that which they would encounter in everyday-life.

Where were the stories told?

All the respondents gave at least two answers to this question. They said that it would be told there where the food was being prepared, often in the evening (according to the Damara/Nama respondents it was taboo for stories to be told during the day. This taboo seemed to be linked to the fact that people had to work during the day, and to deter children from expecting this activity during the daytime). Another of the two answers was “around the fire” – especially during summer nights. One Oshiwambo respondent said that some of the stories had a great deal to do with the moonlight. One of the Nama respondents (whose father was a teacher) said that her father read stories to them at bedtime.

It would appear as though the stories were told primarily at night – inside the home (probably the kitchen) because this was when the adults were available, and the storytelling was often done while the food was being prepared.

Did the respondents recall the stories that were told?

There was a definite ‘yes’ from most of the respondents to this question. One of the Nama respondents answered “some only slightly”.

Have these stories been retold by the respondents?

All the respondents indicated that they had retold the stories, but the one Damara-speaking respondent said that she doesn’t have the time.

What was significant (for the respondents) about the stories?

A common element in terms of the responses to this question was the closeness experienced – i.e. amongst the children, and between the children and the adults relating the story. Another very tangible experience was the laughter that the stories evoked, and the enjoyment experienced was evident when the respondents answered this question. A number of the participants said that they perceived the storytelling as an attempt to explain their culture. One of the Otji-Herero respondents said that the stories also served to equip them with strategies when they experienced difficult times.

What about the stories proved to be insignificant?

A definite ‘nothing’ was received from all the respondents to this question.

Are the Stories still being told?

Approximately 30% of the respondents answered ‘yes’ while about 50% said “not to the same extent as when they were children, and about 20% said “not really”. Those respondents who seemed uncertain about the extent to which the stories are still being told, ascribed this to the fact that they are no longer living in their place of origin where the stories were being told. It would seem to indicate that in the city

recreation time often entailed watching television or children were left to do their home- (school-) work.

Should the stories continue to be told?

Again, all the respondents answered 'yes'.

How did the respondents feel about the stories that were told?

Among the answers given to this question were:

- 'We laughed so much'
- 'A lot of suspense'
- 'We listened carefully because during school lessons the teacher often called on one of the learners to tell a story. Everyone was, therefore, keen to have a new story to tell in class.'
- 'It was a situation where children could spend valuable time with parents, grandparents and older relatives.'

HOW DO THE ABOVE FINDINGS RELATE TO THE LITERATURE ON DIGITAL STORYTELLING: IS THERE A RELATIONSHIP?

A number of scholars have contributed to the significance and understanding of digital storytelling. Many commonalities – as evident in the contributions of these scholars – exist in the findings of this Study and the literature consulted. Such examples are illustrated through the discussion of the works of the following writers/theorists.

1. *Hearing Ordinary Voices: Cultural Studies, Vernacular Creativity and Digital Storytelling* - by Jean Burgess (2006)

Of importance in the Namibian findings is that the respondents expressed concern about the fact that the oral storytelling tradition seems to be at risk particularly because of separation from their hometown or place of origin. The city lifestyle does not seem to re-create the same atmosphere as was experienced in the often more rural place or origin.

The city environment often means easier access to ICTs. Burgess (2006) - who quotes Sonia Livingstone – states that attention to content creation, as a key area of literacy is 'crucial to the democratic agenda'. This concept positions new media users not simply as consumers but also as citizens. (Livingstone, 2004:11).

The fact that the oral tradition in Namibia is generally the responsibility of the older generation, these are also the people whose voices are never or rarely heard in the mainstream media. In the HIV and AIDS and Gender Baseline Study (2006) it was found that the voices of women living with HIV are totally missing in the media of Namibia. In Namibia men constituted 100% of all those living with HIV quoted by the media, in contrast to the rest of the SADC Region where women with HIV constituted 52% of such sources. Therefore, "Liveys Digital Diary: Living with HIV in Namibia" is a digital storytelling case study which deserves being replicated. (Livey van Wyk is a UNICEF Radio Youth Reporter. She interviews young people in

Namibia about their knowledge of HIV and AIDS for her Digital Diary). Therefore, like Burgess – who quotes Morris and Frow – this Study serves to support the viewpoint that cultural studies has evolved as a response to the “social uptake of communications technologies in the second half of the 20th century” (Morris and Frow, 2000: 321).



Figure 5. Liveys Digital Diary: Living with HIV in Namibia

2. The World of Digital Storytelling, by Jason Ohler. “Through creating electronic personal narratives, students become active creators rather than passive consumers of multi-media.” (Ohler, J. 2005/6). Students who are in fields such as Journalism or Media Studies – and especially those who have English as a third or fourth language, have the opportunity to sharpen skills in writing, analysing and critical thinking (also Ohler, 2005/6). Expression or externalising becomes a challenge when it is done in a second or third language. Namibia, for example, while English is spoken by the least number of people, it is the (only) official language, unlike South Africa, where they have 11 official languages.

This article also illustrates how – through story mapping – students gain a real sense of sequencing in narrative. This technique, which is used in journalism courses (especially photography students) strengthen story ideas and the story line. Because of the oral tradition in Namibia – particularly with regard to storytelling – the auditory mode is emphasised, even though the interpersonal setting in which the storytelling occurs allows for the verbal message to be strengthened by non-verbal cues. What is missing, obviously, is seeing the word or the imagery evoked through the verbal code. As stated by a Damara-speaking respondent, “the people who told the stories were often people who had never learned to read nor write”. Capturing such stories digitally, therefore, would not only utilise more senses but

also improve spelling skills either in the vernacular or a second or third language such as English, as is the case in Namibia. In Namibia, too, while many young people (our university students, for example) are able to speak in the vernacular, they experience great difficulty when it comes to the written language.

Furthermore, the Ohler article raises elements/components of story mapping which were very evident in the stories referred to in the Study under discussion. For e.g.:

The **adventure/suspense** element meant that children eagerly anticipated the storytelling time.

The **Problem-solution involving transformation** was highlighted by one of the Herero-speaking respondents who claimed “the stories served to equip us with challenges in everyday life”.

Closure was often evident in the stories on survival especially when it entailed hardships such as food shortages or stories about how their grandparents had to walk great distances to get to church or a school.

3. ***What’s Your Digital Story? Dusti and Deanne Howell***

As pointed out by the authors at the start of this article, “For thousands of years, the best storytellers captivated audiences with stories told around the campfire”. While this is true for Namibia, it wasn’t a campfire, but a fire, which denoted the cooking of a main meal and family time. This was the sharing period, with the common medium being the storyteller, often an elderly relative (e.g. a grandmother or an elderly uncle). This setting – while utilising primarily the auditory mode because of the oral narration of the story – also allowed for non-verbal messages because of the interpersonal setting.

It needs to be stated that the other mass medium to which over 90% of Namibians have access, is the radio, which once again is an auditory medium. Therefore, the sounding of words and inflection were emphasised because of the mode of delivery of these messages.

Today, computers, video games and television are the dominant storytellers in Namibian society. According to Roger Schank, a leading researcher in Artificial Intelligence and Learning Theory, proposed in his work “Tell Me a Story” that the core of intelligence is accessing specific concrete narrative stories. Renowned psychologist, Jerome Bruner, wrote that evidence suggests that information, which does not get structured in narratively, suffers loss in memory. He believes, therefore, that “our brains are wired in narrative stories”. Digital preservation, therefore, would facilitate reading and brain-based learning. This article supports the viewpoint that because Namibians have largely been stimulated by the oral mode, skills in writing – especially in the vernacular – are lacking.

4. ***Digital Storytelling by Flora Iacchia***

The writer of this article pleads for creating opportunities that would allow young people to illustrate that which they have learnt or received through the auditory

mode. This approach was illustrated by the students used in the Black/Brown (2008) study with the student-respondents. By storing the stories visually, served to reinforce the ability to recall and then to depict the story visually and to ensure that a digital record of it was created. Such a visual record could, of course, when needed be used in print media as well.

5. *A Story to Tell?* by Kristina M. Anding

As is the case for Namibia this article, which focuses on the work of the Center for Digital Storytelling in Berkeley, California, most of the participants in the project were of the “... storytelling tradition”. At this Centre the story took on a theatrical dimension as a result of it (often life’s issues) being dramatised through its graphic or visual depiction. It is so that the more senses involved in the communication process, the greater the learning and the recall.

6. *Digital Storytelling: How Digital Media help preserve cultures* by Joe Lambert

The fact that we are increasingly visual in our orientation toward communication – as claimed in the above article – serves as one of the reasons for pursuing the preservation of Namibia’s stories, which have been transmitted orally. Visual culture, as proposed in this article, would encourage greater interest in language and the written word, which have been obscured in the oral tradition as practiced in Namibia. As pointed out by one of the respondents in the Namibian Study, she doesn’t have the time to do storytelling in the same way she experienced it as a child. The creation of narrative, which includes both text and images with the help of ICTs, make storytelling a great deal more interesting and educational.

DIGITAL STORYTELLING

Students' Questionnaire (On-line)

The on-line questionnaire, which was developed using www.surveymonkey.com captured responses from students representing the Oshiwambo, otji-Herero, Damara and Nama cultural groups. Throughout Namibia's vast countryside of wide-open spaces, cultural groups are culturally linked to either the northern part of Namibia, which has mostly composed of Oshiwambo cultures, the north-eastern area of the country has mostly Damara people while the Nama culture and its people are linked closely with the southern areas of Namibia. However, in Windhoek, the capital city comprised all cultural groups.

The electronic questions from the on-line questionnaire collected responses from the students regarding the role of storytelling in the home; who in the family primarily told the stories while in the home; the content of the stories; retelling and calling the stories; their use of technology; the impact of technology on storytelling; the role of technology and storytelling in society; their definition of digital storytelling; the convergence of community channels and digital storytelling; how can yesterday's stories be told using today's technology; and how best to share one's culture with the world through digital storytelling. In short, the on-line questionnaire and the visuals (digital) representations that students used to depict their culture was symbolic of what Bimber et al (2003) refer to as a virtual showcase for reality digital storytelling. This new platform allows individuals to experience ICTs more intently and effectively in order to communicate their existence in real life (see Figures 6, 7, 8, 9 and 10).

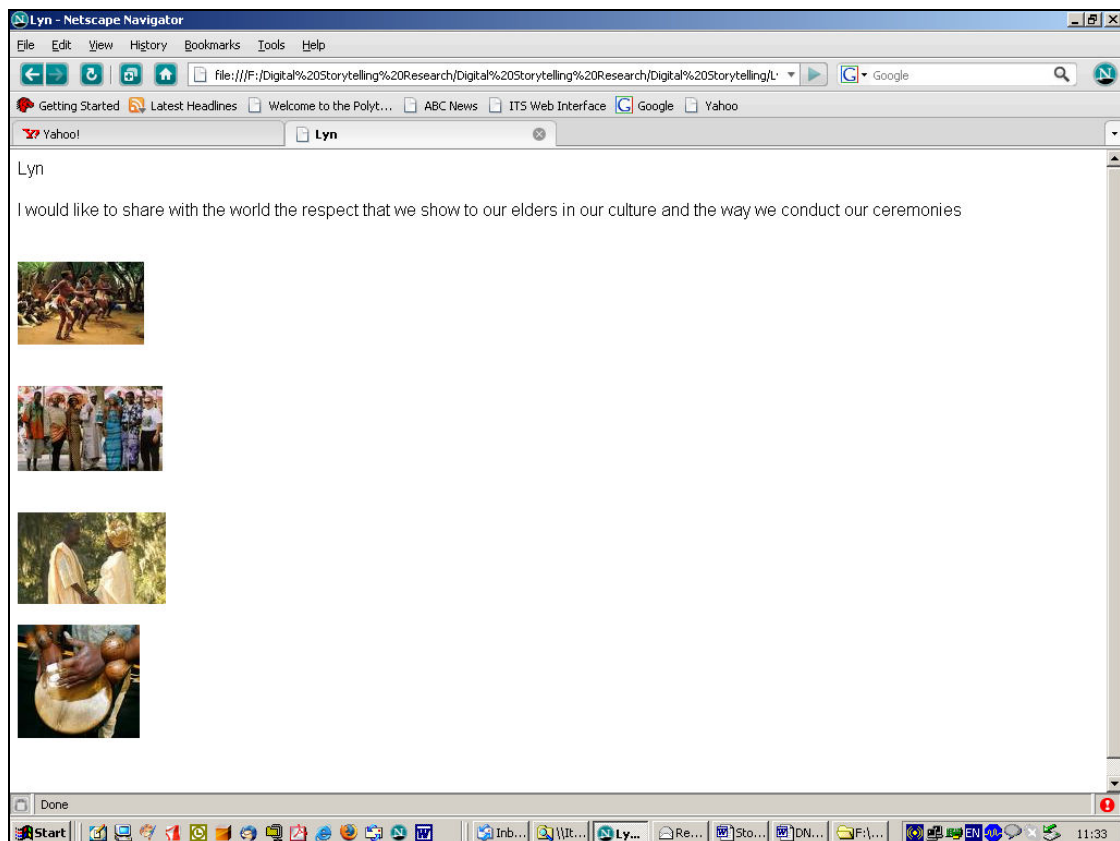


Figure 6. Lyn's digital story she wants to display to the world.

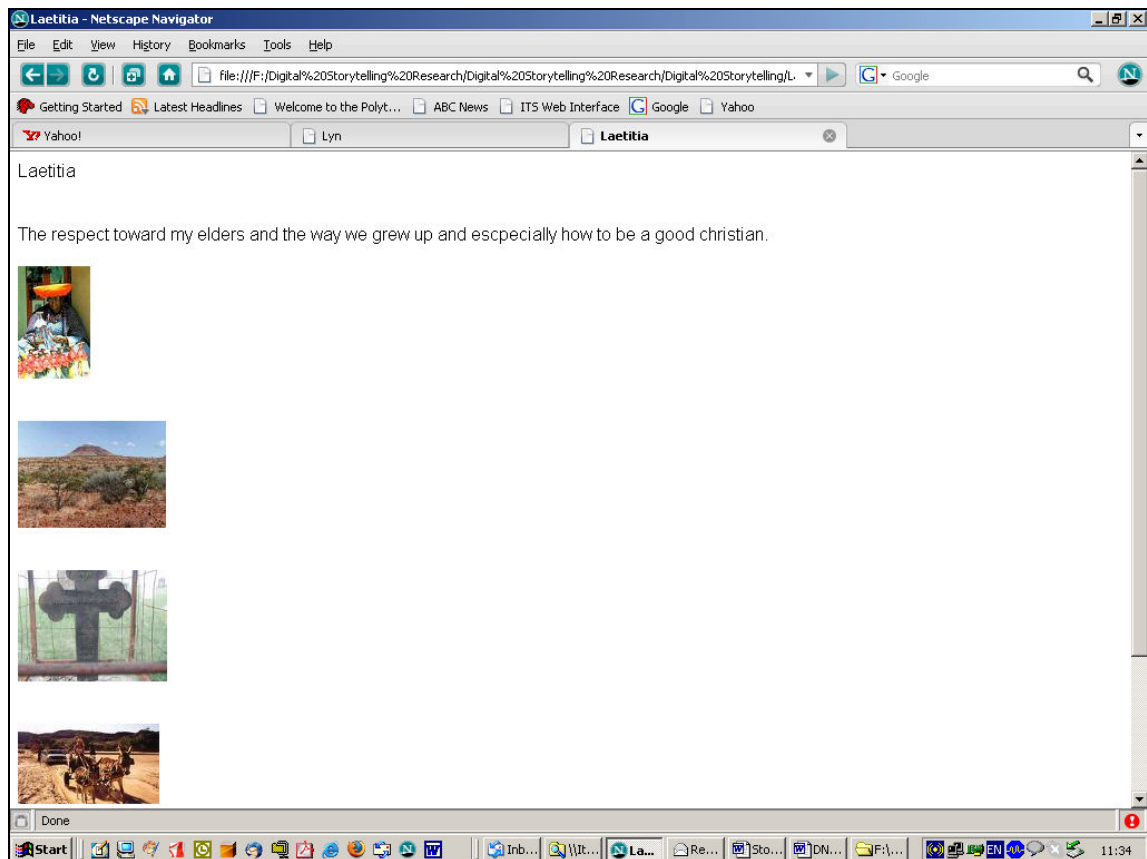


Figure 7. Laetitia's digital story she wants to display to the world.

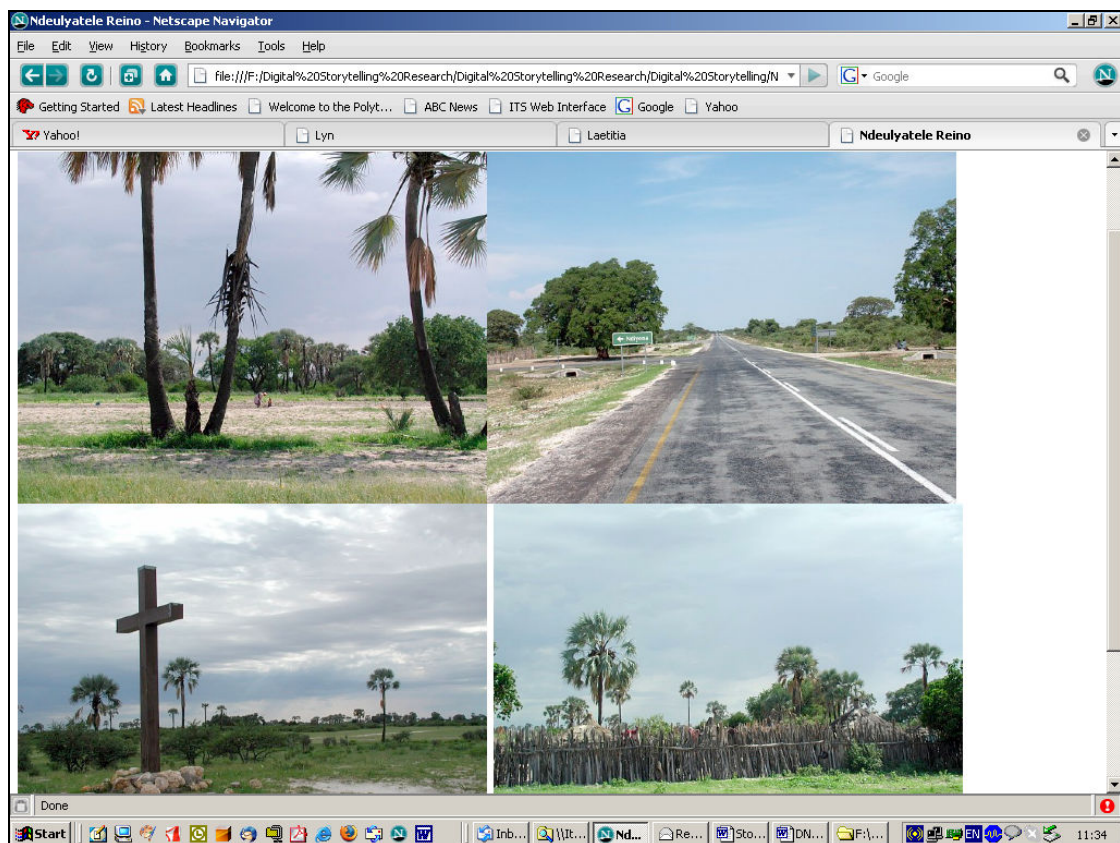


Figure 8. Reino's digital story he wants to display to the world.

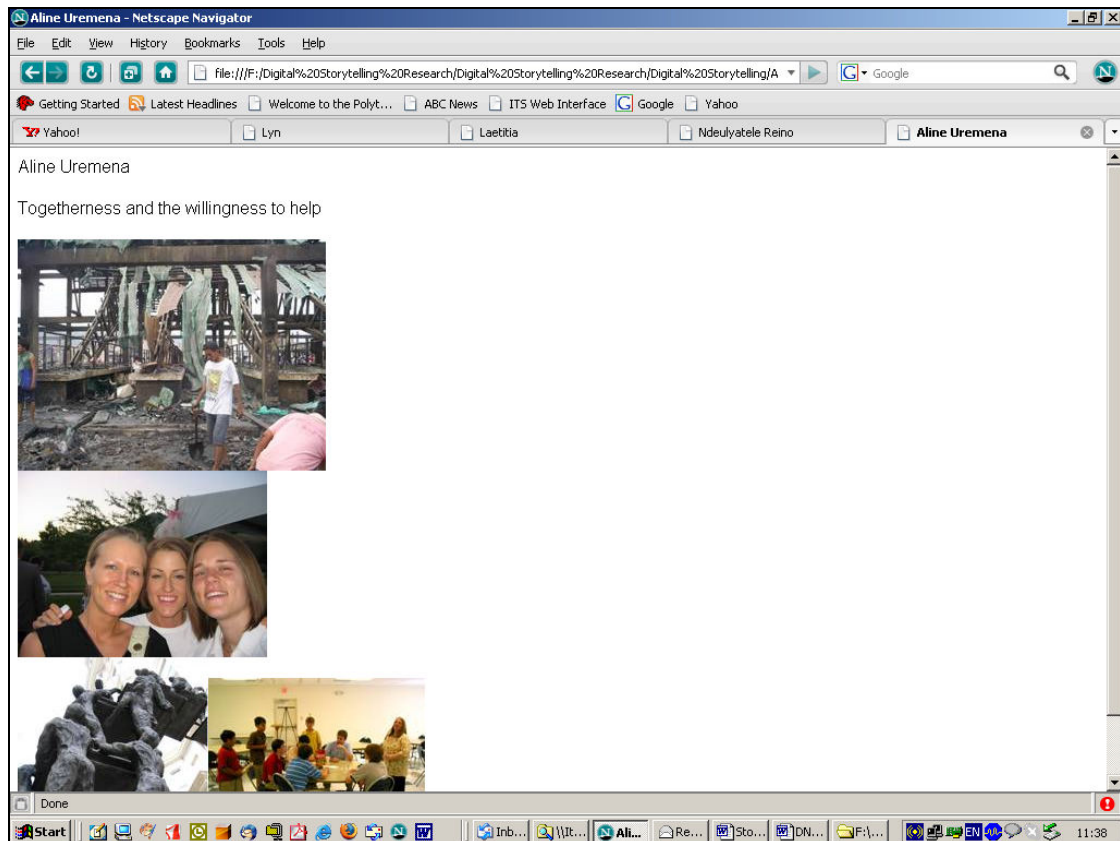


Figure 9. Aline's digital story she wants to display to the world.

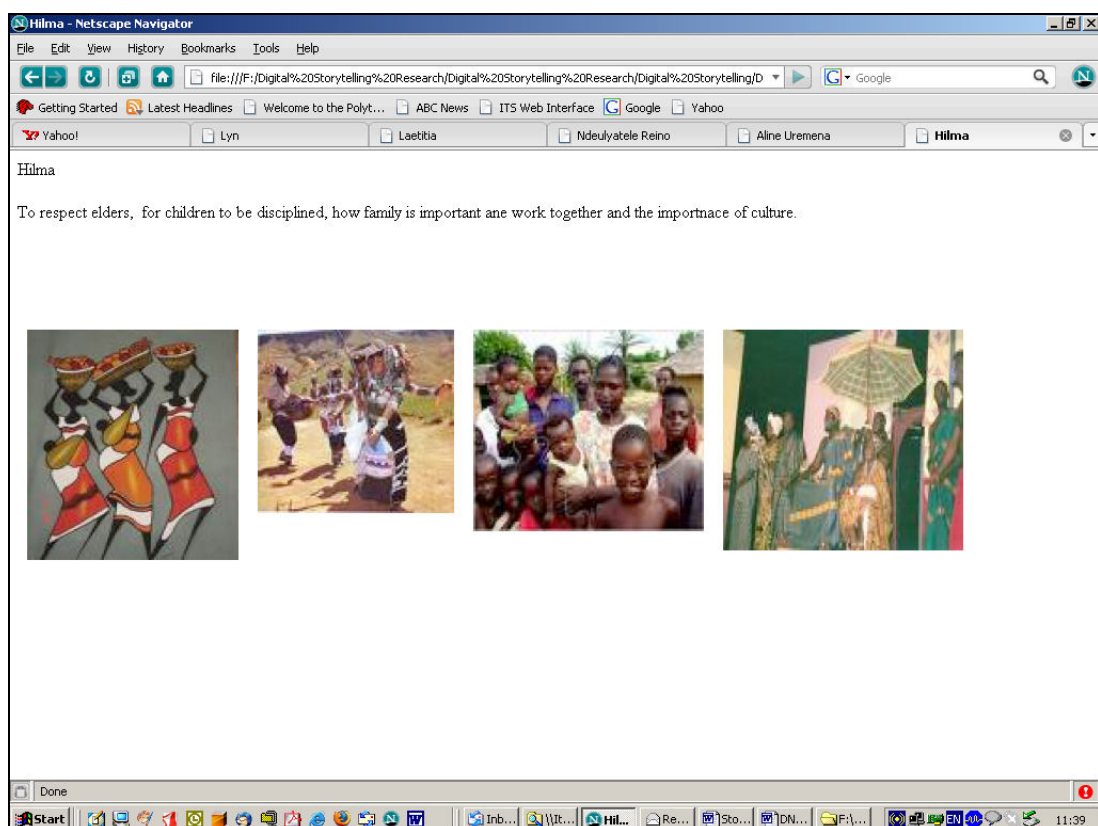


Figure 10. Hilma's digital story she wants to display to the world.

Each of the digital stories reveal that the respondents are very proud of their African heritage and would like to express such cultural pride to the outside world. The cultural expressions explore all areas of life including the larger family sphere, marriage, children, happiness, togetherness, dancing, eating and it was further revealed that nature played a large role in many of the digital stories, which implies that nature is a huge factor throughout African life.

Besides the capturing and analysing the digital stories, the written results to the questions informed the researchers that more than 80 % of the respondents grew up in a home with immediate and extended family members. While the family members were either a biological parent or extended member of the family, 100% of the participants said that they experienced storytelling in the home where grandparents, immediate and extended family members told these stories. While the stories were told in the evenings, the stories were mostly about culture, everyday life, moral acceptability, traditions that related to weddings and proper behaviour. Many of the stories even extended over to symbolic links of animals, which immortalized the behaviour of human beings and the different types of behaviours and relationships humans have with each other over time.

The most prevalent themes were family kinship, cultural preservation, togetherness, enjoying the company of family members, bonding during family time, sharing between adult and children, children respecting adults, family values, acceptable and unacceptable behaviour.

While students were allowed to use computers only to discuss the impact of digital storytelling and provide visual representations of their culture's 'digital story,' there are other areas which have not been explored like using audio or video to capture the importance of storytelling in their lives.

Recommendations

As educators in the field of ICT and Media Literacy, we believe we have a responsibility to ensure that Namibia's history and heritage are recorded and preserved. Projects such as the Digital National Archive (DNA) of Namibia has the capacity to attract many more partners so that certain aspects of the project could be decentralised, which would hopefully result in more opportunities for research.

We recommend that more schools become exposed to the Polytechnic's Media Literacy Programme as a platform for young Namibian students to engage in expression of thought and have open discussions about the impact of cultural preservation on everyday life. The media literacy programme encourages students to monitor and analyse the mainstream media regarding the way in which women and men are represented in the media. Who speaks on what? What percentages of women as opposed to men speak on all topics? What do the visuals in the mainstream media convey about men and women's roles in society? In this programme the students learn to count the voices that speak in the media and ensure that each voice counts. The ordinary voices are typically never heard in the mainstream media but the programme ensures ordinary voices are counted.

Subjects such as English, Information-gathering and Writing and Development Journalism could benefit considerably from setting assignments around case studies of stories collected from the various cultural groups in Namibia, and then to store it digitally along with the appropriate images. This could become archival material, which can be preserved as a component in the DNA Project.

Namibia has University Centres in each of the 13 regions. These Centres could serve to promote the recording of the stories of the various cultures for dissemination amongst the various schools in the country. This would also serve to create an awareness of the nature of stories told within the cultures, which one is not a member.

Social issues and concerns especially around HIV and AIDS can also be captured in order to dispel the myths and stigma, which still surround this topic. Livey's Digital Diary is the sort of project that should be replicated.

Conclusion

An investigation into oral storytelling and digital-storytelling revealed that culture is extremely important to understanding the impact of history on the lives of Namibians. This became evident during the analysis of data obtained through the survey for older community members and university students on the impact of storytelling. While the younger respondents namely the students, were able to recall the stories told by older family members, it became clear from their responses that the need to retell the stories was not as evident as was the case with the older community members. The responses of the university respondents revealed that they no longer needed to rely on stories having to be related to them by the older generation since most of their information needs could be satisfied through visual media content. This contrasted significantly with the older respondents' yearning to experience storytelling in the home setting.

Of importance in the oral tradition of storytelling is the fact that it provided the opportunity for children to share precious time with their parents or older relatives. Apart from the bonding opportunity, there was a real sense of sharing most of the time, which are significant aspects of family life and culture. For the younger respondents (university students), this form of sharing was not only with parents but also with extended family members. The stories as experienced by the students seem to be incomplete when the student tried to recall the story from memory; thus, most responses did not hold as much significance for the receiver of the story. Therefore, the possibilities of capturing the story digitally would ensure its continuity and cultural relevance. Furthermore, capturing the stories digitally would allow for both illustrating it visually and providing text to reinforce the message. If the oral tradition could be captured in a (digital) format, it would serve to facilitate the nuances of today's visual culture.

Another aspect, which became evident in the analysis of the data collected from all the respondents was that the stories emanating from the various cultural groups had much in common. The images they selected to represent their culture or their message overlapped with another person's message. In fact, all the stories made

use of the same symbols and idioms to convey experiences, cultural norms and behaviour. Thus, capturing the stories digitally would serve to be more universal in its appeal and yet relevant in terms of members of specific cultural groups within Namibia.

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Appendix A

DIGITAL STORYTELLING QUESTIONNAIRE (Community Members)

NAME: _____

PLACE OF BIRTH: _____

AGE: _____

1. To which cultural group do you belong or relate best?

2. Did storytelling form a part of your culture?

☐

Yes

☐

No

3. If yes, who told the stories?

4. What were the stories about?

5. Where were the stories told? (Tick the appropriate response)

5.1 In the home

☐

5.2 Outside the home

☐

5.3 Around the fire

☐

5.4 In the field while working

☐

5.5 During a meal

☐

5.6 Other

☐☐☐

6. Do you recall the stories that were told?

☐

Yes

☐

No

7. Have you retold the stories?

☐

Yes

☐

No

8. What was significant about the stories?

9. What about the stories proved to be irrelevant?

10. Are the stories still being told?

☐

Yes

☐

No

11. Should the stories continue to be told?

☐

Yes

☐

No

12. How did you feel about the stories that were told?

Appendix B

(Student Respondents)

www.surveymonkey.com

POLYTECHNIC OF NAMIBIA



DIGITAL STORYTELLING QUESTIONNAIRE

INTERVIEWEE:.....

AGE:.....

DESIGNATION:.....

DATE OF INTERVIEW:.....

INTERVIEWER:.....

1. To which cultural group do you belong?
(Note to interviewer: If interviewee gives more than one cultural group, ask which cultural group s/he relates to best.)
.....
2. Did you grow up in a home with your immediate (biological) family or an extended family (i.e. grandparents/aunts/uncles)?
☐ Biological Family only ☐ Extended family also.
3. Did you experience storytelling in your home?
☐ Yes ☐ No
If 'yes', continue with question 4. If 'No', where else did you experience storytelling?
.....
4. Who told these stories?
.....
5. What were the stories about?
.....
6. What time of day and week would the stories be told?
.....
7. Who else was present when the stories were told?
.....

8. Are you able to retell the stories you were told?
.....
9. Do you recall where the stories were told? (For e.g. outside around the fire)
.....
10. Are these stories still being told in your hometown?
☐ Yes ☐ No ☐ Don't know
11. Have you retold these stories?
☐ Yes ☐ No
12. How often do you make use of technology?
☐ Daily? ☐ 2 – 3 times per week? ☐ Weekly?
13. Which technologies do you use?
☐ Computer ☐ Internet ☐ Cellular phone
☐ Digital Camera ☐ MP3-Player/I-Pod ☐ VCRs/DVDs/Mini-disc recorders
☐ Flash Drive ☐ CD-Rom ☐ Other
14. With reference to the questions on story telling, can technology play a role in storytelling in Namibia?
☐ Yes ☐ No ☐ Perhaps
15. What is digital story telling?
.....
16. Which of the following community channels could play a role in digital storytelling?
☐ Libraries? ☐ Classrooms? ☐ Community Centres?
☐ Museums/Art Galleries? ☐ Shopping Malls? ☐ Family Restaurants?
17. How can today's technology be used to tell yesterday's stories?
.....
.....
.....

18. What are the most important aspects of your culture you wish to share with the world?
-
-
-
-
19. Go to 'Google Images'. Find and select **FOUR** images which best represent your previous answer.
20. Insert the images and text into a Word document and **save** it as a web page.

Thank you for your willingness to participate in this research project.