

STORYTELLING IN THE DIGITAL ERA: PERSPECTIVES ON AGE AND GENDER

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Abstract. Storytelling constitutes the use of narrative and facts in order to express a topic of interest or concern to an audience. To produce and share stories with the appropriate audience, digital storytelling uses information technology. The position of underrepresented people and groups, such as women and African-Americans, is influenced significantly by storytelling. Storytelling, also known as narratives, has a long history in African-American culture, with African-Americans using narratives to share their life stories and folktales as a form of entertainment. The purpose of this essay is to examine several aspects of storytelling in the context of digitalization, with a focus on age and gender. The study responded to research questions regarding narratives and storytelling and by this storytelling aided in restoring identity among traditionally disadvantaged and marginalized communities and groups. In using digital storytelling, people were taught how to utilize digital media tools to create video narratives about themselves and their experiences.

Keywords: digital storytelling, narratives, age, gender, marginalization, digital technology

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1. Introduction

In the recent past, the transformation of narrative practice and theory has been facilitated largely by the developments in digital technology. Computers have

become a new tool for producing and displaying stories, thus initiating a new platform against which narrative analysis could be refined or even tested (Page and Thomas 2011). Therefore, since the 1980s, technological innovations have been instrumental in providing a new means to transmit and store print media narratives (Page and Thomas 2011). The practice of storytelling is strongly established in African-American culture. It enhances the continuity of wisdom and claims the voice of oppressed groups such as African-Americans and women. The use of narrative and facts to express a subject of interest or concern to an audience is storytelling. Storytelling might be factual, improvised, or embellished to convey the appropriate message. Storytelling is significant in African-American culture because it develops connections between people and ideas. Storytelling connects African-Americans through their shared culture, history, and ideals (Crenshaw 2021).

Other narratives involving various animals (folktales) are also exchanged among African-Americans as a means of amusement and to teach life lessons, particularly between adults and children. The growth of technology in the twenty-first century has given storytelling a new look. Digital storytelling is the process of creating and distributing stories to a target audience using information technology. It is a workshop-based activity where individuals create real-life films for web streaming or transmission on television (Schachtner 2021).

Isolation, a lack of opportunity, individual moods, future aspirational ambitions, and cultural identity are just some of the challenges digital stories address (Alexandrakis, Chorianopoulos, and Tselios 2020). As a result, digital storytelling has a considerable impact on the role of marginalized groups, where age and gender are important factors to consider. The purpose of this study is to investigate the connection between narratives and digital storytelling and age and gender. As previously stated, storytelling enables communication of social issues, and digital storytelling provides a reliable source of narrative sharing in the twenty-first century. As a result, this research focuses on investigating digital storytelling in relation to age and gender, as well as addressing associated theoretical and practical views and identifying various forms of storytelling.

2. Research questions

The research on storytelling in the context of digitalization and how it addresses age and gender intersections will rely on the following research questions:

- What is the definition of storytelling, and how does it connect to digital storytelling?
- How does digital storytelling influence age and gender?
- What is the interconnectedness of theory and practice between digital storytelling, age, and gender?
- What are the different forms of storytelling?

3. Research methodology

This study makes use of literature review as the research methodology. Their argument is derived from the existing knowledge. The author collects and evaluates previous research and thus establishes a firm foundation for building and transferring knowledge and facilitating the development of theory (Snyder 2019). A literature review is a powerful tool of research and can address research questions by integrating perspectives and findings from multiple empirical findings. The literature review is on various subjects that are deemed relevant to answer the developed research questions. The reviewed scholarly articles are thus about the meaning of storytelling and its convention through digital means, the relation of storytelling to gender and age. In addition, the literature review has been advanced on the relevant theoretical integration, and to this purpose, social constructivism and digital storytelling have been reviewed (Snyder 2019). Finally, the study involves reviewing one of the potential risks associated with digital storytelling, which is the high democracy associated with mass media. The study concludes with a recommendation section and concluding remarks by the author.

This study defines narratives and how they relate to digital storytelling. The study also evaluates how digital storytelling relates and impacts age and gender. Further, the article explores the interconnectedness of theory and practice in the relation between digital storytelling and age and gender. The study additionally explores the different forms that storytelling can take. Finally, a summary of conclusions obtained from exploring various aspects of digital storytelling in relation to age and gender is provided. This section offers information review and analysis of different aspects related to storytelling in the context of digitalization. It explores narratives, the development of digital storytelling, and how digital storytelling influences age and gender. Further, this section analyses different theoretical and practical aspects linked to digital storytelling and its influence on age and gender. Finally, an analysis of various forms of storytelling is provided.

4. Literature review

4.1. Storytelling or narratives

Humans have a natural tendency to tell stories, inform others about occurrences, and share information. It is one of the human characteristics, whether the stories are fictional or true. Nonetheless, people's communication styles have evolved. Storytelling evolved from visual to oral storytelling, with stories passed down from generation to generation by word of mouth (Hausknecht, Vanchu-Orosco and Kaufman 2019). As a result of the shift, narratives were created, including written, printed, and typed stories.

The art of storytelling usually referred to as narrative, has a long history in African-American culture (Hausknecht, Vanchu-Orosco and Kaufman 2019). It is a tradition that expresses the oppressed people's voice and is based on the continuation

of knowledge. Storytelling is more than just a fun way to pass the time. Storytelling is an effective learning tool, and many people regard it as a natural part of life (Amoah 1997). To put it another way, storytelling is the only way for others to comprehend, understand, and cope with life.

Individuals are driven to stories and storytelling for various reasons, including the fact that they provide entertainment, help people organize their ideas, fill them with emotions, create tension, and provide instructions on how to live and act (Chaitin 2014). Storytelling can also lead to moral and immoral difficulties. It can also be used to heal and give hope to persons who are heartbroken. For example, in African-American communities, storytelling can be a symbol of resistance and healing (Balaman 2018). From their perspective, African-American storytellers convey cultural and historical truths about the African-American community. This allows others to see how wonderful African-American culture is. As a result, healing occurs in the African-American community and among people unfamiliar with the culture (Kannengießer 2012). On the other hand, African-American storytelling heals persons who do not see their lives fitting into white cultural norms, as they find validation and home in the metaphor and rhythm (Kannengießer 2012). As a result, developing a new psychological understanding of the social world is made easier.

Narratives, often known as storytelling, appear to be an effective means of relaying life experiences. The goal of sharing experiences should be to build a new existence based on the knowledge gained via storytelling. As a result, the narrative is a beneficial process that allows sharing experiences by creating a new context in which individuals who hear and benefit from the narratives can exist. Storytelling has developed from an oral tradition of passing down knowledge and family customs to a means of challenging and dispelling popular ideas (Burgess 2006).

The art of narrative helps historically oppressed and dehumanized groups, such as women, reclaim their identities (Amoah 1997). By claiming personal narratives, oppressed groups successfully build their sphere of theoretical reality, releasing themselves from the marginalized social status to which the dominant culture has reduced them (Amoah 1997). People on the fringes can better understand the power structure through storytelling or narrative (Amoah 1997). Storytellers know that the power they derive from sharing their stories was already present; all they had to do was harness it and put it to good use.

4.2. Digital storytelling

Digital storytelling is a workshop-based activity where participants create their own personal stories, which may then be viewed online or aired on television (Balaman 2018). As a result, digital storytelling is both cultural activity and a media style. It is a living web of links between literary and symbolic notions, technological advancements, and collaborative social activities (Alexandrakis, Chorianopoulos, and Tselios 2020). Digital storytelling as a movement is designed to enrich the everyday voice (Balaman 2018). The tale revitalizes vernacular ingenuity and establishes it as a distinct and valued contribution to global cultural society.

Digital storytelling entails the finished product and the method of narrative and

conception. In other words, digital storytelling is a workshop-based method in which participants are taught how to create audio-video tales about themselves using digitalized media sources (Alexandrakis, Chorianopoulos, and Tselios 2020). Most of the academic study on digital storytelling has focused on its ability to bring the voices of ordinary people and persecuted groups into the public eye. Narratives, often known as storytelling, appear to be an effective means of relaying life experiences.

Technological advancements have also influenced the way people share tales and keep themselves updated about various concerns. Storytelling has become a more inclusive experience thanks to technological advancements (Schachtner 2021). It has also allowed individuals to use various forms of storytelling for a long time, ranging from visual stories to video stories. Because of its capacity to combine moving visuals, sound, still imagery, text, and interactive aspects and being nonlinear, digital storytelling does not follow traditional storytelling methods. The rate at which technology has progressed has created a wide range of opportunities to participate (Balaman 2018). Digital storytelling enhances both the author's and audience's experiences by allowing more interaction (Schachtner 2021).

By sharing personal narratives, the digital storytelling movement supports important components of the effect of stories to foster and build collective ties in a community. Individual experiences are told, captured, and shared through digital storytelling, which focuses on daily communicative actions (Kannengießer 2012). Furthermore, digital storytelling has evolved into a publicly available culture, influenced by the word-based dialects of cinema (Khebbaz 2016). Through the remediation process, digital storytelling transforms the everyday experience into a common public culture. Digital storytelling denotes a breakthrough in successful social communication, in which the effective participation of social interaction, rather than the sharing of knowledge and ideas, characterizes communication (Khebbaz 2016).

Digital media equipment, including recorders, computers, software, digital cameras, and smartphones, has made it easier to share digital stories via the internet, compact discs, and other forms of electronic media. Digital storytelling combines multimedia elements such as voiceover, photos, hypertext, audio, video, and text to convey a tale (Balaman 2018). The availability of software and digital tools, on the other hand, makes making digital stories simple and convenient (Balaman 2018). Digital storytelling has made it possible to tell stories more easily. This is due to social media sites such as Instagram and Facebook, where users may upload photographs with captions that tell the story behind the image.

4.3. Age

African-Americans have a long tradition of storytelling; however, the advent of digital storytelling has altered the narrative landscape. As previously stated, storytelling entails exchanging information between adults and children, with most African-American narratives being folktales. Similarly, digital storytelling has an impact on the elderly, toddlers and teenagers. Storytelling has been an important educational resource in all communities since the dawn of language, and it continues

to play an important part in children's education (Schachtner 2021). However, the emergence of digital storytelling encourages students to consolidate and convey their ideas and viewpoints clearly and concisely, which enhances learning (Yigit 2020).

Additionally, children can engage in various processes in the design, presentation, and creation of stories, which will help them develop a variety of literacy skills. Learners can improve their literacy skills by using research skills to discover and analyze information while documenting stories (Khebbaz 2016). Other skills acquired include writing skills (as they write screenplays) and organizational skills (as they manage the scope of the project within a set time frame) (Rios Rincon et al. 2021). Digital storytelling, on the other hand, gives kids problem-solving abilities and enables them to take charge of their education. Students can gain other skills such as interviewing, assessing, and interacting with others by learning how to provide and receive constructive criticism and finishing their digital narrative (Rios Rincon et al. 2021).

It is critical to learn how to handle technology in this digital age (Khebbaz 2016). This talent can be obtained by using many tools such as multimedia authoring software, developing presentation skills through presenting stories to an audience, and using digital cameras. Using digital storytelling, educators learn more about children's learning. Students can watch digital stories created by others on social media platforms like YouTube, Facebook, and Instagram. Younger children, for example, can use multimedia materials and computer technology to produce stories that demonstrate knowledge and grasp of educational subjects and themes via digital storytelling. Digital storytelling has several advantages, including making learning more relevant to pupils and encouraging creativity (Rios Rincon et al. 2021).

Furthermore, it gives children a voice by communicating their thoughts and opinions with others via digital platforms. The new storytelling method is particularly effective in motivating teachers to engage in discourse with their pupils and improve awareness of the story's facts and intent (Moita-Lopes 2013). Digital storytelling can help children as young as six years old learn a new language. Even if they do not read it, children can appreciate a story told through digital media. While working on digital stories, students can strengthen their communication skills by conveying their ideas, thoughts, and feelings and building narratives (Rahiem 2021).

On the other hand, educators can utilize digital storytelling to introduce themes, projects, and any other type of content. Teachers can also allow their pupils to create their content and share it with the class. Teachers benefit from digital stories because they can help facilitate class discussions, serve as a defensive set when introducing a new topic, or simply help students to understand a concept better. Furthermore, digital storytelling can become an integral part of any lesson in a variety of subject areas. Students can now produce original digital stories and reap several benefits due to technological advancements (Rios Rincon et al. 2021). In addition, students are encouraged to own the content they present when creating digital storytelling. Students must be able to synthesize and interpret data. This enables pupils to think at a higher level and confidence to voice their ideas and views.

Furthermore, digital storytelling is creative and inventive leisure for seniors.

Digital storytelling has been employed in various situations, including ongoing education and multigenerational workshops, as well as the development of indigenous peoples' stories (Hausknecht, Vanchu-Orosco, and Kaufman 2019). Furthermore, digital storytelling has improved health in those with cognitive issues such as dementia. Many parents have also focused on using mobile devices to create narratives and communicate with their grandchildren and peers in their communities. Digital storytelling uses a unique method that allows older adults to document and reflect upon their memories and experiences (Alexandrakis, Chorianopoulos, and Tselios 2020).

They offer the wisdom they have accumulated over the course of their lives, which is often valuable to them as well as to others. Furthermore, because digital stories can be easily heard, observed, and distributed, they enable older people to reach out to a large audience (Kannengießler 2012). Adults can make their digital stories public by posting them on the internet, saving them on multimedia devices, or showing them at social gatherings (Hausknecht, Vanchu-Orosco, and Kaufman 2019). The commonplace voices of elders may be shared and heard thanks to digital storytelling broadly.

4.4. Gender

The narrative has been used to help oppressed communities to reclaim their voices since the dawn of human language (Dalpiaz and Di Stefano 2018). Women have been marginalized in many communities throughout the world, including among African-Americans, leaving them with no choice but to seek out means to communicate their concerns, and digital storytelling has played a crucial part in amplifying women's voices. Despite significant progress in women's rights around the world, many women continue to experience discrimination, unemployment, inadequate healthcare access, and high levels of illiteracy (Khebbaz 2016).

As a result of the foregoing, women use a variety of vocal communicative methods to communicate themselves and their consciousness. In digital storytelling, it is crucial to provide a secure space for women to express themselves while simultaneously providing a non-hierarchical connection (Kannengießler 2012). Males, however, predominate in the world of digital media, which has been reinforced historically by women's prejudice and lack of engagement.

Women are pushed to the edges of technology access due to prejudices and assumptions that women are not allowed to use it. Furthermore, women have accepted the idea that technology is a male-dominated field. While connecting with technology and other people, digital storytelling allows young women to understand their power, feel connected, and empowered (Amoah 1997). Through information and communication technology, digital storytelling is a powerful tool for empowering underprivileged women. When marginalized women participate in digital storytelling workshops, they create short video clips about themselves with the help of women's rights activists. This is seen as the sole method for communicating their unpleasant life experiences and telling their stories. Marginalized women find a haven in digital storytelling to talk about and share their experiences with people who understand

them and their circumstances (Kannengießer 2012). Women are empowered by the ability to share personal stories because they understand they are not alone in their feelings and emotions.

Workshops on storytelling are extremely beneficial to underrepresented communities, particularly women. They empower women by teaching them how to use the internet and computers and develop the capacity of women's rights activists (Kannengießer 2012). Workshops also train women's rights advocates how to incorporate digital storytelling into their work. As a result, the women's movement will be able to vent the sentiments that women face in society. The digital storytelling workshops also give women who have never or seldom used computers a greater chance to engage with new media and embrace technology as a tool of expressing their opinions and experiences (Balaman 2018). Stories that are rarely heard can be recorded and later shared through digital storytelling workshops with marginalized populations. Victims of culturally acceptable acts, like violence, are encouraged to speak up about their experiences and seek help.

Discrimination and violence against women, for example, have been recorded on a regular basis in the African-American community. However, by publicly accusing the abusers, digital storytelling has helped to break the taboo. In the case of a lady publishing the names of her abusers on social networking platforms, digital storytelling can also spark disputes about justice (Balaman 2018). As a result, digital storytelling can be thought of as 'visual proof'. Even after sharing their tales, women are still at risk of assault and discrimination (Kannengießer 2012). As a result, most of the women in the films portray themselves as a way of keeping anonymous by revealing only parts of their bodies rather than their faces. Nevertheless, women are to decide for themselves whether to publish digital stories or not. Through the workshops, those stories can be used for advocacy if a victim decides to publish their stories.

Males, on the other hand, are well represented in the field of digital storytelling. Male dominance, health, prejudice, sadness, migration, and racism are just a few of the topics covered in digital storytelling for men. Overcoming addiction, violence, racism, and prejudice are among the most prominent concerns raised by the male gender, particularly in African-American society (Balaman 2018). Digital storytelling, on the other hand, aids in the resolution of such issues by condemning acts of violence and prejudice against males and informing people about their rights. Males can build confidence by using digital storytelling to discuss oppressive situations they have had, as well as knowing where to go to seek justice when they are oppressed (Kannengießer 2012).

Digital storytelling is critical for tackling a variety of societal challenges (Kannengießer 2012). Males are encouraged to share various experiences such as their health journeys and inspirations, like how marginalized women address their experiences through digital storytelling. As a result, a knowledge loop is created, and useful insights are made available to everyone. It reassures other men that they are not alone in facing their problems. More than data and facts, personal tales leave a lasting and stronger effect (Balaman 2018). As a result, authentic digital storytelling

is a superior way to communicate important lessons and ideas to a large number of individuals in various locations throughout the world. Effective ideas can also be extracted from digital media narratives to help cope with various societal difficulties in this digitalized generation. People who are marginalized can find inspiration and consolation in detailed digital storytelling.

5. The interconnectedness of theory and practice

The social constructivism hypothesis is one of the theories that underpin digital storytelling. This idea is founded on the premise that knowledge is created and negotiated through social interaction (Yigit 2020). When it comes to gaining knowledge via social interaction, the approach advocates collaboration and meaningful construction distribution roles. The concept of collaboration may be traced back to Vygotsky’s sociocultural theory, which states that ‘learning takes place in and cannot be separated from its social context’ (Kannengießer 2012). Digital storytelling, on the other hand, appreciates and considers the past experiences of individuals, reinforcing reflective learning. As a result, it agrees with Vygotsky’s theory that learning takes place in a social context.

Narratives are seen as resources for developing social lives as well as social identities, according to the social constructionist concept of social identities. To put it another way, narratives are seen as instruments for building the world. From a social standpoint, social constructionism describes how humans build knowledge of the world. Things that are assumed to be objective facts or taken for granted are, according to the social constructivist viewpoint, socially created and subject to change as society evolves (Moita-Lopes 2003).

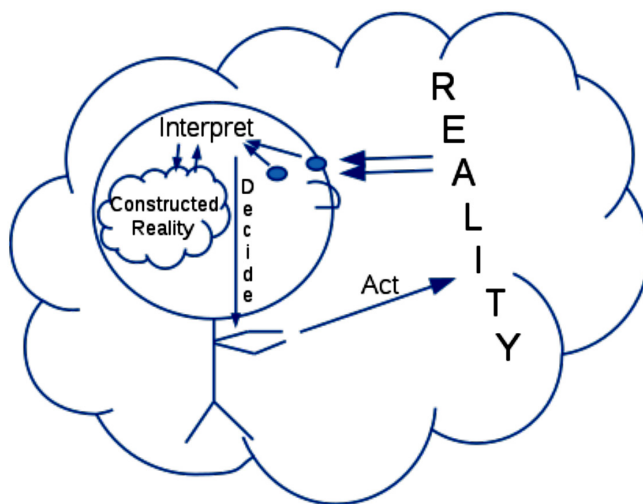


Figure 1. Social constructionism. Source: Berger and Luckmann 1966.

According to the social constructivist perspective, narratives or stories assist young children to create hegemonic masculinity based on intelligible systems found in everyday actions (Pfadenhaueris and Knoblauch 2019). The way people recount events and historical, social life is a powerful model of action that aids mediation in making sense of oneself and others. Narrative, which is a type of discourse, provides organizing principles that allow people to develop their social identities through the telling of stories. People can reconfigure or reconstruct themselves through diverse narratives based on their gender, ethnicity, age, or sexual world when they express or listen to these narratives through social constructionism (Moita-Lopes 2003). As a result, the social constructionist theory explains how people's social identities are shaped by digital storytelling based on their age and gender.

A feminist theory can also be applied to digital storytelling to better understand how it affects women. Feminist philosophy deals with socially constructed categories like sex, gender, and social class. The feminist philosophy aims to depict the experiences of women, particularly those from underrepresented groups (Sielbeck-Bowen et al. 2002). Empowerment, from a feminist perspective, allows women to participate in societal activities, inspire their social positions, and achieve equal chances with men (Kannengießler 2012).

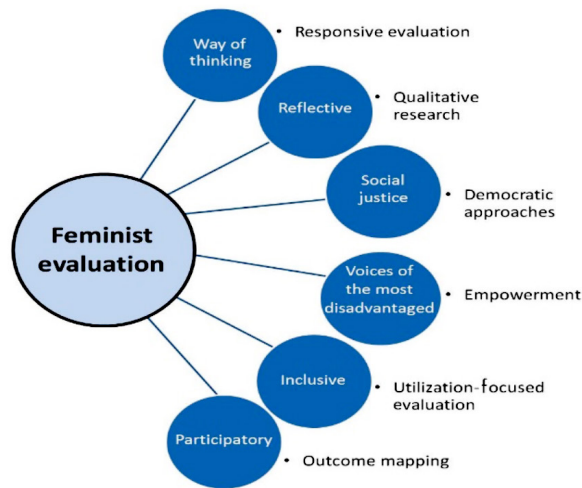


Figure 2. Feminist evaluation. Source: Sielbeck-Bowen et al. 2002.

In many cultures, women are marginalized and given unequal opportunities to men. However, from a feminist standpoint, storytelling provides women with the chance and authority to express their own personal tales and life experiences. Women can use digital storytelling to narrate their tales in the form of short videos, which they can then publish online to communicate their concerns and persuade society for change. Although airing women's tales can help to establish a feminist public scope, these stories may not reach the mainstream, which is still dominated and controlled by men (Crenshaw 2021).

People can use feminist theory to better understand gender issues and to solve oppressive and unequal gender relations (Sielbeck-Bowen et al. 2002). Digital storytelling may be used to address challenges that women confront in today's culture. Gender stereotypes, biases, and social injustice are all challenges that can only be overcome if they are discussed openly. In addition, rather than focusing solely on gendered oppression and power, feminist theory considers a variety of issues. It also looks at how oppression and power structures interact (Kannengießer 2012). This means that in order to comprehend gendered oppression, other elements such as economic division and systemic racism must be considered.

6. Forms of storytelling

Storytelling in the digital setting can take many different shapes depending on the subject at hand, including interconnection narratives, self-staging narratives, boundary management narratives, and transformation narratives. The interconnectivity tales reflect a need for bonding, belonging, and interactions between young people and adults, as well as a dread of loneliness (Pritt 2020). These stories are linked to social change, the loss of conventional social links, and the advancement of mobility in various domains such as relationships, education, and labor. For example, someone may check his computer many times for new emails, demonstrating a level of computer interconnection.

Borders are no longer an impediment to activity and connection in this digital age. Online spaces can help people build identities by enhancing the formation of relationships in different regions of the world, making interconnection an important element of people's lives and identities (Rios Rincon et al. 2021). Digital storytelling also allows people to gain a deeper understanding of themselves and others. Young people and adults can use digital storytelling to convey their anxieties, fears, and wishes (Chaitin 2014). This expresses their want to be a part of a community, to feel like they belong, and to be valued, recognized, and liked.

Secondly, the stories about managing boundaries deal with how technological advancements and social change are blurring conventional lines, particularly between private and public lives or offline and online identities (Schachtner 2021). These stories show how, while masking public and private lives online may be intentional for some, it can be uncomfortable for others. For example, some people may grow concerned about the stories they publish online, fearing that the target audience would have access to their personal information. As a result, they may take precautions when sharing anything online. This also reduces the quantity of information one receives about other people and their various experiences. However, people must exercise caution, particularly when it comes to protecting their reputations.

When it comes to sharing their story on social media channels, some people draw lines. The storyteller's privacy may be violated if the targeted audience requests comprehensive information about the storyteller. As a result, tales about maintaining boundaries can demonstrate the need of improving privacy and avoid a direct

relationship between their past and their contemporary lives. Stories uploaded on social media sites have resulted in reports of prejudice and stigmatization. This is due to boundary violations, which has caused storytellers to become more cautious about managing their boundaries.

People who cannot separate their offline and online lives, on the other hand, tend to see the world through the lens of social media or an online perspective. They have a proclivity for analyzing everything and determining how relevant it is to their online identities. This is especially obvious among the younger generation. For example, one might take a photograph and believe it is suitable for use on social media. However, in this situation, managing boundaries is ineffective (Pritt 2020). Furthermore, by displaying their self-portraits in photos and words, self-staging narratives demonstrate how people seek for ideal depiction on digital storytelling. This type of story motivates people to compete for digital presence in order to be noticed. People utilize the internet to generate stories that reflect their own self-expression (Pritt 2020). Users can produce stories using multimedia tools on the internet, which also gives them global prominence. The participant in a self-staging tale aspires for perfection in digital representation. This is to ensure that they are seen on social media platforms all around the world. The number of persons who have seen the digital portrait, which represents self-actualization, is displayed.

Finally, transition narratives emphasize the search for new role models in order to preserve self-recognition and personal development. People use digital tools to perform a variety of tasks while honing their leadership, organizational, and self-confidence skills (Schachtner 2021). For example, a person can embrace a transformation narrative by experimenting with different identities online to learn their characteristics and skills. Following the character's act of transformation provided an opportunity to learn and be exposed to new experiences. Transformation stories are powerful, and they are commonly found in literature and movies. People have a variety of experiences, but they all revolve around change, whether it is a shift in perspective, growth, character development, or how they absorb issues. Most people's lives are influenced by transformation stories (Dalpiaz and Di Stefano 2018).

The transformation narrative's objective is to create and advocate for motivation for a change in identity, activity, beliefs, or character (Pritt 2020). Although a transformation story may not specify a specific change that should be implemented, it can provide insight into the importance of making certain changes known to an individual as well as the process of implementing the change. This allows the audience to embrace and trust the transition process and the narrator to serve as a guide to the change that the audience desires.

7. The negative side of the digital era

Although mass digital media and participation are rapidly increasing and acting as a tool for the convention of storytelling, there is a dark side that is likely to reduce this effectiveness. Research challenges the high visibility of weblogs and also the

subjective agendas of the individual bloggers. There is concern about the increasing power and accessibility of digital technologies (Sunderland and Matthews 2019). In addition, these technologies are readily available for use by ‘ordinary’ people who might have radical ends. Therefore, there is a risk of non-professionals creating and distributing content, and this may reduce the credibility of culture by the mass media. Everyone can be a media participant because of the increased power and availability of digital technologies as well as readily available internet. There is thus a serious and active concern on the democracy of technologies and the likely impact on knowledge and journalism production (Burgess 2006).

In addition, the commercialization of internet creativity is likely to result in non-professional creativity, which is a contemporary new ethic of amateurism. The ethic of amateurism could develop, if not intervened, to be one of the identifying characteristics of the developed society. Therefore, future cultural citizenship is likely to be influenced by more-or-less ubiquitous creativity (Burgess 2006). Thus, democratic ends pose a threat to the production and transmission of cultural studies.

8. Recommendation

Digital storytelling should be promoted because when stories are told, people are able to find themselves, as well as learn and through shared experience to understand themselves and others. Through narratives, people of gender and age are able to express their worries, wishes and fears. In addition, digital storytelling is a powerful tool for the healing of the marginalized. Through sharing their painful experiences, the marginalized such as African-Americans, the elderly, children and women, can reclaim their identities, as well as expose such vices to prevent further suffering. However, while digital storytelling can be credited for various positive contributions to society, there should be developments to check on the credibility of productions. That is, there is a high likelihood of creations that are distorted because of the low regulation of mass media tools. Considering the powerful nature of mass media in shaping the identity of people in the digital world, then we should risk having malicious people or unprofessional creators spread their own subjective ideologies on issues of gender and age.

9. Conclusion

The contemporary generation is one whose lives have become obsessed with digitalization. As a result, national borders are no longer the limitations of actions and experiences. Storytelling is a learning method that many people consider to be a natural part of life. It is a vital practice that people utilize to accept, understand, and go on with their lives. Narrative assists traditionally oppressed and marginalized communities and groups, such as African-Americans and women, in reclaiming their identities. Individuals are taught how to use digital sources to create video tales about themselves in the process of digital storytelling. It is a sign of creativity in the context

of effective social communication, where the emotive practice of social connections is what defines communication. Children can improve their communication skills by learning how to express their views, ask questions, voice ideas, and create narratives using digital storytelling. Adults use digital storytelling in a variety of situations, including continuous learning and multigenerational workshops, as well as developing indigenous peoples' stories.

For underprivileged women, digital storytelling is a powerful information transmission tool. Women on the margins find a traditional space in digital storytelling to converse and share their stories with people who understand them and their circumstances. Storytelling in the digital setting can take many different shapes depending on the situation at hand, such as interconnection narratives, self-staging narratives, boundary management narratives, and transformation narratives. Although digital storytelling has been shown to have an impact on certain identities, such as age and gender, further research is needed to determine how storytelling affects other important social identities. Future research should be done to see how ethnicity and race, which are important social identities, are affected by digital storytelling. In addition, research should be done to come up with a way to guard against the distortion of digital storytelling as a result of the radical use of mass media for democratic ends.

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