Research Article

An Analysis of the Relationship Between Digital Storytelling Patterns And the Level of Self-Respect

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Abstract

Digital storytelling is the traditional storytelling carried out by using the digital tools. This narration is based on a process which involves sound, visuals, graphics, image, music and text in an interactive environment. Today the individuals who are not only the content consumers but also the content producers, quite often use the digital storytelling. Therefore, this study aims to analyse the relationship between the digital storytelling patterns and the level of self-respect. It was concluded at the end of the study that the most prominent motives of the participants for using the digital storytelling are communication, sharing information, having fun and overcoming boredom. Sharing the photos or videos of "anything" or of "themselves" in their moments/stories has the biggest percent among the participants' digital storytelling patterns. Sharing the photos or videos of "someone else" in their moments/stories constitutes the smallest percent. There is a meaningful difference between sharing a photo or video of one's self in moments/stories and the level of self-respect.

Keywords: Digital Storytelling, Self-Respect, Social Media, Communication, Student.

Araştırma Makalesi

Dijital Hikâye Anlatım Biçimleri ile Benlik Saygısı Düzeyi Arasındaki İlişkinin İncelenmesi

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Öz

Dijital hikâye anlatımı, geleneksel hikâye anlatımının dijital araçlar kullanılarak yapılmasıdır. Bu anlatım interaktif bir ortamda, ses, resim, grafik, görüntü, müzik ve metni kapsayan bir sürece dayanmaktadır. Günümüzde yalnızca içerik tüketicisi olmaktan çıkıp aynı zamanda hem içerik tüketicisi hem de üreticisi haline gelen bireyler, benlik sunumlarında dijital hikâye anlatımını oldukça yoğun bir şekilde kullanmaktadır. Bu sebeple bu çalışmada, dijital hikâye anlatım biçimleri ile benlik saygısı düzeyi arasındaki ilişkinin incelenmesi amaçlanmıştır. Çalışma sonucunda katılımcıların dijital hikâye anlatımı kullanmalarının en güçlü nedenlerinin insanlarla iletişim kurmak, bilgi paylaşımı sağlamak, eğlenmek ve can sıkıntısı geçirmek olduğuna ulaşılmıştır. Katılımcıların dijital hikâye anlatımı biçimleri arasından en yüksek oranını "herhangi bir şeyin" ve "kendinin" fotoğraf ya da videosunu çekerek anlarını/anılarını paylaşmak oluşturmaktadır. En düşük oranı ise "başkalarının" fotoğraf ya da videosunu çekerek anlarını/anılarını paylaşmak oluşturmaktadır. Kendinin fotoğraf ya da videosunu çekerek anları/anıları paylaşma ile benlik saygısı düzeyi arasında ise anlamlı bir farklılık olduğu görünmektedir.

Anahtar Kelimeler: Dijital Hikâye Anlatımı, Benlik Saygısı, Sosyal Medya, İletişim, Öğrenci.

Introduction

Media has always played a key role in the development of society. The developments in media technologies with the technological progress have brought today's world to an unpredictable dimension. The individual has to keep up with the developments and changes which shows rapid increase each passing day.

The transition from the industrial society to information society has lead the individual to have a change in a quantity of matters such as the individual's culture, living conditions, perceptions, and his perspective on life. New communication technologies have come into the individual's life as a result of the digitalisation which takes part in the first step of the technological transformation that the information society has brought along. Concomitantly, the digitalisation process of many actors, such as the economic, social, and cultural products, has begun. In this process, next generation technologies have been used instead of the traditional ones; economic, social, and cultural products have been reproduced with the means of digital media. In this process of remodelling the cultural products, there have been changes in a number of areas that reflect the life style of the individual, such as his or her work patterns, friendships, familial or romantic relationships or consumption habits (Livberber-Göçmen, 2016, 227). In other words, the development of the digital publishing has started the new media process. It is possible to describe this process as something that enables the utilization of computer technology based multi-media applications. In this process, new media users have been allowed to produce content. Phillips (2001:44) specifies the obvious opportunities of the new media as ensuring participation and motivation, creating awareness, sharing, rewarding, and cost saving. In this respect, digital storytelling, digital narration in other words, constitutes one of the fields that appeared in the new media process. In this digitalising world, visual image used digital storytelling creates enormous advantages for the individual as the individuals consider this means of narration as an environment where they can express themselves (Russmann and Svensson, 2017, 1; Schreiber, 2017, 47; McWilliam and Bickle, 2017).

Based on this information, the study describes what digital storytelling is, and its historical development has been based on the traditional period until today's digital period. Subsequently, self-presentation was examined in terms of Goffman and Mead and different types of self-presentation were mentioned. Self-presentation is usually done in the form of sharing the moments/stories of anything, self or someone else. For this reason, digital storytelling in social media has focused on such sharing. In other words, in this study, the transformation process of storytelling into digital storytelling with the new media and formation of the self is theoretically discussed and the relationship between self-presentation patterns in social media, or digital storytelling patterns, and the level of self-respect is analysed.

Digital Storytelling

Digital storytelling, which Dana Atchley coined in her stage performance "Next Exit," points to a structure that enables common people to share their personal narratives in a three or four minutes digital platform with the new media technologies. Digital storytelling movement, which started in mid 1990s with the multi-media used in Dana Atchley's stage performances, continues to grow today, in non-governmental organizations and in academy across different geographies with different themes (Kabakçı and Şimşek, 2015, 160).

According to Rule from Digital Storytelling Association (2010, 56), digital storytelling is a modern representation of the old art of storytelling. Digital stories add a deep dimension and vividness to the characters, situations and experiences by harmonizing images, music and stories. To put it another way, digital storytelling is a way of narration which is accomplished by using digital tools. Different from the traditional storytelling, it offers an opportunity for interaction. The text provided by the digital media is mostly used in order to "tell something" or "to convince of something" by exploiting applications such as image and sound. It is regarded as an international movement for self-presentation and self-promotion especially for communities that are involved in education, arts, and psychological treatment (Hartley, 2013, 71).

Digital storytelling as a computational extension of the old storytelling tradition (Kuga Thas, 2015, 95), is defined as a process based on a workshop where the common people create short personal stories of their own. These stories are personal narratives, however they are produced and distributed by using digital tools. Thus, day-to-day media applications which constitute the basis of the digital storytelling transforms into a publicly accessible culture (Burgess, 2006, 207-201). Within this context, the potency of the digital stories lies in their "digital" nature (Kuga Thas, 2015, 90).

According to Lambert (2010, 27), digital stories mostly begin with images. Anyone who considers preparing a digital story checks roundabouts his or her house first, as it is the easiest way, and finds provoking images which have memories and meaningful stories attached to them. After that, whether there are other images around the house as a part of this specific story is checked and finally the moments that connect all these images are put together.

California based The Center for Digital Storytelling, Bull, Bull, Kajder (2004) and Lambert (2010, 9-24; 201, 37-38) state that digital storytelling consists of 7 components and that these components create a useful starting point. It is possible to list these components as stated below:

1. Point of View: What is the main point of the story and what is the perspective of the author?

2. Dramatical Question: An important question that keeps the attention of the audience alive and that will have been answered by the end.

3. Sensual Content: Grave matters that are personal and vigorous in life and that attract the attention of the reader to the story.

4. The Story of your Voice: A way to personalize the story in order to help the audience understand its content and the context.

5. The Power of Music: Music or other sounds that support and enrich the story.

6. Economy: Sufficient use of content and the economical thinking in an effective presentation

7. Pace: the rhythm of the story and how fast or slow it proceeds.

In sum, digital storytelling, unlike the traditional storytelling, is telling a story by using digital tools. The most significant difference that digital storytelling yields is the possibility of interaction and it is a point that should not be overlooked. The

reason lies in the fact that by creating a digital story, the people and the stories are clearly connected, and that it allows the individual to add something from himself or herself.

Storytelling: From Traditional to Digital

Gerbner (1997, 4) tells us that human beings live in a world which is made of stories[1]. As a matter of fact, he defines all stories interwoven through the human history as culture. At this point, culture shows itself as a cluster of stories which tells us about how this world came into being, how it works and the right or wrong courses of action in an environment and in a society within a specific time span. Herein, it will be useful to explain the storytelling process, which is defined as culture, by dividing it to specific key transformations.

The individuals told stories to each other for a long time. Herewith, the individuals responded to the primary communication processes and they were in a mutual interaction. Storytelling in this process has its roots in tribal communities (Gerbner, 1997, 4). Stories are the life-bloods of the oral culture and the storyteller is the heart of the tribe or the community. Storyteller enables the stories to circulate through the system and the stories he tells are not random, ill-thought or ordinary. These stories are the ones that people have been waiting for, expecting to hear and the main lines of which they already know. Stories tell people once more who they are, remind them of the things they believe in; these stories connect the members of a community to each other (Sanders, 2013, 15). In a sense, storytelling and religious rituals enabled the individuals back in those times to remember and celebrate their common culture. At the same time, all communities participated in the storytelling process. In this process, the individuals had the opportunity to change from being a part of the narrative audience into a storyteller. This case, in return, played a crucial role in the socialization of the community members (Gerbner, 1997, 4).

How, then, did the aforementioned traditional storytelling transform into digital storytelling? Everything changed with the industrial revolution. In other words, the invention of the printing press broke the monopoly of the church and book became a prerequisite for all the future revolts (Çığ, 2006, 26). In this period, the ordinary individuals became equals with the church for the first time and had the same opportunities to access to and interpret the information. To put it in a different way, instead of the medieval religion-centred structure, a process moving towards a structure based on reason had taken place.

However, it is not possible to consider this process of modernity independent from the mass media tools, as the development, transformation and expansion of the reason-centred modern institutions directly rely on the mass media (Giddens, 2014, 40). Oskay (2000, 239) elaborates on this case as follows: "In rapidly industrialised 19th and 20th century societies, there was a need for organs that could shape the personality, besides the family, in order to socialise the new-borns. Moreover, the grownups needed to keep their social relations functioning in an ordered and efficient way as well. Thus, the essential ways of receiving information and news about the world, and the various facts on communal living, had also changed. These individuals began to learn about the world by means of the new way of communication, which we call Mass Media." Mass media functions not only as business organizations but also as a socialisation tool (Oskay, 2000, 241).

Mcluhan (1997, 273), however, explains this transformation by saying that with each new technology, not only the picture in the frame but also the frame itself changes. In this respect, it would not be wrong to say that the formations that grow and transform with the next generation media technologies lead to the social, cultural, political and economic changes and transformations, too.

Considering the role of the mass media tools, it is observed that in their time Gerbner et al., (1986, 18) positioned television as a central system for storytelling. However, when we look at our time, it is possible to say that the Internet has taken the place of the television. Through the medium of the Internet, the individuals can rapidly gain access to any necessary information, immediately get informed about the developments all around the world, have fun and enjoy their time, chat with their loved ones and friends (Balcı and Ayhan 2007, 175), and have the opportunity to freely express themselves in this virtual platform. Therefore, with respect to interaction, it is not possible to ignore the role of the Internet, and especially of the social networks. This situation inevitably brings up the question whether the digital storytelling means to be a return to the oral tradition. Ong's (2002, 2) coinage of "second oral culture" for electronic age is the answer to that question. Within this scope, it would not be wrong to say that the digital storytelling, which is accomplished by using the digital tools embodying interaction, has taken place of the storytelling, as today, the digital inhabitants who constitute a large amount of the social network users prefer to express themselves via these networks with the means of the digital tools.

Self-Presentation in Digital Storytelling

Goffman (2014, 29) states that when an individual acts a role, that individual implicitly asks the audience to take the displayed impressions seriously. Moreover, the audience is usually expected to believe that everything is as it seems to be, for there is a popular opinion that one creates one's showcase[2] for "others." Goffman explains this by quoting Park: "It is probably no mere historical accident that the word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role... It is in these roles that we know each other: it is in these roles that we know ourselves... In a sense, and in so far as this mask represents the conception we have formed of ourselves -the roles we are striving to live up to- this mask is our truer self, the self we would like to be. In the end, our conception of our role becomes second nature and an integral part of our personality" (2014, 31).

Self is, first of all, the key element of being a human (Hogg and Vaughan, 2007, 138) and a part which every individual is conscious of. Self-conception is a combination of our ideas, thoughts and attitudes, at any time, about our consciousness. It is also possible to consider this combination as cognitive structures (Adams, 1995, 117). Similarly, according to Eagleton citing Hume (2015, 112), self is an effective fiction and a composition of ideas and experiences which we can count as one. In short, self-conception is a phenomenon that is helpful for your everyday life and that enables you to know who you are, what to think and what to do, or to know who the other is, and to predict their thoughts or actions (Hogg and Vaughan, 2007, 138).

Self, as Mead also remarks within the scope of symbolic interactionism theory, is born out of the interaction between individuals, as self is a reflection of the

social process which includes adopting one's role id, values and meanings (Gecas, 2000, 2856). From this perspective, it is possible to say that self-conception has its source in seeing ourselves as others see us. Nevertheless, it is not possible to look at the self-conception from a single point, for, according to Higgins (1987), the individuals have three types of self. These are "the actual self (how we currently are), the ideal self (how we would like to be), and 'ought' self (how we think we should be) schemas" (Hogg and Vaughan, 2007, 142, 146). In this context, self-respect constitutes the emotional side of the self, while self-conception constitutes the cognitive side. Consequently, self-respect plays a key role for the individual to find his/her self-valuable and to determine the level of the self-worth (Adams, 1995, 117). For this reason, an analysis of the relationship between the digital storytelling patterns that helps expressing and presenting the self and the level of self-respect is considered worthwhile. As previously stated, self-presentation is usually done in the form of sharing the moments/stories of anything, self or someone else. Therefore, the focus is on the analysis of the relationship between these patterns of digital storytelling and self-esteem.

Methodology

A field research was carried out on the students at Faculty of Communication of Selçuk University in order to determine the relationship between the digital storytelling patterns of the college students and the level of self-respect. Questionnaire questions were asked to university students on 1-14 September 2017. The poll was conducted on 350 participants who were picked by random sampling; upon the preliminary examinations, 330 of them were found suitable for the analysis. The answers to the survey questions were analyzed by SPSS program.

There are 41 items in the scale that was prepared to determine the major factors which are influential in the relationship between the digital storytelling patterns of the participant college students and the level of self-respect. Five-point Likert scale was used in order to measure the participants' level of agreement on the aforementioned items. First of all, the Self-Respect Scale developed by Aricak (1999) was used in this research. The Scale gives a total score between 32 and 160. In this five-point Likert scale the answers were (1) Strongly disagree, (2) Disagree, (3) Neither agree nor disagree, (4) Agree, and (5) Strongly agree.

Subsequently, dichotomous Yes/No questions were asked in order to establish the digital storytelling patterns of the participants. In addition to these, answers to open-ended and close-ended questions were also received.

This study sought answers to the four fundamental research questions listed below:

- What are the reasons for using digital storytelling?
- In what ways do the college students use digital storytelling?
- What is the self-respect rate of the college students?
- What kind of correlation exists between digital storytelling and self-respect?

In this study, which is based on the hypothesis that there is a significant difference between digital storytelling and self-respect, descriptive analysis, t-test and chi-square analysis were performed.

Data Analysis and Findings

The findings of the research on the relationship between digital storytelling patterns and the level of self-respect are presented in this section. However, before analysing this relationship, some characteristics of the participants, their motives for using digital storytelling and the distribution of the motives by gender, their digital storytelling patterns, descriptive statistics of the level of self-respect and the distribution of these statistics by gender were reviewed. The purpose is to relate the correlations of different factors before establishing the relationship between digital storytelling and the level of self-respect.

Some Characteristics of the Participants

Of the participants in the survey, 36.2% are women and 63.8% are men. The survey questions were addressed to the students at the Faculty of Communication of Selçuk University. The participant students stated that 36.7% study Advertising, 28. 8% study Public Relations and Publicity, 20.9% study Journalism, and 13.6% study Radio-Television-Film.

Age of the participants were asked with an open-ended question; then the obtained data were categorized. Accordingly, by percentage, 26.7% of the students are 21, 16.7% are 20, 16.1% are 23, 13.6% are 22, 10.0% are 24, 6.1% are 19, 4.2% are25, 3.0% are 18, 0.6% are 27 and 28, 0.3% are 17 and 30. The arithmetic average of the participants is 21.73 and the standard deviation is 1.94.

The participants stated that, on daily basis, they spend a minimum of 30 minutes and a maximum of 960 minutes on average in social networks. In this context, it is observed that the participants connect to the social networks averagely for more than 4 hours and 60 minutes on daily basis.

The answers to the *How long have you been using social networks?* question were respectively 46.7% (154 people) for 7 years and more, 43.6% (144 people) for 4-6 years, 7.3% (24 people) for 1-3 years, and 2.4% (8 people) for less than a year.

Finally, 62.4% (206 people) of the participants stated that they connect to the social networks on smart phone, 35.8% (6 people) on computer, and 1.8% (118 people) on both.

Motives for Using Digital Storytelling

The strongest motives of the participant students for using digital storytelling are communicating with people ($\bar{x}$ = 3,98), sharing information ($\bar{x}$ = 3,96), having fun ($\bar{x}$ = 3,95), and overcoming boredom ($\bar{x}$ = 3,89). With regard to arithmetic average value, the weakest motives are earning money ($\bar{x}$ = 2,70), the opportunity to become famous ($\bar{x}$ = 2,73), and feeling more successful ($\bar{x}$ = 2,75). On the other hand, it is very remarkable that the arithmetic averages of enjoying sharing things by using digital tools ($\bar{x}$ = 3,63), and the opportunity of self-expression ($\bar{x}$ = 3,62) as motives and evading problems ($\bar{x}$ = 3,08), feeling less lonely ($\bar{x}$ = 3,04), and gaining self-confidence ($\bar{x}$ = 3,01) as motives are almost at the same level (Table 1).

Table 1: *Central Tendency Statistics of the Participants' Motives for Using Digital Storytelling*

Motives for Using Digital Storytelling	N	Min.	Max.	$\overline{x}$	SD
Communicating with people	330	1	5	3,98	0,89
Sharing information	330	1	5	3,96	1,04
Having fun	330	1	5	3,95	1,04
Overcoming boredom	330	1	5	3,89	1,06
Enjoying sharing things by using digital tools	330	1	5	3,63	1,14
Opportunity of self-expression	330	1	5	3,62	1,05
Evading problems	330	1	5	3,08	1,28
Feeling less lonely	330	1	5	3,04	1,30
Gaining self-confidence	330	1	5	3,01	1,99
Feeling more successful	330	1	5	2,75	1,23
Opportunity to become famous	330	1	5	2,73	1,31
Opportunity to earn money	330	1	5	2,70	1,37

Overcoming boredom (t= 3,08; p< .01), communicating with people (t= 2,99; p< .01), and the opportunity of self-expression (t= 2,03; p< .05) as motives show significant difference by the gender of the participants. When the descriptive statistics results are analysed, overcoming boredom as a motive for using digital storytelling is stronger for women ($\overline{x}$ =4.13) than for men ($\overline{x}$ =3.76). Similarly, communicating with people as a motive is stronger for women ($\overline{x}$ =4.17) than for men ($\overline{x}$ =3.87) and the opportunity of self-expression as a motive is also stronger for women ($\overline{x}$ =3.78) than for men ($\overline{x}$ =3.54). On the other hand, male participants has higher rates than female participants with regard to the opportunity to earn money as a motive.

Table 2: *Differences by Gender between the Motives for Using Digital Storytelling*

Motives for Using Digital Storytelling	Gender	N	$\overline{x}$	SD	t-value	Sig.
Enjoying sharing things by using digital tools	Women Men	119 210	3.79 3.54	1.10 1.14	1,93	,054
Opportunity of self-expression	Women Men	119 210	3.78 3.54	0.97 1.07	2,03	,043
Communicating with people	Women Men	119 210	4.17 3.87	0.76 0.93	2,99	,003
Feeling less lonely	Women Men	119 210	3.19 2.95	1.29 1.30	1,58	,115
Evading problems	Women Men	119 210	3.25 3.00	1.19 1.31	1,72	,085
Overcoming boredom	Women Men	119 210	4.13 3.76	0.86 1.14	3,08	,002
Opportunity to become famous	Women Men	119 210	2.78 2.71	1.28 1.32	0,47	,638
Opportunity to earn money	Women Men	119 210	2.58 2.76	1.33 1.38	-1,13	,257
Having fun	Women Men	119 210	4.05 3.90	1.01 1.03	1,26	,205
Sharing information	Women Men	119 210	4.10 3.87	0.82 1.13	1,96	,050
Gaining self-confidence	Women Men	119 210	3.06 2.98	1.18 1.19	0,59	,551
Feeling more successful	Women Men	119 210	2.82 2.72	1.27 1.19	0,67	,501

However, the arithmetic average values of women and men are almost at the same level in regard to the opportunity to become famous, gaining self-confidence and feeling more successful as motives.

Digital Storytelling Patterns of the Participants

Digital storytelling patterns of the participants were explained with frequency analysis. Table 3 includes the distribution by digital storytelling patterns of the participants. As can be seen in the table, while the percentage of the participants who share a photo or video of themselves in their moments/stories is 73.3%, the percentage for the ones who do not do share is 26.7%. The percentage of the participants who share a photo or video of the others in their moments/stories is 51.5% whereas for the ones who do not share it is 48.5%. The percentage of the participants who share a photo or video of anything in their moments/stories is 75.5% while for the ones who do not share it is 24.5%. When we look at the results, it is obvious that the participants mostly share photos or videos of themselves or anything else in their moments/stories while sharing photos or videos of others in their moments/stories is less likely (Table 3).

Table 3: Distribution of the Participants by Digital Storytelling Patterns

Digital Storytelling Patterns	Option	Number	Percent	Valid Percent
Participants who share a photo or video of themselves in their moments/stories	No Yes Total	88 242 330	26.7 73.3 100.0	26.7 73.3 100.0
Participants who share a photo or video of the others in their moments/stories	No Yes Total	160 170 330	48.5 51.5 100.0	48.5 51.5 100.0
Participants who share a photo or video of anything in their moments/stories	No Yes Total	81 249 330	24.5 75.5 100.0	24.5 75.5 100.0

The participants show significant difference by gender with regards to sharing photos or videos of themselves in their moments/stories. In other words, there is a meaningful correlation between the gender and sharing photos or videos of one's self in his or her moment/story ($x^2 = 4,85$; p< .05). While 80.70% of women answered yes and 19.30% answered no to the question about sharing photos or videos of themselves in their moments/stories, 69.50% of men answered yes and 30.50% answered no to the same question. In a similar way, while 73.60% of men and 26.40% of women answered no to the question about sharing photos or videos of themselves in their moments/stories, 60.30% of men and 39.70% of women answered yes (Table 4).

Table 4: Distribution by Gender of the Participants who Share a
Photo or Video of themselves in their Moments/Stories

Gender	Participants who Share a Photo or Video of themselves in their Moments/Stories	Number	Percent
Women	No	23	19,3
	Yes	96	80,7
	Total	119	100,0
Men	No	64	30,5
	Yes	146	69,5
	Total	210	100,0
	x 2=4,85; p< .05		

There is a meaningful correlation between gender and the people who share photos or videos of themselves in their moments/stories (x^2 = 5,14; p< .05). 59.70% of women answered yes and 40.30% answered no to the question about sharing photos or videos of others in their moments/stories whereas 46.70% of men answered yes and 53.30% answered no to the same question. In a similar way, 70% of men and 30% of women answered no to the question about sharing photos or videos of others in their moments/stories while 58% of men and 42% of women answered no to the same question.

Table 5: *Distribution by Gender of the Participants who Share a Photo or Video of Others in their Moments/Stories*

Gender	Participants who Share a Photo or Video of Others in their Moments/Stories and Stories	Number	Percent
Women	No	48	40,3
	Yes	71	59,7
	Total	119	100,0
Men	No	112	53,3
	Yes	98	46,7
	Total	210	100,0
	x 2=5,14; p< .05		

Sharing a photo or video of anything in one's moments/stories shows significant difference with regards to the gender of the participants. In other words, There is a meaningful correlation between gender and the people who share photos or videos of anything in one's moments/stories (x^2 = 9,05; p< .01). While 84.9% of women answered yes and 15.1% answered no to the question about sharing photo or video of anything in their moments/stories, 70% of men answered yes and 30% answered no to the same question.

Table 6: *Distribution by Gender of the Participants who Share a photo or Video of Anything in their Moments and Stories*

Gender	Participants who Share a photo or Video of Anything in their Moments and Stories	Number	Percent
Women	No	18	15,1
	Yes	101	84,9
	Total	119	100,0
Men	No	63	30,0
	Yes	147	70,0
	Total	210	100,0
	x 2=9,05; p< .01		

In a similar way, 77.8% of men and 22.2% of women answered no to the question about sharing a photo or video of anything in their moments/stories whereas 59.3% of men and 40.7% of women answered yes to the same question (Table 6).

Descriptive Statistics of the Level of Self-Respect

The level of self-respect of the college students who answered the survey questions is 119,93 ($\overline{x}$ = 119,93). The Scale gives scores between 32 and 160. Accordingly, the participants have figures of minimum of 52 and maximum of 160 with regards to the arithmetic average value. Therefore, it is possible to say that the college students who answered the survey questions have considerable levels of self-respect (Table 7).

Table 7: *Central Tendency Statistics of the Level of Self-Respect*

Level of Self-Respect	N	Min.	Max.	$\overline{x}$	SD
Self-Respect	330	52,00	160,00	119,93	18,19

There is no meaningful difference in the level of self-respect with regards to the gender of the participants. When the descriptive statistics results are scrutinized, it is observed that the arithmetic average values of men and women are almost at the same level. However, it is also possible to claim that men has a slightly higher level of self-respect then women (Table 8).

Table 8: *Differences by Gender in the Levels of Self-Respect*

Level of Self-Respect	Gender	N	$\overline{x}$	SD	t-value	Sig.
Self-Respect	Women Men	119 210	121.27 119.36	18.00 18.13	0,92	,355

The Relationship between Digital Storytelling and the Level of Self-Respect

This section tries to determine whether there is a meaningful difference between sharing a photo or video of one's self, of others or of anything, respectively, in a moment/story and the level of self-respect in an effort to analyse the correlation between digital storytelling patterns and the level of self-respect.

Considering the level of self-respect, a meaningful difference between sharing a photo or video of one's self in moments/stories and the level of self-respect is observed (t= -2,59; p< .05). Analysing the descriptive statistics results the percentage of those who answered yes ($\overline{x}$ = 121,48) is slightly higher than the percentage of those who answered no ($\overline{x}$ =115,66). Higher level of self-respect in men can be associated to social dynamics considering the fact that self-respect constitutes the emotional part of the self, as Adams also stated within the frame of the theory. In this framework, men who share a photo or video of themselves in moments/stories find themselves more valuable and keep a higher level of self-worth. The fact, as shown in Table 4, that 60.30% of men answered yes to the question about sharing a photo or video of themselves in moments/stories whereas the percentage is 39.70% for women is considered significant with regard to this correlation (Table 9).

Table 9: *Difference between the Participants who Share a Photo or Video of Themselves in Moments/Stories and the Level Of Self-Respect*

Level of Self-Respect	Option	N	$\overline{x}$	SD	t-value	Sig.
Self-Respect	No Yes	88 242	115.66 121.48	19.94 17.28	-2,59	,010

Considering the level of self-respect, it is observed that there is no meaningful difference between sharing a photo or video of others in moments/stories and the level of self-respect (Table 10).

Table 10: *Difference between the Participants who Share a Photo or Video of Others in Moments/Stories and the level of Self-Respect*

Level of Self-Respect	Option	N	$\overline{x}$	SD	t-value	Sig.
Self-Respect	No Yes	160 170	118.40 121.37	17.90 18.39	-1,48	,138

Considering the level of self-respect, it is observed that there is no meaningful difference between sharing a photo or video of anything in moments/stories and the level of self-respect (Table 11).

Table 11: *Difference between the Participants who Share a Photo or Video of Anything in Moments/Stories and the level of Self-Respect*

Level of Self-Respect	Option	N	$\overline{x}$	SD	t-value	Sig.
Self-Respect	No Yes	81 249	120.18 119.85	17.20 18.53	0,14	,885

As a result, in this study based on the hypothesis that there is a significant difference between digital storytelling and self-esteem, a significant difference was found between the participants who shared a photo or video of themselves in moments/stories and the level of self-respect. The hypothesis was only validated by this sharing, and the other two were falsified.

Conclusion

Rapid developments in next generation technologies have influence on every aspect of our lives. There has been a significant increase in the level of interaction along with the mercurial progress of the next generation technologies -also known as Web 2.0. The individuals are no longer only content consumers but they are also content producers. Consequently, the individuals who have become content producers have had the opportunity to express and represent themselves. In this respect, the importance of this study is revealed here. Because individuals have started to make self-presentations by using digital tools especially in social media. Within this scope, these individuals who have the chance to express themselves with self-presentation, perform their self-expression by using digital tools, in other words, by telling digital stories. Therefore it is aimed in this study to determine the relationship between digital storytelling patterns and the level of self-respect. The research was carried out by conducting a survey on the college students at the Faculty of Communication of Selçuk University.

The most common answers of the individuals to the question why they use digital storytelling are to communicate with people, to share knowledge, to have fun and to overcome boredom. The least poignant motives of the individuals with regard to the arithmetic average value are earning money, the opportunity to become famous and feeling more successful. Moreover, overcoming boredom, communicating with people, and the opportunity for self-expression as motives show significant difference by gender; besides, overcoming boredom is a stronger motive for men.

Considering the research findings in general, it is observed that the survey participants share a photo or video of anything the most in their moments/stories in digital storytelling. While sharing a photo or video of one's self in moments/stories comes second with a slight difference, sharing a photo or video of others in one's moments/stories constitutes the least favoured storytelling pattern. In digital storytelling, sharing a photo or video of anything at most shows that object sharing is preferred rather than the subject. In many other areas, the use of objects in digital storytelling is becoming widespread. Digital storytelling is also used successfully in expressing and understanding objects. For example when views regarding the activities formed with digital stories were examined, it was identified that students

and teachers had positive opinions about these digital stories. Therefore, digital storytelling is also very effective on objects (Karaoglan Yilmaz and Durak, 2017; Karaoglan Yilmaz et al., 2018).

It is observed that the survey participants' level of self-respect is strong. However, there is no finding regarding any difference in the level of self-respect regarding gender. Moreover, it is observed that the arithmetic average values of men and women are almost at the same level. Nevertheless, it is possible to assert that men's level of self-respect is slightly higher than women's. Furthermore, considering the level of self-respect, it is observed that there is a significant difference between sharing a photo or video of only one's self in moments/stories and the level of self-respect. No meaningful difference has been found between sharing a photo or video of others in moments/stories or sharing a photo or video of anything in moments/stories and the overall self-respect. In this context, individuals who find their self-respect more valuable and have a high level of liking/appreciation share the moments/stories more by taking photos or videos of themselves. It is possible to say that these individuals share their own photos or videos to express themselves on social media.

It is clear, in a digitalizing world that a number of changes and transformations have been brought along. Regarding this, storytelling, which began with the human existence, has gone through certain changes and found its current position by travelling orally and, at times, visually on screen. Sanders (2013, 15-16) claims that storytelling, though unconsciously, still maintains its strong ties to the oral tradition, and that in the ongoing process, the literacy culture continues to have influence on life by storytelling as well. Goody (2013, 317) puts emphasis on the importance of literacy culture by saying that "…[writings] not only extract, codify and summarize a great deal of information otherwise embedded in the flux of experience, but they also make it possible to manipulate, reorganize and reformulate this information in a manner that is virtually inconceivable in the purely oral context." However, contemporary storytelling which is defined as electronic culture or second oral culture is a manifestation of self-presentation and visuality; they are actualised by using digital tools and they increasingly gain wide currency. In sum, as Innis (1986, 55) who claims that oral tradition has a kind of natural competence also indicated, communication technologies in use are also at the point of determining the social structures and have a great impact on the content. Hence, considering especially the young generation in Turkey, it is observed that an undeniable transformation has been taking place regarding the technological progress. With this in mind, there is a need for more researches on this field in order to follow the changes and transformations taking place in a world where not virtual reality but real virtuality is being questioned. Also, this study has some limitations such as being done only to university students and structured questions. Therefore, future studies can be done with different questions from a larger audience with more specific questions.

Notes

[1] According to this discourse, there are three types of stories that created the World. These three refer to the stories that have been interwoven all through the human history. Stories of the first type are the stories that tells us how things work. Novels, TV programmes or movies can be given as examples to this type. These stories create the fiction/reality which are perceived as real. Stories of the second type are the stories that confirm and solidify the perceived reality. News or scientific data can be given as examples to this type. These stories confirm the laws that already exist in society and corroborate the perceived fiction/reality. Stories of the third type are stories about standards and choices. Sermons, prescriptions or advertisements can be given as examples to this type. These are

the main stories which tell us what to do and what to buy, like in the advertisements today (Gerbner, 1997, 4).

[2] Goffman coins the part of the individual's performance "showcase," which normally functions steadily in general in order to describe the situation to the observer (2014, 33).

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