Woman, Gender and Storytelling in a Digitalized World: A Content Analysis for Digital Storytelling

Dijital Dünyada Kadın, Toplumsal Cinsiyet ve Öykü: Dijital Öykü Anlatımına İlişkin Bir İçerik Analizi

Cemre Gül Mutlu*

Funda Dağ**

Abstract

Women's and gender studies seek to understand social facts with a view to reveal the reasons and solutions of all issues that cause discrimination against women and gender inequality. Through its technology-supported narrative inquiry approach, digital storytelling can be a means to reveal meaning, especially in community-based research. In this context, this study aims to conduct an in-depth study of digital storytelling in researches that have been conducted in the context of Women's and gender studies. In line with the purpose of the research, a systematic literature analysis was carried out for research using digital narrative in that context. Content analysis was applied to 42 articles that can be reached, without time limitation in the databases of Web of Science (WOS), Scopus, Science Direct and Ebscohost. It has been determined that digital storytelling is used in a very limited way and mostly as a data analysis method in studies conducted in the area. However, it has been concluded that digital narrative is used in studies focusing especially on women who are exposed to multiple discrimination. In addition to this, it has been revealed that digital storytelling can contribute positively to the well-being, socialization and the development of self-efficacy of the participants in creating awareness about women's issues. Based on the results of the research, digital storytelling in women's and gender studies were discussed from various angles and various suggestions were offered.

Öz

Kadın ve toplumsal cinsiyet çalışmaları, kadına yönelik ayrımcılığa ve toplumsal cinsiyet eşitsizliğine neden olan tüm sorunların nedenlerini ve çözümlerini ortaya çıkarmak amacıyla toplumsal gerçekleri anlamaya çalışır. Teknoloji destekli anlatı sorgulama yaklaşımı sayesinde, dijital hikaye anlatımı, özellikle toplum temelli araştırmalarda anlamı ortaya çıkarmanın bir yolu olabilir. Bu bağlamda, bu çalışma, Kadın ve toplumsal cinsiyet çalışmaları alanında yapılmış araştırmalarda dijital hikaye anlatımının derinlemesine bir incelemesini yapmayı amaçlamaktadır. Araştırmanın amacı doğrultusunda dijital hikaye anlatımı kullanılarak yapılan araştırmalar için sistematik bir literatür analizi yapılmıştır. Web of Science (WOS), Scopus, Science Direct ve Ebscohost veri tabanlarında araştırma amaçlı erişilebilen 42 makaleye zaman sınırlaması olmaksızın içerik analizi uygulanmıştır. Alanda yapılan çalışmalarda dijital hikaye anlatımının çok sınırlı düzeyde ve çoğunlukla veri analiz yöntemi olarak kullanıldığı tespit edilmiştir. Ancak özellikle çoklu ayrımcılığa maruz kalan kadınlara odaklanan çalışmalarda dijital anlatının kullanıldığı görülmüştür. Buna ek olarak, dijital hikaye anlatımının, kadınların sorunlarına yönelik farkındalık yaratmada katılımcıların refahına, sosyalleşmelerine ve özyeterliklerinin gelişmesine olumlu katkı sağlayabileceği ortaya konmuştur. Araştırma sonuçlarından hareketle kadın ve toplumsal cinsiyet çalışmalarında dijital öykü anlatımı çeşitli açılardan ele alınmış ve çeşitli önerilerde bulunulmuştur.

* Cemre Gül Mutlu (MA Student) Women's Studies Master's Program, Kocaeli University, Kocaeli-Turkey. E-mail: cemregulmutlu@gmail.com Orcid No: 0000-0002-5123-9383.

** Assoc. Prof. Funda Dağ, Department of Computer Education & Instructional Technologies Department, Kocaeli University, Kocaeli-Turkey E-mail: fundadag@kocaeli.edu.tr Orcid No: 0000-0002-0868-6647.

Introduction

The world is getting digital day by day. Digitalization has many individual, social, cultural, and economic effects. In this respect, there is a tendency to research digitalization and related issues in many scientific fields. "Digitalization" literally means "Digitalization of everything that can be digitized and integration of digital technologies into daily life." (Digitalization, n.d.). While digitalization shapes societies in different dimensions (economic, social, educational), the transformation that takes place is not merely a technical and economic one. Digitalization primarily affects the individual, who is the basic component of society. Individuals interact with the internet and many digital media and tools in complex ways within the conditions of their social structures. In this interaction process, it is emphasized that it is important to eliminate gender inequalities in determining the problems/opportunities and in developing effective and correct policies with various measures (Davaki, 2018). In the digitalizing world, new opportunities and possibilities can be analyzed and they can act as a means to empower societies, especially women, and to enable women express themselves and develop their talents to increase the amount of their contribution to their societies. In this way, they can also contribute to reducing gender-based inequality.

As for storytelling, it can be defined as the narration of real or unreal events from the past to the present. The narration is sometimes done in writing and sometimes orally. Newly developed technologies have enabled storytelling to be transferred to digital media with multimedia tools. Thus, digital storytelling, which is widely used in various fields today, is a narrative tool created by combining multimedia tools such as painting, photography, music, sound and text within the framework of a specific theme and made ready for sharing (Yılmaz vd., 2017). It has been stated that digital storytelling, which enables individuals to tell their own stories, can be used as a research method, especially in community-based research (Gubrium & Turner, 2011; Sitter vd., 2020). When the literature is examined, it is seen that digital storytelling is frequently used as a means of expressing oneself / understanding or sharing an experience for individuals in a wide variety of fields such as communication, health, education. It can be said that although the number of digital storytelling has recently increased they have been used relatively less in women's studies and gender. This study aims to examine in-depth the studies using digital storytelling in the fields of women's studies and gender. The research is expected to contribute to the literature in terms of creating a general framework for the use of digital storytelling in the field of women's studies and for being a guide for current researches on this subject.

Literature Review

Digital storytelling is created with digital tools and circulated on digital platforms and involves people's participation and interaction (Jenkins, 2017). Digital storytelling, which emerged at the end of the 20th century, is created as a result of a workshop consisting of a certain stages. It is recommended that

these workshops be held for three full days with at least two workshop coordinators who are competent in teaching digital story creation and writing.[1] Workshops should be strong in terms of technological infrastructure (internet, one computer per participant, browser, projector, etc.). The workshop starts with a group work called the 'story circle'. The first step is the participants' brainstorming on a theme in the story circle. In the next step, the participants prepare their story texts on this theme. These texts are personal stories of the participants. In the next stage, personal stories are arranged in a filmstrip format enriched with various multimedia programs such as audio, music, photos, video clips and pictures. Enrichment forms increase the impact of stories. At the last stage, the completed digital stories can be circulated through various digital sharing platforms (Alexander, 2011; Jakes & Brennan, nd). In the workshops, a free environment is provided for the participants to express themselves, thus participants usually share their feelings, thoughts, experiences and memories that they want to express. As a result, the participants shall find the opportunity to express themselves freely in their own words.

Looking at its historical process, digital storytelling emerged from the audience telling their own stories at the end of a theater play staged by Dana Atchley and Joe Lambert in the United States in the 1990s. Later, founded by Dana Atchley and Joe Lambert, the Center for Digital Storytelling - currently known as the Story Center- became a center for people to tell their stories through workshops. After this process, digital story centers started to spread around the world and Capture Wales and BBC in the United Kingdom in 2001, Australian Center for the Moving Image in Australia in 2002, Kids for Kids in Israel in 2003, Man as Partners and EnGender Health in South Africa in 2005, Million-Youth-Life-Stories and the Museu da Pessoa and Aracati in Brasil in 2006 and Hacettepe University Digital Storytelling Workshop in Turkey in 2009 (as cited in Kaya-Yıldırım, 2019).

Over time, as Digital Narrative has become a more well-known established practice, it has begun to appear to have wider potential than it had when it first emerged. It has been suggested to have therapeutic, educational, movement building and research potential, mostly in the humanities and social sciences (De Jager vd, 2017; Wu & Chen, 2020). When the related literature is examined, it is seen that digital storytelling is frequently used as a means of expressing one's self/understanding or of sharing an experience for an individual in a wide variety of fields such as communication, health, education. It has been observed that digital stories are used in a wide range of studies ranging from the field of Communication Sciences for refugee, asylum seeker and immigrant youth in conveying their life experiences (Kaya-Yıldırım, 2019) to research to examine the transformative effect of social media on digital storytelling in the field of communication (Karanfil, 2019); as well as in a study on the evaluation of consumers' perceptions of digital stories in marketing communication in economic and administrative sciences (Nuray, 2017) and in the assessment of students' learning and understanding of various subjects in the field of linguistics (Özkaya, 2017). In the field of health sciences, digital narrative has been used to reveal the processes experienced by people who are in the treatment phase

of substance- use disorder (Paterno, Low, Gubrium, & Sanger, 2019). Apart from these fields, one of the most frequently used research fields of digital storytelling is the field of Educational Sciences, where it is mostly used as an independent pedagogical approach (Wu & Chen, 2020). It was used in various studies on learning and motivation such as teaching mathematics concepts (Dinçer, 2019), measuring students' reading comprehension skills (Bilaloğlu, 2019), and improving students' motivation and vocabulary learning process in foreign language education (Canlı-Bekar, 2019).

Digital stories, which can be expressed as visual narratives created by synthesizing 3-5 minutes of video, audio, music recordings, and texts, are basically a reflection of the socio-cultural and individual identity performances of the participants involved in the digital storytelling process (Lambert, 2013; Gubrium& Turner, 2011). In researches involving the immigration experiences of immigrant women Lenette et al., (2019), treatment experiences of women with substance use disorders (Paterno, Leckenby, &Pachucki, 2020), pregnancy and parenting knowledge of young women (Gubrium , Krause, & Jernigan, 2014), the lives of women who are unable to complete their education (Rouhani, 2019) and the like; it can be seen that the participants, through sharing their experiences, reflect their socio-cultural and individual identities on the basis of self-expression / realizing their strengths. Within the framework of these women and gender-themed researches, digital stories, enabling women to share their experiences and express themselves, can be considered as a technological method to contribute to women's empowerment and to increase public awareness about those problems.

Equality can be attained through the formation of a social environment in which individuals can develop their talents fully and freely and through the elimination of all social and political obstacles for this formation (Şimşek, 2011). As stated in Article 1 and Article 2 of the Universal Declaration of Human Rights, all human beings are born free and equal in view of dignity and rights and it is a violation of human rights when people are exposed to discrimination based on race, color, sex, language, religion, political or other opinions, national or social origin, property, birth, or any other kind. On the other hand, gender attributes meanings to biological sexes, defining and separating them culturally (Bingöl, 2014). This distinction appears with the roles and responsibilities of femininity and masculinity ascribed to sexes. The distinction brought over by the patriarchal system causes many inequalities for women. Due to the emerging gender inequality, women lag behind men in education, health, employment and economy.

The patriarchal system, which causes men to dominate women, establishes hierarchical social relations (Hartman, 1981), and separates men and women according to gender roles, gives women a secondary status. In this system, women are subjected to disadvantageous position and lack various rights. In this context, digital storytelling, as a methodological approach that emerged in social research and a community-based participatory research (CBPR), can be an important tool for easy understanding and retention of information,

providing individual, cultural and social interaction (Gubrium, 2009; Gubrium& Turner, 2011).

The process of creating digital stories is one in which participants are involved in the whole research process from start to finish. Thus, digital narrative poses a challenge to more traditional research approaches that are not always sensitive to the world views and contexts of the participants in the creation and dissemination of knowledge. Also, digital storytelling, beyond telling a person's story, should be considered as an approach with an increasing potential within the context of valuing participants' time and efforts and bringing participants' perspectives to the forefront, opening new ways for introducing effective policies, being a new translation effort in the transfer of knowledge, and serving interdisciplinary research (De Jager et al., 2017).

On the other hand, feminist studies, which criticize traditional science and scientific methods for being mostly masculine and making women's experiences invisible, generalizing and presenting male experiences as neutral, primarily aim to prevent the invisibility and distortion of women's experiences in social life (Öztan, 2015, p. 278). Thus, it can be considered that digital storytelling has an important potential, especially for research on women and gender issues.

Systematic analysis evaluates the evidence in the literature on a topic and makes it accessible from a single source (Gough, Oliver ve Thomas, 2012). Systematic analysis regarding digital narratives provides potential clues about the use of digital narrative in various contexts and can have a guiding function in planning for future studies (Wu & Chen, 2020). There are a limited number of systematic analysis studies examining digital narrative in the related literature, one of which is in the context of educational digital stories (Wu & Chen, 2020), and another is in the context of research using digital stories regardless of their themes (De Jager et al., 2017). De Jager et al. (2017) emphasized in their analysis of research using digital storytelling that the studies to reveal the prominent features of this approach for certain areas were insufficient. In the context of women's studies and gender, no systematic analysis study has been encountered on research using digital narrative.

In this context, in this research, a systematic analysis has been carried out on the studies using digital storytelling in the fields of women's studies and gender. This research may provide suggestions on the recognition of the digital storytelling literature on women's studies, revealing the focal points of the studies using digital storytelling in women's studies, as well as the deficiencies in the literature to be realized by researchers and thus new researches be enabled.. The study is expected to contribute to the literature in terms of creating a general framework for the use of digital narrative within the context of women's studies and gender, and being a guiding lightfor current research in this regard.

Research Method

The aim of this research is to perform a systematic analysis of the studies in which digital storytelling is used in the field of women's studies. In line with the purpose of the study, the following questions were tried to be answered. 1.

What are the bibliographics of the studies? 2. What are the topics focused on in the studies? 3. What are the findings of the studies related to the use of digital stories? The method of this research is systematic analysis. Systematic analysis is the meticulous and transparent scanning and examination of studies on a subject in line with a specific purpose and based on certain criteria. It provides a good opportunity to get acquainted with the available literature concerning the topic in question (Zawacki-Richter vd., 2020). In this study, a systematic review of the studies using digital storytelling in the field of women's studies has been conducted and content analysis has been applied to the studies that met the research criteria. Content analysis is a data analysis technique that reveals concepts that can define the data by making valid and repeatableinferences from the data (Krippendorff, 1989). In this study, codes were extracted from the results of the studies by conducting an inductive analysis and themes were determined according to these codes.

The research consists of the studies containing digital storytelling in the field of women's studies both in Turkey and abroad, which can be accessed electronically: the studies that are published until May 2020 and can be accessed with the search terms suitable for the research purpose. As a result of searching the Web of Science (WOS), Scopus, Science Direct and Ebscohost databases, 170 studies were accessed. However, content analysis was applied to 42 studies that fit the previously determined screening and selection criteria.

Four different databases, namely Web of Science (WOS), Scopus, Science Direct and Ebscohost, were used to access the studies. Academic Search Ultimate, H. W. Wilson and TR Index databases were selected in Ebscohost. In these databases, full text Turkish and English studies - published in peer-reviewed scientific journals, were searched with the terms "woman", "gender" and "digital storytelling", in Turkish and English, to access the articles suitable for research purposes. These terms were searched in the titles, abstracts and keywords of the articles. Since the digital storytelling has recently emerged, all articles, which have the above-mentioned selection criteria, that were published until May 31, 2020, the date of starting the research, were reviewed without any year limitation.

This research has some limitations. This research is limited to the searches of the words "women", "gender" and "digital storytelling" in English and Turkish in four different databases: Web Of Science (WOS), Scopus, Science Direct and Ebscohost. A more comprehensive analysis can be made with different keywords (eg multimedia, micro-documentary, feminist study, gender, race, etc.) in different databases within the framework of media and feminism research. It should also be noted that digital storytelling is a collective movement by nature and is open source. Therefore, it should be considered that there may be digital storytelling studies that can be accessed other than the standardized databases. However, even though it has some certain limitations, the results of this study shall guide new research on woman identity and gender issues including digital storytelling.

Table 1. *Selection Criteria*

Filters	Selection Criteria
Year	Until the end of May 2020
Journal	Peer Reviewed Journal
Language	Turkish and English
Terms Screened	Woman, gender, digital storytelling
Data bases	Wos, Scopus, Science Direct (Elsevier), Ebscohost (Academic Search Ultimate, H. W. Wilson ve TR Dizin)
Scope	Women Studies

The articles were searched through four main databases with the selection criteria specified in Table 1. A total of 170 articles were accessed from the databases, 70 in Wos, 71 in Scopus, 29 in Ebscohost. No article could be found in Elsevier with the selection criteria in Table 1. [2] As a result of the pre-evaluation applied in a specified manner, the remaining 42 articles were accepted as "relevant" for the research purpose and were found suitable for content analysis. Table 2 shows the number of articles determined as relevant/unrelated according to databases during the pre-evaluation process.

Table 2. The Number of Related/Irrelevant Articles According to the Data Bases

	Data Bases							
	Wos	Scopus	Ebsco	Wos Scopus	Wos Ebsco	Scopus Ebsco	Wos Scopus Ebsco	Total
Relevant	4	7	7	13	1	2	8	42
Unrelated	17	13	3	20	0	1	7	61

In this study, the publication classification form developed by Selçuk, Palancı, Kandemir, &Dündar (2014) was used as a data collection tool, after being arranged according to the purpose of the study.[3] Content analysis was applied to the data in this study. The main purpose of content analysis is to explain similar data with certain concepts and themes and to organize and interpret them in an understandable language. Content analysis has four stages. These are as follows; 1) Coding of data, 2) Finding themes, 3) Organizing the data according to codes and themes, and 4) Interpreting the findings (Yıldırım & Şimşek, 2018:242-251). The detailed registration of 42 articles obtained according to the screening and selection criteria was made in accordance with the research questions. Afterwards, the data was encoded by a researcher first. Then, the themes that could correspond to the coded data were determined. In the next stage, the themes were re-evaluated by a second researcher by comparing them with the codes. Finally, common themes were created by combining the analyses. According to the formula of Reliability = (Consensus) /

(Consensus + Disagreement) proposed by Miles and Huberman (2015), the agreement rate between the two researchers was determined as 76% for themes and codes. When the percentage of agreement obtained as a result of this process exceeds 70%, it is considered reliable for research (Miles & Huberman, 2015:64).

Findings

The bibliographic findings of the articals using digital storytelling in women's studies are summarized in Table 3. According to Table 3, it can be understood that there have been 4 or more studies conducted in this field since 2015, except 2017. It can be stated that the studies have increased as of 2018. It was determined that the first research to use digital storytelling in the field of women's studies was conducted in 2009.

According to Table 3, it was determined that most of the studies in this field have been carried out in the United States of America (f: 15). That most of the work has been done in the USA can be explained by the fact that the place of emergence of digital story and the first digital story center was established in the USA. While it was observed that the most researches were done in Canada (f: 11) after the USA, it was determined that the least number of studies (f: 1) were conducted in New Zealand and Netherlands.

It has been determined that, in most of the articles, qualitative research method be used, that the quantitative method be used for just one of them and also mixed research method be used for four times. It has been observed that more than one data collection tool be used in most of the studies (see Table 3). According to Table 3, observations of the directors of digital storytelling workshops, interview notes, focus group interviews, audio recordings, interviews, semi-structured questions in interviews, questionnaires applied to participants and scales are considered as data collection tools in the studies. While digital storytelling was specified as a data collection tool in 22 studies using the qualitative research method, it has been observed that, no information was given on which data collection tools have been used in the other 9 studies. However, when the contents of these 9 studies were examined in-depth, it was seen that the research findings pertaining to them were based on the analysis of digital stories and therefore, these studies were also accepted to use digital stories as the data collection tool. Digital stories were used as a main data collection tool in a total of 31 studies, in qualitative studies (28), in mixed method studies (2), as well as in a study in which the study type has not been specified. It was determined that voice recordings (f: 5), semi-structured questions (f: 7) and interview notes (f: 10) in the workshops were also frequently used as data collection tools to come after digital stories.

Considering the scanned studies, while the chi-square data analysis method being used in both a quantitative and a mixed research, the visual analysis was observed to be a data analysis method used only in a qualitative research. Thematic analysis was used in three studies and content analysis was observed to be a frequently used data analysis method in the studies (see Table 3).

On the other hand, in the analyzed studies, it was observed that the qualitative research paradigm was the most frequently used one and therefore the research samples usually consisted of a limited number of participants. When 42 studies examined within the scope of this research are analyzed in terms of sample sizes; It has been observed that there are different sample sizes from 1 to 539. While the minimum sample size in qualitative research is two, the maximum sample size is 154. The sample size was seen to be 539 in a study in which only quantitative research method was used among the analyzed studies. The smallest sample size of studies with mixed research method was seen to be 1 while the largest one 30.

Table 3. Bibliographic Features of Studies

Author(s) & Year	Country	Research Methods	Data Collection Tools	Data Analysis Methods	Sample
Barcelos & Gubrium (2018)	USA	Qualitative	Digital stories	Content Analysis	31
Coventry (2018)	USA	Not Specified	Digital stories	Non-specified	
Cumming et al (2010)	UK	Quantitative	Poll	Chi-Square	539
Fiddian-Green et al (2016)	USA	Mixed	Semi-structured Questions, Workshop Evaluations	Content Analysis	2
Fontaine et al (2019)	Canada	Qualitative	Digital Stories	Content Analysis	6
Gachago et al (2018)	South Africa	Qualitative	Interview, Digital Stories	Content Analysis	3
Gray et al (2015)	New Zealand	Qualitative	Focus Group Interviews	Content Analysis	4
Gubrium et al (2014)	USA	Qualitative	Digital stories	Content Analysis	31
Gubrium et al (2018)	USA	Qualitative	Semi-structured Questions, Audio Recordings, Interview Notes, Digital Stories	Content Analysis	40
Gubrium et al (2019)	USA	Qualitative	Digital Stories, Interview Notes	Content Analysis	30
Hlalele and Brexa (2015)	South Africa	Qualitative	Digital stories	Non-specified	3
Krause and Gubrium (2019)	USA	Qualitative	Semi-structured Questions	Content Analysis	31
LaMarre and Rice (2016)	Canada	Qualitative	Digital Stories	Visual Analysis	3
Larkey et al (2018)	USA	Mixed	Scale, Poll	Chi-Square	30
Lenette et al (2015)	Australia	Qualitative	Digital stories	Content Analysis	3
Lenette et al (2019)	Australia	Qualitative	Interview Notes, Audio Recordings, Dijital stories	Content Analysis	4
Limaye et al (2018)	USA	Mixed	Digital Stories, Poll	Non-specified	10
Mannon (2018)	USA	Qualitative	Digital Stories	Non-specified	154

Martin et al (2019)	Canada	Qualitative	Focus Group Interviews	Thematic analysis	6
Matuteet al (2020)	Canada	Qualitative	Digital Stories	Non-specified	4
Paterno et al (2018)	USA	Qualitative	Semi-structured Questions	Content Analysis	5
Paterno et al (2019)	USA	Qualitative	Semi-structured Questions	Content Analysis	5
Paterno et al (2020)	USA	Qualitative	Semi-structured Questions, Audio Recordings, Interview Notes	Content Analysis	3
Rahim (2012)	UK	Qualitative	Digital Stories	Non-specified	12
Rice et al (2020)	Canada	Qualitative	Digital Stories	Thematic analysis	
Rose (2009)	Canada	Qualitative		Non-specified	
Rose (2016)	Canada	Qualitative	Digital Stories	Non-specified	10
Rose (2019)	Canada	Qualitative	Digital Stories, Interview Notes	Content Analysis	1
Rose and Granger (2013)	Canada	Qualitative	Digital Stories, Interview Notes	Content Analysis	14
Rouhani (2019)	Canada	Qualitative	Digital stories	Non-specified	2
Salter and Newkirk (2019)	USA	Qualitative	Digital stories	Non-specified	8
Santos (2020)	USA	Qualitative	Digital Stories	Content Analysis	50
Şenel (2015)	Turkey	Qualitative	Digital Stories, Interview Notes, Audio Recordings	Non-specified	3
Şenel (2017)	Turkey	Qualitative	Digital Stories, Interview Notes	Non-specified	2
Şimşek (2015)	Turkey	Qualitative	Digital stories	Non-specified	7
Şimşek (2016)	Turkey	Qualitative	Digital stories	Non-specified	7
Şimşek and İnce (2014)	Turkey	Qualitative	Digital Stories, Audio Recordings	Non-specified	8
Treffry-Goatley et al (2017)	South Africa	Qualitative	Digital Stories	Thematic analysis	21
Vivienne (2018)	Australia	Qualitative	Digital Stories	Content Analysis	
Walsh et al (2010)	Canada	Qualitative	Digital Stories	Content Analysis	20
Winjen and Wildschut (2015)	Holland	Mixed	Semi-structured Questions, Digital Stories, Observations, Workshop Evaluations	Content Analysis	10
Worcester (2012)	UK	Qualitative	Semi-structured Questions	Content Analysis	

In order to determine the focus topics in research using digital narrative in the field of women's studies, first of all, keywords were used. However, the focus subjects of the studies were tried to be determined also via in-depth investigations, and the findings obtained are presented in Figure 1.

It has been observed that studies using digital storytelling often work on women who are subjected to bias and marginalized by society. The researches with the keywords such as adolescent women (Gubrium et al., 2019), homeless women (Walsh et al., 2010), pregnant women (Paterno et al., 2020), refugee women (Lenette et al., 2019; Şenel, 2017), trans people (Vivienne, 2018), women living in rural areas (Rouhani, 2019), queer and lesbian women (Matute et al., 2020), women victims of violence by their dates (Martin et al., 2019) and black women (Adams-Santos, 2020) were categorized as digital storytelling studies focusing on multiple discrimination. As presented in Figure 1, it can be said that the focus of the 22 of the 42 studies that were examined was multiple discrimination.
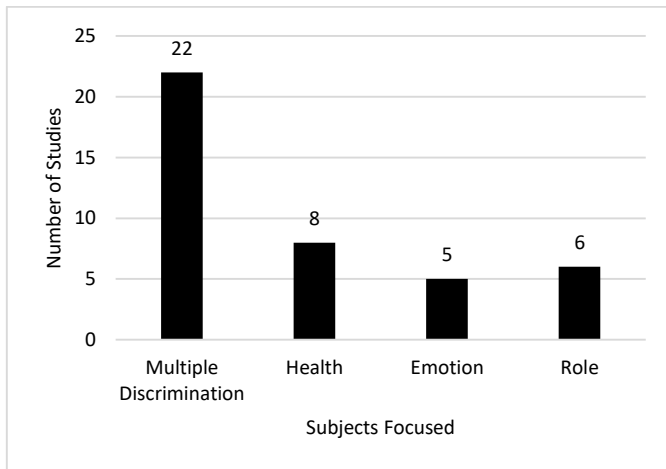

Figure 1. Subjects Focused in the Studies

As seen in Figure 1, 8 of the 42 studies examined focused on health. According to the analysis made through keywords of the subject matter researches, their topics were seen to be sexual health and reproductive health (Gubrium et al., 2019), menopause (Cumming et al., 2010), Hiv + (Gray et al., 2015), substance use disorder (Paterno et al., 2018) and eating disorder (LaMarre& Rice, 2016).

However, in view of the analysis of the keywords of the studies, five studies focused on emotion issues and in this context; love (Rice et al., 2020), fear (Şimşek, 2016), happiness (Brushwood Rose, 2019), feeling strong (Rouhani, 2019), sincerity (Adams-Santos, 2020). According to Figure 1; It was seen that a total of six studies including keywords such as parenting (Paterno et al., 2020) and leadership (Hlalele & Brexa, 2015) focused on the roles in which women related their stories of self-representation.

The keywords pertaining to digital storytelling were also analyzed in addition to examining the main issues of the researches. Thus, it was observed that the concepts like narrative (f: 13), digital storytelling (f: 24), participation (f: 4), media (f: 5) and sound (f: 1), which enable the creation of digital stories and workshops, are frequently encountered in the keywords of the studies.

When content analysis was applied to the studies using digital narrative in women's studies in terms of their results, the findings obtained were classified under 8 themes. These themes are; creativity, social responsibility, socialization, self-efficacy, teaching, culture, catharsis and digital competence. The investigated studies were examined in depth in terms of their results and 42 were coded under more than one theme within the framework of the research results. Accordingly, as seen in Figure 2, of the studies with digital storytelling; 2 used creativity; 17, social responsibility; 10, socialization; 30, self-efficacy; 1, teaching; 3, culture; 16, catharsis, and 3, digital competence as their themes.
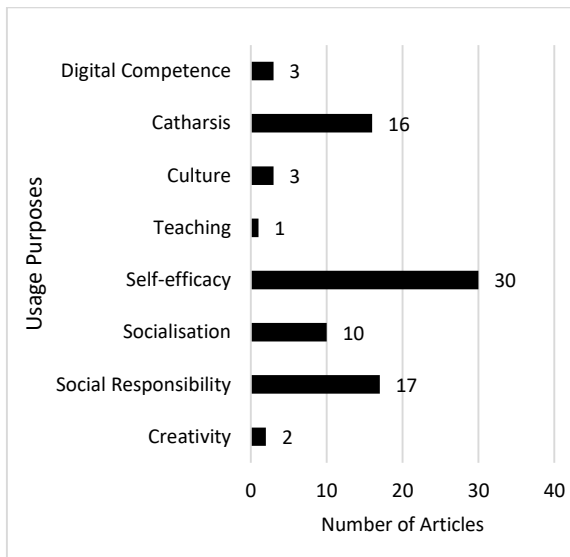

Figure 2.Usage Purposes of Digital Storytelling

The theme of creativity is about digital story makers' thinking critically and generating new knowledge while creating their stories. The codes resulting from the findings that digital narrative and its instructions are a useful tool for critical thinking (Worcester, 2012) and new information can be produced with digital stories (Lenette et al., 2019) are coded under this theme. As shown in Figure 2, only two of the 42 studies examined contain results related to the theme of creativity.

The theme of social responsibility refers to or expresses the ability of digital storytelling to raise awareness, help break down prejudices, create collective action and to guide policymakers. The codes obtained from the results of the researches such as the one on recognition of illiterate women after the digital story workshop and the design of opening classes to suit them in schools (Rouhani, 2019), the stories on the emergence of problems related to the safety of young women that can guide policy makers (Treffry-Goatley et al., 2017), and the digital stories that reduce the prejudices of the audience and make

them think less negatively about individuals living with HIV + (Gray et al., 2015) are coded under this theme. Accordingly, as can be seen in Figure 2, it can be said that 17 out of 42 studies using digital storytelling highlight the results regarding social responsibility.

The theme of socialization relates to the women sharing their experiences and social interactions within the group during the digital story workshops. Researches indicating that women engage in social interaction thanks to the digital story workshop (Şenel, 2017) and that the digital story process encourages women to share their experiences about the positive aspects and difficulties of pregnancy (Limaye et al., 2018) are also categorized under this theme. Figure 2, indicates that 10 of the 42 studies emphasized "socialization" in their results.

The theme of self-efficacy emphasizes that women can express themselves, tell their realities and taboo subjects, recognize their strengths, be able to make their voices heard, be the agents of their own changes, and be willing to share their digital stories. The studies with research findings pointing to the women, who are marginalized and bound to transfer the poverty from their parents to their own children by having access to the opportunity to make their voices heard through digital storytelling (Gubrium et al., 2018), the development of women's strengths, courage and self-confidence while telling their stories (Mannon, 2018), and to the digital storytelling workshops enabling them to speak out their taboo subjects (Rouhani, 2019), were coded under this theme. The most emphasized theme in the results of these studies was detected to be self-efficacy. As Figure 2 indicates, 30 of the 42 studies mentioned self-efficacy in their results.

Only one study (Coventry, 2018) specifying that digital storytelling is an effective method to teach students the concept of gender theory was coded under the teaching theme. Hence, it can be said that the least emphasized theme in the research results examined is the teaching theme.

The theme culture relates to how digital stories convey information about recent history and culture. For example; the study emphasizing that migrant women reflect their history, identity, family, bonds and cultural transformations in their digital stories (Lenette et al., 2015) was coded under this theme. In the studies examined and as indicated in Figure 2, there were three studies with results related to the culture theme.

The theme 'catharsis' represents the therapeutic effect of digital story workshops, the way digital stories reveal traumas and stigma, and how individuals feel good about telling themselves. For example; the codes obtained from studies indicating that digital stories reveal sexual violence and trauma among young pregnant participants (Gubrium et al., 2019) and that digital storytelling has a beneficial and therapeutic effect for women with substance use disorders (Paterno et al., 2019) were coded under this theme. As Figure 2 indicates, it was seen that 16 of the 42 studies had results related to the catharsis theme.

The theme of digital competence represents the technical skills and computer literacy gained through digital story creation. Studies stating that

women have developed computer literacy (Mannon, 2018) and gained new technical skills (Rahim, 2012) in the process of creating digital stories are grouped under this theme. As Figure 2 indicates, digital competence is mentioned in the results of only three of the studies examined.

Based on the information presented within the context of the research relating to women's studies using digital stories and gender; it can be said that they often include results related to self-efficacy, social responsibility, catharsis and socialization. On the other hand, it can be said that they contain fewer results regarding digital competence, creativity, and culture and teaching.

Discussion and Conclusion

In this study, the use of digital storytelling in the field of women's studies was examined. Within the scope of the research, a systematic review has been conducted and content analysis was applied in order to answer three research questions. Based on the first research question, the bibliographic features of the scanned studies have beendescriptied. Accordingly, the descriptive analyzes regarding the publication years of the researches, the countries where they were conducted, the research approaches and methods of the studies and sample sizes, data collection tools and analysis methods used in the investigated studies were presented. In the second research problem, the main topics focused in the researches have been determined through their keywords of the scanned researches. Lastly, when we consider the third research problem, it can be seen that an in-depth analysis be carried out on the basis of the results of the researchs examined.

In the literature review conducted within the scope of this research, 42 studies that focused on women's studies and digital narrative in the context of gender have been found. It has been observed that the number of studies started to increase in 2015 and the following years. The emergence of digital storytelling in the late 20th century may be one of the reasons why these studies have been encountered mostly in the last years. However, it is emphasized that there are few studies in the literature that evaluate the present situation within the framework of gender and digitalization and examine the relationship between gender inequality and digitalization in terms of various factors (Buskens, 2009; Davaki, 2018). It can be said that our research also supports this information, and according to our research findings, the number of studies in which digital narration is used in the context of women's studies and gender is quite low compared to other fields. In the digitalizing world, it can be stated that there is a need for studies to reveal the current situation of societies and to improve them in order to eliminate gender inequalities and especially to empower women. In this context, based on our research findings, the increase in the number of studies using digital storytelling in the context of women's studies and gender in recent years can be considered as a positive development.

It was seen that digital storytelling was mainly used as a data collection tool in the scanned studies. Although different data collection tools were used in the studies examined, it was seen that digital storytelling is used as a multidimensional data collection tool in terms of in-depth examination of the

emotions, thoughts and experiences of the participants. Accordingly, both digital story workshops and digital stories can be used as effective research tools to portray various meanings and outcomes (Worcester, 2012).

In addition according to our results, it can be stated that digital storytelling can be applied with various numbers of participants within the framework of workshops, especially in studies that adopt a qualitative research approach. According to the investigated studies, it would be appropriate to determine the number of participants in digital storytelling workshops in proportion to the number of workshop staff and the purpose and needs of the workshop. In digital story workshops, since the workshop coordinators are expected to work closely with the participants in the mentoring relationship, it is recommended that the number of participants should be in such a way that the workshop leaders can communicate closely with each participant. (Gubrium, 2011).

Studies on "women" in the field of social sciences are mostly studies focusing on women's problems and gender relations with feminist theoretical frameworks (Öztan, 2015:276; Kökalan-Çımrın, 2018). Although these studies are generally influenced by the positivist, interpretative and critical research paradigms in the field of social sciences, they adopt the feminist research approach as a rich and distinct research approach that challenges the dominant social science paradigms (Öztan, 2015:271-275). This situation is defined as the walking "on two legs" for studies that adopt the feminist methodology.

Feminist methodology, on the one hand, is based on traditional social science research approaches, on the other hand, it emphasizes that it is based on an interdisciplinary dialogue specific to feminist research. The feminist research approach is defined as a research approach characterized by mainly four elements, viz, focusing on gender relations from a feminist perspective, highlighting everyday life and personal experiences contrary to what is emphasized in traditional scientific methods, rejecting the existence of a hierarchy between the researcher and the researched. It is focusing on the emancipation of women and the elimination of gender inequalities (Öztan, 2015:277). Considering that the purpose of the researches in the field of women's studies is to examine and reveal a social situation in-depth and that the discussions regarding research approaches in the field of women's studies are ongoing, digital storytelling is an innovative, empowering and participatory research method that generates knowledge with the experiences of the participants and mobilizes this knowledge through the stories they create and share. Gubrium& Turner (2011) emphasizes close communication between workshop leaders and qualitative research participants in digital storytelling workshops. As a result, it can be said that the participatory approach of digital storytelling functions as a matter that eliminates the power imbalances between the researcher and the researched topic, which can be helpful especially for the researchers working with a feminist perspective.

According to the second research problem of the study, it is find out that the studies focused on women who have been subjected to multiple discrimination. In this context, it can be said that digital storytelling can be used as a tool for women to express themselves and their problems, especially

for women who suffer from a loss of rights as a result of discrimination and for women who do not have access to decent living conditions. In the researches examined, it was emphasized that the awareness about the problems created by discrimination of the societies that produce discrimination has increased by watching digital stories (Gray et al., 2015). However, Rouhani (2019), in his research with women who are discriminated against their right to education, stated that the digital stories prepared by women are a driving force for public administrators to give them their education rights and to create literacy classes for them. Making up half of the world population, women are prevented from accessing many public services because of their socially ascribed secondary status. For these reasons, the idea of gender equality should be incorporated into policies and practices in order to empower women and improve their status (Demiröz-Bal, 2014). Digital stories can have a strong impact on the audience as they are prepared by the individuals within the society, using "personal" audio and visual materials that reflect the natural view/understanding of the individuals (Lenette et al., 2019). In this context, it can be stated that digital storytelling can be used as an effective tool in terms of revealing the causes of gender inequality in the field of women's studies, supporting solutions for the elimination of existing inequalities, and supporting policy development studies regarding all kinds of rights violations and discrimination.

Lastly, according to the third research problem of the study, the examined studies have mainly results which are related to self-efficacy, social responsibility, catharsis and socialization, respectively. In the scanned studies, the digital storytelling workshops were primarily expressed as an environment where experience transfer was made and social relations were established. In addition to expressing themselves by sharing personal experiences within the group, women have the opportunity to interact with individuals who experience similar situations with them. This environment ensures that women who are exposed to similar discrimination do not feel lonely and receive peer counseling (Larkey et al., 2018; LaMarre & Rice, 2016; Paterno et al., 2018). Women who are subjected to discrimination and who are in a secondary position in the patriarchal system experience traumatic events. Sharing traumatic events in digital storytelling workshops also contributes to women's well-being and positively affects their personal empowerment as they have the opportunity to make themselves known (Gachago et al., 2018; Paterno et al., 2019; Martin et al., 2019). Through these studies, the digital stories they create about the realities of life allow others to discern the social realities. Gray et al. (2015) emphasized that the digital stories prepared by HIV + women can be effective in reducing prejudices about HIV + and decreasing negative thoughts about this issue in the society. In the light of this information, it can be emphasized, as the output of our research, that the digital storytelling approach in women's studies and gender-based research may have a social responsibility mission in terms of revealing social realities, allowing the participants find the opportunity to express their own truths in digital story workshops and to improve their well-being, self-efficacy along with socialization.

However, especially in the studies on refugee and immigrant women, it has been observed that women produce digital stories in which they tell of their culture and history (Rahim, 2012; Lenette et al., 2015). With these digital stories created in these researches and circulated on the internet, it can be said that they are important for the transfer of cultural and historical data to reach people firsthand and to transfer the information to the future. In this way, it is possible to transfer a cultural heritage digitally. Cultural heritage, which can be accepted as a proof of the individual's stance against life, can be defined as the transfer, from generation to generation, of social material reality and spiritual values and the knowledge, beliefs, and behaviors acquired by the individuals that make up a given society (Sarı et al., 2020; Ülger & Külcü, 2016). Today, technology has enabled the protection, storage and transfer of cultural heritage to be digitalized. Digital stories serve as a medium for the transfer of cultural heritage within this framework.

In addition according to the results of the scanned studies, women's digital competencies have developed due to the use of technology in the process of creating digital stories is one of the findings encountered in the results of the researches examined (Rahim, 2012; Mannon, 2018). Similarly, it is emphasized in researches in different fields that digital storytelling is effective in supporting the development of digital skills (Challinor, Marín, & Tur, 2017). It is stated that the studies on film creation skills and video editing skills in digital storytelling workshops have contributed positively to the development of digital literacy of the participants, regardless of their previous level of digital competence (Chan et al., 2017). Based on this information, it can be said that digital storytelling can also be a tool that supports the development of digital skills.

If we sum up the results of the study, we can say that digital storytelling makes the daily challenges faced by women visible. Accordingly, as the first output of our research, it can be said that digital storytelling be a research technique that facilitates the visibility of women's experiences in social life and revealing various gender-related relationships within the qualitative research paradigm. In addition, it can be said that digital storytelling, apart from being an effort to uncover cause and effect relationships, can be a research technique that can reflect the four characteristics of the feminist research approach, considering that it facilitates understanding of daily life and experiences, along with enabling the researcher to see the situation/phenomenon from an insider's perspective and providing the researcher-researched interaction. It can be emphasized that turning to researches in which digital storytelling is used in the field of women's studies would contribute to seeing the problems affecting women through women's perspectives, understanding how severe the effects of these problems on women, and to solving them.

As the second output of our research, it can be said that digital storytelling can be a useful approach in creating social awareness on women's issues, providing access to policy providers and in supporting new policies for women who experience loss of rights and social inequalities. Making digital stories available for circulation on the internet, mostly on a social network platform and similar multi-user digital environments, can also prevent the invisibility and

distortion of information within the masculine social structure. This situation can be offers the opportunity to conduct research in ways that would induce social justice and sustainable development. Being a participatory approach, digital storytelling enables women to decide how to represent or relate their experiences. Women who find a medium to express their experiences can realize the inequalities and discrimination in their stories and take an important step for empowerment (Rouhani, 2019). Digital storytelling reveals the pressures and compulsions experienced by women who are subjected to gender inequality and allows women to take action against these inequalities (Hlalele & Brexa, 2015). Digital storytelling can create collective action for women who suffer similar rights losses (Larkey, Del Toro-Mejı´as, DiFulvio, &Gubrium, 2018). Once created by women, the digital stories that explain social inequalities and marginalization can be tools to guide the issues of advocacy of human rights (Rouhani, 2019) and means for public policy construction (Treffry-Goatley et al., 2017). Also, it can meet an important need for policy development efforts on combating against violations of human rights and gender inequality. In addition, it can be strengthening the status of women by enabling them to express themselves and their experiences. As a result, it can be emphasized that the digital narrative can be a beneficial approach for the researches that reflect the characteristics of the feminist research approach aiming to produce concrete results in terms of fighting for various rights and eliminating discrimination against gender.

Notes

[1] http://arts.brighton.ac.uk/__data/assets/pdf_file/0005/196448/SS-Guide-2015.pdf

[2] When the articles in the remaining three databases were examined, it was noticed that there were repetitive ones. Once the excessive ones were removed, the number of articles decreased to 103 and the articles that did not use researches with digital storytelling in them, and the articles that did not include women's studies in their field of study, and the articles that did not aim to address digital storytelling in relation to women's studies or gender are determined as "irrelevant" and excluded from the analysis.

[3] In this form, the name of the article, the place of publication, the year of publication, the country where it was published, its authors, keywords, sample type, sample size, research method, data collection method, data analysis method, the purpose of the study and the findings and results of this study were recorded in detail.

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Annex 1. Articles reviewed

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Annex 2. Article Classification Form	
Publication id	Article number:
Authors of the article:	Database:
Name of the article:	Article lang.:
Publication year of the	Keywords of the article:
article:(volume/ number / page)	Science area of the article:
Country researched in the article:	Sampling type:
Sampling in the article	Sampling method:
Sampling size:	Resarch method:
Research method and data	Data analysis method:
Content of the research	Purpose of the research:
Findings:	Results:
Data collection tools:	Research gaps/propositions:
Evaluation of the research	