AN ASSESSMENT OF THE CONTRIBUTION OF DIGITAL STORYTELLING (DST) ON YOUTH ENGAGEMENT IN SOCIO-ECONOMIC ACTIVITIES IN TANZANIA

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A DISSERTATION REPORT SUBMITTED IN PARTIAL FULFILLEMENT OF THE REQUIREMENT FOR THE DEGREE OF MASTER IN MASS COMMUNICATION
DEPERTMENT OF JOURNALISM AND MASS COMMUNICATION
2024

CERTIFICATION

The undersigned certifies that, he has read and hereby recommends for examination by the Open University of Tanzania (OUT) research report entitled: **"An assessment of the contribution of Digital Storytelling (DST) on youth engagement in socio-economic activities in Tanzania"** in partial fulfillment of the requirements for the Master of Arts in Mass Communication (MAMC) of the Open University of Tanzania (OUT).

1st Supervisor: Dr. Darius Mukiza

Signature:

Date: **15th November 2024**

2nd Supervisor: Dr. Henry Mambo

Signature:

Date: **15th November 2024**

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DECLARATION

I, **Erick Shigongo,** declare that, the work presented in this dissertation is original. It has never been presented to any other University or Institution. Where other people's works have been used, references have been provided. It is in this regard that I declare this work as originally mine. It is hereby presented in partial fulfillment of the requirement for the Degree of Masters of Arts in Mass Communication.

……………………………..
Signature

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Date

DEDICATION

I dedicate this work to my lovely family members for their support and encouragement throughout the period of my studies and to my friends and colleagues who inspired me to pursue Master's degree studies.

AKNOWLEDGEMENTS

I am sincerely indebted to my heavenly Father who gave me strength and resilience that enabled me to fulfil my ambition of pursuing Postgraduate studies. I am also highly thankful for my supervisor **Dr. Darius Mukiza** whose expert guidance, technical and constructive ideas played a vital role in the completion of this dissertation.

Last but not in importance, I wish to acknowledge the assistance of all other individuals who in one way or another contributed to accomplishing this dissertation.

ABSTRACT

This research examined the digital storytelling phenomena in Tanzania and how it engages youths in social economic activities by focusing on the practice itself, emerging themes and examples of socio-economic activities that youths mention. The study used Simulizi na Sauti YouTube page and later focus group discussion with youths in Kinondoni Dar es Salaam. The findings indicate that the practice of digital story telling is enshrined in illustrative modes prompted by focused interviews. The major themes emerging in the online space especially are among others development, human struggles, self-exposure and investment prowess. Through relating to DST youths in Tanzania have been able to start their own socio-economic activities such as video shows, décor businesses, Digital storytelling and events planning. This study recommends the use of DST by all stakeholders to illustrate information they want to share with others as it is an effective, less resisted approach to information sharing. This study has no conflict of interests; it is conducted for academic purposes.

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LIST OF ABBREVIATION AND ACRONOMY

DST   -   Digital Storytelling

ITU   -   International Telecommunication Union

TCRA   -   Tanzania Communications Regulatory

UGT   -   Uses and Gratifications Theory

FGD   -   Focus Group Discussion

OUT   -   Open University of Tanzania

ITV   -   Independent Television Limited

CCM   -   Chama Cha Mapinduzi

CHAPTER ONE

INTRODUCTION AND BACKGROUND

1.1   Introduction

Digital storytelling (DST) is a multidisciplinary area that extends traditional storytelling techniques and conventions through digital media. Digital Storytelling (DST) is defined as telling stories using digital means. It has been initially applied for diverse purposes, including in community development, therapeutic benefits, and as an aid in teaching and learning (Musfira, et al 2022). So far, the focus has mostly been on traditional fictional storytelling, which is imaginary story worlds. But DST takes multiple shapes based on different parameters as a new mode of storytelling. Many scholars consider storytelling as an inherent part of journalism. Thus, they usually begin processing their publications with its history (Van Krieken, 2018).

This research assesses the contribution of DST on youth practices, especially on their engagement in socio-economic activities in Tanzania. By socio-economic activities, the researcher refers to all activities that involve both social and economic factors; especially agriculture, manufacturing, transportation and retailing in Tanzania. Socio-economic activities are primarily concerned with the interplay between social processes and economic activities within a society focusing on the relationship between social behaviour and economics (Daniels, 2005). So, this research explores the expressive affordance and potential issues of storytelling in the context of Tanzania's youths' engagement in socio-economic activities. DST in this context refers to narrating event, phenomenon, people's profile and others through digital platform especially posts online. Differing from the traditional story telling where

elders held privilege of the plot, DST has brought youths at the centre and takes on board their concerns and how they need to be addressed.

Certainly, young people have a key role to play at the interface of digital drive on socio-economic activities especially in developing countries. According to Rubio-Hurtado *et al.* (2022), most young people spend time online every day to access social networks. Most importantly, they not only produce the content of these networks but also consume it. The posting of such content ends up reflecting a personal story in which young people recognize themselves. This proposed study thus sets out to examine the contribution of digital storytelling (DST) on youth engagement in socio-economic activities in Tanzania.

1.2   General Background

The Digital Information Age (DIA) has brought its own revolution in human daily life, particularly in science, education, information, entertainment, democracy and diplomacy. Similarly, it has eliminated distances, and offered immediate and easy access to information and communication (Tumbare, 2016). Studies have indicated that there is a proliferation of the use of these media among youths, who are more technology-savvy than older adults (Magolanga, 2021). In the digital environment, youths tell stories using multimedia, that is, involving the use of many communication channels in one product.

The notable phase in the digital information age has been the shift from analog to digital communication. This movement was a global phenomenon which, in many countries, began around the year 2000s. The transformation processes in this regard are still underway. With the onset of internet and progression of communication

technology, and a support of personal computers and digital devices, the access, cost and speed of information flow, significantly changed (Harris, 2014). Tanzania championed this movement among her neighbours in the East African region in 2014 and faced many challenges. Regardless of such challenges, the country successfully switched off analogy televisions in its most populous city, Dar es Salaam, and the government made a firm plan to complete digital switchover by the agreed International Telecommunication Union (ITU) deadline (TCRA, 2014).

Due to this digital migration around the world, most countries have adopted new digital communication technology that has resulted into the information society of webcast over the internet. These changes have substantially increased the number of digital platforms. In the past few years, the world has experienced the emergence of online bloggers, and social media channels such as LinkedIn in 2002, Facebook in 2004, Twitter in in2006, YouTube in 2005, WhatsApp in 2009 and Instagram in 2010 (Harris, 2014). According to Kircaburun *et al.* (2020), the use of social media has become one of the most popular social behaviours, thanks to the ubiquity and many different opportunities that they offer such as enabling engagement in socio-economic activities.

Statistics suggest that more than two-thirds of internet users and approximately one-third of the people living in the world are social media users. Commonly used social media are *Facebook, WhatsApp, Twitter, Instagram, Imo, 2go, YouTube, Telegram and Flik*r (Omotayo and Folorunso, 2020).

Social media have become omnipresent and part and parcel of the daily lives of millions of people around the globe and there exist tremendous impacts upon utilizing digital potentials for competitive economy in many countries (Pradhan and Kumari, 2018). Discussions of the social value of the digital technologies in young people's lives have been among the ongoing works and analysis of scholars (Livingstone and Sefton-Green, 2016; Mills, 2016). The interactive nature of social media makes them fit to be used for many purposes such as job search, socialization, education, entertainment, governance, political participation, among others. Hence, social media, as social instruments of communication, promote participation, connectedness, opportunity to disseminate information across geographical boundaries and the fostering of relationships and interactions among people.

Current statistics show that 28 million people (49% of total population) in Tanzania access internet (TCRA, 2021). Some estimated 8 million people (31%) of internet users in the country are social media users (Digital, 2021). Out of all social media platforms, Facebook accounted for 30.08%, Pinterest 21.82%, Instagram 21.29%, Twitter 19.78% and YouTube 6.59%. Studies in Tanzania have also attested to the fact that mobile phones have improved social and economic activities in the country. For instance, academicians and researchers in Tanzania agree that practicing development journalism through social media has a great potential to empower ordinary citizens in decision making on matters related to their wellbeing and lives in general (Mfaume, 2019). Another study on socioeconomic impacts of mobile phones ownership in Tanzania reveals that mobile phones are used for both social and economic purposes, such as socializing, entertainment, work, businesses and even

technical purposes (Malm and Toyama, 2021). Therefore, digital media through mobile phones, particularly smart phones, are increasingly becoming relevant to socio-economic growth in Tanzania.

1.3 Statement of the Problem

Digital tools offer potential platforms for information, entertainment, opinion, education, expressions, entrepreneurship and mobilization, which enhance citizens' engagement in socio-economic activities (Kumari, 2020). With the advancement of new technologies, the internet users can communicate anywhere in the world, shop online, work remotely through video conferencing and carry out financial transactions with various services offered by banks and other financial institutions (Tumbare, 2016).

However, social media have multiple usage values. The usage can be negative or positive, depending on users' intentions and purposes. In some cases, users fall victims of negative usage experiences beyond their control, such as bullying, extortion, hacking, trolling, propaganda, impersonation, and others. Even though some studies have found that youths use social media in many negative ways, such as exposure to pornographies, bullying and blackmailing; social media are also centred on positive use like business or entrepreneurship, education, entertainment, politics, brainstorming, and religious matters (Noori et al, 2023).).

Most importantly, there are however various concerns and questions on how social media, especially digital storytelling, contribute and influence young people's engagement in socio-economic activities especially in their communities in

Tanzania. Youths with digital story telling are both content creators and also with less experiences socio-economic share information through their personal stories thus likely to affect others who with little social media skills too may blindly consume it. However, there is limited literature on social media use among these youths and the role of the former in influencing them to engage in socio-economic activities in Tanzania. This study is thus undertaken as an attempt to address such concerns on the way and extent to which social media, especially digital storytelling, contribute to how youth engage in socio-economic activities.

1.4   General Objective

Examination of the contribution of digital storytelling in social media on the engagement of youths in socio-economic activities in Tanzania.

1.5   Specific objectives

    i.   To explore the practice of digital storytelling in engaging youths in socio-economic activities in Tanzania.

    ii.   To explore the prevalent socio-economic themes highlighted by youths through digital storytelling.

    iii.   To analyse the youths' engagement with digital storytelling for socio-economic activities.

1.6   Research Questions

    i.   What are the practices of digital storytelling in engaging youths in socio-economic activities in Tanzania?

    ii.   What are prevalent socio-economic themes highlighted by youths through digital storytelling?

iii.   How do youths engage with digital story telling for socio-economic activities?

1.7   Significance of the Study

Storytelling is widely considered to be the principal method for making sense of the world (Jiwa, 2018). Mamabolo (2014) argues that storytelling is a central component of how humans construct meaning. Combined with the narrative skill of the storyteller, a story can win over audience attention, entertain, persuade, and shape new ways of thinking. Harari (2015) argues that communicating through stories is what separates us from other creatures and has allowed us as a species to rule the world. So, studying digital storytelling has a potential to yield results that might help youths understand their position and contribution on the national development agenda for the study explores how youths use, perceive, and engage in economic activities through socialization. The study will particularly highlight the fact that, young people as technology savvy, have a key role at the interface of digital drive on socio-economic activities in developing countries.

For digital media, the research findings will highlight the needs and areas of further improvements to connect youths to development agenda both at national and international level. This is due to the fact that digital media connects people from both locally and globally. Therefore, by exploring and understanding key insights on digital storytelling in social media there will be more useful potentials related to the engagement of youths in socio-economic activities in the country.

Likewise, as storytelling is deeply rooted in African history and culture, this research helps the general society by directly connecting it to the history, the current and the

future of it by providing the context from struggling economies in developing countries with potential for growth both the digital further revolutions and economic progress. Indeed, the findings of this study have implications on the general public, their government and individuals to take precautions of not missing the digital opportunities. This will certainly help the society. And government to formulate laws, policies and strategies that are friendly to culture and development.

For further studies, the proposed study continues on the scholarly debates on uses and gratification of digital media platforms, as far as the theory stipulates on the positive and negative sides of technology. Where some think negative impacts are more significant in this regard, many more others like this study opts for the view that not only the positive use outweighs the negative; but actually, the positive use might cancel the negative impacts where youths and the public at large acquire appropriate digital media use skills.

1.8   Scope of the Study

Economic activities are highly influenced by social life; and economy itself is part of such social life which cannot be understood in isolation. This study thus focuses on how digital media have (or have not) transformed the engagement of youths in story telling for in Tanzania with specific focus on only socio-economic activities.

1.9   Limitations of the Study

This study is limited by some factors such as insufficient of relevant local literature. Most of the literature like books and other studies or publications about digital storytelling are from outside Tanzania. Therefore, the researcher has struggled to find

relevant empirical studies from local perspectives and indeed were scant. In addressing this, the researcher has worked on contextualizing and linking the existing literature to the local realities, hence serving the purpose or focus of this study. The study is also limited to social science methods such as content analysis and focus group discussions only. It would yield more accurate findings with experiments which for a study like this one in the environment is expected to be conducted, such an attempt proves futile. However, the methods chosen for this study are well supplemented by the existing literature and the content analysis review conducted simultaneously hence to help in obtaining accurate and relevant data in relation to the study objectives.

1.10   Delimitation of the Study

Moreover, this study methodology is confined to digital storytelling in social media and the way such a process of storytelling has implications to the engagement of youths in socio-economic activities in Tanzania. This focus is based only on such areas namely digital storytelling and youth due to the increased need for scholarly works on such subjects, and the fast-changing nature of new media technology and related factors as well as their impacts to the world population, especially youths.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a review of related literature as far as the focus of this study, which is to examine the contribution of digital storytelling in social media on the engagement of youths in socio-economic activities in Tanzania, is concerned. This focus considers that digital storytelling began as a movement to give voice to the underrepresented and to enhance civic participation as a precondition to promoting social change (Nicoli *et al.*, 2022). Socioeconomic activities are vital instruments for social engineering – a tool to design blueprints for social structures of a more productive and humane society. Accordingly, in the era of social media, technology is taking a central role in this design. This chapter therefore presents the reviewed literature to understand this viewpoint. The chapter comprises of the conceptual framework of the study, theoretical framework and reviewed empirical literature on the uses of social media, digital storytelling and youths' engagement in socio economic activities as well as the knowledge gap in the reviewed literature.

2.2 Conceptual Definitions

2.2.1 Digital Story Telling (DST)

In order to understand the "digital storytelling" concept, it is crucial to examine another related concept, "narrative text". Erden (2000, p.67) describes narration as "literary communication tools that is capable of transmitting intense meanings with few words compressed into narrow spaces". Akbayır (2010, p.66) defines narrating as the type of text in which a person (narrator) refers to a certain point of view of a

series of events related to each other by putting in a certain space and time is expressed. Stories are the short texts that include small sections about events that people faced or may face. These events are told by holding to the place and time and talking about people in one aspect (Kavcar and Oğuzkan, 2004, p.94). Stories are also important tools in transmitting new concepts, culture of the society and social values (Akyol, 2011, p.162). The narrative texts or stories take us to different places than we are in and enrich our imaginary world (Eryaman, 2008; Güneş, 2013).

These definitions offered by scholars (Akyol, 2011; Eryaman, 2008; Kavcar and Oğuzkan, 2004; Güneş, 2013) can help us to make a general definition of narrative texts. That is, narrative texts can be defined as the text types that describe a person, other creatures, and/or personified objects that process a plot, implement a plot in a given space and time, and eventually aim to teach the reader a lesson. These texts include a structure that increases and attracts attention because they include an event which is fictionalized or true-life. That is why, the readers internalize the characters in the story, and the fascinating factors are featured in the selected topics. In modern times, digital storytelling refers to the process and situation where the narrative texts are transformed stories to digital format.

In general, digital stories are formed by the combination of visual, sound and sound with melody. In their formulation, there is also an enrichment of texture that creates a deep impact on people, events, and concepts, and the ease remembering (Rule, 2005). Digital storytelling is a method that gives an opportunity for students to learn by enjoying with the help of using written, visual and audio tools in digital settings. Therefore, digital storytelling process has multi-dimensional and multi-stage

structure. As Meadows (2003) states, digital stories are created by a combination of multimedia elements. In this respect, digital stories are a way of presenting narrative texts in an aesthetic manner by enriching with media tools.

2.2.2 Social Media

As attested in Thanavathi (2018), social media have become an important part of human lives. Social media technologies have engaged many internet-compliant individuals to build their lives around it. However, studies have shown the proliferation, practices and impacts of the use of social media among the youths, who are considered to be more technology savvy than older adults. The term "youth" can be used to describe individuals from physical adolescents to those in their adulthood. Ahn (2011) explains that the youth identity presents those in their teens and their 20s as participants in a shared social experience that is dissimilar from that of other age or cultural groups.

Oral traditions (oral media) had elders use their wisdom and experience to share with young generation for moral lessons, inspirations and instructions. The traditional mass media have elites based on their expertise and sometimes authorities share information with public/ masses. Social media seems to have upset the order, where youths are the ones telling the story to other users.

2.3 Related literature

For researchers (such as Morrell, 2007; Morrell, Dueñas, Garcia, and López, 2013), using digital storytelling and photo voice also provides a means for increasing young people's participation in civic life by giving voice to youth's concerns. This clarification, as proposed also in this study, of the relationship among youth

participation and outcomes such as empowerment, community attachment, and anticipated civic engagement is timely given the accumulation of research describing the potential role that youth can play to ensure that they have the resources they need (Pritzker, LaChapelle, and Tatum, 2012).

The common view on what social economic activities really is that individuals' engagement in economic activities is normally not self-contained but works in conjunction with individuals' social attitudes, beliefs, values and interests. All these, therefore, play an important role in the success of the economies of those individuals, of a community and of a nation as a whole (Larson and Lach, 2008). That means, these kinds of activities are primarily concerned with the interplay between social processes and economic activities within a society focusing on the relationship between social behaviour and economics (Daniels, 2005). Similarly, this study adopts this view throughout its operationalization, that economic activities are not independent from the social context they happen.

The social and economic factors, such as income, education, employment, community safety, and social supports significantly affect the well-being of individuals and their socioeconomic status (Hsu *et al*., 2015; Jeckoniah *et al*., 2014). For example, employment provides income that shapes choices about housing, education, childcare, food, medical care, and many more. A common conceptualization of socioeconomic status as argued by Hsu *et al.* (2015), is a social class of an individual or group determined by two socioeconomic conditions namely, education and income.

Meanwhile, social media are also regarded as beneficial online tools to promote new ideas and a key factor for innovation, poverty reduction, employment, and economic growth in many global rising economies, as well as a way of life among disadvantaged families (Rasul *et al.*, 2020). As one of the socio-economic factors, new though, social media technologies have engaged many internet compliant individuals to build their lives around it.

It is important to point out that, studies have however indicated that there is the proliferation use of social media among the youths, who are more technology savvy than older adults. In this regard, the term youth can be used to describe individuals from physical adolescents to those in their adulthood. Ahn (2011) explains that the youth identity presents those in their teens and their 20s as participants in a shared social experience that is dissimilar from that of other age or cultural groups. Heaven and Tubridy (2007) describe the youth as a person whose identity and age falls between being children and adults. The United Nations (2011) defines youths as people between the ages of 15 and 24 years inclusive.

The youths are critical to the existence, survival and socio-economic development of nations because they are young, energetic and able. The rapid growth of social media, mainly due to technological factors such as increased broadband availability, the improvement of software tools, and the development of more powerful computers and mobile devices, has been phenomenal globally and in Tanzania (Mfaume, 2019). Youths being more adamant with this technology, drives the influences of social life such as culture, politics, technology and social relations on the economy in the emerging economies.

Within the social media realm, storytelling enables rational, emotional, and relationship experiences. A relationship experience occurs when members of peer-to-peer communities, not only are rationally and emotionally engaged by the story but are also moved to action going beyond a vicarious role taking process (Pera and Viglia, 2016).

2.4   Theoretical Framework

Two theories explain the sense and context this study was conceptualized in. These are the narrative paradigm theory and uses and gratification theory.

2.4.1   Narrative paradigm

Is a communication theory conceptualized by 20th-century communication scholar Walter Fisher. According to Fisher (1986) the theory explains that all meaningful communication occurs via storytelling or reporting of events. Humans participate as storytellers and observers of narratives. This theory further exposits that stories are more persuasive than arguments. Essentially the narrative paradigm helps us to explain how humans are able to understand complex information through narrative. This stance will reverberate across this study.

According to the narrative paradigm, people are naturally skilled storytellers and that a compelling story outsells a compelling argument. This theory was created by Walter Fisher as a means of constructing coherent arguments. Fisher conceived of the paradigm as a means of addressing public challenges. The issue was that conventional arguments were difficult for humans to construct and maintain. The philosophy employed to resolve public disputes at the time was the rational world

paradigm. He thought that stories might serve as an argument's beginning, middle, and end and that the logical world paradigm was ineffective for helping people make sense of the world.

Fisher implies that a paradigm is more comprehensive than a theory by using the term paradigm rather than theory. According to Fisher (1989) every genre, including technical communication, is a chapter in the human story. Fisher believed that narrative was the best metaphor for encapsulating the human experience because of this. Fisher argued that narrative is the foundation of communication because he thought humans are irrational.

Fisher notes that reasoning is achieved through all sorts of symbolic action. According to this viewpoint, people communicate by telling/observing a compelling story rather than by producing evidence or constructing a logical argument. The narrative paradigm is purportedly all encompassing, allowing all communication to be looked at as a narrative even though it may not conform to the traditional literary requirements of a narrative. Fisher stated that humans see the world as a set of stories. Each accepts stories that match his or her values and beliefs, understood as common sense.

Although people claim that their decisions are rational, incorporating history, culture, and perceptions about the other people involved, all of these are subjective and incompletely understood. Narrative rationality requires stories to be probable, coherent and to exhibit fidelity. Storytelling is one of the first language skills that children develop. It is universal across cultures and time

The second theoretical view is Uses and Gratifications Theory (UGT) whose basic premise is that individuals seek out media that fulfil their needs and lead to ultimate gratification (Whiting and Williams, 2013). According to Kircaburun *et al*., (2020), the theory has four major assumptions: media use is goal-directed or motivated; people use media to satisfy their needs and desires; social and psychological factors mediate media use; and media use and interpersonal communication are related. These assumptions are essential in evaluating the uses and gratifications people obtain from the media.

Despite the fact that the UGT was initially employed in the mainstream media studies, recently, UGT has been used to explain the uses and gratifications people obtain by using social media (Hsu *et al*., 2015; Kircaburun *et al*. (2020). For example, Hsu et al. (2015) employed UGT to investigate the roles of cultural differences and socio-economic status in social media continuance intention. In Tanzania, Solomon (2022) employed UGT to study the practice of citizen journalism during the COVID-19 pandemic. In the context of this study, UGT allows us to study why youths choose to use social media in engaging in socioeconomic activities and what reasons or needs are they attempting to gratify. Paftalika and Hananto (2018) suggest that UGT factors such as information seeking, self-discovery, maintaining interpersonal connectivity, entertainment value and social enhancement may affect continuance participation. In this context, continuous engagement of youths in socio economic activities enhanced by digital storytelling. Over the past and recent years, storytelling has been considered as the global way which supports many important

aspects such as meaning, interaction, and memorization, all of these can be encouraged from generation to generation.

Uses and Gratifications Theory (UGT) theory is relevant to this study given the fact that the study's focus, which is to examine the contribution of digital storytelling in social media on the engagement of youths in socio-economic activities in Tanzania, could suitably be assessed with the aid of UGT's four major assumptions or nodal points. UGT's assumptions include media use is goal-directed or motivated; people use media to satisfy their needs and desires; social and psychological factors mediate media use; and media use and interpersonal communication are related. Similarly, these factors will apply to the objectives of this study namely digital storytelling themes, practices, and youth engagement in socio-economic activities. In particular, the key factors to be assessed in these objectives, would thus be how do youth use media or digital storytelling in terms of their goals or intentions, satisfaction of their needs and implicit impacts (socio-economic activities and interests) and how their youth behaviour and interests (interpersonal. communication) affects digital storytelling (media).

2.5   Empirical Literature Review

Smeda et al, 2014 published **"*A Comprehensive Study on The Effectiveness of Digital Storytelling in the Classrooms*"**. A multi-site case study was conducted in one Australian school at primary and secondary levels. In selected classrooms, students and teachers had the opportunity to engage in innovative learning experiences based on digital storytelling.

The findings from this study suggest that digital storytelling is a powerful tool to integrate instructional messages with learning activities to create more engaging and exciting learning environments.

It is a meaningful approach for creating a constructivist learning environment based on novel principles of teaching and learning. Thus, this approach has the potential to enhance student engagement and provide better educational outcomes for learners.

Another similar study was by Foelske, published in 2014 at University of Northern Iowa with a title ***"Digital storytelling: The impact on student engagement, motivation and academic Learning.*** The study examined the effects of storytelling on student engagement and motivation, literacy skills, and content knowledge across curriculum areas. In this study over thirty purposefully selected peer-reviewed journal articles about the effects of digital storytelling on students' learning in the classroom were critically analyzed and evaluated.

The research evidence showed that digital storytelling increases student motivation and engagement in student-centered projects. It had a positive effect on the improvement of literacy skills, other content knowledge and the 21st century skills both for the normal students and the students who normally struggle with writing a story. Students were more engaged when they were in control of reflecting, visualizing, and creating more meaningful digital stories to share with a large audience.

In a research conducted in Turkey by Ozkaya, 2022 titled; *"Investigating Research Trends on Digital Storytelling: A Bibliometric and Visualized Analysis"*; the researcher investigated research trends of digital storytelling, which was one of the

methods preferred for education and for language skills development, through an examination of the Web of Science (WoS) database.

The study was designed as a descriptive study. Data obtained from 545 academic works published within the context of the study were subjected to bibliometric analysis according to six categories; number of articles and citations, most-cited articles, most-used keywords, most influential countries, most influential institutions, and most influential journals. The study also presented bibliometric network maps of the most-cited articles, most-used keywords, as well as the most influential countries, institutions, and journals.

The results of the study showed that digital storytelling is a method currently preferred in education. It is thought that examining the global trends of studies undertaken on digital storytelling in education will help to guide researchers looking to work on language education or in other fields of education.

The last study reviewed on this section was published in the Journal of Psychiatric and Mental Health Nursing by Ramamurthy et al, 2023. It was a ***Systematic Review on the Impact of Storytelling in Building Resilience in Children***. The review demonstrated that storytelling plays a crucial role in the development of protective factors in children including resilience.

Psychiatric and mental health nurses working in community, hospital or mental health units play an important role in mental health interventions, particularly when it comes to children and young adults. Employing storytelling techniques can help psychiatric and mental health nurses provide timely and consistent support to

children while helping them explore support systems, mechanisms and coping strategies helping build resilience. This holds particular importance for low and middle-income countries where limited resources pose challenges in providing adequate support for mental health programmes for children. Methods such as storytelling are simple and adaptable to the specific challenges faced in the mental health setting.

2.6   Conceptual Framework

Social media are part and parcel of human lives, and people now depend on such media to build their lives. It follows that, youths are among the largest group in human population that uses social media mostly (Thanavathi, 2018; Ahn, 2011), and studies have indicated how the youth identity presents those in their teens and their 20s as participants in a shared social experience that is dissimilar from that of other age or cultural groups. Similarly, this study's conceptual framework model (see Figure 2.1 below) depicts the interrelationship between digital storytelling, social media and youths in socio-economic activities, and thus attempts to reflect how this relationship works.
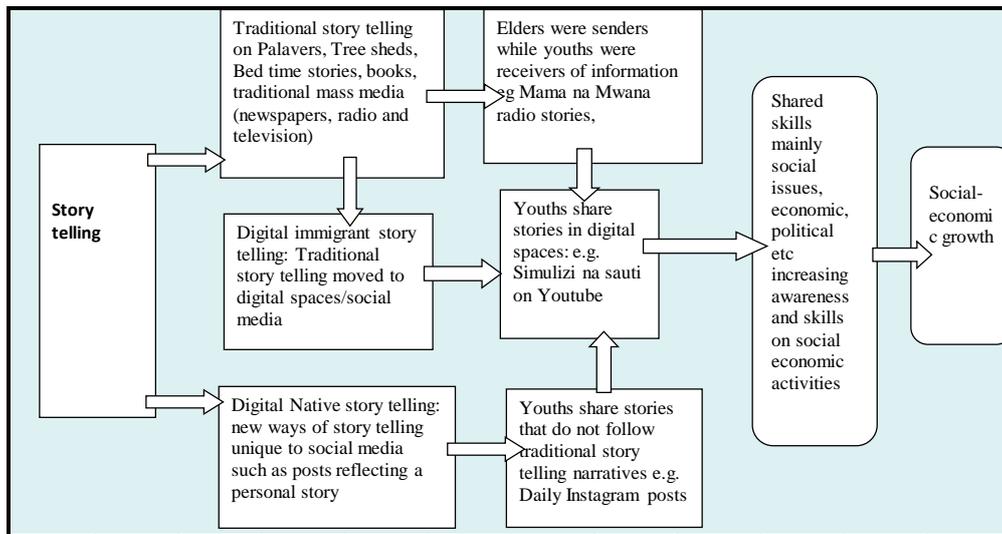
Figure 2.1: Conceptual Framework Model Depicting Interrelationship between Digital Storytelling, Social Media and Youths in Socio-economic Activities

 Source: Researcher's Construct

This is in line with the purpose of this study which attempts to explore how social media's relationship with the society especially youth in ways of storytelling contributes or influences them (youth) to participate in socio-economic activities. Specifically, this study focuses on the aforementioned examples of socio-economic activities in Tanzania; agriculture, manufacturing, transportation, retailing and in addition social asserts such as housing, child care centres, loans and others that are relevant.

2.7   Knowledge Gap

The reviewed studies have appreciated the deep root of storytelling in making sense of the world and its strengths in the shared experiences especially how it enhances youths to take actions of their own in areas such as education and health. Moreover, the studies have appreciated the momentum that social media have brought within

the digital revolution. In the Tanzanian context so far, there are limited studies that focus on exploring the influence of digital story telling on youths' engagement in socio economic activities in the country. Thus, this was undertaken as an attempt to fill in this gap and provide useful scholarly insights on the contribution of digital storytelling in social media on the engagement of youth in socio-economic activities in Tanzania.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

Research methodology refers to the techniques that researchers propose to use to identify the study area population and method for data collection. This chapter on the research methodology for this study encompasses research approach, research design, area of the study, study population, sampling techniques, methods of data collection, and data presentation and analysis.

3.2 Research Approach

This study will employ qualitative approach through which the researcher will be able to understand the possible methods of collecting data and explain or describe the relevant phenomenon and related dimensions. Kothari (2004, p.5) asserts that "Qualitative approach to research is concerned with subjective assessment of attitude, opinions, and behaviour". Qualitative approach was used to study trends that are from their natural setting and attempt to interpret them. In this regard, the researcher attempted to find out meanings based on insights, explanations, perceptions in the texts and from respondents in relation to the focus and objectives of the study.

3.3 Research Design

Research design is a strategic framework for action that serves a bridge between research questions and the implementation of the research (Durrheim, 2006). It is the arrangement of conditions for collection and analysis of data in a manner that aims to

combine relevance to the research purpose. Research Design is the conceptual structure within which research is conducted (Kothari, 2004). This study employed descriptive research design, through which a researcher systematically obtains information to describe a phenomenon, situation, or population. More specifically, it is a research design that helps to answer the what, when, where, and how questions regarding the research problem and allows to conduct research using various methodologies (Kothari, 2004). It predominantly employs quantitative data, although qualitative data is sometimes used for descriptive purposes (Durrheim, 2006). Similarly, in this study, descriptive research storytelling was employed to obtain information and describe digital storytelling and related practices and themes (on social media) and the way they contribute to youths' engagement in socio-economic activities in Tanzania.

The descriptions are centred on studying of particular digital platforms namely you tube and citing one page for storytelling called *Simulizi na Sauti page*. Through descriptive research design, the researcher obtained information related to experiences, insights and contents on digital storytelling among the youths engaging in social economic activities. The said page currently displays that it has more than 1.37m subscribers and 31k videos posted respectively as of July 2024.

3.4   Population of the study

According to 2022 national census, there are 61.7 million people in Tanzania. Internet penetration is 29.9 million people which is 48.5% of the Tanzania population of 61.7 million people (TCRA, 2023). This study targets to study youths in digital spaces in Tanzania. Nearly 70% of this population are aged under 30, likely

to determine and shape the countries future, also they are leading the way in the internet use.

3.4.1   Sampling Techniques

This study employed purposive sampling technique. Based on the qualitative approach of this study, the researcher surveyed purposively on the sites that conduct storytelling among the youths and contact the youths with these sites and explore the opportunities they obtain from the sites for socio-economic engagement.

3.4.2   Sample Size

The sample size for this study was three stories and 12 youths. This depended upon the reach of knowledge saturation point. This was determined when the researcher did not get any additional new insights from the FGD and the analyzed video contents, the point where it is only repetitions of what the researcher has already gathered. That is the saturation point, which is when the researcher ceased to collect further data.

3.5   Data Collection Techniques

3.5.1   Content Analysis

Content analysis is a research technique for the objective systematic and quantitative description of the manifest content communication (Richardson, 2004). Meanwhile, Kerlinger (1973) had explained content analysis as a method of studying and analyzing communication in a systematic, objective, and quantitative manner to measure variables. Each digital story was considered as an item, a unit of analysis, and was subjected to thorough listening, watching and jolting down important

themes. The researcher, considering the nature of the study which is qualitative in more emphasize, listened and watched those stories, mapped emerging patterns and highlighted themes that were most common.

3.5.2   Focus Group Discussion

This study used focus group discussion data collection method. A Focus Group Discussion (FGD) is a qualitative research method and data collection technique in which a selected group of people discusses a given topic or issue in-depth, facilitated by a professional, external moderator. This method serves to solicit participants' attitudes and perceptions, knowledge and experiences, and practices, shared in the course of interaction with different people. The technique is based upon the assumption that the group processes activated during an FGD help to identify and clarify shared knowledge among groups and communities, which would otherwise be difficult to obtain with a series of individual interviews. This study used FGD to obtain data from social media users specifically who engage with digital storytelling to obtain their shared experiences.

3.6   Data Presentation Methods

For data presentation, the researcher used transcriptions or narratives, while including quotations to systematically present data obtained from the field.

3.7   Data Analysis Methods

Data analysis is the process of inspecting, cleansing and transforming data to obtain useful information (Kombo and Trompo, 2006). The data analysis method for this study was thematic analysis for qualitative data from FDG. In thematic analysis, the

researcher listened and watched shared stories, mapped patterns and highlighted common themes. This method involved listening and watching stories several times in order to identify key themes that have been used to engage youths in socio-economic activities through DST in social media in Tanzania.

3.8   Ethical Considerations

The researcher sought all research clearances from the Open University of Tanzania (OUT) and other relevant authorities before embarking into data collection. Where there were human respondents especially for the FGD where the researcher, in advance, informed respondents on the importance of the study and how they are going to benefit from the study findings as stakeholders and formally asked for their consent. Moreover, the researcher ensures that all data will be available, traceable, and accessible.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1   Introduction

This study was conducted in Mikocheni area, Kinondoni Dar es salaam. The data presented comes from digital stories from YouTube made ready via a rigorous thematic analysis content analysis. The data answers to research questions to fulfill the earlier laid specific study targets/objectives. The fulfilled specific objectives are exploration of the practice of digital storytelling in engaging youths in socio-economic activities in Tanzania, secondly exploration on the prevalent socio-economic themes highlighted by youths through digital storytelling and finally the analysis of the youths' engagement in socio-economic activities through digital storytelling.

4.1.1   Data Background

The data presented herein came from three sources. First are data that come from content thematic analysis of the posted content on Youtube page of *Sauti na Simulizi*. Secondly are data that emanates from selected relevant comments on the pages and finally are data from in-depth FGD youths. The data was presented concomitantly with their analysis running through the same vein.

The selected stories are 'Kutoka umasikini wa kutupwa hadi kumiliki kampuni kubwa ya furniture, UPVC Windows, hii itakushangaza' hereafter labbeld as Story X, the second story 'Farida Amani afunguka maajabu ya Milard AYO, kukwepa bifu na Rosa Ree, kutumbuiza mbele ya marais 11, hereafter named story Y and 'Coy Mzungu, Ndaro, Said na Leornado hawa hapa, ni lazima ucheke tu' hereafter labeled

story Z. Story x is literally translated as: From abject Poverty to owning a big furniture company, UPVC windows, this will surprise you. Story Y is translated as 'Farida Amani opens up on Millard Ayo wonders, from avoiding a conflict with Rosa Ree, to entertaining in front of 11 presidents. Story Z is literally translated as 'here are Coy Mzungu, Ndaro, Said and Leonardo; you have no option but to laugh'. The stories were selected based on how they attracted YouTube users' engagement where story X was posted a year ago with 84K views, 268 comments, 1.1K likes posted in June 2023. Story Y has 22.5K views 365 likes and was posted in May 2024 with 81 comments. Meanwhile story Z has 147 comments, 73K views and 1.4K likes and was posted in April 2024. All these stories are based on personal stories of the sources and were presented by blogger with roughly an hour of presentation for each. The comments from the stories were taken in account because they indicate user engagement with the story. The selection of youths' respondents solely depended on their awareness of SNS and its stories especially as inspirations for their own socio-economic activities.

4.1.2 Selected Stories in Brief

Story X, the first story in this paper is about John, a young entrepreneur who speaks to Fredrick Bundala (Skywalker) about his journey, mentioned by the host as from abject poverty to wealth. He narrates of the struggles from when his parents' marriage was broken to attending school financed by his aunt through employing their mother (Her sister). In his conversation he narrates how different people from different backgrounds have contributed to his success. He mentioned different contributors to his success such as his own mother, aunt, uncle, another aunt (his

mother's younger sister), friends, landlord and even clients. From John's point of view, these all have contributed to his fortune.

Story Y, the second story in this research Farida narrates her experience working with and for Millard Ayo, the online media entrepreneur in Tanzania. She tells Fredrick Bundala (Skywalker) about her career in music and radio broadcast and the existing experience she has with the online media mogul. Her story explores opportunities which when taken serious in the end pays. She opens up that although she did not take school seriously when she was a junior, she has found herself in need of more knowledge and skills which now has forced her to both consider going to school and start reading books as a hobby. Her line of argument is that everyone needs every help they can afford to prosper. It is a unique narrative that shares insights into hustles for success among youths in Tanzania.

Story z, which is the third and last for this study Fredrick Bundala, the SNS host, interviews Cheka Tu comedians who are Leonardo, Coy and Saidi later joined by Mr. Ndaro. The comedians share a lot of insights into their comic career in Tanzania including their unshaking faith in God given opportunities, their holding fast to their dreams and their throwing all efforts in every task in front of them. According to the interview, these youths are surprised themselves and their families about how well comedy actually has been paying them. They tell of how all of them except Coy although they have bachelor degree in different fields have opted for this social endeavour which has tremendous economic benefits.

In the following accounts, the researcher presents and analyzes data for the key findings from this study according to study objectives laid earlier:

4.2 Practice of Digital Storytelling in Engaging Youths in Ssocio-economic Activities

This study aimed to explore digital story telling practices to engage youths in social economic activities. The major findings in summary include; first and foremost, all the three stories used in this study are success stories, showing happy ending mentioning all the hurdles and ups and downs that young people have to expect if they will realize their goals. The analyzed stories are all none fiction stories. They are stories picking different pieces of information from ordinary people and telling them to the society and thus relatable and inspirational. The methods employed in DST have been found out to be mostly interview narratives and the technique commonly used is stories within the narrated story. Social behaviours highlighted in the story include being humble, helping one another, enterprise spirit, trying the best while indeed it is ordinary people who are the heroes in DST. The practices also include dramatic questions posed by the host, mixed viewpoints and these stories are in most cases aimed at promoting young people's socio-economic activities.

4.2.1 Type of Stories

Success Story/Personal

In story X, John narrates how he lived through ups and downs. It is a personal story displaying the necessary help that John had to gather to reach where he is today. In one account, John narrates the following information concerning his life:

> *Then I moved to the old man, I stayed with him for about two*
> *months. I did not even give him fifty shillings for rent. I thank God*
> *very much. The reason is that everything I went through gave me a*
> *great lesson on how to live with people. Yes, so I stayed there with*
> *Ngosha, paid for the workshop space where I could make small*
> *samples of PVC windows.*

According to the narrator, his life was in a so low state that he needed some place to both live and work. He was taken in by an old man who believed in him despite his then state. The old man did not force him to pay rent upfront but rather gave him some lenience while he was still struggling. This gave him sometimes to make money for subsistence.

In story Y the host mention that he never had thought Farida would be able to wear on the shoes of Millard Ayo the online media legend and in co-hosting the Amplifaya program which to his surprise she did just fine and indeed even surprised him with her excellent performance: Bundala gives a clue on her personal success story which he puts:

> *I am with my colleague Frida Amani in this profession of informing,*
> *entertaining and related staff but now she is working under a certain*
> *program that demands her to behave like a youth and somehow*
> *adding adulthood. This is because Amplifaya is a mixed programme*
> *accommodating other serious issues through infotainment. Shifting*
> *from 100% entertainment program to the infotainment program it*
> *became a difficult programme. But I heard the program on air you*
> *are doing very good Frida (story Y)*

Frida appreciates the complements and immediately attributes her personal success to her mentor Millard Ayo, from whom she says she has been learning a lot. She

mentioned that it was through his passion that she had learned how to take seriously not just what she was doing but also what she was supposed to know. Indeed, generations have changed from reading culture to audio visual ones and such means digital story telling is important now than ever for both social and economic activities. One panelist in the FGD narrated:

> *What is important is that you cannot expect a youth to be doing their business for example selling tomatoes or fried corn and reading a book. They would rather have a headset and at the same time continue working. The world today highly needs information but needs it packaged very simply.*

Another added:

> *If you look at the information using patterns, people like what they can see and hear as compared to writing or reading books. That is why now everyone is turning to creative writing. Print have been reduced.*

The world today (referring to youths) needs information and they need it to be put simply. This comes in form of success stories told in online space (rather than hidden in book shelves) with potentials to inspire young people engage in socio-economic activities.

None-fiction stories

The data gathered indicate that stories told on SNS are none fiction stories. They were the main story or a story told within a story by the guest, these stories are rarely abstracts. They tell about real people, in their real struggles and likely without adding any fictitious scenes. John urges young people not to give up because everything

you give all your mighty to work out, with God's help and with the help of the people you surround yourself with, it is possible:

> *Yes, I thank God for that. So, guys, don't give up, everything is possible. It is a commitment to have big goals and also to work with people well. Work with your technicians and understand each other well.*

Indeed, one panelist from the FGD narrated that for youths to be successful in their careers pointing an example of newly established media said:

> *We need to hire the right people. You need as a storyteller to higher people who love what you do and not just what you give them. They need to have passion with what you do. This will ensure you are not leaving them behind as you share your vision effectively.*

Frida too makes a point mentioning to hardships that career beginners face at first. From her story, she points out that there is no other way but to face realities and learn to deal with it:

> *It is not easy and it is not a something that I felt or thought I could. I did not think if such things can happen but it happened and I liked it. You know a good thing on such program is that the audience that I present have understood and accepts what I present to them. They are youths, my specific audience that I present to. So, I think it becomes easy for them to accept me.*

She draws from her struggles and mentions that she has been able to fit in the shoes of cohosting a programe with renown radio presenter simply because she started taking the game seriously and had to learn a lot. She tells a story in a way it happens and not in a way she feels it should have happened. He cues are that anyone who is

determined to accomplish something, with efforts, help from others and time it is possible.

4.2.2 Story Telling Methods

This study data indicates that SNS uses interview styles to present insights it aims to. The host, interviews different people to tell their own stories. The first story i.e. Story X is an interview with Mr. John, story Y the second is an interview with Ms. Frida and the last is an interview more like a discussion with Cheka tu comedians. The guests are chanced to tell their stories and thus share with others their own experiences on moving from one point to another in life. The easiness and candid nature that such interviews come with adds value to the insights provided. The host acts calm and in charge of the whole process during the interviews and uses simple questions but that are effective in a way soliciting information, even very personal information from guests. John narrates:

> *I was born in a very poor background. I am among those people that have nowhere to call home. I have lived being helped by a relative, staying at their places. And because I did not get the chance to continue with school, it was painful. I used to lock myself inside, no going out. My first job was as a repairer of refrigerators.*

Stories within a story

Another method dominant in the three stories i.e. story X, Y and Z is telling stories within the selected stories to illustrate a point. Here, guests are almost always using different none-fiction or none abstract stories from either their own past experiences or the others they have observed to make or illustrate a point. Take an example of such story from story Y:

> *It's crazy let me give you a story. The time when I was growing up at home in Arusha, we used to watch news program on ITV. During that time, I think to most people news program was like everything. When we watched ITV every time when Ayo appeared on TV screen, our aunt would say look, that guy is your uncle. I did not know at the time what she meant for I was too young. When I got the opportunity to stay with him and work with him, have built a bond.*

Frida is making illustration of how she came to know Millard Ayo and how she ever since has been fond of him. She told the host that Ayo has been a mentor to her, he has taken responsibility to groom her into the best presenter she is today. From story Z one guest told a brief story:

> *I am a person who can get serious when it is serious business and can joke when it is time for jokes. I was thus a serious teacher and the day I was leaving, students cried. In fact, during my tenure, when I do not attend, student would come home asking my father about me and my father used to complain that I was bringing school home.*

Here, Mr. Ndaro is making his point as a teacher what was it like. These stories are used as illustrations, easily able to pass knowledge and skills to the listeners who relate to them in one way or another. They draw attention and they may help the story audience acquire necessary skills and thus make right decisions concerning their own socio-economic activity they are about to or already undertaking.

4.2.3 Social Behaviours

This study also explored some social behaviours that are most commonly mentioned and discussed in the three selected stories X, Y and Z. the following account gives some of these social behaviours that are most prevalent in the analyzed stories:

First and foremost is helping one another. Whether in form of seeking help or receiving it anyway, all characters in the selected stories acknowledge that success is a product of the help we get or give to one another. Take an example of such help from first story X:

> *Currently there is one woman our neighbour called mama Dunga.*
> *She neighbour of my aunt. She told me John I see that you are*
> *hardworking, you made a good thing but you keep it outside what if*
> *it gets stolen? She asked me to talk to her husband to ask a place for*
> *storing it. So, I spoke to her husband and he said fine I can keep it*
> *inside. He said that 'if you want to use it inside you may use not*
> *even contributing on electricity. I thank him so much for that offer*
> *for I put the machine inside that house where it was safe.*

John is taking about the invention of incubator he was making. The help he got from Baba Dunga made his invention stay safe and this gave him time to make business and eventually he was able to pay for rent and to rent for a place where he carried his business. And many are instances in which John quotes from the past, the enormous help he had received from family, friends and clients to a point it would appear that without such people being around him during the first stages of his endeavours, John could as well have abysmally failed. John even thanked the host for hosting him in the first interview which he says it gave him mileage to a point that he is being given orders for his product by the people even from outside Tanzania. From story Z:

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You will remember at first when we were doing a media tour I came and talked to you. The same to Mr. Masatu he went and Eliud too did with media, but as individuals. As a group now for the first time we have come here we as a team to show that what is going to happen you will love it. On 3rd May this year at Mlimani city you will like it. We do not want to leave anyone behind so they can regrettably complain that they did not know about it.

Here, Coy is relaying to the host that their tremendous success is exclusively dependent on the media help they get. Cheka Tu comedy did not have financial strength from the beginning. It was through individual efforts to seek help from the media that they have gained momentum to perform national tour at this time where apart from Dar es Salaam where they reside, they have so far reached Mbeya and Mwanza with tremendous impact.

The enterprise spirit is the third identified social behaviour in this study. This, simply put means not staying home idle. It means going out of comfort zone to search and utilize available opportunities for economic exploits. In the three selected stories, guests reiterate from the beginning to the end in their success stories that they had to work hard, work overtime, join with others in production, buy, sell, invest lots of money, time and effort in what they are doing. These respondents constantly speak of not giving up, not letting any opportunity go and making the most use of any contact they get for income generation. John in story X said

I told him, I make some calculations about the machine price. I got costs like one million. So, I told him to give me two million and he said no problem. He took like three days then he gave me like one and a half million. He said that the five hundred thousand he still owed, would pay back as soon as possible. I received that money

and that was my huge starting point. They used to put eggs in nests for chicken production. The man was working at TAZAMA so, he somehow had good money. It is like I inspired him to engage in poultry where he started building cages. So officially he started hen keeping. He told me to find eggs for him then we put eggs in the machine and started the work of production.

John is pointing out to his very first machines which he sold with 100% benefit. He bought materials and created an incubator for one million shillings and sold it at two million i.e. 200% profit. This made him some good cash with which he kicked forward his career. Farida too has her own enterprise. In story Y she points out:

If you do not take your effort to understand him, you might think Ayo is at your level. This is a biggest mistake that anyone can make. Millard makes you think everything is easy and possible but when you look in reality it is not always that simple. He has much experience and he knows things very well.

In this quote, what Farida is communicating is the seriousness of the business that her boss communicates to them in simple ways. According to her, Ayo has an enterprise spirit that you need to take your time to understand and appreciate. He works really hard and really smart. Back to John through a story within a story, he mentioned how he joined with a friend to establish an enterprise. John is quoted saying:

Then I went to Meshack and told him that I had a machine and I wanted to deal with aluminium. I asked him to tell me about a single window how it could come to be, like materials for a window with length and width of 5 meter. He asked me whether I wanted to do it to which I responded yes. He then said he also did not have office. He had learned the skills from Dodoma. He had worked a little there

and so had some experience. He said why don't we join to form one
business together? So, I remember Meshack coming from Dodoma
with no familiarity with Dar es Salaam. We roamed around to find a
place that we can work especially with little or no competition as we
were the beginners' firm.

Here john shares with us the background of their very first firm. Both he and Meshack had enterprise spirt and worked hard together and gained economic momentum. They were doing good business with much profit till they came to part in good term and peaceful later on.

Farida continues to relay her story and shares something of importance to this study. She said about her boss that he is a humble guy. Humbleness is key social behaviour where someone instead of looking hawk, are calm, talk to everyone with manners and respects all people irrespective of their gender, trace and social status:

And another thing that I like from him is, he has a hard-working
spirit than other close people that we stay with. He even goes hungry
all the way and so, sometimes I tell him to reduce eat something
before appearing on Tik Tok. So, when you stay with Millard you
learn so much from him. His humbleness opens more opportunities
for me to learn and do better.

Frida gives us a clue about the successful entrepreneur, that Ayo is humble despite his success. He still works hard and work with all people and treat them respectful despite their backgrounds. In so doing he earns respects from them and they work hard for him. Respondent in story z reiterates:

You know it is very easy to transfer your dreams to someone with
their own dreams. It might not be like yours but they might have a

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dream that someday they will own something. That commitment they make at Cheka Tu reflects their own aspirations. So, it is easy to work with someone who also have their own dreams to fulfil in their lives. We are all humble and work together as a team.

Being humble has reverberated throughout the three selected stories. What these young people are telling others is that to stay on your lane to success, one must be humble enough to undertake any work they are supposed to do. They must not refuse to do something simply because it is of low status but rather try because one opportunity according to them opens another.

The last social behaviour that has appeared in our story is hard work. What the respondents share in these interviews with the host is that as youths you have to try your best. They make mention that one has to do a job that exceeds all expectations of the client. They make it plain that whether you are selling a product like the case of John, being an employee and artist as Farida or a comedian like the Cheka tu team, what will determine your success is hard work that produces goods and services way beyond customer expectations. Farida in story Y did put it this way:

You know most of the time, an artist wants to go live but, what kind of live is it? You need to have the voice that you want people to hear, when a person hears the sound will say 'yeah this is magic'. And I have listened to many artists that I believe in them and most of them are doing live in the next level like here in Africa.

According to her, it is not just uniqueness of your idea that will bear fruits but much more, how much you are willing to invest in it and how uniquely you are prepared to perform. Her suggested insights resound the FDG panelist who said that story tellers in digital platforms use two arts:

They use two arts, creative writing and the art of speaking. You might find the same thing but art will differentiate you from the crowd. Art is very important. The two must be in resonance, the creative writer and the narrator, otherwise even a good written piece might be read in bad manner and it will lose its uniqueness. The voice of the narrator might be low and that can destroy the content. I would like to advise youths that those who write scripts must use art and those who will narrate such must do the same.

Farida adds something quite similar as what was captured in the FGD as she mentioned in story Y that you must aspire to do your best, better that any of your peer. The FGD panelist explained:

Stakeholders are asking how we can brand our activities. The question is especially on the uniqueness. What can make you stand out? I have learned this from storytelling about what may make me stand out of the crowd?

Meanwhile, in story Z, Coy relays:

It all start with what God gives and then dreams. We do not know the end of our breath, so whenever we get a chance, we do it as if it were our last one. We throw all efforts to make sure that we deliver. We utilize the chance whenever we see the sun up.

You give it all your best and expect the best result and not do it perfunctorily. Coy mentioned something of a sort like, you have to do it like it were your last activity. You have to perform it in the best possible way. You have to make sure you do not try just to finish the product but to make it available to your customer in a shape and manner that are way beyond their expectation. That is the calling to youths according to the story narrators. This is what another panelist from FGD related:

I would like to go directly to explaining why simulizi na sauti is liked much. I am one of those who love documentaries which usually provide detailed information. They know details and you wonder how they came to know all that information. And they prepare well. How they present the information, makes people pay attention. Especially at the beginning, how the narrator edifies the story. It is hilarious. You have to go extra mile; you need to go deeper than obvious questions. I like when narrators are able to go depth bigger than what anyone can know.

Apart from the mentioned practices of DST, the researcher also analysed the hidden heroes in the SNS stories. It was found that ordinary people stories as heroes to the end product that the respondents own is the whole thread to the stories. Many ordinary people have contributed much to the success of these young people in many forms whether giving them working space, cash, hand in work, inspirations, encouragement, etc:

I am a person who can get serious when it is serious business and can joke when it is time for jokes. I was thus a serious teacher and the day I was leaving, students cried. In fact, during my tenure, when I do not attend, student would come home asking my father about me and my father used to complain that I was bringing school home.

These students were attracted to Mr Ndaro and it encouraged him to see that his work is loved and appreciated. No wonder they are flying into comedy, doing indeed. The researcher analyzed tools used in DST and found that the host used so many simple but dramatic questions to trigger guests into revealing secrets to their success.

In story Z, Saidi was asked whether or not they could deliver upon their many promises, to which he responds:

> *You just come there with your health. Your mood you just leave it to us. you will find it there because we will give it to you. Even if you are not feeling well, just come. It is something you are going to like for we ourselves it is our first experience. We have never done it before. You just come there, we have put much effort and after that we believe we will see a big picture of Tanzania comedy.*

Looking at these stories keenly, they are all having the purpose to inform, inspire and engage young people in socio economic activities. The respondents indicate they are in charge of their own socio-economic activities and they expect the listeners to learn something too. They too are learning on the way because some endevours are their first time to do and so they experiment with them:

> *Our comedy tour helps us to know our audiences. In other countries a comedian will sample their jokes and go to different cities or comedy club to see which ones work and which ones do not work. In that way, because comedy is subjective, what one laughs another may not. So, this tour helps us establish what kind of jokes appeal most to Tanzanians. As everywhere they have their own sense of humour.*

It has come to attention also that these stories are in a way advertorial. They are informing yes but in a manner that is advertising the business in which respondents are in. they use the SNS to advertise their businesses. This is true with story X and Z especially. They used respectively the platform to advertise their product and the upcoming comedy show at Mlimani city (held on 3rd may 20224).

4.3   Prevalent socio-economic themes of DST

The second objective of this study was to analyze the prevalent socio-economic themes through digital story telling. The major findings indicate that among others the leading is Development, followed by human interactions, modern skills, professionalism, family as a center, depression and struggles, conflicts, exposure, dependency on technology, self-discovery and investing. The following is the data presentation and analysis for this particular objective:

4.3.1   Development

This theme has appeared throughout the three selected stories. It is understandable that because ours is the developing country, we have tended to associate every activity we do in terms of the development we want. What is important to mention here however is the fact that all guests in the SNS platform reiterated about human development. They pointed out to the people they wanted to become and the ones they had become. They insisted on the importance of evolving into a figure that you wanted. The respondents over and over have viewpoints that they have discovered that self-improving is an important thing to do and that they are coming from a far and have long way to go.

These storytellers have made investments in what they do. There is no socio-economic activity that can be done lightly. They all involve sacrifices and heavy investments from the doer:

> *I love music so much and that is the first thing. But secondly, I am a presenter and everything has targets. I will do studio music till when I reach where I want to go to with it. For me, I want to perform in big festivals and that is my dream. I want to perform in different*

countries. In order to achieve this, live music is a must. And it doesn't matter the number it reaches as long as I am creating what makes my profile. It does thus not hurt to make great investments even if some people worry too much. It doesn't hurt, I pay a lot of money to create my music.

Understanding your idea and what it demands and then making determined efforts to invest well in it is all the rage it takes to differentiate between a successful endeavours and failed ones. When one listen to John's story he has been investing heavily in his products both in terms of finance and brains. On panelist in the FGD revealed:

There are four things I have learned to be successful; you need huge investment, effective implementation, targets and attracting. People who want to engage in DST have to invest especially with equipment. But secondly on implementation, you need strategies to make sure you accomplish in time, what are you targets and what kind of people are you targeting? What age it is important. Attractive stories that will grab attention of you listeners and viewers.

Indeed, focus group discussion reveals that investment is paramount in any endeavour. The panelist said that investment and creativity need to go together. "We need people who can do more than the idea that we create. There are some people who can write beyond, with details precision".

4.3.2 Human interactions

In the language of today, it is said to be a connection. What the story tellers shared in the three selected story X, Y and Z is that it matters a lot on what you know but it is much more important about who you know or rather who knows you. They told

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stories about how the ordinary people hidden heroes have come to their rescue, have shown them opportunities, have supported them in time of needs, have couched them about what they are currently doing. Joh tells us the connection he had made to Meshack and how letter on it became a fruitful contact:

> *I thank God during that time I had a friend called Meshack, we studied together at Kilimanjaro and we used to stay in the same hostel. He was coming to Dar es Salaam from Dodoma where he had learned about aluminum work. I thank God for joining me with the right person at a right time.*

Similarly, the Cheka tu comedians explain how their group was formed, how people they knew including media people have always come to their rescue in time of needs and that their activity is people dependent. They mentioned that:

> *We were surprised that Mwanza was even a bigger audience than Dar es salaam. It reminded us our first anniversary of 2018 in Dar es salaam, many people attended. We had thought Mbeya had it all but alas in Mwanza it was a big crowd.*

The youths sharing these insights have implied in their accounts that human interactions matter more than just skills when navigating into success. To succeed, one needs to depend on other people, their small contributions is all the rage to great exploits.

But the storytellers did not leave without mentioning one integral part of any human interactions; conflicts.

> *But I think we are grownups now and after growing up we came to realize that in Tanzania, doing Hip Pop music is a struggle, you push yourself. So, when you focus on conflicts you will lose focus on where you want to go. Personally, I asked myself of what I want because I have to focus on my music so there could be not time to fight someone. I don't want troubles.*

Conflicts are not all bad when they happen but their consequences can be diabolical to human development. When engaged in socio economic activities there will be conflicts here and there, with one's family, peers and sometimes mentors or cofounders as it happened between john and Meshack. When interests are conflictual or rather are competing, conflicts ensue. Resolving them is paramount and this may involve parting in peace instead of in pieces.

4.3.3 Knowledge and skills

It would seem that skills on how to do holds a central place in socio-economic activities. Youths have pointed out to learning new skills whether through other people as for Frida and or online as for John and the Cheka Tu comedy group. John narrated his education background including studying in Kenya:

> *I grew up being helped by relatives and other people. When I look at where I am I think it is because God willed it. So, after shifting from Salma Kikwete Primary School to Budoe, at the time my mother was being helped by our aunt, her younger sister, she worked in her shop in Arusha. She was not being given her payment, instead all her earnings our aunt made pay for our education. We were saying in hostels and it was a bit expensive and we were two, I think we were paying two million. So, our aunt used the money that was due to our mother and paid for our education and therefore our mom remained with nothing. At the school we appeared like children from well off families because our aunt was careful when it came to attires. We looked smart and so no one would have known the kind of life we lived. But our mother fought so hard for us and we are grateful for that. Now after finishing form four, I got a chance to go study in Kenya where I studied for two years. I could not finish the education*

due to clashes in the family. That made me stop education and come home.

This education and other skills acquired has helped John become what he is today as they laid foundation for the approach to gaining more skills for future. Frida on the other hand explained how skills are important in her endeavour:

You know sometimes you have to learn some things because in reality I was not familiar on many things due to my limited education. When you start working in my career you understand the import of skills. This is because in your work you may face Ministers that you used to talk about every day and if you do not know what duties they perform, when you meet with them it will be embarrassing. In such circumstance it may be hard for you to establish a conversation. For me, I am not just a journalist, but also an artist but and I represent the society.

In the 21st century, skills on a variety of topics are important to negotiate and navigate through success. Young people learn offline different skills and also from online sources such as profession websites and YouTube tutorials. John said:

When I watched YouTube on purpose to know how machines work. I came up on a piece of information on Ali express. I followed up and realized there is a something called Alibaba, Ali expresses. It is a purchasing system where people buy from retailers. While Alibaba is mostly for the buyers who buy from whole sellers, Ali express is for buyers who buy single pieces.

Frida said that she reads books to gain skills and know how the world works and even without traveling abroad she says books have magic to get you where you have never been. John goes even further to organizing training for other youths:

But materials used to make a single machine is very expensive, I can't teach you alone. Always I prepare a seminar consist maybe 15

to 20 peoples maybe they contribute fifty thousand per each to buy materials then am teaching them and the machine remain as my own so am selling to get a profit but from their money contributed, I used it to make a machine and after selling that is my profit after teaching them

Indeed, news skills are needed to take on opportunities available for the youths. They have a chance to learn these almost instantly through online tutorials such as on you tube. They can learn how to work on perfecting their product as has been the case of John who had learned initial PVC skills from Meshack but later on he says he learned from YouTube tutorials.

It is important to note that the story tellers in all three selected stories testify to the power of mentorship. In the first story john narrators in part one of his own mentors:

I thank to God that a friend named Steven Dimasha, I am grateful to him so much, he is filled within my heartfelt gratitude to this day. So, took me as his younger brother and undertraining job. He would call me and take me to where he works and that is how I became profession in making what I do, that is how I mastered. After mastering I started facing the problem of lack of capital to start firm with own machines.

John did not just have one mentor; he has had a series of mentors who have helped him acquire skills that he uses to date. It is through people such as Dimasha that john grew into becoming an entrepreneur he is today.

In broadcasting am championing for my society. So, those people that come to me realize that I am their voice. And you know how enticing it is to be a champion of the society. Without being a politician or activist and whatever, I just know that in whatever environment when I use my voice it helps to bring some changes. So I have to increase my skills, I learn, I agree to go and study because

> *I confess that I am not familiar to a lot of things. So, I learn a lot. So, for me before delving into any issue first and foremost I would do my deep research to familiarize myself with. I actually have started reading books.*

The books expose one to the world. She reads the book to gain more knowledge and skills. But there is also a need for self-exposure to which she said:

> *I meet with people of high IQ and diverse views of course. Through them you can acquire knowledge on a lot of things because you learn. People say if you do not have exposure i.e. have not travelled the world to other countries to see for myself how things are going, read books. This is because within books those who have exposure shared their experiences with you. I have been doing that and it helps me. There are some conversations where I can stay with someone in conversation, and they will realize I am informed in the subjects we are discussing.*

Information when used is power. What Frida is relating in the above paragraph is that is paramount to expose yourself to different views and get informed on what is happening in your world. This was revealed also in the FGD:

> *We need to do what we love, what we like, what is in our passions. Then we need to join with those with the same interests especially the experienced ones. We can learn from them through social media and then work harder to distinguish ourselves and go beyond what they have done.*

Youths have to surround themselves with people who are adding knowledge to them. Youths have to associate themselves with people that have rich experience and well informed in different matters of socio-economic activities.

4.3.4 Centrality of family

Respondents from all stories have mentioned the momentum coming from family members whether for positive or for otherwise. They come from families and they come with their family. Just as Frida mentioned that her aunt used to joke about Millard Ayo, though she confessed she was too young to understand, she admits that she came to work with him from that reference.

From story Z, all the comedians admits that it was a difficult thing to tell their parents that they were into the comedy. Indeed, all families seem to follow a thread where a young artist is criticized first before they make some cash. It is only when family members realize that money is involved, they start accepting and sometimes even join the efforts:

> *At the beginning they did not accept my comedy performance but after the bosses here prepared a competition in which I won ten million, my parents did not object. In fact, our African parents must see something before accepting you. So even when things were not going well, they would ask me to go back and seek employment, but now that things are good, they do not ask.*

Another comedian added:

> *I have a bachelor degree in human resource from Tumaini University. My parents at the beginning did not accept this. You see they pay for your school fee and you tell them you make people laugh? You might make them laugh but as you can see last time when we had a tour, I performed with my mother on Cheka Tu platform.*

However, when the family disintegrates as the case of John's parents, it is the children who receive the ends thereof. John tells his story:

> *My father was a big business man but quarrelled with my mother*
> *when I was three, I think and my little sibling was just a year. So,*
> *after divorcing my mother, our mom took care of us all by herself. I*
> *am one of those people who had nowhere to call home.*

Although John has made ends meet, according to the show host, one can guess that with his father around things could have been lot easier. But again, the notion that sometimes-negative environment creates stars need to be taken into consideration and here it is reserved for discussions in the next chapter.

4.3.5 Depression and struggles

John shares a unique story within his big story about difficult situations that many young people never recover from. He tells of how he got into depression and this narrative seem to reflect the fact that such depression had immense impact on all his future decisions and dealings.

> *Yes, when I was back, I had planned to be a big man. But for the*
> *time being when I had terminated my studies I had so much stress, I*
> *shut the door and remained indoor. I could not go anywhere, talk to*
> *no one and in short it was depression, I think. When I was*
> *undergoing the depression, my mother was staying at her friend's*
> *place. Luckly, my other auntie was getting married in Dar, so me too*
> *I had to come to attend the ceremony. I came back to DSM, and the*
> *wedding was soon over and I had to stay with my other auntie. That*
> *was the period when I saw no future for myself.*

When faced with dilemma, it is easier for young men to resort into depression and substance abuse. But from John's example, his entrepreneurial birth was during this period of self-reflection. The lesson we can draw from these lines is that during such moments of weakness that is when our personal values are born. From FGD one

panelist revealed that one of the healing to this tendency of fears and depressions is actually through storytelling:

> *People have gone through a lot and they need something to relieve their minds. I came to discover that if I give them such they would be interested. And so I started a Sauti platform which I make such DSTs and I get like 50 thousand for each minute I narrate story. I have employed others who work with me to edit voices and videos, it has helped me, I make money.*

Instead of brooding over the negative, it is important that young people know that when what they want to become and what the reality throws at the do not align, that is not the end of the world. This is a shared struggle throughout and that anyone can be faced with conditions that might lead to depression but it takes a strong soul to overcome such or just live through those hard times.

4.3.6   Technology dependance

Tanzania youths have become technology dependent. Take an example of internet access. For many young people it is difficult to slide by, the whole day without online presence. Frida recounts on how technology has enabled them to broadcast from any part of the country:

> *The world has more changed, such conversation that we get a chance to record and to hear as we were in America with Millard, I said the way the world moving fast, I do know how we can catch it. And we thank there is the presence of technology as currently when you managed to get a something clear as it sounds you can disseminate it anywhere worldwide and it is also scared. You know it can be a place or a country where destruction taking place and you heard even news cannot be disseminated to Tanzania or*

disrupted of social media that is what we heard a lot and this makes to know that if they shut down the social media, they shutoff the dissemination of information. So, to witness the presence of technology that allow to disseminate the information to a large extent and a simple way like that it is a blessing but at the same time there is a certain problem when we misuse the technology at the future. So, for now am very happy we can do such thing as with Millard we record from different places easy and the project remains the same and sound the same perfect, honestly it is interested thing and I think in schools we must study about technology.

In recounting the above length answer, she mentions that technology control is a reality in the world and that many governments shuts down the internet when they find something troubling is going on. She says such is a dangerous act because it directly infringes upon the rights of those who use the online platforms and therefore should be discouraged. Internet shutdowns make journalists job difficult and people may commit atrocities in the absence of internet communication channels. Cheka tu comedians too mentioned that they depend on the media to make their plans known to all people so that none is left behind. John too depends on technology to access information online, create his products and sell them. The panelist in the FGD mentioned that many people are still not aware of what digital platforms are offering for socio-economic activities. This is what she said:

Many people still think storytelling is just an avenue for entertainment and information and such. They still do not know that this is an avenue for socio-economic activities. It can be a source of livelihood. If people would know the potentials in digital spaces, they would come with many creative ideas.

This then is a high time to take advantage on technology, utilize its potentials and keep up with its pace. Exploiting digital platforms may enrich youths lives so that they do not fall victims of the same negative attributes.

4.3.7 Multitasking

The storytellers in all three stories share their journey in terms of many failed attempts to become those but one successful shot. John wanted to be a lawyer:

> *I wanted to become a lawyer. So when my uncle told me to go in his business I saw it was irrelevant to my plans. He never forced it on me, he let me be and said whenever you are ready, come. It was at that time when I listened to clouds FM programme called terminal by Harris Kapiga and Lilian Mwasha. There was this uncle of mine called Godfrey who was a refrigerator repairer. He told me john why don't you do what I do? For me that was a setback to my grand vision for my life. How could I get myself into refrigerator business, seemed like thwarting my dreams. My heart never accepted.*

John have done many businesses from refrigerator repair, to creating incubators and now working in the PVC windows industry. In other words, he is multi-skilled and likely multi-talented. He has attempted to do lots of socio-economic activities many of which failed but only this one has made his businesses to kick of really good.

In story Y, Frida too relates her two occupations in this way:

> *And I made people love me, people of some kind. aah I am getting those comments 'I only love Frida, I like her art, I like the way she raps'. So, those people bringing them something else was not a problem. They accepted me then new people realized this person is doing that thing and she is serious so let's just support her. Another thing that I can say has helped me so much, is not taking any of those easily. I am focusing on the two of them. My energy that I want*

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> *to put on music is the same I want to put on broadcast. Anything that*
> *I invest on music even on presenting I will do the same, the*
> *difference maybe can be in terms of money…we use a lot of money*
> *on music.*

She makes sure that the two careers support one another to fulfill her dream of performing in the international stage. It would seem that today's world requires some level of expertise in more than one skill to make ends meet. The host describes the nature of *Cheka tu* comedy group in his dramatic question: He said 'From what I know, your other talent apart from comedy is a dancer and Leonardo has Mathematics inclination. What about you Saidi, what is your other talent? To which Saidi replied:

> *I am a politician, a good one actually. I can see that you have CCM*
> *hat. So, do you want one day to be a politician? No, that was before*
> *but now no. what another talent do you have? I write story, I am*
> *very good at that actually. I do write poems. He is a very good*
> *writer.*

Being prepared for at least more than one journey is important because in self-discovery, sometimes what one start with is not necessarily the one she or he will end up with. Therefore, those who take more than one skill positions themselves in a better chance to make ends meet. The discussion for the validity of this assentation is reserved for the next chapter.

4.3.8   Self discovery

All the storytellers in the three selected stories make a point on when and where they found purpose in their lives. Self-discovery thus becomes a fiber theme in their presentations. Frida mentioned the following:

I once wanted to do a festival. I was asking for a chance to do a festival and it was in France and I got a person inside the country who had the ability to help me. He asked me 'Do you have live performances portfolio? I missed the opportunity and from thereon I started creating my portfolio by investing big.

It took her loss to realize what she was missing. She has begun to invest in her live music and is investing a fortunate to which many of her friends according to her would object and say no, that is too much:

And I had none so I lost that chance. Probably that could be my door to see many more things ahead. So, sometimes we don't take things seriously and they are very awesome opportunity lost like this. So, what do we do next, we give ourselves some time let's find people that we can be together, good musicians and that are willing to do it as you know there are best musicians that we know. But music has pain so one becomes tired of investing to make good things so he won't have time. Then we found Mr. Frank, my manager. Then we connected with Baraka Hisabu and he is a musician's teacher and now he is not in Tanzania, he was playing Piano there.

Meanwhile, John shares his journey to self- discovery:

I wanted to become a lawyer. So, when my uncle told me to go in his business, I saw it was irrelevant to my plans. He never forced it on me, he let me be and said whenever you are ready, come. It was at that time when I listened to clouds FM programme called terminal by Harris Kapinga and Lilian Mwasha. They used to invite someone called Paul Mashauri, a motivation speaker and another guy who was called James Wagamba an international motivation speaker. When I was following the programme I saw that I was healing. They insisted on how youths should get something on their jobs. They said a huge step started with small steps. That is when I told my uncle

that I was ready to work as refrigerator repairer. He started coaching me, I would go with him to work. It took me like a year to know and master it.

He had his plans of exactly who he wanted to become. But they were unfounded because he just admired them while the reality on the ground had to throw a couple of punches on his face for him to know that he was an entrepreneur.

4.4 Youths' Engagement in Socio-economic Activities Through DST

This objective aimed at examining youths' engagement with digital storytelling for their socio-economic activities. As it has been established, the three stories offer insights into navigating with market forces to fulfill one's dreams. The presented and analyzed data in this section come from two sources. First are the data from comment sections of story X Y and Z, then from FGD with youths' respondents.

The YouTube users, have presented their mixed views on stories on SNS. But in general, they take storytelling as a unique opportunity for learning and entertainment. In the section comments respondents appreciate and love the stories being told. One of the had this to say say about the character of story X: @AminaOmary-cn5vb

Kitu nilichokipenda kwa huyu kaka anashukurani sana.imagine watu waliomsaidia anawataja na majina na kuwashukuru kabisa.means anawakumbuka mno

A literal translation of this comment would be: what I have loved about this brother, he is grateful. Imagine he remembers all those who helped him and mentions them by names and thanks them, which means he has their fresh memories in his head. The user appreciates the gratefulness, part of social behaviour that john possesses.

The lady, her gender from her pseudonyms Aminaomary, appreciates people who keep good memories of their benefactors.

Meanwhile another reaction from the user appreciates how character Coy despite his shaky education background is endowed with big knowledge and a golden heart. Here is what the user commented to story Z: @sumayaishengoma4543

Coy hata kama hujamaliza shule lakini una upeo mkubwa sana alafu una roho ya dhahabu Mungu akutunze

A translation would read: 'Coy, despite having not gone far in school but you have great understanding and also you gave a golden heart. May God take care of you'.

This reaction indicate that the user feels immense power of the characters work and through the story being told, the user is immensely engaged with the story and has been positively impacted by it and is likely to take some actions to do something in social that will benefit others.

A panelist from focus group discussion related:

> *Skywalker is a role model to many young people. One of the things he has been advocating is that young people should not complain that there are no employment opportunities. He was a former Sahara Media employee but following some difficulties he decided to employ himself by opening SNS. After investing into it for some times SNS has paid out and many young people are following in his steps. If you go to YouTube, there are many channels owned by youths. When there is a press conference by any artists, you might see 40 microphones and if you look carefully, these channels have been started by youths after being inspired by DST.*

This shows the level of appreciation youths have towards DST and specifically SNS. Skywalker mentioned is the host of the digital platform under this study. His identity

is Fredrick Bundala.   The users have been appreciative and immensely engaged with the stories to the extent that time lapses without them noticing. One of them made a comment: @goodluckmichael3492

Iviii hii interview ni saa moja au dk kumi wakuu mbona imeenda chapu which is translated literally as 'My seniors, is this a one hour or ten minutes interview? It has gone too fast. The respondents mentioned that whenever they go online and listen, they find themselves hooked to the stories. One even mentioned that she spends her internet bundle on stories like these. Meanwhile @ibrahimpatrickmwafute commented to the host*: Brother Sky hawa watu muhimu sana tuletee hawa na round nyingine tom dakitar.* This is translated as Brother Sky, these people are very important, on another round please bring us Dr. Tom. And indeed, Sky i.e. the host at SNS has conducted an interview (not focus of this study) with Tom Daktari. This indicates the higher interest that users have on DST. They engage with stories to the extent of suggesting the kind of story they would prefer in the future dealings. The users feel to be part of the story and they recognize the importance of such stories for their own livelihood. Another user commented:

@shyfettymtunda4619

> *Unajua kuna watu unaweza kuwasikiliza siku nzima na usichoke. Hawa hapa sasa ndo watu wenyewe.Kuna mdau kasema kwenye comment humu kuhusu Dj Fetty,na mimi naunga mkono hoja. Skywalker,tuletee Dj Fetty tafadhali.*

The translation here is

> *You know, some people you can spend the whole day listening to them and never get tired. These here are exactly the kind of people.*

One stakeholder said in the comment section that we need you to bring us DJ Fetty, I concur. Skywalker please, bring DJ Fetty.

The reactions from users have been positive so far, there is nothing or rarely anything that can qualify to be negative reaction to all the stories told. This means that people love stories and if you have an important message to youths, it is crucial to pass it through DST. It has been further argued that many people have started initiatives simply after hearing stories being told through media:

Many people have made initiatives to do something into the society. One such founder of an organisations helping Ex-prisoners said that she started such after listening to stories. She believed that not all who go to prisons deserve it and those who comes from prisons deserve a chance for a comeback. The founder made an example saying that sometimes a person who went to prison sometimes on false charges of rape or murder, when they come back in the society, the society does not believe them. Such a person will wish to go back to prison.

Stories are powerful, stories are loved and related more easily than just some hard stuffs:

People like what will make them laugh. People would like you to give them some kind of a riddle for them to decipher in entertaining way. But if you make it too serious, they would not take it. Serious programs like those showing statistics and the likes, you cannot get many views. But when you bring comedy, it will sell a lot.

Another interesting comment come from the user @severinmbanza4950. The user posted: Mungu ni mwema,kijana wa mwaka 1992 kupitia mambo mengi kiasi hiki ni upambanaj,tupo na vijana wa miaka ya 80 lakini bado wanaishi kwao..hongera sana kaka John. This is translated here as God is good, a young man born in 1992 has

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gone through all that, that is indeed the hustle. We have some youths born in the 80s but they still live at their parents' places. Congratulations brother John. This is a clear message to all young people that they have to grow independent and that requires some economic stability in terms of income generation through socio-economic activities.

Youths in these stories are told that everything is possible. They just have to start doing something and do it really good. The following comment from @kazkaz1943 elaborates more this: Kila kitu kinawezekana vijana wenzangu msione aibu kuanza kukimbiza ndoto zetu. kuwaza watu watasemaje watu watanionaje haitotusaidia kufikia malengo yetu amka sasa pambana. The literal translation would more likely be: *everything is possible my dear colleagues youths, don't feel shy to start chasing your dreams. Do not thing of the opinion of others what they will say about it, how they will see you. This can not help us to reach our goals. Wake up and fight.* Young people are urged to turn away from fears and shyness and take their spaces to fulfill their dreams. A revelation from FGD indicate that young people are inspired:

> *You know when they tell profile stories like that of Niffer, when they narrate it she comes back to back with a lot of excitement, that inspires anyone to try do the same. Young people relate with the story first as they see they too can do the same and then they follow the page on the daily basis trying to copy what the role model is doing. So, the more she visits on the page the more views simulizi na sauti gets. And in many ways, such an individual is learning.*

The characters in our stories are praised throughout the comment sections that they represent important social world. They represent young people who are struggling to

make ends meet. Take for example @pellestianomasai1220. The user praises Farida, the main character in story Y '*Her eloquence, articulation, her Vision and ambition and the Way She Views and Approaches Life tells you how Smart Frida Amani Is! Way to go Beautiful, Keep It Up'*. Meanwhile John has received praises too: from @elphacemoses6709:

> *Hongera sana! John na timu yako HC! Ni kwel umepambana sana kuwa hapo ulipo ni matokeo ya kutenda wema Kwa watu,tunazidi kukuombea ufike mbali na mafanikio zaidi! nakumbuka 2021 nilikuwa na maonesho Maeneo ya kibada,nikafika ofisini kwako kukuomba sample za madirisha,bila Hata ya kunifahamu vzr... ulinipa zile sample zilinisaidia sana kwenye yale maonesho. Hivyo Ulitatua shida yangu bila Hata kuomba malipo yeyote... Aisee ubarikiwe sana!*

The translation here is:

> *Congratulations to John and HC team. It is true you have fought well to reach to where you are, it is the result of the goodness in people. We continue praying for you so you can reach further in your success. I remember in 2021 I had exhibitions; I came to ask you to give me some of the products for display. You did give me without asking for payment. At the time you did not even know me well. Those samples helped me a lot. You solved my problem without even asking for something in return. Be blessed abundantly brother.*

Users confirm that they learn through youtube stories. One comment from @matronashirima1489:

> *Jaman YouTube naomben muongeze Mara za Kulike zifike hata 100..! Nimependa mnoo hii interview! So many things to learn here. Asante mnoo Kaka mtangazaji kwa kurusha hii interview. Asante kwa kukutana na huyu Kaka Kwa Ajili yetu. Thank you so much Kaka*

Translation:

> *Dear YouTube please make it possible to like a post 100 times! I have loved so much this interview! So many things to learn here. Thank you host for posting this interview. Thank you for meeting this man for us. Thank you so much brother.*

The users are interested in lessons offered by DST from SNS. They learn socio-economic activities from those who are doing them such as comedians, artists and other entertainers. Take an example of a comment from @JaneLee-zp1ox: *Coy mpenzi naomba tufungue platform ya motivations sio kwa ubaya ila u have words to comfort people and save broken souls I love u*. The translation is '*Coy my love, let us open a platform for motivations. Not for bad intentions, but you have words to comfort people and save broken souls. I love you*'. Indeed, characters are loved even outside the limits of normal interaction between them and their story heroes. They comment in romantic way, all this indicating the level of attachment they feel to have to the stories.

Youths are relating to SNS stories. @RichWise671: Globally,, #SnS walks humbly and strongly always interesting and entertaining us   @Sky_walker_Tanzania. One comment that is educative in nature came from @user-rv7zt6tj3d. The user commented:

> *Hongera kwa hatua bila kukata tamaa, honger kwa kuwa na ndg shangaz mamndg na mjomb wenye mioyo mizur, hata kama hawana kit ila wanakupa moyo na muongozo mzuri wengn hao watu mioy yao mibaya, mtt wa ndg yao lkn utataeswa mpk uhisi dunia hiafai, matusi na masimango yanayokatisha tamaa. Pongezi nying san ziende kwa hao ndugu zako kuna namna wamekutia moyo, wamekushika mkono na hawakuwa na kinyongo. Mama ni shujaa*

siku zote. Unaonekana haukuwa kijana mhuni mtukutu, yaan nidhamu pia inaweza kuwa ni njia ya mafanikio kama hamna nidham huwez pata watu sahihi ktk safari ya mafanikio vijana mchukue hiyo. Sio mnalia pesa hamna mmekaa tu pesa inatafutwa kwa nidhamu na uchapakazi na kutaka kujua vitu mbalimbali kutokuwa muoga wa kujifunza na kuthubutu.

Translation:

Congratulations for making steps without giving up. Congratulations for having relatives; aunts, uncles with good hearts. Even if they have nothing but their big hear make you go on and you follow their lead. Some people have evil hearts. You may be a child of their relative but they torture you till you see no good in the world. Insults and harsh verbal attacks, they break heart. Many congrats to those relatives of yours for in many ways they have encouraged you, held your hand, and never held grudge against you. Mom is always a heroine. You seem to have been not a naughty boy neither a headstrong, discipline is a way to success. If you have no discipline, you cannot get the right people in your journey to success. Youths take note of that. Not always crying for lack of money while sited idly. Money must be sought by discipline and hard work plus seeking knowledge and skills on different topics, not fearing, and trying out.

The comments carry three important lessons that the user has obtained through SNS stories and is sharing specifically with other youths users. The user specifically mentions youths that it is Discipline, hard work, competent skills, fearlessness and being doers. Indeed, his statement just before these invaluable notes, he mentioned two things discipline (from within yourself) and right people (from your right interactions). Young people are urged, instead of complaining for lack of money and indeed may also be true for lack of jobs and capitals, they have to train hard on

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discipline and dare to do something. In the FDG one pannelst as quoted earlier mentioned that One of the things Skywalker has been advocating is that young people should not complain that there are no employment opportunities. He himself was formerly a sahara media employees but following some difficulties he decided to employ himself by opening SNS.

Stories like story x inspires other youths to note genuine variables for consideration in their own journeys. Another user in agreement to the above call for youths to take note said: *Hii interview nilitakiwa nikae na pen na karatasi.* Which is literally translated as for this interview I needed a pen and paper, meaning to take notes. Another user commented @nkurunzizalydia1720: Kinacho fanya Nisitkate taama ni kwamba hakuna alie lala na akaamka ni Tajili kila mafanikio yana processes zake maumivu ,uvumilivu ,discipline. The translation would read: what makes me not to give up is that no one else poor and woke up rich, every success has its own process, pains, patience and discipline. This is what the one FGD panelist revealed:

> *For socioeconomic activities, simulizi brings people some ideas and inspirations. Many of the none profit organisations are there to help people but they first need to know what kind of people are we going to deal with. I will talk about myself. In 2017 when SNS was founded I found out that many people like to listen than to read. Then in 2019 when I completed my studies, I would meet people who had stories but did not know how to tell them. So, when I thought of putting it in written form, I discovered that few would read but with voice many would listen. I am the product of that and I make some cash out of it.*

Some socio-economic activities mentioned by youths include but not limited to the following:

The researcher selected answers of youths who directly ascribed their different socioeconomic activities to having been at least partly influenced by social media stories. The most cited social economic activities inspired by digital storytelling have been mentioned to be video shows, DST itself, décor, content creator, MC and party organizers to mention a few.

To improve digital story telling among other things panelists suggested: the need for copyright system to be familiar for protecting creative ideas. Especially mechanisms that ensure copyright protections. There is a need to awaken creative minds. Many people you find they want to come up with ideas but they are not creative enough. Panelists said that most people are good at retelling plain facts but have learn to creatively present information. Even in the media house it is suggested that there should be established creativity team to be in charge of what and who should manage activities, what idea to go through and what to research further. They suggested further that people should be trained in all story telling skills including writing skills, presentation skills all with a touch of art. They suggested that newly established media and startups should get serious and follow the audience needs.

CHAPTER FIVE

DISCUSSION OF THE FINDINGS

5.1   Introduction

This chapter discusses the major findings in this study. The discussions simply compare the study findings with empirical and literature insights surrounding digital story telling topic. Youths have a key role to play at the interface of digital drive on socio-economic activities especially in developing countries, for they spend time online every day to access social networks (Rubio-Hurtado *et al.* 2022).

5.2   Summary of the major findings

The first objective of the study was to explore the practice of digital storytelling in engaging youths in socio-economic activities in Tanzania. First success, information from ordinary people, narratives of stories within story facilitated by interview prompts, social behaviours are humbleness, rendering help, engaging in enterprise, trying your best above your peers. Dramatic questions, mixing viewpoints.

The second objective was to explore the prevalent socio-economic themes highlighted by youths through digital storytelling. The major findings indicate that among others the leading is Development, followed by human interactions, modern skills, professionalism, family as a center, depression and struggles, conflicts, exposure, dependency on technology, self-discovery and investing.

Lastly, the researcher analysed the youths' engagement with digital storytelling for socio-economic activitiess. In this capacity, reactions from users have been appreciative, in the learning mood, confident attitudes. While some cited

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socioeconomic activities are video show, bar, digital storytelling, hardware, decor, content creator and MC and party organizer.

5.3   Findings Discussions

As already presented, the key findings of the study indicate that the practice of digital storytelling in engaging youths in socio-economic activities leans on success, information from ordinary people, narratives of stories within story facilitated by interview prompts. Social behaviours that are most emphasized are humbleness, rendering help, engaging in enterprise, trying your best above your peers. The interviewers use methods such as dramatic questions and mixed viewpoints to colour their stories.

On stories within stories narratives, it was revealed that interviews forms prompted narratives from sources making them tell other stories within their own story. As Erden (2000) describes narration it is a literary communication tools that is capable of transmitting intense meanings with few words compressed into narrow spaces. In this study each time the host asked a question, it was elaborated by illustrative examples in form of a story. Such text indeed presented much information and inferences for the story user to decipher and make their own conclusions. The rhetoric is very similar to the type of text in which a person (narrator) refers to a certain point of view of a series of events related to each other by putting in a certain space and time is expressed as explained by Kbayır (2010). Interesting stories were short texts that included small sections about events that the narrator had faced or was facing. These events are told by holding to the place and time and talking about people in one aspect (Kavcar and Oğuzkan, 2004, p.94).

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Stories are important tools in transmitting new concepts, culture of the society and social values (Akyol, 2011). The given stories, the short stories tended to be success stories despite some being tragic. The narrators had survived them and they took us in time and place through the memory lane. The narrative texts or stories take us to different places than we are in and enrich our imaginary world (Eryaman, 2008; Güneş, 2013). Indeed, the short narratives took the users to the lows and ups in these narrators, ordinary people's journey from humble backgrounds to breakthroughs they are in now. This inspires other young people to try the same, endure the hardship and hope for the better days.

Youths were found to engage in socio-economic activities through digital storytelling knowledge. Social media and in this case the YouTube can be regarded as as beneficial online tool promoting new ideas and a key factor for innovation, poverty reduction, employment, and economic growth in many global rising economies, as well as a way of life among disadvantaged families (Rasul *et al.*, 2020). Young people in Tanzania are accessing online spaces tomcutter for their information eeds. This was mentioned not only by John who went to youtube tutorial on how to do things but also Frida who reads books, including ebooks on different topics for her career.As attested in Thanavathi (2018), social media have become an important part of human lives. Social media technologies have engaged many internet-compliant individuals to build their lives around it.

A relationship experience occurs when members of peer-to-peer communities, not only are rationally and emotionally engaged by the story but are also moved to action going beyond a vicarious role taking process (Pera and Viglia, 2016).

This study revealed that prevalent social behaviours that featured into stories being told on SnS are humbleness, rendering help, engaging in enterprise, trying your best above your peers. In recent times, social media have become increasingly popular tools for engaging in social behaviour (Hart, 2011; Spiliotopoulos & Oakley, 2013). The rapid growth in popularity of social media, the level of engagement in online communication has grown. As such, it is now more likely than ever that the majority of an individual's offline social network can be contacted online (Ryan, 2017).

One of the observations from the presentation and analysis is that the story narrators used the chance for advertising their activities in case of John, indeed Frida and the cheka tu comedians. They used the time and space provided to them by SnS to blend information and adverts in what may be named as advertorial. Indeed, scholars have suggested the benefits of this. DST in social media was appropriate for marketing, including branding and advertising. Besides, using DST in social media over the years for education, training, professional development, community development and services, running campaigns, and therapy has significantly impacted these areas. Across the research articles, including case studies and essays, authors have reported several benefits of using DST in social media (Msifira et al, 2022). According to Coker et al (2017):

To understand how storytelling works in marketing, it is helpful to start with how consumers process information in story format, i.e., narrative processing. Among other message formats, stories can be used to enter the consumer's thought processes and to bring meaning to everyday objects (Twitchell, 2004). Though other formats may tap into certain memory systems (semantic or episodic, per Tulving, 1972),

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storytelling taps into "a broad array of unconscious consumer brand knowledge from episodic and implicit/ procedural memory" (Koll, von Wallpach, & Kreuzer, 2010,). Digital spaces are used indeed for knowledge and skills impartation testified by both hosts, story teller and users in the section comments from our stories. Indeed, by viewing other personal stories, one can acquire knowledge and feel emotions (Herreros, 2019) One way of producing personal storytelling forms for educational purposes is the creation of Personal Digital Stories. These short stories (between two and five minutes long) identify and reflect on personal experiences (Rubio-Hurtado et al, 2022).

This study established that users engage with the story in appreciative manner. They relate to the story and suggest meaningful actions that youths should take. These includes that youths take notes of wisdom from stories. This relationship with the story that users feel is important for within the social media realm, storytelling enables rational, emotional, and relationship experiences (Pera, 2016). A relationship experience occurs when members of peer-to-peer communities, not only are rationally and emotionally engaged by the story, but are also moved to action going beyond a vicarious role taking process.

The Digital Information Age (DIA) has brought its own revolution in human daily life, particularly in science, education, information, entertainment, democracy and diplomacy. Similarly, it has eliminated distances, and offered immediate and easy access to information and communication (Tumbare, 2016). Studies have indicated that there is a proliferation of the use of these media among youths, who are more technology-savvy than older adults (Magolanga, 2021). There exist tremendous

impacts upon utilizing digital potentials for competitive economy in many countries (Pradhan and Kumari, 2018). This study revealed that youths have passion to work and that the digital platforms are offering them such a chance by giving them information, inspirating.

Storytelling is widely considered to be the principal method for making sense of the world (Jiwa, 2018). Mamabolo (2014) argues that storytelling is a central component of how humans construct meaning. Combined with the narrative skill of the storyteller, a story can win over audience attention, entertain, persuade, and shape new ways of thinking. Harari (2015) argues that communicating through stories is what separates us from other creatures and has allowed us as a species to rule the world.

As Kircaburun *et al*. (2020) posited the use of social media has become one of the most popular social behaviours, thanks to the ubiquity and many different opportunities that they offer such as enabling engagement in socio-economic activities. Even families and friends are coming to terms with the use of online platforms to generate incomes and family as the centre has been revealed in this study to hold a significant influence on the individual social behaviours and eventually relations all the way to engagement in economic activities. Digital tools offer potential platforms for information, entertainment, opinion, education, expressions, entrepreneurship and mobilization, which enhance citizens' engagement in socio-economic activities (Kumari, 2020).

Digital storytelling began as a movement to give voice to the underrepresented and to enhance civic participation as a precondition to promoting social change (Nicoli *et al.*, 2022). Stories with impact are emphasized in this research. This research has found that storytellers focus on the stories that has impact and edify them to make meaningful communication to their audiences. They do so by using different texts such as images, videos, plain texts and most important the voice/sound. digital stories are formed by the combination of visual, sound and sound with melody, in their formulation, there is also an enrichment of texture that creates a deep impact on people, events, and concepts, and the ease remembering (Rule, 2005).

The social and economic factors, such as income, education, employment, community safety, and social supports significantly affect the well-being of individuals and their socioeconomic status (Hsu *et al*., 2015; Jeckoniah *et al*., 2014). Youths confirmed that they earn livelihood online in Tanzania and they were specific on the social media contribution to this opportunity. This is similar to the notion given in another study that social media are regarded as beneficial online tools to promote new ideas and a key factor for innovation, poverty reduction, employment, and economic growth in many global rising economies, as well as a way of life among disadvantaged families (Rasul *et al.*, 2020). As youths are critical to the existence, survival and socio-economic development of nations because they are young, energetic and able, the rapid growth of social media, mainly due to technological factors such as increased broadband availability, the improvement of software tools, and the development of more powerful computers and mobile devices, has been phenomenal globally and in Tanzania (Mfaume, 2019). Thus, the

tendency of youths spending time in digital spaces for livelihood and socialization is encouraged since it creates huge profits for them. According to this study it is another way of making livelihood. Social media are part and parcel of human lives, and people now depend on such media to build their lives. It follows that, youths are among the largest group in human population that uses social media mostly (Thanavathi, 2018). Youths at the centre of it all, are taking charge of their own lives and this maybe challenging even other areas status quo.

And according to the findings of this study, young people have achieved some milestones due to the presence of technology and assimilation of traditional storytelling into them. While studies have indicated that academicians and researchers in Tanzania agree that practicing development journalism through social media has a great potential to empower ordinary citizens in decision making on matters related to their wellbeing and lives in general (Mfaume, 2019). One way of this strengthening has been enhanced by DST. Discussions of the social value of the digital technologies in young people's lives have been among the ongoing works and analysis of scholars (Livingstone and Sefton-Green, 2016; Mills, 2016). social media have become an important part of human lives. Social media technologies have engaged many internet-compliant individuals to build their lives around it (Thanavathi, 2018).

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This study embarked on unveiling digital story telling engagement of youths in socio-economic activities in Tanzania. The study used two types of data content analysis from Simulizi na Sauti (SnS) youtube page and focus group discussions conducted in Kinondoni municipal in Dar es salaam with youths. After the presentation and discussion of data in the previous two chapters, this chapter makes conclusions based on the study findings.

6.2 Conclusion

The practice of digital storytelling in in Tanzania is enshrined in illustrations, using different but success stories to retell stories. Youths are inspired by both of these stories; youths imitate these stories and eventually find themselves following some kind of patterns retrieved from the plots. Storytelling is powerful tool to reach people with little or no resistance. They receive information in form of entertainment and use this information to locate their own course. The narrator uses prompt interview to make storytellers illustrate their stories. The storyteller ends using other stories to reveal their own stories. the most prevalent themes of DST from SnS in Tanzania are development, human interactions, acquiring skills, professionalism, family as a center, depression and struggles, conflicts, personal exposure, dependency on technology, self-discovery and investment ventures. Through these encounters with DST youths in Tanzania have engaged themselves in several socio-economic activities like video shows (especially movies and football sports), DST itself, décor,

content creator, MC and party organizers. DST has huge potentials to move young people voluntarily into ventures for their own livelihood.

6.3   Recommendations

This study findings point to some rather opportunities that need to be grabbed by concerned parties and worked out for potential positive results. Fist recommendation of this study is to the youths who were its very focus. Since the study has unveiled that there are shared insights and knowledge's online through DST and has demonstrated empirically evidences that some young people are making ends meet through inspiration they get from DST and actions they take on the ground, young people in Tanzania should go online and make sure they set some time however small for productive activities and not spend all time on their screens on only trivial activities.

The government of Tanzania can take a step in mainstreaming important communication through telling simple stories that communicate immense information on even serious matters such as policies being pursued and plans for the future. Simple illustrations help bring clearer images for everyone to watch and learn. DST offers such bigger and better platform.

The newly established online media must heavily invest in bringing the content that the audiences desire into life. The era of forcing people to consume information because of monopoly is over. Today, the world is competitive requiring everyone to stand out and show their unique products for mass consumptions. It is therefore important that media invest in their content creation, it pays great dividend at some point with right investments.

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APPENDICES

Appendix 1: Content Analysis Guide

The following content analysis guide is intended to prompt the researcher in what to focus during data gathering. The researcher however is not limited to observing only the listed items but may upon analysing *Simulizi na Sauti* content come up with additional unique themes that are available but not ones among those in the list.

1. What types of stories on *Simulizi na Sauti* capture socio-economic activities?
2. What methods are commonly used in the storytelling on *Simulizi na Sauti*?
3. What social behaviours are communicated through story telling on *Simulizi na Sauti*?
4. What type of characters are the most used to present stories on *Simulizi na Sauti*?
5. How are storytellers using their voices, dress codes, postures and languages to present stories on *Simulizi na Sauti*?
6. What ambient sounds and visuals accompany the story telling on *Simulizi na Sauti*?
7. What socio-economic activities are mentioned the most on *Simulizi na Sauti*?
8. What are prevalent themes on *Simulizi na Sauti*?
9. How relevant are the stories on *Simulizi na Sauti* in solving economic problems of the contemporary society?
10. What conclusions do the stories on *Simulizi na Sauti* provide about economic activities?
11. How are the respondents on the comment reacting in terms of
    a) Whether they like the posts,
    b) Positive or negative feedback contributing to the story,
    c) Queries and
    d) Testimony of how they relate with stories

Appendix 2: Focus Group Discussion (FGD) Guide

1. Can you share some experiences you have had with *Simulizi na Sauti* page?

2. What type of information do you like the most from *Simulizi na Sauti page?*

3. What attracts you to listen to simulizi na sauti stories?

4. What have you learned from *Simulizi na Sauti* that you think has helped you in your life?

5. Do you think the page has in anyway convinced you to engage in economic activities? Can you give examples?

6. What improvement should be made to make *Simulizi na Sauti* more effective*?*