

**EXPLORING THE DIGITAL NARRATIVES OF RESILIENCE
OF SOUTH AFRICAN ADOLESCENTS EXPOSED TO VIOLENT CRIME**

by

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Thesis submitted in partial fulfilment of the requirements for the degree

Philosophiae Doctor

(Child Psychology)

in the

DEPARTMENT OF PSYCHOLOGY

FACULTY OF HUMANITIES

at the

UNIVERSITY OF THE FREE STATE

BLOEMFONTEIN

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February 2020

DECLARATION

I, Francilié Raath, 2004058570, hereby declare that the dissertation titled *Exploring the digital narratives of resilience of South African adolescents exposed to violent crime* is my own work and that it has not previously been submitted for assessment or completion of any postgraduate qualification to another university or for another qualification.



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Sincerely,



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Promoter



PROOF OF LANGUAGE EDITING

7 February 2020

I, Lisl Griffioen, do hereby confirm that I have conducted an English proofreading and grammar edit on the following dissertation:

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Please do not hesitate to contact me should there be any queries.

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ACKNOWLEDGEMENTS

To Rudolph who I dream with under Scorpio on Mozambique's beaches, on Arthur's seat, in a house boat on the Saône, in the abundance of a lupine field in Iceland, and lately under the Syringa tree in our back yard,

and my three beautiful children who take my breath away and without whom this thesis would have been completed four summers earlier: but what a mediocre journey it would have been, without giggles and scribbles on important pages and typing with four hands!

Ruard vir al die duifveertjies wat jy vir my met sweterige seuntjiehandjies aangedra het: "hope is a thing with feathers" –Emily Dickinson

Lente wat eendag saam met my op 'n reënboog wil gly: "Mamma, eendag as ons prinsesse is..."

and Lilja, jou glimlag is 'n fairy lights stringetjie vreugde!

Between the lines of this thesis my own resilience journey is documented. I will compare it to trying to build a sandcastle at the edge of the waves and not giving up until the tide turns and finally the castle remains!

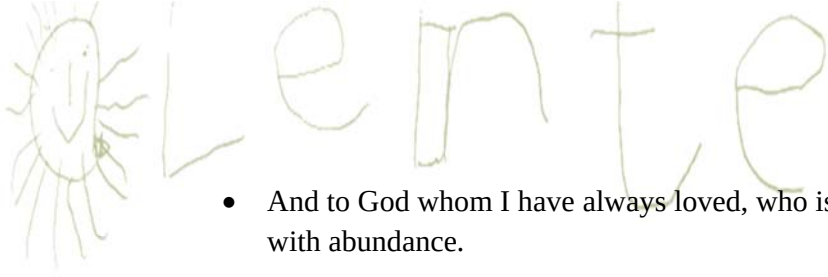
This thesis was indeed a team effort. My greatest appreciation to:

- The resilient adolescents who with their stories touched me with the feathery dandelion tuft of hope.
- My mom Marietjie for hours of referencing with such passion, hundreds of phone calls and weeks of babysitting. You are my resilience!
- Ma Essie and Pa Dolf for your never-ending interest, love and support and many babysitting sessions.
- My sister and brothers: Andriette, Louis and Beyers. for being a 'default setting' in my life. Always a missed call on my phone, always interested, authentic, optimistic, for making me laugh and trying to understand psychology although half of you are engineers!
- The Marais family: my happy place in Bloemfontein! Thanks for your generous hospitality and the joyful togetherness of sharing this not so easy journey with you.

- Liezie Malepa who loves my children like they are her own and for keeping them happily occupied so I could work.
- My supervisor Dr Lindi Nel for her calmness, conversational-tone comments, ability to inspire action and hands on practical approach to supervision.
- Lisa Brown, my class mate for Whatsapp and telephonic ‘counselling’ and sending “supercharged vibes via cyberspace” all the way from Grahamstown!
- Marie du Plessis, my dear bubbly and enthusiastic friend for being the self-assigned recruitment agent for this study.
- Shané Louw for video-editing that honoured the participants' voices and for being so easy to work with (and Ian Parsons, who have always believed in my ideas, for introducing us).
- Lisl Griffioen for energetic and upbeat language editing.
- Yvonne Jonker for her friendly willingness to help (and re-help) with layout and formatting for hours on end, her wonderful Word and PDF skills and her eye for detail.
- Bharn Burgers for being a friend in need and promptly intervening to solve my reference list crisis at a critical time.
- To family, friends and acquaintances who Whatsapp'd and called, who smiled in passing and kept on inviting me even though I declined the last time and who kept on asking if my ‘assignment’ was now almost done!
- My sincerest apology to the love of my life, Rudolph...

"[T]he ultimate touchstone of friendship is not improvement, neither of the other nor of the self; the ultimate touchstone is witness, the privilege of having been seen by someone and the equal privilege of being granted the sight of the essence of another, to have walked with them and to have believed in them, and sometimes just to have accompanied them for however brief a span, on a journey impossible to accomplish alone." David Whyte

My resilience lies in the way you serenade our little ones at bath time when I have to work, in all the beautiful stories that you've told me in the ten years that I've known you. In the music you make, in the way you listen to really understand, in the way you help so unselfishly, in the way you travel with me to unexpected places, including Hillbrow! It's your fault that I finished this unbearable task, because your support was perfect. We did It! And it wasn't even on our bucket list!



- And to God whom I have always loved, who is the unfailing Light and has blessed me with abundance.

In loving memory of my dad Neels Hoek who had the loudest laugh and whose simple wisdom on perseverance inspired me to type the last “.”



ABSTRACT

This qualitative study aimed to explore the digital narratives of resilience of South African adolescents exposed to violent crime. Violence affects adolescents from different walks of life: growing up in poor, middle class and upper-middle class urban South African settings. For some adolescents, exposure to violence is a once-off incident, but for others their exposure is pervasive. Falling victim to a violent crime in the transitional life-stage of adolescence can have a lasting impact on physical and mental health outcomes in adulthood. However, most adolescents adapt well in the aftermath of trauma. Therefore, stories of resilience are the focus of this study.

Eight adolescent participants were purposefully selected from the cities of Johannesburg and Pretoria. Each participant engaged in a digital storytelling workshop followed by a semi-structured interview. Eight rich cases were analysed according to thematic analysis following which a narrative analysis lens was applied to the data. In-depth interpretation of the findings yielded seven themes of significance across the cases, which were portrayed in a model. These are: (1) *connection with nature*, (2) *culture*, (3) *the role of faith in God / spirituality*, (4) *a positive future orientation*, (5) *love and kindness*, (6) *friendship* and (7) *the digital storytelling and making experience*. The results indicate that the participants' positive adaptation was enabled by various combinations of the above protective mechanisms which played a role in their resilience processes. Connection to nature emerged as a significant and unexpected resilience-enabler, while culture played an important role in the resilience processes of African participants. The participants' belief in God helped them cope with challenging situations, while a positive future orientation along with emotional support and positive friendships facilitated their resilience. Exploring the participants' narratives of resilience through the method of digital storytelling appealed to the adolescent participants. It not only provided them with a new outlook on their experiences but also amplified their resilience.

The results of this research contribute to adolescent resilience literature in the context of violence. The study captures rich, nuanced understandings of adolescent resilience in the wake of violent crime. The findings could be used to inform intervention programmes aimed at enhancing well-being in adolescents. These efforts must not focus on the adolescent exclusively, but give equal attention to transforming low-resource environments into more resilience enabling contexts. There is much scope for further studies utilising digital

storytelling as resilience intervention with adolescents. Moreover, the further exploration of the role that the natural environment plays in the positive adaptation of South African adolescents holds much promise for further studies.

Key words: Adolescent; resilience; positive adaptation; digital storytelling; violent crime; trauma

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CHAPTER 1

PREFACE: INTRODUCTION TO THE STUDY

"I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear." – Nelson Mandela

"Overcomer"¹, "Survivor"², "Bearer of light"³, "Solution finder"⁴, "Plan maker"⁵, "Forward looker"⁶, "Fast Recoverer"⁷, "Forgiver" and "Unsinkable"⁸. These are the words chosen by eight South African adolescents from different walks of life to describe themselves as resilient in the wake of violent crime. It reflects their courage, their agency and hopefulness for a brighter future. This ability to withstand adversity is not the result of extraordinary processes but reflects what Ann Masten (2001) called the "ordinary magic" of positive development of ordinary adolescents who utilised protective processes at multiple eco-systemic levels in order to adapt positively. Some of them even thriving despite the trauma(s) they endured. Current theories of childhood and adolescence acknowledge young people as experts in their life-worlds, and for that reason their perspectives are important to study (Hordyk, Dulude, & Shem, 2014). The aim of this study was to explore the participants' stories of resilience and describe these processes, the protective factors moderating the impact of adversity in their lives and their resilient outcomes.

South Africa's democracy is almost 25 years old. The most recent edition of the South African Child Gauge (Lake et al., 2019) reflects on 10 years of trying to bring change in child and adolescent health. Although some progress has been made, sadly, during this time the inequality gap widened and poverty and violence continue to threaten child and adolescent well-being. The thriving society of tomorrow will have to invest in their youth today. This is recognised in the South African development plan for 2030 and the hope is that this investment

¹ Participant pseudonym: Simphiwe – see Annexure J

² Participant pseudonym: Marie – see Annexure G

³ Participant pseudonym: Elsje – see Annexure I

⁴ Participant pseudonym: Thando – see Annexure H

⁵ Participant pseudonym: Estia – see Annexure C

⁶ Participant pseudonym: Tayvian – see Annexure D

⁷ Participant pseudonym: Fouché – see Annexure F

⁸ Participant pseudonym: René – see Annexure E

will level the playing field and bring about economic and social development, promoting more resilient individuals and social ecologies (Lake et al., 2019).

Adolescence is a sensitive developmental period, characterised by significant physical, psychological and social transitions, which poses threats to positive development on many ecological levels, but at the same time presents opportunities to not only successfully adapt but thrive. In addition, the transition from childhood to adulthood is profoundly influenced by the milieu in which this development takes place and therefore culture plays an important role in facilitating positive adaptation (Cicchetti & Rogosch, 2002; Curtis, 2015). Most importantly, successfully navigating this life phase will not only affect the well-being of the current generation but also the generation to come (Nagata, Ferguson, & Ross, 2016).

This thesis aims to make a contribution to resilience research in South Africa. This chapter will provide context to the study. First, the aim and rationale will be explained. Second, the research question, aim and goals will be specified. Third, the theoretical perspectives grounding the study as well as the research method will be discussed, followed by definitions of the key concepts. Finally a description of the chapters to follow will be given.

1.1 MOTIVATION FOR THE RESEARCH TOPIC

I have always grappled with the question of violence. Growing up in South Africa during the eighties and nineties, I heard adults speak about the horrific necklace murders in the townships, sang songs in the school music class about young South Africans fighting in the Border War and took part in bomb drills at my primary school. At the same time, my grandmother was telling me about my own family history and showing me pictures and memorabilia of my great-grandmother in the Lydenburg concentration camp during the Anglo Boer War.

As a white Afrikaans-speaking adolescent from a middle-class background, I was excited to see Nelson Mandela released from prison. Despite my excitement about a new South Africa and an equal society, I was still aware of a tension in the fabric of our society. The day I accidentally saw a story on the eight o'clock news of the violent killing of a Cape Flats drug lord, by a vigilante group, I was traumatised and decided that I wanted to actively combat the ugliness, the disillusionment, the destruction and pain that violence brings. You can change darkness *"by not running away from it but facing it"* (Annexure J4, IT: p7,l.64), said one of the participants in this study. Sadly, however, the levels of violence and crime in our beautiful

country are escalating and as a mother of young children with whom I live in a house with high walls, an alarm system and access to an armed response unit, I am concerned. Not only for the safety of my loved ones, but also about the way violent crime impacts on the psyche of our children. This is the concern out of which this study was born. But rather than investigating the devastating effects of violent crime, I decided to reframe my study in a positive way and search for adolescents affected by violent crime with a resilience story to tell.

1.2 THE RATIONALE OF THE STUDY

Since the establishment of the South African democracy in 1994, violent crime remains pervasive. Violence is defined as "the intentional use of physical force against another person...that may result in injury or psychological harm" (Otwombe et al., 2015, p.1). This study will focus on violent crime referring to a broad category of crimes "where a person was threatened or injured" (Statistics South Africa, 2016, p.xi). This includes experiences of specific or chronic violent events or merely witnessing specific or chronic violence (Violence Policy Center 2017).

Leoschut (2008) considers this escalation of violence in South Africa to be amongst the highest in the world. The South African child homicide rate of 5.5 per 100,000 children is significantly higher than the estimated global rate of 4 per 100,000 children. Almost half of these child deaths are related to child neglect and abuse (Hsiao et al., 2018). According to the latest crime statistics report there were 1014 children murdered in 2018/2019 (South African Police Services, 2019). The incidence of homicide rises eight-fold from early to late adolescence, mainly affecting males. Furthermore, sexual abuse affects children of different ages, but its incidence is highest among female adolescents (Hall, 2019). More than 50% of children experience violence from a very young age (Matthews & Benvenuti, 2014), and according to the Optimus Study (2015), by the time they reach middle-adolescence (15-17 years) many South African young people have been exposed to physical, emotional or sexual abuse, neglect or a high degree of violence. In addition, research shows that young people are twice as likely to fall victim to crime compare to adults (Leoschut, 2008; Ward et al., 2012). In 2018, children under 18 years comprised 19.7 million (one third) of South Africa's population (Hall, 2019). Regardless of the increasing psychological, social and economic cost of violence (Hsiao et al., 2018), this public health problem has not been prioritised by government or the department of health (Van Niekerk & Mathews, 2019).

Factors placing children at risk for violence include, among others: poverty, substance and alcohol use, poor education, children living without adult supervision and children exposed to community violence (Hsiao et al., 2018; Van Niekerk & Mathews, 2019). In addition, risk factors for sexual abuse include a weak relationship between child and caregiver, the child engaging in risky behaviours and substance abuse by the caregiver (Van Niekerk & Mathews, 2019). In addition to situational risk, the complex challenges of adolescence demand adequate coping skills (De Villiers & Van den Bergh, 2012) making it an important developmental stage for studying the resilience process. Added to that, increased exposure to violence during this developmental stage causes additional stress. Thus, the South African adolescent faces even greater demands to become resilient enough to cope (De Villiers & Van den Bergh, 2012).

Moreover, many adolescents suffer multiple experiences of violence (Ward et al., 2012), potentially critically impairing mental and emotional development (Boxer & Sloan-Power, 2013; Du Plessis, Kaminer, Hardy, & Benjamin, 2015). Violence exposure compromises children's well-being by increasing depression (Du Plessis et al., 2015; Voith, Gromoske, & Holmes, 2014), anxiety (Finkelhor, Turner, Ormrod, Hamby, & Kracke, 2009), aggression (Du Plessis et al., 2015), post-traumatic stress (Voith, Gromoske, & Holmes, 2014), and academic problems (Boxer & Sloan-Power, 2013; Du Plessis et al., 2015). Early experiences of violence not only increases the probability of children falling victim to violence but also of perpetrating violence themselves (Mathews & Benvenuti, 2014; Van Niekerk & Mathews, 2019). Children may simultaneously reject and incorporate violence within their belief systems (Finkelhor et al., 2009; Parkes, 2007).

Creative, participatory approaches are required to investigate how South African children make sense of their experiences of violence (Parkes, 2007), shifting the focus to their empowerment and agency within contexts of adversity. A context of crime and violence is suboptimal, prompting psychologists to consider how to promote optimal coping for individuals (Theron, 2012). Developing prevention programmes to strengthen resilience factors in 'at risk' populations is imperative (Mathews & Benvenuti, 2014; Ward et al., 2012).

In South Africa, where high levels of structural disadvantage exist, resilience among young people turns out to be vital to buffer against the negative consequences of adversity (Theron & Van Breda, 2017). Resilience can be broadly defined as "the capacity of a system to adapt successfully to challenges that threaten the function, survival, or future development of the system" (Masten & Barnes, 2018, p.98). Therefore, resilience refers to positive adjustment in

the presence of individual and environmental threats (Masten & Reed, 2002). Both individuals and their social ecologies contribute to processes of positive adjustment (Theron, 2012). It follows that Ungar (2013) defines resilience as the capacity of individuals and their environments to interact in ways that optimise development. Consequently, a greater understanding of the context in which child development takes place, including the role of culture (Reddy et al., 2010; Ungar, 2011), is important.

Exploring definitions and resilience processes in developing contexts is necessary because the majority of resilience research is derived from Western settings and it is uncertain whether these findings can add value in the South African context (Theron, 2012). In South Africa, where children experience psychosocial and economic threats, research contributing to an increased understanding of children's resilience is imperative (Theron, 2013). Richer data will deepen insight into the conceptualisation of, and culture's role in, resilience (Didkowsky, Ungar, & Liebenberg, 2010; Theron, Theron, & Malindi, 2013).

The context of information and communication technology should be considered in adolescent resilience studies. Digital storytelling utilises computer technology to tell multimedia stories and includes the use of images, video, music and voice (Guse et al., 2013). Sadik (2008) regards digital storytelling as a promising approach for recording personal experiences. The current adolescent cohort is the most 'digitally savvy' generation yet (Yarrow & O'Donnell, 2009), seemingly comfortable with sharing stories through social media (Guse et al., 2013) and forming supportive networks with the potential to foster resilience (East, Jackson, O'Brian, & Peters, 2010). Sawyer and Willis (2011) find digital storytelling therapeutic for creator and viewer. Storytelling expands children's coping strategy repertoires (Krietemeyer & Heiney, 1992). It can facilitate a connection to children's inner strengths and enhance personal and cultural protective factors (Wood, Theron, & Mayaba, 2012). Digital storytelling appeals to adolescents' interests, whilst enabling them to create a richer perspective of their lives (Willis et al., 2014). Within the South African context, digital storytelling has mainly been explored within the higher education environment as assessment tool and a means to enhance learning (Barnes, 2015; Ivala, Gachago, Condry, & Chigona, 2014). Recently, Sadiyya, Haffeejee and Theron (2019) employed digital storytelling as a participatory data gathering technique in a study exploring the role of agency in the resilience processes of sexually abused adolescent girls.

1.3 RESEARCH QUESTION, AIM AND GOALS

This thesis will attempt to establish *what are the digital stories of adolescents exposed to violent crime?*

In light of the fact that 50% of all mental illnesses emerge by early adolescence and if left untreated affect the development of individual potential and well-being throughout life (World Health Organisation, 2019), the researcher attempted to specifically focus on this period in adolescent development.

The following specific goals will be addressed in this regard:

- a) What are the experiences related to creating these stories?
- b) Which resilience agents play a role in these stories?
- c) Are resilience processes identified within these stories?
- d) What are the main narrative markers within these stories?

1.4 RESEARCH METHOD

This study employed a qualitative research design, because the aim of the study required an in-depth, rich understanding of the resilience stories of adolescents exposed to violent crime. The qualitative methodology for this study is situated in a social constructivist framework which asserts that individuals construct their own knowledge and understanding of the world through experiencing and reflecting on experiences (Cashman et al., 2008). This move to interpretivism in the social sciences placed the narration of stories of participants by researchers central (Sandelowski, 1991). Investigating the research question qualitatively offered a detailed and nuanced description of the adolescent participants' resilience by capturing their perspectives through data collection methods such as digital storytelling and semi-structured interviews. The findings of this study were linked with relevant literature and presented in a model.

In addition, the researcher plays an active role in qualitative research (Etherington, 2007). This required the researcher to engage in the process of reflexivity throughout this study, which necessitated her to be sensitive towards the influence of her own experiences of resilience and violence. The researcher's reflexive process is presented in Chapter 6 and more extensively in Chapter 7.

Data for this study was gathered by facilitating the creation of eight digital stories through the presentation of a Digital Storytelling workshop (*Storying Resilience*). In addition, eight semi-structured interviews with eight adolescents were conducted. Data collection was completed in a timeframe of eight weeks. Both data collection techniques can potentially yield rich participant data (Willis et al., 2014). All eight participants were between 12 and 16 years old and a victim of a violent crime in the last two years. All through the research process, it was important to ensure the ethical treatment of the participants. This included the attainment of informed consent, ensuring confidentiality and ensuring that participation was a positive experience (Chapter 5).

1.5 FINDINGS

Analysis of the data was conducted according to narrative and thematic analysis and results indicated the following themes: 1) *connection to nature*, 2) *culture*, 3) *love and kindness*, 4) *future vision*, 5) *faith in God*, 6) *friendship*, and 7) *the positive outcomes of the digital storytelling and making experience*. All themes contributed to the participants' resilience process and positive adaptation. The findings were conceptualised in a model and are presented in Chapter 6.

In this study the resilience-enabling value of the natural environment in which adolescents (and in this study specifically, urban adolescents) grow up was highlighted. Faith in God and a positive orientation towards the future was integral to their resilience processes. Emotional support was a significant resilience-enabler and the role that positive friendships play in this regard was emphasised. Culture plays an important role in the resilience-processes of African participants. Digital storytelling as participatory data gathering technique in this study, was an enjoyable medium that served to amplify some of the protective factors initially identified by the participants which reinforced their resilience. In addition, the participants were all enthusiastic about sharing their digital story with others, thereby potentially increasing their social and emotional support.

The value of this study lies in its nuanced descriptions of the participants' resilience. The findings contribute to the knowledge base of qualitative resilience research in South Africa, informing the development of evidence-based interventions for at-risk adolescents. Exploring the technique of digital storytelling for participatory data collection with adolescents in

resilience research has been proven both meaningful to the adolescents and a valuable tool for conducting qualitative resilience research.

1.6 DEFINITIONS OF KEY CONCEPTS

The following key variables and concepts are included in this thesis:

Adolescence: Adolescence conventionally refers to the years between the beginning of puberty and reaching social independence (Steinberg, 2014). The American Psychological Association (2002) commonly refers to adolescents as individuals 10 to 18 years of age, although variations occur, with 9 to 26 years as the outer-bounds. In 2015, the World Health Organization distinguished between 'adolescents' (10-19 years), 'youth' (15-24 years) and 'young people' (10-24 years). However, the South African Constitution defines childhood as the first 18 years of life (Louw, Van Ede, & Louw, 2007).

Resilience: A two-dimensional construct that includes exposure to adversity followed by adaptive functioning or positive adjustment over the passage of time (Luther & Cicchetti, 2000; Southwick, Bonanno, Masten, Panter-Brick, & Yehuda, 2014).

Resilience enablers: The processes and/or resources that enable resilient outcomes (Van Breda & Theron, 2018, p.2).

Risk factor: The concept of risk refers to any variable that increases the probability of a negative outcome for the individual (Wright & Masten, 2006).

Protective factor: Protective factors moderate the impact of risk and adversity, thus shielding an individual from its effect (Wright, Masten, & Narayan, 2012).

Promotive factor: Promotive factors are assets that promote better adaptation (Wright et al., 2013). Sameroff (1999) proposed the term 'promotive' rather than 'protective', for the reason that a promotive factor would positively affect both low-risk and high-risk populations, which is far more common than a protective factor that only facilitates the development of high-risk children (Sameroff, 2010).

Violence: "The intentional use of physical force or power, threatened or actual, against oneself, another person or against a group or community, which either results in or has a high likelihood

of resulting in injury, death, psychological harm, mal-development, or deprivation" (World Health Organisation, 2002, p.4).

Trauma: "Experiencing or witnessing chronic or sustained violence, or specific events that can have lasting effects on individuals" (Violence Policy Center 2017, p.1). A traumatic event can take a number of forms, which include sexual violence, physical violence, community and school violence and other traumatic losses.

Polyvictimisation: Refers to individuals who experienced multiple types of victimisation (Kaminer, Hardy, Du Plessis, & Benjamin, 2013).

Thriving: Prosperous and growing; flourishing (Oxford Dictionary). Flourishing refers to a state where people experience positive emotions, positive psychological functioning and positive social functioning, most of the time, within an optimal range of human functioning (Fredrickson & Losada, 2005).

Resilience process: A process during which resources are harnessed so that well-being can be sustained (Borge, Motti-Stefanidi, & Masten, 2016; Panter-Brick & Leckman, 2013).

Well-being: A multi-dimensional construct, comprised of hedonic (more pleasure and less pain) and eudemonic (happiness because of living a purposeful life and experiences of personal growth) elements (Delle Fave, Brdar, Freire, Vella-Brodrick, & Wissing, 2011; Henderson & Knight, 2012).

Narrative Therapy: A therapeutic approach which emphasises the importance of the individual as the expert in their own life. This method recognises the power of story and the powerful influence it exerts over people, their definition of themselves as well as their understanding of the world (Willis et al., 2014).

Digital storytelling: Digital storytelling is a multimodal approach (Flottemesch, 2013) utilising computer technology to tell multimedia stories and includes the use of images, video, music and voice narration to share the personal experiences of the author (Gachago, Condy, Ivala, & Chigona, 2014; Johnson, 2014).

Resilience-enabler: Personal, interactional and environmental factors that enable resilience (Van Breda & Theron, 2018).

1.7 EXPOSITION OF CHAPTERS

This thesis is comprised of the following eight chapters.

Title: Exploring the digital narratives of resilience of South African adolescents exposed to violent crime

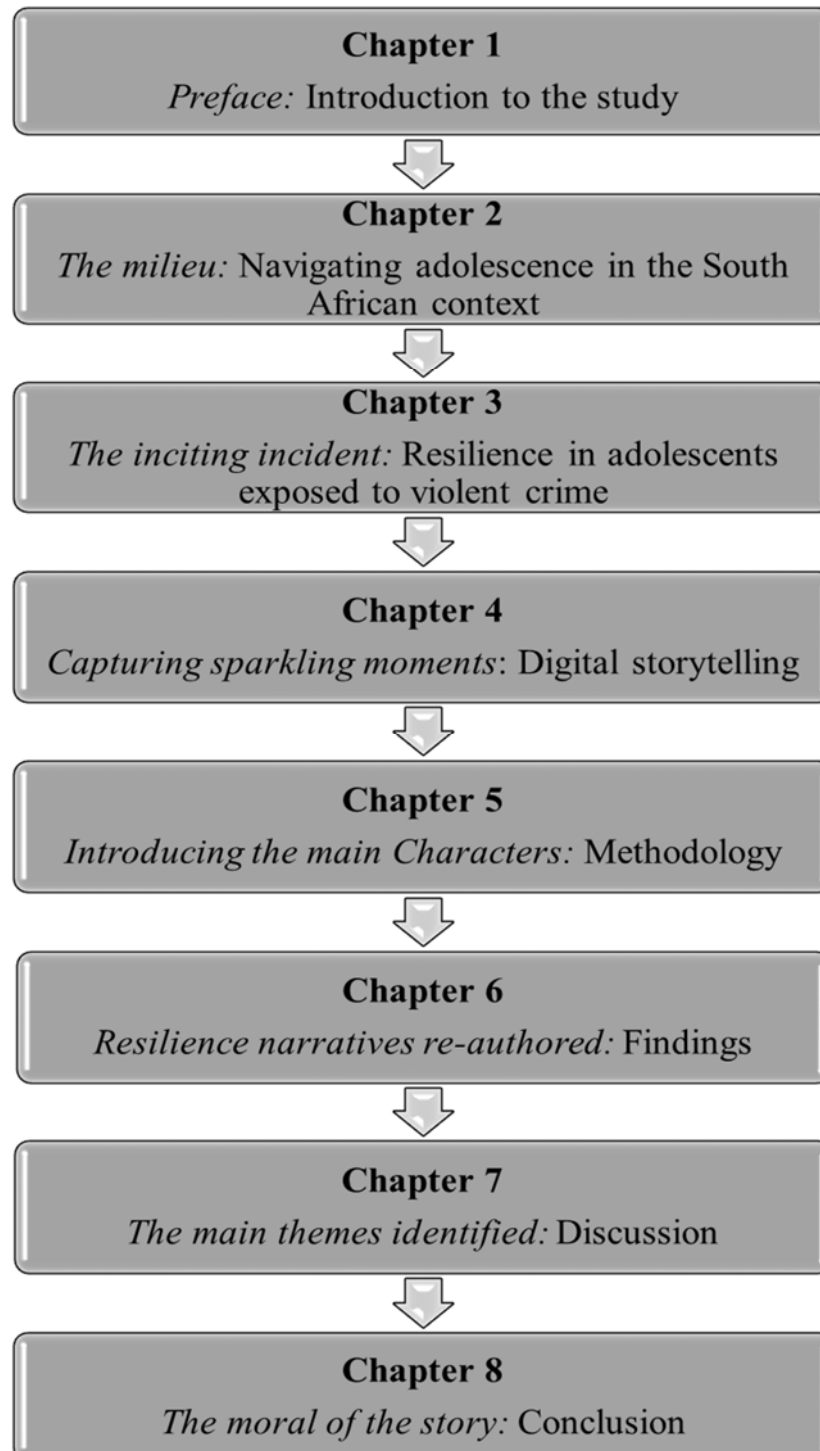


Figure 1 - Exposition of chapters

- **Chapter 1: Preface: Introduction to the study**

This chapter introduces the aim and rationale of the thesis, as well as the research goals and method. In addition the key concepts are defined and the emphasis of each chapter outlined.

- **Chapter 2: The Milieu: Navigating adolescence in the South African context**

This chapter contextualises the study by describing the South African context and risks to early-adolescents' successful navigation of this sensitive life phase and ultimately their positive adaptation and well-being. Bronfenbrenner's bio-ecological model frames this discussion. Thereafter the problem of violence in the lives of South African adolescents is described.

- **Chapter 3: The inciting incident: Resilience in adolescents exposed to violent crime**

This chapter discusses the construct of resilience, the resilience process as well as the conceptualisation of positive adjustment. An overview of the progression of resilience research is provided. Protective factors in general but also those that specifically protect against exposure to violence are discussed. The chapter concludes by providing an overview of the influence of culture on the resilience process.

- **Chapter 4: Capturing sparkling moments: Digital storytelling**

This chapter explores the value of storytelling in adolescence as well as the relevance of the technique of digital storytelling for adolescents. Furthermore, digital storytelling as a participatory visual method in resilience research is discussed.

- **Chapter 5: Introducing the main characters: Methodology**

The methodology and research design used by the researcher in order to pursue the research objectives is explained in this chapter. In addition, the hypotheses and research goals are stated. The methods of data collection and analysis are explained. Thereafter, the ethical considerations and trustworthiness of the study are highlighted.

- **Chapter 6: Resilience narratives re-authored: Findings**

The results of the study are presented in Chapter 6. Cases are analysed separately, followed by a cross-case analysis. The participants' resilience characterisations and corresponding themes are presented in Table 6.

- **Chapter 7: The main themes identified: Discussion**

The results of the study are discussed in the context of the conceptual model of the cross-case analysis (Figure 4) and they are integrated with current literature. The chapter concludes with the researcher's reflexivity.

- **Chapter 8: The moral of the story: Conclusion**

The chapter summarises how the findings of this study could contribute to the current body of knowledge on resilience in adolescents in a way that could benefit early-adolescents in South Africa. First, the contribution of this study will be evaluated. Study limitations as well as direction for future studies will be discussed. Recommendations for future studies are made. This chapter concludes with the reflexivity of the researcher.

1.8 NAVIGATING THIS DOCUMENT AND ITS ANNEXURES

In the MS Word version of this document, the headings in the table of contents are hyper-linked. In both the PDF and MS Word version the text is searchable (using "Ctrl F" to start a search). There are numerous annexures, the index to which appears on p. xvii. As each annexure is paginated separately, they are identified not by page number but by annexure name, which appears in the 'header' of each page of each annexure. For instance "*M – Participant Recruitment Flyer*". The electronic version of this thesis is contained in a folder with separate files for each annexure for easier navigation. The hard-copy version of the thesis is accompanied by compact or flash disk containing the eight digital stories in mp4 format.

The eight participants' data is contained in Annexures C to J. There are four or five sub-annexures per participant, depending whether the participant spoke English or Afrikaans. For example, the data for Estia appears under *Annexure C*, entitled "'Undefined' – Estia's Resilience Story", with sub-annexures:

- C1 A drawing of Estia's resilience personification.
- C2 Estia's digital story or video (in her language of choice) in mp4 format.
- C3 The script for Estia's digital story (translated into English), which translation functions as English 'subtitles' for her digital story. Each script is divided in three sections (columns) and contains from left to right the exact timing, sequence and description of

the images she selected for her video, the names and timing of the songs she chose, and the text of her voice recording. When referring to a participant's script the abbreviation VT is used to indicate Video Transcript.

- C4 Translated transcript of the semi-structured interview conducted with Estia about her digital story. When referring to a participant's interview the abbreviation IT is used to indicate Interview Transcript.
- C5 Original Afrikaans transcript of the semi-structured interview.

1.9 CONCLUSION

In this chapter the research rationale and aims and research context of the study were attended to, introducing the reader to the topic of exploring the digital narratives of resilience of adolescents exposed to violence. To orientate the reader, an overview of the research design and findings was presented. The next chapter comprises a discussion of literature relevant to the research question.

CHAPTER 2

THE MILIEU: NAVIGATING ADOLESCENCE IN THE SOUTH AFRICAN CONTEXT

2.1 INTRODUCTION

This chapter contextualises this study by describing the milieu in which early adolescents navigate the challenging transition from childhood to adolescence, in a South Africa haunted by crime and maimed by violence. The discussion is framed by Bronfenbrenner's bio-ecological theory and starts by conceptualising the South African adolescent in context of the outer spheres of influence, gradually moving closer to ecologies in close proximity to the early adolescent.

Violence in South Africa did not appear overnight but is deeply rooted in the psyche of the South African nation and still not well understood. This discussion specifically aims to highlight its influence on the development of the early adolescent. However, growing up in a violent society is not the only difficulty that adolescents face. The landscape of their youth is marred by inequality, poverty and HIV, and for a great proportion of young people devoid of opportunity. Yet, the majority of adolescents adapt successfully to these circumstances and some even thrive. This provides the reader with the background that informs the story of this research.

2.2 NAVIGATING ADOLESCENCE IN THE SOUTH AFRICAN CONTEXT: A BIO-ECOLOGICAL PERSPECTIVE

In South Africa, children under the age of 18 constitute 19.6 million (35%) of the total population of the estimated 56.5 million people (Hall, Nannan, & Sambu, 2018). The majority of these children are of African descent (85%) with 8% of coloured, 5% of white and 2% of Indian descent. Half of these children grow up in KwaZulu-Natal, the Eastern Cape and Limpopo, the three provinces with the largest substantial rural populations (Hall et al., 2018). South Africa has a very high unemployment rate of 29% in 2019. This figure included 53% of young people (21-24 years) (Lake et al., 2019). Rural areas suffer from a particularly high rate of unemployment (Lehohla, 2017), forcing breadwinners to leave for the cities from where they send money home to maintain their families (Lehohla, 2017). Consequently, a disproportionate

number of children in the country are severely affected by poverty, with 66.7% of children growing up in the poorest of homes (Hall, 2019).

The rate of PTSD in adolescents from poor areas in South Africa have been established at between 20% and 24% (three times the European and North American rate) (Hinsberger et al., 2016). In addition, and probably due to their inclination to take risks (UNICEF, 2012), their tendency to engage in experimental behaviours (Ragelié, 2016) and their need for increasing independence (Cook, Chaplin, & Stroud, 2015) which may increase their exposure to more ecologies (Fredland, Campbell, & Han, 2008), adolescents are more likely to experience trauma than adults or children (Nooner et al., 2012).

Figures on family composition are presented to elaborate further on the context in which South African adolescents grow up. 44% of African youth reside with only their mother (Statistics SA, 2015), while according to the General Household Survey of 2017 nearly 22% do not reside with either biological parent (Statistics SA, 2017). The disruption of African families is directly influenced by the legacy of Apartheid, which at the time intended to advance one social group while placing others at a disadvantage (Harris & Vermaak, 2015).

These circumstances created an unequal society and even today, 25 years after the fall of Apartheid, a deep divide exists between rich and poor. In fact Das-Munshi et al. (2016) call South Africa one of the most unequal societies in the world. Inequality in itself is a form of structural violence, contributing to interpersonal violence in the context of poverty (Conradie, 2014). It is, however, not only poverty that has a detrimental effect on the physical and psychological development of South African children. The important Birth to Twenty Plus study (Yach, Padayachee, Cameron, Wagstaff, & Richter, 1990), following a sample of Sowetan children born in 1990 (dubbed "Mandela's Children"), yielded harrowing findings about their exposure to violence. According to this study, 99% of participants had witnessed or experienced violence and 40% endured multiple experiences of violence (Jamieson, Matthews & Röhrs, 2018). Violence, more specifically, is defined as "the intentional use of physical force or power, threatened or actual, against oneself, another person or against a group or community, which either results in or has a high likelihood of resulting in injury, death, psychological harm, mal-development, or deprivation" (World Health Organisation, 2002, p.4). Violence is linked to the concept of trauma, which in turn can be defined as "experiencing or witnessing chronic or sustained violence, or specific events that can have lasting effects on individuals" (Violence Policy Center, 2017, p.1). A traumatic event can take a number of forms,

which include sexual violence, physical violence, community and school violence and other traumatic losses (APA, 2008). Such an event is characterised by the fact that it "threatens injury, death, or the physical integrity of self or others and also causes horror, terror, or helplessness at the time it occurs" (American Psychological Association, 2008, para.2). According to Seedat (2014), the most common traumas affecting South African youth are being robbed or mugged, witnessing violence and more specifically witnessing a family member being hurt or killed. The consequences of violence exposure are a costly burden on state and social resources (Bola, Dash, Naidoo, & Aldous, 2014), and prevent South African youth from fulfilling their potential (Mathews & Gould, 2017).

When further sketching the context of adolescents' daily lives, it is also important to give attention to the hardship in their environment.

The South African National Youth Policy 2015-2020 was developed to redress the wrongs of the past and prioritise the challenges youth face today. As discussed above, these challenges include extensive poverty, familial disruptions and high crime levels, but also HIV-related death in the family. Experiencing these difficulties, which manifest across the social ecology, places young people at risk for the development of psychological problems and poor adaptation.

It follows that Bronfenbrenner's bio-ecological model (Bronfenbrenner, 1979) is an appropriate model of conceptualisation of the South African early adolescent. This model focuses on the importance of the developing person in their surrounding environment (Derksen, 2010). Moreover, this developmental paradigm takes into account not only the characteristics of the person and the impact of his/her environment, but also the interplay between these two systems, and how they affect individual development over time (Derksen, 2010). Furthermore, this model is an appropriate guide to apply in the current study's exploration of the multiple reasons for the manifestation of violence in the South African context – particularly while it focuses on the interaction between those risk factors that occur within the family and community, and those that occur in the social, cultural and economic environments influencing the lives of South African adolescents (Brendtro, 2006; World Health Organization, 2002).

Bronfenbrenner's Bioecological Model of Human Development

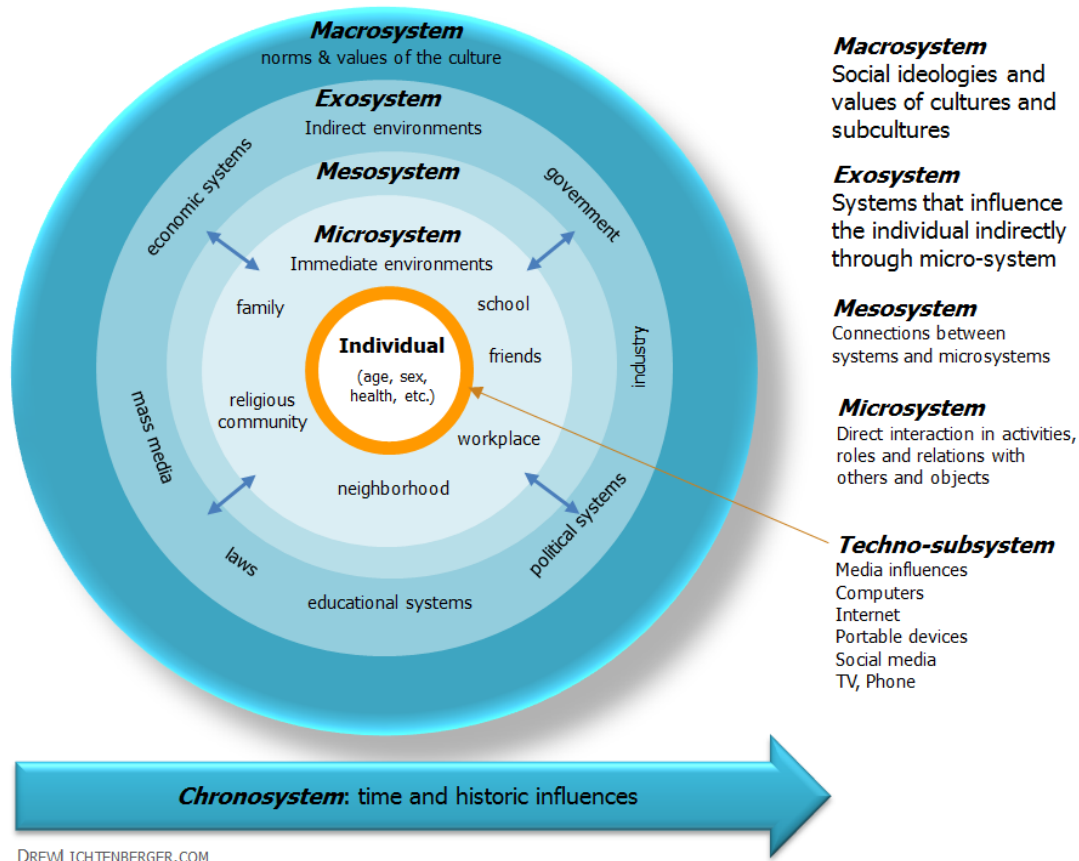


Figure 2

The micro-, meso-, exo- and macro-systems are conceptualised as nested within each other and are key to understanding individual behaviour (Salkind, 2004). The interacting systems in an adolescent's immediate environment most probably consist of, amongst others, family, peers, school and community (Ward et al, 2012). Violent behaviour often manifests on these different levels and influences individual development through its interaction between the different systems. Thus, manifestations of violence on the furthest levels of influence, promote violence at proximal level (Boxer et al., 2013). These interactions negatively affect the adjustment of the individual level (Sabina & Banyard, 2015). For the South African adolescent, not only high levels of crime but also high levels of poverty and unemployment, inadequate schools, HIV/AIDS and teenage pregnancies pose multiple socioecological risks for maladaptation (Theron, Theron, & Malindi, 2013).

Within the four systems nested within each other, exposure to violence happens either as an isolated incident, or periodically, or repeatedly and on multiple occasions (Boxer & Sloan-

Power, 2013). With this in mind, it seems clear that when youth are exposed simultaneously to violence at different levels of influence in the social ecology, the effects can be devastating (Parkes, 2007; Boxer & Sloan-Power, 2013). In addition, individual characteristics influence risk, as well as protective factors which, in their turn, may increase or decrease the risk of aggression and exposure to violence (Ward et al, 2012).

Considering the above literature against the backdrop of the 21st century, which forms part of their unique chrono-system, an exploration of the ecosystems that have influenced and shaped the development of South African adolescents will now follow. These ecosystems are dynamic and change over time, which requires a longitudinal perspective on their development (Brendtro, 2006). The first level to be explored, the macro-system, will focus on the socio-cultural milieu in which these adolescents are growing up, particularly the effects of globalisation, political instability, HIV/AIDS, violence and poverty. Subsequently, the exo-system level, namely the influence of the education system and access to medical services, will be considered, while the role of social media will be discussed in the context of the meso-system. Lastly, poly-victimisation and adolescent resilience will be elaborated on as part of the micro-system.

2.2.1 MACRO-SYSTEM: THE PROBLEM OF VIOLENCE IN THE LIVES OF SOUTH AFRICAN ADOLESCENTS

"The twentieth century will be remembered as a century marked by violence. Violence thrives in the absence of democracy, respect for human rights and good governance. We often talk about how a 'culture of violence' can take root. This is indeed true – as a South African who has lived through Apartheid and is living through its aftermath I have seen and experienced it. Many who live with violence day in and day out assume that it is an intrinsic part of the human condition, but it is not so, violence can be prevented." (Nelson Mandela, World Health Organization, 2002)

The macro-system is considered the most distal layer in the adolescent's environment. It refers to those societal factors that influence the adolescent's life resulting from the policies and decisions of government, economic trends, belief systems, and ideologies (Duncan, Bowman, Naidoo, Pillay, & Roos, 2008). Additionally, the adolescent is influenced by culture, through the philosophy, values and attitudes it represents as well as expectations for gender roles (Swick & Williams, 2006).

Societal factors that impact on the incidence of violence include those that render violence socially acceptable, as well as those that erode moral resistance towards committing violent acts. South African studies reveal that up to 45% of all youth have grown up witnessing the beating of their mothers (Pretorius, Padmanabhanunni, & Campbell, 2016). In addition, the use of corporal punishment as a normal child rearing practice within some cultures, may have contributed (and still contributes) to the toleration and justification of violence. Furthermore, it seems that the laws and policies devised to maintain white privilege and implemented during Apartheid, may have made violence acceptable in exactly those communities that suffered the most from their implementation (Lockhart & Van Niekerk, 2000). "Apartheid was violence perpetrated by the state on its black citizens and children" (Lockhart & Van Niekerk, 2000, p.292). Ultimately, this violence would cause and perpetuate a divide between rich and poor (Lockhart & Van Niekerk, 2000).

The predisposition towards aggression can, to a certain extent, be accounted for by biological and individual factors, but more often it is the interaction of these factors with family, cultural, community and societal factors that contributes to the expression of violence (World Health Organization, 2002). Drawing from the above, the following part of the discussion is structured to deal firstly with the political environment, secondly with economic factors, and thirdly with culture.

2.2.1.1 Political environment and government policies

The influence of the political environment on the adolescent can be analysed with reference to the history of violence, firstly in terms of global trends and secondly in the South African context, but should also take account of the role that government policies play.

A) History of violence: global trends

Violence can be organised into three broad categories: self-directed (suicidal behaviour), interpersonal and collective (state organised) (World Health Organization, 2002). The collective category is mostly relevant when considering the adolescent's political environment.

Indeed, some of the causes of violence are rooted deep in the cultural, social and economic spheres of human existence, so that one may conclude that violence appears to be culturally defined (World Health Organization, 2002). It is appropriate to consider violence from a collective (and political) perspective given how pervasive a societal problem it is, as evidenced by the fact that most deaths worldwide for people between the ages of 15-44 years are as a

result of acts of violence (World Health Organization, 2002). Furthermore, violence does not only cause injury and death, it also causes psychological and social problems that can last years after the initial incident (Du Plessis et al., 2015). Ultimately, the scale on which violence is perpetrated in human societies means that the financial and human cost of violence impacts significantly, not only on lives but also on economies (Jamieson & Richter, 2017; Hsiao et al., 2018). Certain contexts, for example areas of poverty without institutional support, create more opportunities for violence than others (Parkes, 2007; World Health Organization, 2002). All of these are relevant considerations in the South African context.

B) History of violence in South Africa

In 1996, South Africa was reported to be the most violent society in the world (Lockhart & Van Niekerk, 2000). In fact, the chance of being murdered is five times higher than the global average and the highest rates of victimisation are observed in young men aged 15-29 years (Harris & Vermaak, 2015; Seedat, Van Niekerk, Jewkes, Suffla, & Ratele, 2009; Ward et al., 2012). The cost of violence to the South African economy is amongst some of the highest in the world, with the country ranked 126th overall, out of 163 countries, in the 2016 Global Peace Index. The index found that the national cost of violence in South Africa is at 19% of the country's GDP – the 16th highest rate in the world. High rates of community, sexual, domestic and criminal violence are reported (Seedat et al., 2009). Violence in South Africa can be attributed to multiple causes, but it seems to be rooted in "structural inequality, social-cultural tolerance of violence, militarised masculinity, disrupted community and family life, and the erosion of social capital" (Bowman et al., 2015, p.146). Although young people today were born into a post-apartheid South Africa and have grown up in a culture more tolerant of race and difference, society is still characterised by unemployment, crime, violence and socio-economic class divisions, all of which lead to social unrest. According to the 2019 South African Survey, the average rate of homicide remains one of the highest in the world at 36.4 per 100 000 people which is 30 times higher than, for example, that of the United Kingdom (Institute of Race Relations, 2017). Violence against children is not the exception and alarmingly, statistics show that 10 000 children have been murdered over the last decade (Institute of Race Relations, 2017). In fact, children are twice more likely to fall victim to crime than adults (Ward et al., 2012).

Given the desperate state of affairs flowing from the history of violence, not only globally but particularly in South Africa, the question arises how the political environment can be reshaped or how the situation can be improved through the intervention of government policies.

C) Government policies

Health, educational, economic and social policies that maintain high levels of economic or social inequality between groups in society contribute to the problem of violence (World Health Organization, 2002). Following South Africa's first democratic election in 1994, a progressive reformative programme with the aim to promote equality, human rights and social justice commenced (Constitution of the Republic of South Africa, 1996). The institutionalisation of children's rights would form an important pillar of the new democracy (September, 2008). The Children's Act No 38 of 2005 and the Children's Act Amendment Bill (the Act) saw the light to promote the best interest of the child through strengthening families and community structures and creating living conditions conducive to children's wellbeing and development (Children's Act, 2005). It moves away from the focus on the individual towards creating enabling environments and providing family support, prevention services and intervention (September, 2008). However, despite the South African government's commitment, huge shortages in resources and capacity make the implementation of these ideals a challenge.

Youth welfare is a national priority, as noted in the Constitution (Barbarin, 2003). In 2007 the youth population was described as the best-educated in South African history. This not only holds promise for the country's future, but also necessitates the creation of favourable conditions for their development (Botha, 2014). Ward et al. (2012) hypothesises that violence might be reduced by reducing the vulnerability of future victims. The development of programmes to strengthen resilience factors in at-risk populations can play an important role.

In order to formulate effective policies and programmes to support and enable the healthy development of the next generation, it would be necessary for Government to take cognisance of the economic climate and trends confronting the South African youth.

2.2.1.2 Economic climate

Apart from the inescapable impact of the international economic trend of globalisation, adolescents in South Africa also have to contend with high levels of poverty in the country, which define the socio-economic situation within which they grow up.

A) Globalisation

Globalisation occurs on macro-systemic level and refers to the process of worldwide integration emerging from the transfer of beliefs, ideas, products and other cultural elements. Increasing access to, and continuous advances in transportation and communication technology (particularly the internet), are major factors in the process of globalisation which, in turn, leads to the interdependence of economic and cultural activities (Gelfand, Lyons, & Lun, 2011), and the erosion of political borders (World Health Organization, 2002).

The effect of globalisation on children and adolescents is complex, and has both positive and negative consequences for South Africa's youth. Bearing in mind that increasingly sophisticated technology is the driving force behind globalisation, as well as the fact that, worldwide, children and adolescents form the most profitable market segment for computer and cell phone manufacturers (Kanner, 2005), the impact of globalisation is self-evident. One particular effect of the rise of economic globalisation is the commercialisation of childhood. Advertising conveys a relentless materialistic message that moulds children's values and worldview, namely happiness comes from satisfying materialistic needs. According to Kanner (2005), this object-oriented perspective is associated with self-centeredness, a lack of empathy, depression and anxiety. Taking into account the unequal distribution of resources in South Africa, it can be assumed that globalisation affects our children to varying degrees. According to the South Africa Mobile Report (2017), only half of all South Africans access the internet and most do so through their mobile phones, which are responsible for over 75% of all web traffic in South Africa. In spite of this, it seems that even adolescents from lower socio-economic income groups make regular use of the internet. A survey of eleventh-grade students in low-income Cape Town schools revealed that 77% of respondents owned a data-ready handset. Furthermore, considering that these are unprivileged youth, a remarkable 68% had accessed the internet through their mobile phone on the previous day (Donner, Gitau, & Marsden, 2011).

In addition, even youth without personal access to the internet on their own mobile phone are indirectly exposed to what the World Wide Web offers through regular contact/communication with their peer group. Images and videos are shared inexpensively through social media applications such as WhatsApp and Mixit, and children gathered around a cell phone on the school playground is a common sight.

The phenomenon of globalisation seems to destroy social cohesion, which in turn leads to interpersonal violence (World Health Organization, 2002). Satellite technology has brought certain types of violence like riots, wars and terrorism into our living rooms, with the result that people are more exposed to violence outside of their immediate environment than ever before (Lindly, 2007). In countries like South Africa the effects of globalisation have been uneven and have contributed to an increase in financial inequality (World Health Organization, 2002), exacerbating the divide between rich and poor (Lindly, 2007). This warrants a consideration of the socio-economic factors encountered by the youth of South Africa.

B) Local socio-economic factors

The divergent levels of employment, education and income are major factors affecting the physical and mental health of South African adolescents. According to the South African Child Gauge, 62,2% of adolescents live below the poverty line (Toska, Hodes, Cluver, Atujuna, & Laurenzi, 2019). Furthermore, the income poverty disparities between the different racial groupings are stark, with 65% of African children living in poor households, compared to 31% of Coloured and only 3% of White children (Hall, 2019). Poverty severely affects early childhood development, leaving children malnourished, vulnerable to disease and unable to fulfil their cognitive potential. This in turn leads to psychological problems such as depression and anxiety (Hall, 2012), teenage pregnancy and dropping out of school (Maduma, Havenga, & Van Aswegen, 2015). This is part of poverty's vicious cycle – poor education leads to poor employment prospects, reinforcing poverty in the next generation (Barnes, Hall, Sambu, Wright, & Zembe-Mkabile, 2017). Poverty also negatively affects caregiving. The hardship of coping with poverty can lead to depression in caregivers and, in turn, lead to unresponsive parenting and low parental supervision (Hunt et al., 2013).

High unemployment and its resulting poverty in South Africa almost certainly contribute to high levels of violence (Ward et al., 2012), seeing that violence and homicide have been shown to be more rampant in communities characterised by poverty (Harris & Vermaak, 2015; Parkes, 2007). Moreover, the risk for experiencing or perpetrating violence increases with parental absence (one or both parents), living in a poor household, and household or community exposure to crime, drugs and alcohol (Matthews & Gould, 2017). Apart from being more likely to have multiple exposures to violence, the likelihood of falling victim to crime increases by 80% for children living in poor neighbourhoods (Parkes, 2007).

The legacy of colonialism and Apartheid can be perceived in the ongoing socio-economic disparities in South Africa (Parkes, 2007). In the South African context child poverty is an issue that, even now, may still be influenced by Apartheid policy (Dieden & Gustafson, 2003). Land and assets were distributed unequally, non-whites were discriminated against in the field of employment and 'Bantu education' did not provide equal educational opportunities. Coupled with these issues, a migrant labour system led to vast rural-urban differences in living standards.

On the other hand, poverty rates have fallen consistently since 2003, owing to the success of the Child Support Grant, which was introduced in 1998. In March 2017, this grant (recently increased to R360 per month) reached more than 12 million children under the age of 18 (Berry & Malek, 2017). The grant consistently enables caretakers to improve children's nutritional health, which has a positive impact on their educational outcomes, which, in turn, significantly curbs adolescent risky behaviours (DSD, SASSA, & UNICEF, 2012). These include alcohol and drug use, sexual activity, pregnancy, criminal activity and gang membership (DSD, SASSA, & UNICEF, 2012).

Another challenge affecting the lives of South African adolescents is HIV/AIDS. In 2017, 2.5% of children under 15 and 8.7% of youth (15-24 years) were infected with the virus (Lake et al., 2019). HIV infection in children can lead to the development of neuro-psychiatric syndromes such as developmental backlogs, impairment of cognitive ability and concentration, as well as mental illness like depression and anxiety (Flisher et al., 2012). Despite the danger of HIV infection, adolescents still engage in risky sexual behaviour (Flisher et al., 2012), and adolescents and young adults (15-24 years) represent 38% of all new infections in 2017 (Lake et al., 2019).

Leigh and Dorrington (2001) predicted that the number of children orphaned by maternal deaths was likely to peak at roughly 5 million in 2015, leading to the disturbing phenomenon of child-headed households. Fortunately, this number remains unrealised, although 55 000 children resided in such households in 2018 (Hall, 2019). Recent findings show that most children living in households headed by children are in fact not orphans, and the formation of such households may be influenced by other social factors (Hall, 2019).

It is clear that poverty and deprivation can drive individuals to violence because of their ill-fated standing in society and in order to survive dire circumstances. Thus, it contributes to the

violent environment in which the South African adolescent grows up. However, criminal violence may also be attributed to social learning, as certain cultural groups may endorse values supportive of violent behaviour.

2.2.1.3 A Culture of violence

South African society is influenced by a past characterised by violence and oppression. This has to a large extent influenced the manner in which the population directs its socio-economic, demographic and geographical domains. In addition to the effect of the socio-economic factors of poverty and deprivation on adolescents, consideration should also be given to the influence of violence, which is often associated with the environment in which poor communities live. According to Benjamin (2014), poverty in the South African context is mostly viewed as the cause of crime. However, many poor societies have a low crime rate (Glaser, 2008). Glaser (2008) found inequality between wealthy and poor a more believable argument for violence. In the South African context, this may be Apartheid's legacy of structural violence, advancing the interests of white South Africans, which is likely to have sanctioned the use of violence as a means to resolve conflict.

South Africans' tolerance and acceptance of violence is contributing to its legitimisation (Benjamin, 2014; Ward et al, 2012). Furthermore, the legacy of Apartheid has led to many South African men and women growing up in families from which biological fathers were absent (Clowes, Ratele, & Shefer, 2013). The lack of a positive male role model has been posed as a problem for boys, although it seems that many were actually fathered by so-called "social fathers". In participants' experiences of being fathered by these "social fathers", authoritarian and controlling behaviours were highlighted. Male dominance as exerted over women and children through violence and aggression were seen as legitimate (Clowes et al., 2013). For example, research findings indicate that 39% of young South African girls have experienced some form of sexual abuse before their eighteenth birthday (Pretorius et al., 2016).

The following discussion of the adolescent's exo-system will narrow down the focus on the adolescent and will emphasise education, access to health care and the role of the media, respectively.

2.2.2 EXO-SYSTEM: VIOLENCE IN SETTINGS CLOSE TO THE SOUTH AFRICAN ADOLESCENT

The exo-system refers to the larger social system influencing the lives of adolescents in South Africa. Systems that form part of the adolescent's exo-system may influence behaviour in the micro-system, although the individual does not have direct control over these systems (Bronfenbrenner, 1979). For example, parents' place of work or even the fact that they might not be employed, influence both themselves and their children in terms of financial resources and their ability to parent effectively (Conger, Conger, & Martin, 2010). This in turn increases the likelihood that adolescents will exhibit behavioural and emotional difficulties (Conger et al., 2010). According to Boxer et al. (2013), adolescents' observations of violence in the exo-system may lead to the development of habitual aggression (Boxer et al., 2013). Similarly, a good education and access to health resources protects against the internalisation of violence in the adolescent's value system.

2.2.2.1 Education

Schools are an integral part of young people's social ecologies (Masten, 2014). South African adolescents spend the greater part of their daily lives at schools (Theron, 2016a).

Completion of a secondary schooling education positively protects against violence (Jamieson & Richter, 2017). In addition, there is a clear correlation between school engagement, regular attendance and resilience (Jefferis & Theron, 2017). Thus, effective schools facilitate resilience processes, and provide a secure space for young people affected by trauma and adversity (Jones, Osborn, Dooley, & Tuner, 2011; Holt, 2016). According to Jefferis and Theron (2017), teachers are a vital positive influence in the lives of resilient youth.

In the South African context, many schools are inadequate. In fact, Hoadley (2013) points out that South Africa in essence has two educational systems: one well-resourced and serving 25% of the country's learners; the other, inadequate and putting 75% of learners at a disadvantage and unable to achieve optimal development or pass matric. According to Jamieson and Richter (2017) only 40% of children completed secondary schooling within 12 years. Since a good education can break the cycle of poverty, it is a pity that the current South African education system, as demonstrated above, does not offer a way out of this cycle.

2.2.2.2 Access to health services

Provision of effective psychological services is integral in violence prevention (Ward et al. 2012). Both the South African Constitution and the Children's Act of 2005 dictate that children should have access to basic health care services (Sanders, Reynolds, & Lake, 2012). An ineffective and inadequate health system may lead to further traumatising of victims, potentially leading to further aggression (Ward et al, 2012). Health care in South Africa is a two-tiered system characterised by stark inequities. The private system provides first-world medical care to a mere 15% of the South African population, while the failing, mismanaged public system looks after the health care needs of 85% of our population (Sanders et al., 2012). More than 50% of health care professionals are employed by the private sector while the public sector is understaffed and lacks specialist services. 20% of children in South Africa live more than half an hour away from their nearest health care facility. While 90% of white children are transported to their health facility by private car, only 10% of African children enjoy the same privilege (Hall et al., 2018). Thus, access to health care remains a pressing issue.

2.2.2.3 The media

The media may play a role in driving violence in South Africa (Ward et al, 2012). Certain forms of violence may be justified in the media while others may be condemned as unacceptable (Kiguwa & Alley, 2018). An example would be the framing of police violence as justified and necessary to maintain law and order in the *Fees Must Fall* campaign by students in October 2015 (Kiguwa & Alley, 2018). This so-called symbolic violence is functional, serves to legitimise the status quo (also pre-1994) and sustains relations of inequality in South African society, reproducing itself over time (Kiguwa & Alley, 2018).

Most media reports are followed with online discussion forums, which reflect the public's view, often characterised by racial stereotypes (structural violence) and attesting to ongoing forms of symbolic violence (Kiguwa & Alley, 2018). According to Talbot and Durrheim (2012), racial stereotyping does not easily change, even when radical social change takes place, such as what happened in South Africa post-1994. The media often plays a role in maintaining racial stereotypes as "ideas about race and racism may be produced in the minds of the hearers (and taken into account) without explicit reference in the words of the speakers" (Durrheim, Quale, & Dixon, 2015, p.6). In a democracy, the role of the media is to inform the public about social evils such as violence in schools (De Wet, 2015). However, news media reporting has a powerful influence on public opinion and unfortunately sensational reporting of violent

incidents may not be objective, but rather look after the interests of investors and other stakeholders such as their readers (De Wet, 2015). In fact, after the brutal xenophobic attacks that shook South Africa in May 2008, the editor of the *Daily Sun* admitted that newspapers are inclined to take the perspective most preferred by their readers (Coplan, 2009).

Television plays an important role in the lives of adolescents. According to Bleakley (2016), the media is just as important as the peer group when it comes to youth behaviour. In addition, in the absence of life experience, adolescents learn from what they see on television and in movies (Bleakley, 2016). Key findings from a study for the South African Film and Publication Board included that youth are desensitised to violence in movies. However, sexual content, violence and horror have an observable influence on them (Youth Research Unit UNISA, 2015).

An analysis of the micro and mesosystem will include the most significant relationships in the adolescent's life – those with family and peers.

2.2.3 MICRO AND MESOSYSTEM CONTEXT: VIOLENCE IN CLOSE PROXIMITY TO THE SOUTH AFRICAN ADOLESCENT

According to bio-ecological theory, the individual exists within a microsystem comprising the relationships with direct family and friends along with the mesosystem which consists of the interactions between individuals across systems (Bronfenbrenner, 1979). These are the most influential systems, as they directly shape individual behaviour (Bronfenbrenner, 1979; Ward et al, 2012).

The family dynamic, specifically, has a significant influence in the microsystem, and even more so in environments that place individuals at risk (Hoffman & Kruczek, 2011). However, in adolescence the peer group rivals, and at times surpasses, the family and school as the most influential force in the adolescent's life (Brendtro, 2006). Examples of violence in the microsystem that may predispose to poor psychological outcomes are exposure to domestic violence (Du Plessis et al., 2015) and gang violence, which is rife in certain poor communities (Ward et al, 2012). Lack of social cohesion and connection are associated with the dynamics of the mesosystem and predict psychological problems in victims of violence (Benjamin, 2014).

As discussed on exo-systemic level above, the influence of the media is prominent. However, the role of social media in micro and mesosystem context specifically affects the adolescent through their contact with the peer group. The effect of the peer group on the adolescent is strongly influenced by social media. Adolescents are connected to their peers through social media (Yarrow & O'Donnell, 2009). At present, sub-Saharan Africa is the fastest developing market for mobile communication globally (GSM Association, 2019). Mobile internet usage is steadily rising, and social networks are becoming an important tool in the identity formation of young people (Wood, Bukowski, & Lis, 2016). Youth violence, including bullying, gang violence, and self-directed violence, increasingly occurs in the online space (Wood, Bukowski, & Lis, 2016). While some forms of online violence are limited to internet-based interactions, others are directly related to face-to-face acts of violence (Patton et al., 2014). Social media has become a platform on which youth engage in violent acts against peers such as bullying, harassment and gang-related crimes (Patton et al., 2014). Technology has become the podium on which acts of violence are "shared", relived and even one from which violence is executed (Mengü & Mengü, 2015).

According to Boyden (2003, p.1), children are actively engaged in their social systems and "consciously act upon and influence the environments in which they live." Research by Parkes (2007) explores the way that children and young adolescents make sense of violence within the South African context. It seems that they actively strive for agency in a disempowering context riddled by crime. In this process they may both reject and incorporate violence within their belief system (Parkes, 2007). An example of a way in which children would incorporate violence in their lives is by engaging in violence for retributory justice, or as a way to empower them and give them control over their circumstances (Parkes, 2007).

In South Africa, violence in schools has claimed the lives of both learners and educators (Burton & Mutongwizo, 2009; Leoschut, 2008). The Centre for Justice and Crime Prevention's National School Violence Study found that 15.3% of children at primary and secondary schools have experienced some form of violence while at school, most commonly threats of violence, assaults and robbery (Burton & Leoschut, 2013). Experiences of violence at school can severely affect children's development (Burton & Leoschut, 2013). Violence in schools is not always criminal, for example certain forms of bullying, although it can still cause psychological harm to the victim (Burton & Leoschut, 2013). Victimisation in schools can increase youth's vulnerability to violence (Burton & Leoschut, 2013).

Kaminer et al. (2013) assessed Capetonian early adolescents' exposure to different types of violence in different microsystem contexts (home, school and neighbourhood). Results indicated that 98.9% witnessed community violence, 40.1% were threatened or assaulted in the community, 76.9% witnessed domestic violence, while 58.6% were victimised in their home. School violence was experienced either directly or indirectly by 75.8%, and 8% reported that they have been the victim of sexual abuse. Poly-victimisation, referring to individuals who experienced multiple types of victimisation, was extremely prevalent (Kaminer et al., 2013) and remains a great concern in the South African context. Types of victimisation are often interconnected and exposure to one type makes youth more susceptible and vulnerable to other forms (Cole, Maxwell, & Chipaca, 2014). Findings by Ellonin and Salmi (2011) highlighted that poly-victimisation in children is associated with an increase of psycho-social problems compared to children with no or fewer experiences. Trauma exposure in South African youth includes exposure to multiple forms of violence which might co-occur (Du Plessis et al., 2015). Thus, South African studies reveal a trend of poly-victimisation among participants. In a study of lifetime poly-victimisation rates, Collings, Penning and Valjee (2014) report that 81% of secondary students were exposed to two or more types of violence. Kaminer et al. (2013) found that 93% of the young adolescents participating in their study were exposed to more than one type of violence. Furthermore, according to Matthews and Gould (2017), a third of South African children are victims of physical abuse and sexual violence before their eighteenth birthday.

The problem of poly-victimisation seems to be even more prominent in communities rife with gang violence, such as those situated in the Cape flats (Cape Town) (Du Plessis, et al., 2015). But, even in these dangerous communities, domestic violence is found to be the strongest predictor of mental health problems in young adolescents. Therefore, it seems that the absence of a safe home environment and secure attachment relationships increase the adolescents' vulnerability for the development of psychological problems (Du Plessis et al., 2015). However, Groenewald, et al. (2008) found that in communities where homicide is the main cause of death for adolescents aged 15-19 years, exposure to community violence might have a more severe impact.

Despite exposure to violence across the social ecology, the majority of adolescents adjust well after exposure to trauma (Sabina & Banyard, 2015). Both individual and social protective

factors play an important role in positive adaptation after trauma exposure (Sabina & Banyard, 2015).

2.2.4 RESILIENCE IN VIOLENT CONTEXTS

Exposure to violence is considered high risk for the development of psychopathology (Masten, 2014). However, although countless South African adolescents are subjected to violence, outcomes are varied and most are surprisingly resilient in the face of trauma (Pretorius et al., 2016). This means that the negative effect of risk exposure is overcome by coping with traumatic experiences (Eisman, Stoddard, Heinze, Caldwell, & Zimmerman, 2015). Thus, instead of focusing on the pathogenic effects of trauma, there has been a shift to a more positivist paradigm which explores strengths as protective factors (Benjamin, 2014). In his work, Bronfenbrenner took the same positive stance, opposing diagnosis in youth with psychological problems, instead diagnosing DIS-EASE in the ecology (Brendtro, 2006). Therefore, individual resilience over the lifespan depends on the performance of adaptive systems in a continuous process of interaction and transformation (Masten, 2014).

Initially, researchers focused on individual protective factors, but recently protective factors that occur in social contexts such as family, school and community became more prominent (Aisenberg & Herrenkohl, 2008). However, environmental factors may play a more important role in individual, family and community resilience than was originally thought (Ungar, 2012).

The following factors have been found to protect and facilitate coping among adolescents exposed to violence: "family cohesion, parental support, self-efficacy, high intelligence, having an internal locus of control and using active problem-solving skills" (Pretorius et al., 2016, p.154). In addition, Eisman et al. (2015) identified the protective value of social support in violence-exposed adolescents to ameliorate the negative effects of violence. A study by Ozer, Lavi, Douglas and Wolf (2017) also emphasises the importance of reinforcing family support as a protective factor in the context of community violence.

Although resilient adolescents are at lower risk for developing PTSD compared to non-resilient peers, the effect of repeated exposure remains unclear (Scorgie et al., 2015). It is imperative to develop interventions aimed at building adolescent resilience, in order to reduce the effect of violence-related trauma on long-term health and wellbeing (Scorgie et al., 2015).

2.2.5 CONCLUSION

"If the children and youth of a nation are afforded the opportunity to develop their capacities to the fullest, if they are given the knowledge to understand the world and the wisdom to change it, then the prospects for the future are bright. In contrast, a society which neglects its children, however well it may function in other respects, risks eventual disorganization and demise." – (Urie Bronfenbrenner, 1970)

Youth growing up in South Africa are a population at risk of exposure to violence, whether it be a once-off incident or a chronic experience. Violence exposure in general can have a significant detrimental effect on human functioning and development, but even more specifically so at the sensitive developmental period of adolescence. Many risk and protective factors for the development of future adult disease either start or are consolidated during the adolescent period (World Health Organisation, 2015). Therefore, a healthy developmental trajectory in adolescence will not only affect the quality of the adolescent's life, but also impacts on the health and wellbeing of the next generation (Nagata, Ferguson, & Ross, 2016). However, resilience and positive adaptation despite experiences of victimisation is more often the norm than the exception. It would therefore be important to explore the pathways to resilience of South African adolescents in order to inform contextually specific and evidence-based prevention and resiliency programmes. These are urgently needed interventions in an environment that is often poorly resourced and does not provide adequate support to those that need it most.

2.3 ADOLESCENCE

2.3.1 INTRODUCTION

The turn of the century marks an upsurge of research that takes special interest in the life phase of adolescence (Steinberg & Morris, 2001). Certain trends contributed to growth in this area. A focus on adolescence stands central to the success of numerous public health agendas including the millennium development goals. An example is the goal to improve maternal health, since in developing countries one in eight births are to adolescent girls (Sawyer et al., 2012). Nagata et al. (2016) concur that adolescent health is receiving increased attention across the globe. This includes the United Nation's global strategy for the health of women, children and adolescents 2016-2030. This important document with its emphasis on moving beyond

merely surviving to thriving, now features adolescents specifically for the first time since its inception (Nagata et al., 2016).

Many risk and protective factors for the development of future adult disease either start or are consolidated during the adolescent period (World Health Organisation, 2015). Therefore, a healthy developmental trajectory in adolescence will not only affect the quality of the adolescent's life, but also impacts on the health and wellbeing of the next generation (Nagata et al., 2016; Twine et al., 2016, World Health Organisation, 2015).

The World Health Organization considers violence to be one of the main issues threatening adolescent health (World Health Organisation, 2015). In 2012, estimates of adolescent mortality globally was 1.3 million and interpersonal violence was listed as one of the leading global causes (Nagata et al., 2016). The study area of developmental psychopathology has significantly contributed towards increasing our knowledge of risk, psychopathology and resilience across the life span (Cicchetti & Toth, 2009; Roessner, 2015). The interplay between biological, psychological and social-contextual aspects of development stands central in this field (Roessner, 2015). Adolescence is considered a sensitive period in development with key tasks and challenges (Sawyer et al., 2012). A developmental psychopathology perspective presupposes that the non-attainment of these developmental milestones increases the chances of psychopathology in later development (Trentacosta & Shaw, 2009). It follows that future development seems to depend not only on the interaction between genes and environments, but also an individual's cumulative developmental history (Roessner, 2015).

In the following discussion, the integrative developmental psychopathology model will provide the organising framework to describe the developmental processes, the significance of context and the impact of various and interacting events in shaping the adaptive as well as maladaptive development of adolescents (Mash & Wolfe, 2002). After defining the life stage of early adolescence as well as justifying the importance of investing in this age group, a discussion of the adolescent in the context of normal development will follow. The interplay between biological, psychological and social-contextual aspects will be of particular importance (Roessner, 2015). As the developmental psychopathology model assumes that development takes place within nested contexts, Bronfenbrenner's bio-ecological model will add value to the analysis. Resilience from cellular to organism to family, peer-group and cultural level (Masten & Tellegen, 2012) will be an important focus. In addition, important new

understandings in the adolescent field, including the effects of puberty, brain development and the influence of social media, will be included in the discussion (Sawyer et al., 2012).

2.3.2 THE DEVELOPMENTAL PSYCHOPATHOLOGY PARADIGM

A major influence in the field of child psychology has been the emergence and increasing importance of the developmental psychopathology paradigm (Zeman et al., 1999). Resilience research is closely tied to the history of developmental psychopathology (Masten, 2014). The developmental psychopathology perspective is a macro paradigm that provides a framework to explain child and adolescent disorders. Central to this paradigm is the significance of developmental tasks and processes (Mash & Wolfe, 2002). Maladaptive behaviour is viewed in relation to normal behaviour for a certain developmental period (Mashe & Wolfe, 2002). The role that context, particularly family, social and cultural factors play in the development of children is also stressed (Mash & Wolfe, 2002).

2.3.3 REVISITING ADOLESCENCE

The conceptualisation of the adolescent life stage is dynamic, evolving, informed by biological, psychosocial and cultural lenses (Curtis, 2015) and has always been difficult to define (Sawyer, Azzopardi, Wickremarathne, & Patton, 2018). It refers to a time of fast and life-changing biological, cognitive and emotional growth as well as important social role transitions (Lerner & Steinberg, 2009). Adolescence is characterised by an intensification of affective processing, which might help the adolescent to adapt to changing social contexts as well as leading to a deeper engagement with the peer group (Patton et al., 2014). However, it might also be an underlying factor in adolescent-onset mental disorders (Patton et al., 2014).

According to Steinberg (2014), adolescence conventionally referred to the years between the beginning of puberty and reaching social independence. The American Psychological Association (2002) commonly refers to adolescents as individuals 10 to 18 years of age, although variations occur, with 9 to 26 years as the outer-bounds. In 2015, the World Health Organization distinguished between 'adolescents' (10-19 years), 'youth' (15-24 years) and 'young people' (10-24 years). However, the South African Constitution defines childhood as the first 18 years of life (Louw et al., 2007).

In the last century, the onset of puberty at earlier ages has hastened the onset of adolescence, which in turn has been extended, with this life phase now reaching beyond the twenties. Sawyer et al. (2018) proposed an increase in the demarcation of adolescence from 10-24 years. This is

influenced by the perspective of continued growth delaying the timing of role transitions such as marriage and parenthood (Sawyer et al., 2018). This transitional period now occupies an even longer portion of the life cycle (Sawyer et al., 2018).

Due to a lack of consensus about the demarcation of the adolescent years, it became important to distinguish between early, middle and late adolescence. Nienstein (2009) and Rasalingam, Clench-Aas and Raanaas (2017) define early adolescence as 10 to 13 years while Adams, Bartlett and Bukowski (2010) extended this period from 10 to 14 years. Similarly, *The Journal of Early Adolescence* defines the early adolescent period as spanning from 10 to 14. Lane, Brundage and Kreinin (2017) state that the time has come to focus on and invest in young adolescents (aged 10 to 14 years), an often-understudied group.

The transition from childhood to adolescence, often called the "storm and stress" years (Albert & Trommsdorff, 2011), places youth at risk for developing mental health problems (Steinberg & Morris, 2001) as well as engaging in risky behaviour (McAloney, McCrystal, & Percey, 2010). In fact, the onset of 70% of psychiatric disorders occurs before age 24, making adolescence a critical period in which to address mental health problems and promote healthy adjustment (Kessler et al., 2005). The World Health Organization states that 50% of all mental illnesses emerge by age 14 (early adolescence) (World Health Organisation, 2019.). If left untreated, disorders of adolescence can severely influence individual potential and the ability to lead a productive life in adulthood and beyond (Kessler et al., 2007). Research studying this life phase will inform the development of evidence-based interventions and policies, and aid the early identification of mental disorders (World Health Organisation, 2008).

Not only is adolescence marked by rapid maturational changes in the individual, but also by increasing demands of society. These demands include taking on new roles such as conforming to gender norms, and investing in new relationships such as friendships and romantic relationships (Lane, Brundage, & Kreinin, 2017). Therefore, healthy adjustment is fundamental to successfully navigating this life phase (Coleman & Hagell, 2007a).

Although it is important to acknowledge the risks and difficulties many adolescents face, it is imperative that the adolescent life phase be viewed as "an age of opportunity for children, and a pivotal time to build on their development in the first decade of life, to help navigate risks and vulnerabilities, and to set them on the path to fulfilling their potential" (Anthony, 2011, p.2). The South African government has been supportive of this goal for the last two decades.

According to the National Youth Risk Behaviour Survey (2011), progressive policies to encourage the health, wellbeing and development of our youth has been adopted, although implementation remains a challenge. Twine, Kahn, Scholtz and Norris (2016) warn that interventions promoting adolescent health need to be developed as a matter of urgency. In their study aimed at determining adolescent health priorities, the following causal factors for adolescent health problems have been identified: peer pressure, limited information on, for example, health risks and not using available information to their benefit (Twine et al., 2016).

Panday and Richter (2007) highlight that the South African youth cohort at this time is the best educated in South African history, setting them apart to potentially play a pivotal role in the country's future (Botha, 2014). The realisation of free education is almost certain, as illustrated by 98% enrolment rate in basic education. Student funding for post-schooling education has increased nine-fold, covering over 16% of all students enrolled in tertiary institutions (National Youth Development Agency 2011). According to the National Youth Policy 2020, young people are an integral resource for development and play a very important role as agents for social change and economic expansion in the continuous development of South African society (NYP, 2015). Therefore, it is imperative to ensure an environment in which young people can realise their potential.

In a study of South African adolescents from a variety of socio-economic backgrounds, Kamper and Badenhorst (2010) found that a general spirit of optimism and independence existed, paired with a strong desire to escape the trappings of poverty. This is confirmed in the work of Guse and Vermaak (2011), noting relatively high levels of hope and wellbeing among adolescents across different population groups. Curtis (2014) advocates the importance of supporting positive development for all adolescents and not just those at risk. Increasing coping, resilience and good judgement in adolescence, will not only contribute to adolescent wellbeing, but also increases positive adjustment in adulthood (US Department of Health & Human Services, n.d.).

2.3.4 INDIVIDUAL DEVELOPMENT IN EARLY ADOLESCENCE

Developmental tasks are the standards of adaptation for a specific developmental period with relevance to a specific culture (Roisman, Masten, Coatsworth, & Tellegen, 2004). Adolescence is a transitional process involving multiple systems and encompassing individual progression from childhood to adulthood, from immaturity and dependency to personal agency and

achieving full developmental potential (Curtis, 2015). The developmental tasks of early adolescence marks the initial phase of this transition.

Table 1 below provides a summary of the most important developmental tasks of early adolescence. Most of these milestones only begin to develop in early adolescence and may undergo further maturation throughout the course of this developmental phase. Therefore brief reference may be made to the developmental trajectories of these tasks in middle and late adolescence.

Table 1: *Developmental tasks of early adolescence*

Developmental tasks	Biological development	Cognitive development	Socio-emotional development
	*Adjust to puberty (Jones et al., 2014) *Sexual maturation (Sawyer et al., 2012) *Neural maturation (Sherman et al., 2014).	*Identity formation: exploring their identity through engagement in various activities (Rageliené, 2016) *Develop emotional and cognitive regulation (Compas et al., 2017) *Important development in executive functioning (Sherman et al., 2014) *Social justice values emerge in early adolescence (Daniel, Dye, Buchmann, & Malti et al., 2014)	*Develop emotional independence and autonomy (Cook et al., 2015) *Early stages of individuation from the family (Frydman & Mayor, 2017) *Development of social cognition (Sherman et al., 2014) *Establish intimate relationships: building peer groups (Frydman & Mayor, 2017) *Develop ability to self-disclose, resolve interpersonal conflict and demonstrate emotional vulnerability (Sroufe et al., 2005)

In adolescence, biological, cognitive and socio-emotional development overlap, while each of the areas of development stands in a bi-directional relationship to the others (Curtis, 2015).

2.3.4.1 Biological development

Puberty is biologically driven but its impact on emotional, cognitive and social development is significant (Sawyer et al., 2012). The average age for the onset of puberty is 11 years (Curtis, 2014) and it involves immense physical growth, including sexual development (Sawyer et al., 2012).

The physical changes associated with puberty serve as an important catalyst for adolescents to question childhood identifications and consolidate those with current self-conceptions, personal ideologies, personal values, and future aspirations (Jones, Dick, Coyl-Shepherd, & Ogletree, 2014). This is illustrated by the findings of Jones et al. (2014), demonstrating a link

between advancing physical maturity and a slackening of commitments and identification with parental expectations and values.

These findings provide support for Erikson's theory (1968) of identity development, which postulates that the psycho-social crisis of Industry versus Inferiority in late childhood is marked by parental identification where after puberty serves as impetus for identity development. Physiological changes may also lead to changes in one's social context such as making identification with parents less useful to define the self (Jones et al., 2014).

A) Neural development during adolescence

The role of context and socio-emotional development on adolescent brain function is very important (Morris, Squeglia, Jacobus, & Silk, 2018). In fact, the neurodevelopment of the adolescent can facilitate resilience in adverse contexts (Morris et al., 2018). Considerable neural development occurs in early-adolescence (Sherman et al., 2014). This is a time when important cognitive (development in executive functioning) and social development (becoming more attuned to social cues and peer relationships) transpires in parallel (Sherman et al., 2014). Increases in cortical grey matter peak in early-adolescence where after synaptic pruning starts (Sawyer et al., 2012). The volume of the prefrontal cortex and parietal cortex will increase from the onset of puberty and throughout the adolescent years (Curtis, 2015). Since the prefrontal cortex is in the process of development, cognitive ability might be influenced and changes in neurotransmitters may cause mood changes and sensation-seeking behaviour (Curtis, 2015).

The limbic system, responsible for reward processing and pleasure seeking, develops in early adolescence, which may lead to an increase in risk behaviour driven by emotion (Lipowski, Lipowska, Jochimek, & Krokosz, 2016). For example, according to the 2015 Global AIDS Response Progress Report for South Africa, 10.7% of South African youth had sex before age 15, whilst 7.1% between the ages of 15-24 were HIV positive (Republic of South Africa, 2015). Current research points to an association between risky conduct and ongoing development of the frontal cortex while a consequent slowdown of the mechanisms of emotional control and rational thinking is experienced (Sawyer et al., 2012). It follows that health risk behaviour places youth at risk for engaging in other risk behaviours as well as for exposure to violence (Albus, Weist, & Perez-Smith, 2004).

It is important to note that the experience of psychological stress in adolescence may change the trajectory of neural maturation and lead to mental health problems in adolescents (Eiland

& Romeo, 2013). Therefore, it is imperative to cultivate resilience and strengthen environmental protective factors in adolescent populations as a preventative measure. Beneficial regardless of exposure to trauma, the value of these protective measures become even more significant in the face of it. Resilience facilitates positive brain development, which ultimately supports positive adjustment through the life span (UNICEF office of research, 2017).

2.3.4.2 Psychological development

A) Cognitive development

Piaget (1972/2008) proposed that intellectual development happens according to regular, well-documented stages. According to his theory of cognitive development, adolescence marks the development of abstract thinking (Sawyer et al., 2012). The Piagetian model stresses that knowledge is actively constructed by children (Boyden & Mann, 2005). Thus, learning takes place when a child is required to reconcile their expectation of the world and their actual experiences of that world (Boyden & Mann, 2005). According to Piaget (1972/2008), formal operational thought emerges by age 11 and becomes established in early adolescence, between the ages of 12-15 years. This new thinking ability enables youth to distinguish between the perception of an object and their mental interpretation of it (Choudhury, Blakemore, & Charman, 2006). Due to this development adolescents can adopt an objective perspective on their own thoughts as well as the thoughts and perspectives of others (Choudhury et al., 2006).

However, the Piagetian view of the child as a solitary, independent individual whose interaction with the world leads him or her to spontaneously develop general skills, is challenged by the socio-cultural approach of Vygotsky (Boyden & Mann, 2005). Viewing cognitive development from a different perspective, Vygotsky proposed that individual learning is systemic and occurs first on inter-psychological level and then intra-psychologically (Pasqualotto, Schmidlin Löhr, & Stoltz, 2015). This means that the community is central to individual development as well as individual resilience (Pasqualotto et al., 2015). From Vygotsky's perspective resilience is a socially constructed process which is the product of the individual's interactions with the environment (Pasqualotto et al., 2015).

Cognitive development during adolescence may influence an adolescent's state of mental health (Sheehy & O'Connor, 2014). For example, cognitive factors such as problem solving and decision making style have been implicated in suicidal behaviour and ideation (Sheehy & O'Connor, 2014). When an adolescent is exposed to trauma, the developing brain is at risk for

mal-development (The Harvard Health Blog, 2011). This is because the major changes in neural systems which happen during adolescence serve as the platform on which cognitive functions like emotional regulation develop. Therefore, insufficient development here increases the risk of the development of psychopathology (Sheehy & O'Connor, 2014). On a physiological level, stress can stunt the growth of the hippocampus which plays a role in the consolidation of memories (The Harvard Health Blog, 2011). Furthermore, experiencing trauma can lead to cognitive dissonance because of violation of personal beliefs about right and wrong (Manda, 2015). Other cognitive factors, like a sense of humour and a sense of hope, may be protective factors in stressful and threatening situations (Yan Lee, Cheung, & Kwong, 2012). According to Patton et al. (2014) some adolescent mental pathology resolves spontaneously in young adulthood with the maturation of the neural system and the learning of new cognitive abilities.

By early adolescence, youth should have developed the foundation for self-regulatory metacognitive processes such as goal setting, planning for the future and inhibitory control (Sherman et al., 2014; Warner, Lensing, & Fay, 2017). Thoughts and behaviour are controlled by these higher order thinking skills that are acquired as the prefrontal cortex develops and matures in adolescence. Although young adolescents may already employ these skills in decision making, they are only starting to develop. These include problem solving skills involved in task performance, such as working memory, decision making, and inhibitory control (self-control) (Curtis, 2014).

Morality develops as part of cognitive development in childhood and early adolescence involving the dynamic interaction of moral emotions and cognitions. This interaction becomes increasingly coordinated during middle childhood to form the foundation of moral identity development in adolescence (Daniel et al., 2014). The process of moral identity development is the crucible that gives shape to a person's moral values (Hardy & Carlo, 2011; Krettenauer & Johnston, 2011). Moreover, moral emotions and cognitions in middle childhood are important as they predict the development of social justice values (the importance of being a moral person) in early adolescence (Daniel et al., 2014). These values emerge in early adolescence as more elaborate concepts of fairness and justice are consolidated, and the ability to think beyond negative consequences for individuals to fair treatment for all is developed (Daniel et al., 2014).

B) Socio-emotional development

Socio-emotional development in adolescence is marked by the quest for self-discovery and finding one's unique role in life (Kroger, 2004). The development of personal identity and autonomy is specifically important in early adolescence (Murphy, Greenwell, Resell, Brecht, & Schuster, 2008). Erikson postulated that the most important task of adolescence is solving the crisis of identity versus role confusion (Colbridge, 2016; Rageliené, 2016). According to his theory, identity is an organising principle which unfolds throughout human development, providing a sense of stability or sameness within the self, while at the same time differentiating oneself from the other in a unique way (Erikson, 1968). Research shows that identity development in adolescence is positively associated with peer attachment and a decrease in negative emotions (Doumen et al., 2012; Rageliené, 2016). Therefore, a strong sense of identity enhances psychological health in adolescence and beyond (Colbridge, 2016; Rageliené, 2016; Sandhu, Singh, Tung, & Kundra, 2012).

The quest for finding a unique identity starts in early adolescence, as the age for resolution of this crisis applies to youth of 12-18 years (Curtis, 2015). It seems that identity development occurs more towards the end of adolescence and therefore the focus in early and middle adolescence tends to be more on self-concept work (Sebastian, Burnett & Blakemore, 2008). The development of the socially integrated self-concept in adolescence is marked by an intensification of self-consciousness and being increasingly influenced by peer-pressure. (Sebastian et al., 2008).

Identity can be deconstructed into a number of concepts, including self-esteem and self-concept (Dumitrescu, 2015). Self-concept refers to beliefs about ourselves, our attributes, roles and goals, interests, spiritual and political beliefs and values, while self-esteem would comprise our feelings about or evaluation of our self-concept (APA, 2002; Dumitrescu, 2015). It is useful to discriminate between global self-esteem, which refers to our feelings about ourselves holistically, while specific self-esteem is related to our feelings about a certain part of ourselves (Dumitrescu, 2015). With the development of abstract thinking, adolescents become able to reflect upon their personality (Shaffer & Kipp, 2002). Inconsistencies in the way they conduct themselves results in confusion for the adolescent as well as concerns about finding their true selves (Shaffer & Kipp, 2002). The expression of identity takes place through engagement in self-realising activities perceived as self-defining, energising and instrumental in fulfilling life-goals (Rageliene, 2016). Hence, experiencing a traumatic event during this sensitive time in

development can impair and complicate the achievement of identity formation (Frydman & Mayor, 2017). It may also lead to regression to previous milestones (Bronstein, 2013).

An interesting development of the digital era is that the internet has become integral in adolescent identity development. Adolescents can develop and experiment with a series of online identities across different types of social media (Rafla, Carson, & De Jong, 2014). The question remains whether such online activity develops identity or contributes to role confusion in Eriksonian terms (Rafla et al., 2014). The answer probably depends on an adolescent's risk factor profile. For example, adolescents with mental health or family problems may be more at risk of experiencing role confusion (Rafla et al., 2014).

The progression towards autonomy is another crucial development in early adolescence (Sawyer et al., 2012). It follows that the achievement of autonomy is an essential milestone of normal adolescent development. However, autonomy may be operationalised differently in individualist and collectivist cultures (Zimmer-Gembeck, & Collins, 2003; Curtis, 2014).

Emotional regulation refers to processes that form part of our ability to change the intensity, quality, duration, elicitation and recovery speed of current or expected emotional states (Zimmerman & Iwanski, 2014). The ability to regulate emotions plays a key role in determining healthy from problematic emotional functioning (Lee Pe, Raes, & Kuppens, 2013). Adolescence is a developmental period marked by an increase in emotionality and therefore an important time to study the development of emotional regulation (Zimmerman & Iwanski, 2014). In fact, Rueth, Otterpohl and Wild (2017) consider emotional regulation an essential task of early adolescence. Moreover, emotion regulation is an important factor in mental health (Simsek & Cerci, 2013). The maturation of executive functions as well as cognitive and emotional understanding in adolescence directly affects an individual's ability to regulate emotions (Zimmerman & Iwanski, 2014). During this process, adolescents adopt an active role in the construction of their destiny (De la Fuente, Zapata, Martinez-Vicente, Sander, & Cardelle-Elawar, 2015). Emotional regulation affects many aspects of the adolescent's development. This includes quality of peer interaction as well as psychosocial adjustment, and serves as a mediating factor between parenting and the psychosocial adjustment of adolescents (Rueth et al., 2017). In conclusion, the cognitive qualities that characterise resilience are, amongst others, self-efficacy, executive control, self-regulation strategies and cognitive flexibility. All of these qualities relate to a sense of personal agency (Parsons, Kruijt, & Fox, 2016).

2.3.5 TRAUMA AND THE IMPACT ON THE WELLBEING AND DEVELOPMENT OF ADOLESCENTS

Compared to adolescents from other nations, South African adolescents grow up in a particularly violent context (Du Plessis et al., 2015). South African studies on violence exposure are often set in low socio-economic communities and in general reveal a very high exposure to violence as well as disturbing rates of PTSD. For example, a study by Du Plessis et al. (2015) set in a poor community in Cape Town assessed direct and indirect exposure to domestic, school, neighbourhood and sexual violence among early adolescents aged 12-15 (Du Plessis et al., 2015). Almost all participants (98.9%) had witnessed community violence, 40.1% had been directly threatened or assaulted in the community, 76.9% had witnessed domestic violence, 58.6% had been directly victimised at home and 75.8% reported direct or indirect exposure to school violence. Similarly, a survey of adolescent pupils in the Western Cape revealed that 3.5 traumatic childhood incidents are reported per individual (Calitz, De Jongh, Horn, Nel, & Joubert, 2014). Another South African study conducted in Khayelitsha found that all participants reported exposure to indirect violence, while 95% had witnessed violence and 56% had a personal experience thereof (Burton, 2008). Yet, only 21.7% of respondents met the criteria for PTSD (Burton, 2008). Seedat et al. (2004) report that in their study 22% of adolescents met the criteria for PTSD, while 12% were sub-diagnostic. Compared to international PTSD rates the above figures are high. Recent meta-analyses have indicated the prevalence of child and adolescent PTSD in populations exposed to trauma to be between 11% and 20% (Alisic et al., 2014). An American study reports that almost two-thirds of American adolescents report being exposed to one or more potentially traumatic experiences by age 17, while only 4.7% meet lifetime criteria for PTSD (McLaughlin, Koenen, & Hill, 2013).

It follows that PTSD and its symptoms is a huge public health issue in South Africa (Swain, Pillay, & Kliever, 2017). The situation is even more dire for youth that are suffering trauma in a setting of socio-economic disproportion (Swain et al., 2017). PTSD was found to be more prevalent in black and coloured children and adolescents who were historically disadvantaged under Apartheid (Das Munschi, 2016). This means that inequality is persistent many years after South Africa became a democracy.

In South Africa, young people are not only victims of violence, but also perpetrators. Exposure to violence causes children to lack empathy and predisposes them to become perpetrators of violence themselves. The Bt20+ study found that violent behaviour was reported by more than

65% of children attending primary school. This figure increased to 89% of violent behaviour reported by adolescents (Jamieson et al., 2018).

For example, it is not uncommon for children to participate in violent demonstrations, as in the case of striking agricultural workers at De Doorns in 2013. In the *Mail & Guardian* of 18 January 2013, it was reported that many children, some as young as 10 years old, participated in throwing stones and setting tyres alight (Fogel, 2013). This alarming fact poses the question of whether children have been conditioned to find violence acceptable. Children exposed to recurrent violence in their communities may see violence as the norm because they have internalised its acceptability and in their anxiety and frustration will sometimes seek confrontation (Centre for the Study of Violence and Reconciliation, 2007). Parkes (2007) and Finkelhor et al. (2009) concur that children may simultaneously reject and incorporate violence within their belief systems. "Psychic numbing", a symptom of PTSD (Dan, 2011), may play a role in young people's participation in acts that would otherwise repulse them.

The consequences of experiencing or even witnessing violence are wide-ranging and long-lasting (Jamieson et al., 2018). Exposure to violence usually leads to traumatisation and has both long and short-term consequences for physical and mental health (Sabina & Banyard, 2015). Short-term effects of trauma are that the child experiences the event as intense and emotionally distressing, making them feel that they are not safe and have no control over their life. There is a positive correlation between childhood traumas of an interpersonal, intentional and chronic nature and the development of PTSD, depression and anxiety, substance use disorders and antisocial behaviour (De Bellis & Zisk, 2014). It seems that children who suffer abuse in the family are at an increased risk of violence exposure in other social ecologies (Jamieson et al., 2018). These children learn to tolerate violence but have a greater chance of mental disorder, engaging in risky behaviour, poor social skills and externalising problems such as aggression and delinquent behaviour (Jamieson et al., 2018).

Traumatic events can hinder and complicate the developmental tasks of early adolescence and lead to the development of mental health problems (Frydman & Mayor, 2017; McLaughlin et al., 2013). Navigating adolescence involves many challenges and therefore adolescents who have experienced trauma are at increased risk for developing mental health problems (Gušić, Cardeña, Bengtsson, & Søndergaard, 2016) Furthermore, young adolescents in particular may be more at risk for developing physical, behavioural and mental health problems than other age

groups, because of their increased exposure to various contexts which makes them more vulnerable (Fredland et al., 2008).

2.3.5.1 Internalising and externalising symptoms

Most children and adolescents are resilient in the aftermath of trauma, especially when they were exposed to a single traumatic incident (APA, 2008). A developmental psychopathology viewpoint assumes that the most rapidly developing skills at the time of trauma exposure are most likely to be disrupted (Jenness & McLaughlin, 2015). For example, in the context of early adolescence, the development towards emotional independence may be disrupted and the adolescent may become more dependent upon parents, family and teachers. This may in turn have a negative effect on other areas of development (Cook et al., 2015). Living in a violent community will not only increase the chances of developing internalising and externalising problems, but also of developing PTSD (American Psychiatric Association, 2013, Hinsberger et al., 2016). This disorder typically presents as a combination of internalising and externalising difficulties.

PTSD presents differently in children and adolescents than in adults and may negatively impact on later development (Alisic, 2011). Moreover, adolescence is an additional risk factor for developing PTSD. For example, adolescents are more likely to engage in risky behaviour such as gang related activities, sexual activities and substance abuse, which may increase their chances of trauma exposure (Calitz et al., 2014). At the same time, each additional incident of trauma increases the likelihood of engaging in high-risk behaviour (Darnell, Flaster, Hendricks, Kerbrat, & Comtois, 2019).

Du Plessis et al. (2015) found that being exposed to different forms of violence at the same time may lead to externalising problems, including an increase in aggression and conduct disorder. Being exposed to community violence seems to be indicative of criminal behaviour in boys while domestic violence and sexual abuse may affect adolescent girls more than boys (Du Plessis et al., 2015). Depression and post-traumatic stress disorder are common negative consequences of exposure to trauma (Lai et al., 2013; Rytwinski et al., 2013). However, depression seems to be more prevalent compared to PTSD (Ying et al., 2012).

2.3.5.2 Risk factors for the development of PTSD in adolescence

It is important to study the risk factors that increase young people's risk for developing PTSD. The study thereof will inform the development of evidence-based programmes to curb the

psychological effects of violence in the lives of children and adolescents (Trickey, Siddaway, Meiser-Stedman, Serpell, & Field, 2011). Risk factors for PTSD in children can be clustered into characteristics of the child, the family and the trauma, as well as the child's reaction to the trauma (McLaughlin, 2018). According to Milan, Zona, Acker and Turcois-Cotto (2013), these can be further divided into factors that increase the chances of experiencing a potentially traumatising incident and those that increase the probability of developing symptoms following the event.

A) Characteristics of the child

The following pre-trauma factors can play a role in the onset of PTSD in children and adolescents. Firstly, girls are more likely to develop PTSD in comparison to boys (McLaughlin et al., 2013). Girls are also more likely to be exposed to traumatic incidents like rape and sexual assault which have a higher likelihood of causing PTSD (McLaughlin et al., 2013). Secondly, research has shown that a history of mental disorder, more specifically anxiety or mood disorders is associated with a higher incidence of PTSD following exposure to trauma (Koenen et al., 2008; McLaughlin et al., 2013). In addition, it seems that young people with behaviour problems (externalising behaviours) such as attention deficit/hyperactivity disorder, conduct disorder or drug and alcohol use, tend to have more exposures to interpersonal violence (Milan, Zona, Acker & Turcois-Cotto, 2013). Furthermore, Calitz et al. (2014) identifies poor self-esteem as a risk factor contributing to the development of PTSD. Finally, Trickey et al. (2011) identified an adolescent's subjective experience of the trauma as playing a role in the development of PTSD.

B) Characteristics of the family

Important family factors influencing the onset of PTSD after suffering trauma include the family's place of residence (Milan et al., 2013), family composition and the quality of social support that the family enjoys (Sayed, Iacoviello, & Charney, 2015). Where an adolescent live may play a role in the number of traumas they have been exposed to. For example, trauma exposure is higher for young people living in the city (Milan et al., 2013). According to Calitz et al. (2014), parental separation before age ten can play a role in the onset of PTSD. In addition, living with a single parent places youth at risk (Milan et al., 2013). This can be explained by the risk of maltreatment by step parents as well as lower parental supervision (Sayed et al., 2015).

C) Characteristics of the trauma

Events that involve a high degree of life threat are most likely to trigger PTSD in children (McLaughlin et al., 2013) and the chances of developing PTSD is even higher in children who experience events involving interpersonal violence, including rape, sexual assault, and physical abuse by caregivers or romantic partners; they have the highest risk of PTSD onset (McLaughlin et al., 2013). In fact, victims of sexual abuse have a fivefold higher probability of developing PTSD (Vloet, Vloet, Bürger, & Romanos, 2017). In addition, more experiences of trauma make young people more vulnerable to the development of PTSD than those who experience a single trauma (McLaughlin et al., 2013). Lastly, the duration and severity of the trauma affects the development of PTSD (Sayed et al., 2015).

2.3.5.3 Resilience as moderating factor in adolescents exposed to trauma

Exposure to violence and trauma are risk factors for the development of PTSD in adolescents (Fincham, Altes, Stein, & Seedat, 2009). Resilience is the result of the interruption of the trajectory from risk to pathology by individual, social and environmental factors which promotes positive adjustment (Zimmerman et al., 2013). This means that resilience acts as a buffer (or moderating factor) in the connection between experiences of trauma and negative psychological outcomes after trauma (Russo et al., 2012; Zhou, Wu & An, 2016). Although most individuals are psychologically hardy and show resilience in the face of trauma and its negative effects, a substantial minority develop incapacitating psychological symptoms that interfere with their ability to adapt to life after trauma (Southwick et al., 2016). Therefore, resilience theory encourages the development of preventative interventions that enhance promotive factors in youth instead of reducing risk exposure (Zimmerman et al., 2013).

The protective factor model describes these processes during which the negative effects of risks for predicting negative outcome are moderated by promotive factors. According to this model promotive factors are called protective factors to make them distinguishable from promotive factors that merely compensate for exposure to risk (Zimmerman et al., 2013). Moderating effects can be explained in terms of protective effects (better than expected outcomes), vulnerability (poorer than expected outcomes) and differential susceptibility or sensitivity to context (Theron, Liebenberg & Ungar, 2015). Recent conceptualisation of resilience theory explores effect depending on contexts, thus the chance that certain young people are more reactive than others to environmental conditions which at the same time promote risk and are developmentally enhancing (Theron et al., 2015).

Resilient survivors of trauma have been described as hardy, optimistic and report experiences of personal growth (Bonanno, 2008). These characteristics of resilience have a positive effect on survivors' self-esteem and self-agency which may drive a search for meaning and purpose post-trauma (Zhou et al., 2016). Therefore, resilience moderates the relationship between PTSD and PTG (post-traumatic growth) (Xiao et al., 2015). The above relationship is explored in a study of adolescent survivors of the Wenchuan earthquake (Xiao et al., 2015). Findings indicated that resilience at 12 months after the earthquake moderated the relationship between PTSD symptoms at 12 months after the earthquake and post-traumatic growth at 18 months thereafter (Xiao et al., 2015).

A) How young people make sense of violence and narrative meaning-making

Historically, South Africa has been a violent country to grow up in. Pre-colonial times were already marked by bloodshed, while colonisation brought slavery. Apartheid was violently enforced from 1948, and this was followed by the resistance period and liberation (Ward, Van der Merwe & Dawes, 2012). Moreover, growing up in poor and marginalised communities is likely to lead to a predisposition to violence (Groenewald et al., 2010).

Exposure to violence has been the norm for marginalised and impoverished youths in the South African context (Du Plessis et al., 2015). The lives of many South African youths are characterised by family dysfunction, inadequate schools and violent neighbourhoods. Thus, exposure to violence across the social ecology is unfortunately not the exception (Ward, Dawes & Matzopoulos, 2012). Consequently, as a result of this poly-victimisation, South African youth are yet another generation at risk for resorting to violence in an attempt to solve problems (Du Plessis et al., 2015). Therefore, South African youth are likely to be both victims and perpetrators of violence (Seedat et al., 2009; Ward, Van der Merwe & Dawes, 2012). For example, a study interviewing young men from a low-income Cape Town community found that they often stand in the roles of both victim and perpetrator (Hinsberger et al., 2016). They may even develop an 'appetite' for violence, as explained by Athens' theory of violentization (Athens, 2015), which describes how a child progressively begins to act more violently as a preferred method of self-protection and problem resolution (Hinsberger et al., 2016). Exposure to domestic victimisation, in particular, may lead to the perception that danger lurks in every corner and that aggressive action is required to aid survival (Du Plessis et al., 2015). This is even more true when elevated levels of violence exposure are experienced in other ecologies (Du Plessis et al., 2015).

In general, narrative expression of stressful events is associated with physical and psychological improvements (Frattaroli, 2006). Making meaning through narration may be both an indicator and a facilitator of psychological health (Graci & Fivush, 2017). A study on Child Sexual Abuse (Simon, Feiring, & McElroy, 2010) found that most individuals experience the need to make meaning of their abuse experiences. In order to find this meaning, these traumatic experiences need to be processed and trauma memories elaborated on (Simon et al., 2010). It is these activities that set the stage for meaning-making – a conceptual processing activity which allows youth to re-evaluate their cognitive and emotional reactions to the abuse that undermined their well-being, and create more adaptive meanings. Essentially a re-storying activity, meaning-making leads to the development of narratives of abuse experiences which allow for positive adaptation, personal well-being and healthy development (Simon et al., 2010).

The term constructive processing refers to a process of working through trauma in manageable doses (Horowitz, 1986). This means that there should be a balance between focusing on and disengaging from abuse-related memories, emotions and cognitions. This ensures that young people are protected from becoming overwhelmed. Furthermore, it allows for the gradual construction of more adaptive meanings, which promotes well-being and positive adjustment (Janoff & Bulman, 2006).

A study by Graci and Fivush (2017) concurs that narrative processes are important in psychological well-being. Furthermore, their findings highlighted that attachment moderates the relationship between narrative meaning-making and psychological growth and stress.

Higher narrative exploration and increased growth levels were stronger for securely attached individuals (Graci & Fivush, 2017). The reason for this is that securely attached individuals benefit more from narrative meaning-making because they utilise exploration and support-seeking attachment behaviours. Remembering incidents from the past linguistically within a narrative framework helps individuals to understand these events themselves and turn them into meaningful experiences. It is these memories that mould self-identity, provide a roadmap for future behaviour and facilitate connections with others (Fivush, 2011). This might be of specific importance in adolescence when identity exploration and formation stand central and relating with friends is very important.

The importance of narrative is confirmed by Greenhoot, Sun, Bunnell and Lindboe (2013), who found that thematic narrative meaning-making (the holistic aspects of a narrative) better predicated psychological adjustment in individuals suffering from PTSD than specific lexical markers of processing which includes words like 'understand'.

Even when controlling for self-reported attachment status and related personality traits, their findings support that narrative exploration matters for growth. The extent to which narrators expressed their traumatic events from multiple perspectives was a significant statistical predictor of growing from the experience.

B) Post-traumatic growth

The positive effects of being exposed to adverse events have been referred to as 'thriving' and 'adversarial growth' (Vloet et al., 2017). Tedeschi and Calhoun (1995) describe positive personality and life changes that enhance functioning and result from the emotional and cognitive processing of trauma exposure. The authors believe that it is not the event itself that leads to post-traumatic growth, but rather the struggle in the wake of trauma (Tedeschi & Calhoun, 1995). Post-traumatic growth can equally occur in children and adolescents with PTSD or those without symptoms. The important thing is that distress may be essential to initiate the change process. The positive effects of post-traumatic growth may to some extent resemble the idea of resilience, but they remain distinct concepts (Vloet et al., 2017). Narrative exploration was related to growth, such that individuals who engaged in more narrative exploration reported higher levels of growth (Graci & Fivush, 2017).

Post-traumatic growth may form an important part of therapy for individuals with PTSD (Vloet et al., 2017).

2.3.6 THE IMPORTANCE OF DEVELOPING EFFECTIVE PREVENTION PROGRAMMES: FACILITATING COPING AFTER EXPOSURE TO VIOLENCE

When considering psychological intervention after exposure to trauma, it is important to note that over time the majority of youth return to their original state of functioning (APA, 2008). This is the result of strengths across an individual's social ecology, facilitating the recovery process and promoting resilience (APA, 2008). Appropriate resilience-promoting strategies could potentially buffer or protect trauma-exposed individuals from psychopathology (Van der Walt, Suliman, Martin, Lammers & Seedat, 2014).

Early identification and support of adolescent poly-victims is especially important because of the devastating and lifelong impact of exposure to chronic trauma (Boxer, Terranova, Mrug & Windle, 2008). Most children and adolescents exposed to trauma do not receive help, and if they do, treatment is usually not evidence-based (APA, 2008). A study by Nagata et al. (2016) highlighted 'Injuries and violence' as well as intervention in this regard, as a priority research area in promoting adolescent health. Yet, in South Africa where violence against children is extensive, financial investment in violence prevention remains low, at 5% of the gross domestic product in 2015 (Hsiao et al., 2018). A positive development, according to a Statistics SA (2017) report, shows that an increasing percentage of households know where to access counselling services for trauma victims.

Effective interventions can only be developed if the most important mediating pathways in the lives of young South African adolescents are explored (Du Plessis et al., 2015). Furthermore, interventions aiming to prevent or at least decrease engagement in violence in former victims are of utmost importance, taking risk and mediating factors into account (Du Plessis et al., 2015). Cooley-Strickland et al. (2009) concurs that treatment and prevention should not only focus on the perpetrator, but also on youth who are direct or indirect victims. In addition interventions should be school-based, but also aimed at children who are at increased risk for exposure (Cooley-Strickland et al., 2009).

More research is still needed in the field of adolescent trauma, with an emphasis on diverse populations with respect to culture, developmental level and trauma type (APA, 2008). The inclusion of poly-victims is important, to distinguish which treatments work well for them and to establish the best timing for interventions (APA, 2008). Preventative interventions in high-risk youth can ensure that they realise their potential and contribute to economic development (Hsiao et al., 2018).

2.3.7 CONCLUSION

This chapter sought to provide an overview of the developmental stage of adolescence and the important role positive development plays in the pursuit of future well-being. In addition, violence was identified as one of the main issues threatening adolescent health across the globe and in South Africa. It was argued that PTSD and its symptoms are compromising healthy adaptation in the South African adolescent. The detrimental effect of PTSD is exacerbated if the adolescent is a poly-victim and suffers trauma in a setting of socio-economic disproportion. Yet, resilience has been shown to serve as a moderating factor in individuals exposed to

violence, rendering it imperative to study adolescent resilience in violent South African contexts. The results of such research will inform the design of evidence-based prevention programmes and interventions promoting adolescent health.

CHAPTER 3

THE INCITING INCIDENT: RESILIENCE IN ADOLESCENTS EXPOSED TO VIOLENT CRIME

"I can be changed by what happens to me. But I refuse to be reduced by it." –Maya Angelou

3.1 THE POSITIVE PSYCHOLOGY FRAMEWORK

Seligman's 1998 presidential address to the American Psychological Association heralded its advent (Seligman, 1999), when he urged the profession to explore a new goal in psychology: *"what makes life worth living?"* (Seligman, 2011). Historically, 'the positive' is not a new idea in psychology. It featured in humanistic psychology, for example in Maslow's belief in self-actualisation, in Roger's emphasis on the fully functioning person (Seligman, 2003), and in Frankl's theory on finding meaning in life (Frankl, 1946). However, Seligman's work highlighted positive psychology as an idea worthy of independent focus and study (Linley et al., 2006).

The movement's foundation was a paradigm shift, away from a 'disease-oriented model', towards a focus on strengths, personal growth and agency (Seligman, 2002; Seligman & Csikszentmihalyi, 2000; Strumpfer, 1990). Its goal, well-being, is achieved by accumulating knowledge about resilience, individual strengths, growth (Gable & Haidt, 2005; Sabina & Banyard, 2015) and the mechanisms that lead to desired outcomes (Linley et al., 2006).

Apart from understanding well-being, positive psychology's aim is to create conditions which will enable human flourishing (Seligman, 2011). The three pillars of positive psychology are firstly the study of positive emotion, secondly the study of positive traits (strengths and virtues) and thirdly the study of positive institutions such as healthy families and freedom of religion (Seligman, 2002). According to Seligman's theory, resilience is classified as a positive trait or strength, thus falling under the second pillar of positive psychology (Donaldson, Dollwet, & Rao, 2014). In contrast, other theorists conceptualise resilience as more than an individual strength, but rather a process during which resources are harnessed so that well-being can be sustained (Borge et al., 2016; Panter-Brick & Leckman, 2013).

Well-being represents one end of a continuum, with mental disorders at the opposite end (Huppert & So, 2013). Well-being is often observed along with happiness, higher life satisfaction and self-esteem (Wilt, Grubbs, Exline, & Pargament, 2016). Additional features of

positive well-being include, "competence, emotional stability, engagement, meaning, optimism, positive emotion, positive relationships, resilience, self-esteem and vitality" (Huppert & So, 2013, p.837).

In their review of studies on well-being, Donaldson et al. (2014) found that definitions of the construct vary and the terms 'well-being', 'life satisfaction' and 'happiness' are frequently used interchangeably. Differentiating between hedonic well-being (defined in terms of pleasure attainment, thus experiencing more positive than negative emotion) and eudemonic well-being (defined as a meaningful existence and the actualisation of the self), remain a controversial issue in positive psychology (Waterman et al., 2010).

The current view is that both conceptualisations of well-being remain important and are in fact complementary (Henderson & Knight, 2012). Thus, findings indicate that well-being is a multi-dimensional construct, comprised of hedonic (more pleasure and less pain) and eudemonic (happiness because of living a purposeful life and experiences of personal growth) elements (Delle Fave et al., 2011; Henderson & Knight, 2012).

Apart from navigating the challenging life phase of adolescence, young people in South Africa face extraordinary difficulties like violent crime, poverty, HIV and inequality. Yet, positive adaptation despite these circumstances is possible and achieved by many. A study of the resilience processes of these children contributes to a culturally nuanced African understanding of resilience. Furthermore, and according to Sabina and Banyard (2015), research on what makes individuals resilient in violent contexts is important. Such research will contribute to the understanding of shared factors, but also explore resilience aspects specific to a particular trauma (Sabina & Banyard, 2015).

3.1.1 SOUTH AFRICAN CONTRIBUTIONS TO POSITIVE PSYCHOLOGY

In South Africa, highlights of the history of positive psychology include self-actualisation research in the late 1970s and 1980s (Coetzee & Viviers, 2007). An important article by Strümpfer (1990) on the broadening of Antonovsky's (1979) salutogenesis to 'fortigenesis' (a term Strümpfer coined), was the first important acknowledgement not only locally but internationally, of the new field that was to become positive psychology. Antonovsky's (1979) salutogenesis refers to the study of the origins of health (Cowen & Wymann, 1998). Salutogenesis theory therefore focuses on factors supporting well-being rather than those causing disease (Antonovsky, 1990). The salutogenic paradigm proposes a health continuum

instead of the narrow perspective of the illness/health dichotomy of the bio-medical model (Antonovsky, 1990). Antonovsky proposed that stressors should not be viewed as negative per se, and that stressors coped with successfully, can indeed lead to a positive outcome (Antonovsky, 1990). Strümpfer (1990) reasoned that Antonovsky's concept of salutogenesis should be extended to 'fortigenesis' to include the roots of psychological strength. He argued that this conceptualisation provided a more holistic viewpoint that would, apart from the focus on the study of health, enable a description of the psychological strengths that support well-being (Eracleous, 2008).

Wissing and Van Eeden (1997) were specifically interested in the nature, dynamics and enhancement of psychological well-being in the South African context. They suggested the emergence of a sub-discipline, namely psychofortology, or the study of enhancing psychological well-being and human strengths. During the process of fortigenesis an individual would typically grow or dilute their strengths.

Wissing and Van Eeden (2002) proposed that the aim of post-millennial South African research should be to investigate processes that facilitate wellness. Their research contributes to knowledge on the understanding, measurement and promotion of psychosocial well-being and strengths in diverse contexts (Della Fave et al., 2016). An example hereof is research into collectivist cultures' identifications of happiness (Wissing & Temane, 2008). Most positive psychology research is influenced by North American conceptualisations of well-being and therefore have a strong focus on individualistic functioning (Strümpfer, 2006; Donaldson et al., 2015). Little is known about more collectivistic African expressions of well-being (Wissing, 2013). For this reason Wissing's (2014) research on relational and connectivity models on well-being is drawing increasing attention among international researchers in the field of psychology. At this point, South Africa remains the hub of positive psychology research in Africa, with 79% of all articles published here (Kim, Doiron, Warren, & Donaldson, 2018). Today, Theron is one of South Africa's principal researchers in the area of positive adaptation in the face of adversity (Theron 2012; Theron et al., 2013; Theron & Theron, 2013; Theron & Theron, 2014). An important aspect of her work is her contribution towards an Africentric definition of resilience, as her research focuses on how the resilience processes of black South African youth are shaped by their socio-cultural context and historical legacy (Theron, 2016).

Since the inception of the field of positive psychology, South African research has consistently contributed to the international knowledge base for the optimal expression of the individual, group and institutional potential. This is done with specific attention to the African context. It follows that South African research in positive psychology is making important contributions towards an Africentric, collectivist conceptualisation of resilience.

3.2 RESILIENCE: DEFINITIONS AND CONCEPTUALISATION

The word resilience is rooted in the Latin *resilire*, which means to rebound (Masten, 2014). In the social sciences the term became synonymous with coping well, bouncing back or thriving despite severe adversity (Masten, 2014).

Resilience as a field of study was established as early as the 1960s and 1970s (Khanlou & Wray, 2014). Psychological literature reflects a lack of consensus about a conceptual definition for resilience (Agnafors, 2016; Masten, 2007; Theron & Dunn, 2010). The debate centres around

"whether resilience is best defined as a trait, a process, an outcome, a pattern of life course development...multifaceted or unidimensional, short or long term, and whether resilience should encompass recovery as well as resistance, internal as well as external adaptive functioning, and external as well as internal resources" (Masten, 2007, p.924).

A seminal study in the science of resilience was the Kauai Longitudinal Study (Werner & Smith, 1977). It aimed to follow a cohort of 660 children born on the island of Kauai in 1955. This study was unique in the sense that it provided a long-term perspective on development. Although the focus of the study was on vulnerable young people, its results were surprising because it revealed that contrary to what was expected, many of the participants were in fact resilient, positively adapted and reported personal growth as a result of the adversity they suffered (Werner & Smith, 1977).

Masten stated that resilience does not result from exceptional qualities, but from "the ordinary magic of ordinary human resources in the minds, brains and bodies of children in their families and relationships in their communities" (Masten, 2001, p.235). This means that human beings have a considerable capacity for resilience, which results from ordinary but powerful protective and promotive factors. These protective systems reside in young people themselves, but are

also features of development in their families, peer groups, schools and communities (Masten, 2009). These systems include skills in self-regulation and good parenting (Masten, Cutuli, Herbers, & Reed, 2009), positive relationships, good intellectual ability, as well as faith, hope and a sense of meaning (Masten, 2009). In the Kauai study, individual characteristics such as sociability and good problem-solving skills, loving relationships and external support networks, for example at school, work and church were found to have played a protective role (Werner, 1989). Furthermore, the longitudinal data from the Kauai study indicated that the influence of risk and protective factors changed with the stages of life (Werner, 1989).

In earlier research, resilience was considered a static, innate ability (Agnafors, 2016) and defined as positive adaptation despite exposure to present or past adversity (Masten & Narayan, 2012; Wright et al., 2013). Subsequent definitions evolved to be broader and more dynamic, integrating theory across levels of analysis and fields of study (Wright et al., 2013). Resilience as a dynamic process of positive adaptation was emphasised (Agnafors, 2016; Masten, 2001; Theron, et al., 2012). This means that new strengths develop and new weaknesses emerge continually (Luthar et al., 2000). The resilience process is influenced by culturally and contextually specific mechanisms (Theron, 2012). Much remains to be learned about the cultural and contextual roots of resilience for gaining deeper insight into the resilience processes of South African children (Theron, 2012). Resilience studies further inform the design of effective evidence-based prevention programmes that could be implemented pre- or post-trauma, in a country where most live without therapeutic resources.

The practice area of health psychology highlights a developmental component, referring to resilient development as normal, or even above average development amidst or following adversity (Masten, 2007; Rosenberg & Yi-Frazier, 2016). Therefore, the resilience process holds the potential to enrich the lives of those coping with challenges and ultimately leads to healing, psychosocial growth and wellness (Walsh, 1998).

Goldstein and Brooks (2005) stress the importance of developing resilience in all children regardless of *whether* or not they were exposed to trauma and risk. For example, focusing on building resources and strengths in young children inoculate against violence and its negative effects, as well as enhancing psychological functioning (Grych, Banyard, & Hamby, 2015).

3.3 ADVERSITY AS PRE-REQUISITE FOR RESILIENCE

Resilience can only occur in the aftermath of adversity (Southwick, Bonanno, Masten, & Panter-Brick, 2014). Therefore, resilience can be described as a two-dimensional construct that includes exposure to adversity followed by adaptive functioning or positive adjustment over the passage of time (Luther & Cicchetti, 2000; Southwick, et al., 2014).

An increasing number of young people around the world face growing adversity, usually characterised by violations of their human rights (Theron, 2012). Children are exposed to economic poverty, social inequality and violence (Panter-Brick, Lende, & Kohrt, 2012), marginalisation, war and disaster (D'Amico et al., 2016). These threats are nested in larger systems of socio-political crises or fast-changing socioeconomic transformation (D'Amico et al., 2016), realities which also characterise the South African context. South African children are confronted with the challenges of poverty (Theron & Theron, 2013; Theron & Theron, 2014), AIDS-related adversity such as orphaned children (Wood, Theron, & Mayaba, 2012), and exposure to violence (Malindi, 2014; Pretorius et al., 2016).

It follows that youth exposed to adversity are at risk of developing long-term psychosocial problems (Betancourt & Khan, 2008; Pfefferbaum & North, 2013). In fact, experiencing hardship in childhood could potentially set an individual on a risk pathway that may lead to future adverse exposures as well as experiencing these adversities as more difficult to adjust to (Halonen et al., 2015). These young people may develop the following difficulties: delays in cognitive development, weak academic performance, behavioural problems and antisocial disorders (De Villiers & Van den Bergh, 2012). In addition, youth may also be at risk for the development of cognitive biases which may lead to anxiety and depression (Cortina et al., 2016).

According to findings from the above-mentioned study, exposure to adversity in childhood may not only lead to psychological maladjustment, but also physical illness (Cortina et al., 2016). The physiological effects of exposure to adversity include an increased risk for developing cardiovascular disease (Halonen et al., 2015), earlier reproduction in women and a shorter life expectancy in adulthood (Rickard, Frankenhuis, & Nettle, 2014).

Chronic exposure to adversity may lead to changes in stress physiology (Finegood, Raver, De Joseph, & Blair, 2017). 'Toxic stress' refers to the prolonged activation of the stress response system during childhood. Constant exposure to violence can disrupt normal brain development and lead to stress-related psychiatric injury (Osório, Probert, Jones, Young, & Robbins, 2017).

The body's physiological stress response forces the child's energy into needs aimed at short-term survival, imposing phenotypic costs over time. This takes its toll on long-term health (Boonekamp et al., 2014).

3.4 POSITIVE ADAPTATION

A construct central to the process of resilience, is that of positive adjustment. In fact the words resilience and positive adjustment are sometimes used interchangeably by authors (Theron, 2013). Positive adjustment can either be seen as the absence of psychopathology or, alternatively, as the achievement of age appropriate developmental milestones within a certain sociocultural context (Masten, 2014). Thus, resilient youth are able to meet developmental tasks despite exposure to significant adversity (Masten, Cutuli, Herbers, & Reed, 2009).

It follows that resilience or positive adjustment cannot be uniformly described across contexts and cultures (Theron et al., 2013). However, in broad terms, developmental expectations are shared across socio-cultural contexts and include, for example, learning to walk and talk (Masten, 2014). Other tasks such as learning to weave or herd cattle would be culturally specific (Masten, 2014). Resilience literature is prejudiced towards Western culture in describing positive adjustment to adversity (Theron & Theron, 2013). For example, Theron and Theron (2013) studied resilient black South African students' positive adjustment to poverty and findings demonstrated how the students' adjustment was supported by transactions within the family community. The family community characteristic of African cultures places emphasis on mutuality, which indicates that communal pathways are typical of Africentric culture.

A debate exists about whether or not to include good internal and good external adaptation criteria when defining resilience. This debate reflects different perspectives that can be adopted about the dual of nature of being human – functioning as an individual, but also functioning as part of larger social systems (Masten et al., 2009; Masten et al., 2009). Another concern is whether to define positive adaptation (resilience) in youth as average functioning or outstanding achievement in the face of adversity (Masten, 2009). Most studies are aimed at understanding how people return to normal functioning after exposure to adversity (Masten et al., 2009).

Because the cultural context is vital to determine positive adjustment, healthy adaptation can be attributed to interactions between youth and their social ecologies (Lau & Van Niekerk, 2011; Ungar, 2011). The process of adjusting well to adversity (which includes both internal or psychological and external or environmental factors) is complex and variable and therefore relies on contextual support systems (Theron et al.; Wright et al., 2013). Consequently, resilience depends on the ability of the individual to move towards health-sustaining resources, while the person's environment (family, community and culture) simultaneously has to make these resources available in a way that is meaningful within a particular cultural context (Ungar, 2008). Essentially, these resilience-promoting interactions have been found to be similar across contexts (Masten & Wright, 2010; Zimmerman & Brenner, 2010;). Adaptive system interactions are found in effective problem solving, emotional and behavioural regulation, religion and cultural traditions, interpersonal relationships, agency and mastery, and systems of meaning-making (Masten & Wright, 2010; Theron & Theron, 2014). These transactions are influenced by the socio-cultural context as well as by the pathways to resilience prioritised (Wright et al., 2013). According to Ungar (2013), culture does not only shape resilience processes, but also unambiguously directs youths' pathways to resilience.

In an attempt to increase their understanding of an individual's positive adjustment, it is important that researchers use their conceptualisation of resilience in collaboration with children and communities in order to further resilience in ways that are supported by the cultural context (Theron, 2013; Ungar, 2011). It follows that a Western understanding of resilience cannot sufficiently explain the concept in developing collectivist contexts (Theron, 2013). It is important that local communities and children's voices should be central to how positive adaptation or resilience is defined and reported (Liebenberg & Ungar, 2009; Theron, 2013).

However, knowledge about what resilience would mean in an African context is still limited (Theron & Theron, 2013; Theron et al., 2013). This negatively affects the development of appropriate interventions to strengthen youth resilience in these contexts. With their study of resilient Basotho youth, Theron et al. (2013) aimed to broaden the description of an emerging Africentric understanding of resilience. In this study, researchers consulted with adult community members who formed the advisory panel (AP) on participants' resilience, because of their in-depth knowledge about the participants (Theron, et al., 2013). Advisory panels, guiding researchers' understanding of resilience within a specific context, have become the

standard in South African and international resilience studies (Didkowsky et al., 2010; Theron, et al., 2013).

Findings from the above study reflect an African perspective on resilient youth and include, for example, being supported by multiple systems, which emphasise 'interrelatedness', which is typically important in African cultures. Another example can be found in a study by Theron and Theron (2013), during which 'family communities', a unique characteristic of traditional African culture was found to facilitate black students' positive adjustment to poverty. This concept comprises extended family members both alive and dead.

To conclude, resilience refers to dynamic adaptive behaviour in the face of acute or chronic adversity. At present, resilience is understood to be a process rather than an individual trait. The process of positive adaptation is supported by reciprocal transactions between adolescents and their ecologies, and leads to positive adaption and even thriving.

3.5 THE PROGRESSION OF RESILIENCE RESEARCH

Resilience research is typically presented as having developed in three consecutive waves, each with its own central themes. The history and continued relevance of these themes are discussed below.

3.5.1 THE FIRST WAVE

The first wave of resilience research was influenced strongly by a culture of individualism in the United States (Goldstein & Brooks, 2005). It was characterised by emerging controversies regarding a definition for resilience (Wright et al, 2013). As discussed above, early definitions emphasised only the role of personal characteristics in positive adaptation and individual competence was the focus of this research era (Henry, Morris, & Harris, 2015). Competence was assessed by establishing whether the child had met the developmental expectations set by a specific society (Goldstein & Brooks, 2005). Therefore, an in-depth exploration of individual traits, but also family and broader environmental aspects playing a protective role and allowing individuals to overcome adversity, stood central (Green, Hartman, Sharabi, & Cohen, 2012; Masten, 2007; Nelson et al., 2015). For example, in a follow-up study of the members of the 1955 birth cohort on the island of Kauai, Werner (1989) reported that the following individual characteristics contributed to the participants' resilience, from infancy to their high school graduation: an infant temperament that draws positive attention, being alert, autonomous, a

good communicator and having a positive social orientation as a toddler, good reading and reasoning skills in primary school, having many interests outside of school, an internal locus of control, a positive self-concept and an achievement-oriented attitude towards life in high school. The following family factors were supportive of resilient development: growing up in a family of four or less children with a gap of at least two years between siblings, and establishing a secure attachment with at least one positive caregiver (Werner, 1989).

Ungar et al. (2007) described a healthful temperament and psychological well-being as predictive of success following adversity. Skrove, Romundstad and Indredavik (2013) found that high self-esteem was a harness against psychological distress.

A well-developed social support system as well as living in a two parent household, are associated with lower levels of psychological distress (Skrove, et al., 2013). A study by Nelson et al. (2015) found that household enrichment such as access to stimulating toys and exposure to books distinguished resilient 3-year olds from weaker performing children from backgrounds with similar risk factors.

Researchers noted and explored the phenomenon of individual differences in outcomes among children with common risk factors (Wright et al., 2013). Resilience concepts such as promotive and protective factors were generated (Wright et al., 2013). Many of the promotive and protective factors which were described in first wave research, seemed to facilitate development in both high and low risk circumstances. This drew attention to universal human adaptation systems which facilitate both normal development, and recovery from adversity. The development of attachment relationships, self-regulatory systems for regulating arousal, emotion and behaviour and moral development are examples of these universal human adaptation systems (Goldstein & Brooks, 2005; Nelson et al., 2015).

Promotive factors are assets that promote better adaptation, while protective factors moderate the impact of risk and adversity, thus shielding an individual from its effect (Wright et al., 2013). Sameroff (1999) proposed the term 'promotive' rather than 'protective', for the reason that a promotive factor would positively affect both low-risk and high-risk populations, which is far more common than a protective factor that only facilitates the development of high-risk children (Sameroff, 2010). Promotive factors, for example, include cognitive skills, competent parenting and high social class. Protective factors include characteristics of the child, family and wider environment that reduce the negative effects of adversity (Masten & Reed, 2002).

These include: the child's intellectual ability, emotion regulation, parenting strategies (warmth, consistent discipline, responsiveness, structure and monitoring, nurturant responsive parenting, good parent-child relationship quality), low parental discord, advantaged SES (Socioeconomic Status), effective schools and safe neighbourhoods (Masten & Reed, 2002).

An analytic approach to measure resilience became a necessity (Luthar & Cicchetti, 2000). Therefore, it became important to develop reliable measures of resilience constructs (Masten, 2007). Resilience instruments are of specific importance when planning and tracking an intervention, because they can aid a practitioner in finding precise protective mechanisms as well as measuring which is more protective (Smith-Osborne & Bolton, 2013). Validated resilience measures have been developed to function within the two divergent streams of research which operationalised the construct of resilience as either a personal characteristic (or cluster of characteristics) or as a process consisting of personal, interpersonal and contextual protective processes (Smith-Osborne & Bolton, 2013).

An example of a measurement developed to measure resilient character traits in adolescents is the *Adolescent Resilience Scale* (ARS) for college-age youth. This assessment measures three intrapersonal factors: novelty seeking, emotional regulation and positive future orientation. An example of an instrument developed to assess the process of resilience in adolescents is the *Resilience Scale for Adolescents* (READ) which assesses five factors: Personal Competence, Social Competence, Structured Style, Family Cohesion and Social Resources (Hjemdal, Friborg, Stiles, Martinussen, & Rosenvinge, 2006). Instruments such as the READ with its contextual items and scales would be a better fit for practice with a contextual, transactional conceptualisation of resilience.

In addition, it is important that practitioners select the instrument which fits well with the temporal nature of the adversity the adolescent experienced (Smith-Osborne & Bolton, 2013). Chronologically, some instruments (e.g. RSCA, ARS) measure resilience in relation to specific time-specific stressors or traumatic events, typically outside the extent of typical developmental stage pressures for adaptation. Others like the READ measure resilience in relation to a continuously adverse environment (Smith-Osborne & Bolton, 2013).

3.5.2 THE SECOND WAVE

The second wave of research marks a transfer away from the initial emphasis on the individual to a broader focus including family and community relational systems (Goldstein & Brooks,

2005). Rutter referred to development as "a question of linkages that happen within you as a person and also in the environment in which you live" (as cited in Henderson, Benard, & Sharp-Light, 2007, p. 6). The aim was to explore the mediating and moderating processes supportive of resilience (Wright et al., 2013). These processes were also referred to as stress and coping processes (Green et al., 2012). "This highlighted the shift from the 'what' of description to the 'how' of underlying processes that influenced adaptation" (Masten et al., 1990, p. 439).

Second wave research was focused on gaining insight into the complicated systemic interactions that lead to both positive and pathological outcomes (Wright et al., 2013). These interactions had the potential to alter an individual's transactions with adverse circumstances, to minimise negative effects and attain normal developmental tasks (Wright et al., 2013). It became important to not only observe and describe resilience at a certain point in time; longitudinal studies became essential (Masten, 2007). Longitudinal research designs provided insight into the dynamic nature of resilience and its development over time. A very important finding of the hallmark Kauai longitudinal study (1979) that stretched over four decades, was that a great number of children from circumstances that placed them 'at risk', became healthy well-adapted adults (Werner & Smith, 1992). The birth-to-twenty study is a South African longitudinal study considered to be the largest and longest running study of child and adolescent health in Africa. This important study tracked the growth, health, well-being and educational progress of a group of urban children initially for ten years but later extended to twenty. These children were the first cohort to be born in a democratic South Africa (Richter et al., 2007). One of its interesting findings was that exposure to violence in the home and community had a persistent negative effect on children's emotional and social adjustment independent of the impact of poverty (Richter et al., 2007).

The focus of this wave was on the transactions between individuals as well as the systems in which their development is nested (Masten, 2007). These transactions could possibly lead to either normative or pathological development. This was the impetus for the development of the field of developmental pathology (Goldstein & Brooks, 2005; Wright et al., 2013). The integration of biological, social and cultural processes into resilience studies became important (Goldstein & Brooks, 2005).

A broad definition of resilience during this research phase would include "the capacity of a dynamic system to adapt successfully to disturbances that threaten system function, viability

and development" (Masten, 2014, p.6). This definition would be applicable to both living and non-living systems (Masten, 2014).

3.5.3 THE THIRD WAVE

The third wave provides an opportunity to test resilience theory by developing appropriate interventions (Wright et al., 2013). It seems that promoting competence is key to successful intervention programmes (Wright et al., 2013). Many strength-based models for policy and practice have seen the light (Zimmerman, 2013). These models illustrate the protective and inoculation value of promotive factors in counteracting the negative effects of risk (Zimmerman, 2013). Intervention design is informed by their strategies to enhance promotive factors. The compensatory and protective models of resiliency are the two topics studied most frequently (Zimmerman, 2013).

According to the compensatory model, promotive factors have a neutralising counteractive effect on risk exposure (Reisner, Biello, Perry, Garamel, & Mimiaga, 2011; Zimmerman, 2013). The effect of a promotive factor on developmental outcome is not only the opposite than that of risks, but it is also independent from risk effect (Reisner et al., 2011). This means that promotive and risk factors do not interact. For example, a study by Zimmerman, Steinman and Rowe (1998) found that parental support compensates for risks associated with violent behaviour and thus predicted a lower incidence of violent behaviour (Zimmerman, 2013). Another study supporting a compensatory model of risk and resilience is that of Reisner et al. (2011), which investigated differences in non-suicidal self-injury and suicide attempts by sexual orientation. It was concluded that family support was independently connected with a lesser chance of non-suicidal self-injury as well as suicidality.

The protective factor model was developed into two models, 'risk-protective' and 'protective protective', and proposed that resources alter the relationship between risk and protective factor outcomes (Zimmerman, 2013). The aim of protective factor-based interventions would be to reduce the impact of summative risk by buffering the negative influence of risk factors (Smith-Osborne & Felderhoff, 2014). This means that protective factors interact with risk factors and alter or lessen their impact. Hurd and Zimmerman (2010) utilised a risk-protective model in their research about adolescent mothers. Their findings were that natural mentors protected adolescent mothers from the detrimental effects of stress.

Interventions are aimed at changing the life course of a child at risk for developing problems (Wright et al., 2013). Goals include minimising risk or exposure to adversity, boosting resources, strengthening relationships and mobilising other protective factors (Masten & Cicchetti, 2010). The Seattle Social Development Project exemplifies an intervention programme presented to minimise risk for elementary school children in a high crime neighbourhood. The outcomes included changes in school bonding, leading to better grades and a reduction in anti-social behaviour (Hawkins et al., 2003). Early childhood interventions are developed to boost resources and brighten the future of children growing up in poverty. The Chicago Longitudinal Study, for example, employs numerous strategies to encourage success in developmental tasks while at the same time decreasing the risk for problem behaviours (Reynolds & Ou, 2003). An example of an intervention programme focused on strengthening relationships is the Parent-Management Training-Oregon (PMTO) model, which aims to promote parents' positive involvement, thus intending to stimulate cascading pathways of positive development for both children and adults. Healthier social interactions were maintained nine years post-programme (Patterson et al., 2000).

The timing of interventions seems to be an important factor. Developmental cascades refer to the cumulative consequences for development of the many interactions and transactions occurring in developing systems that result in spreading effects across levels, among domains at the same level, and across different systems or generations. "Developmental cascades alter the course of development" (Masten & Cicchetti, 2010, p. 491). Interventions that are well-timed and specifically targeted could interrupt negative cascades or promote positive trajectories (Masten & Cicchetti, 2010). There are limited timeframes within which the course of development can be altered, during which systems may be more malleable or there is an increased possibility of triggering a positive cascade (Masten & Cicchetti, 2010). Developmental cascades facilitating adaptive behaviour frequently start in early childhood and thus intervention programmes during the early years is imperative (Masten & Cicchetti, 2010). Likewise, an intervention can be critical at a time of developmental transition and activate adaptive developmental cascades (Wright et al., 2013). Research that forms part of this wave is a work in progress and much remains to be learned about resilience processes in order to manipulate them successfully in the best interests of the child.

3.5.4 THE FOURTH WAVE

The current fourth wave of resilience research commenced over the past decade as new research methods became available to study gene assessment, gene-expression and brain-structure and function (Wright et al., 2013). The aim of this research phase is to improve insight into and integration of resilience science through multiple levels of analysis, with increasing emphasis on brain development, epigenetics and neurobiological processes as well as the manner in which systems interact to influence development (Wright et al., 2013; Henry et al., 2015). Fourth wave research has sparked new questions about defining positive adaptation at cellular or neural level (Cicchetti & Curtis, 2006). It is based on the notion that individual development results from probabilistic epigenesis, implicating various processes of interaction through multiple levels of performance (function) with gene-environment interaction playing an important role (Wright et al., 2013).

The fourth wave includes multidisciplinary methods to study how protective processes at multiple eco-systemic levels, work together from molecular level to a broader biological-physical-psychological-social level (Henry et al., 2015). Additional systems involved in the resilience of the individual, e.g. the resilience of ecosystems, health care systems and political systems, are taken into consideration (Masten & Obradovic, 2008). Another feature of the fourth wave is that seemingly independent fields of resilience research in different disciplines (Khanlou & Wray, 2014) and at different levels are collaborating in response to threats to humanity, e.g. terrorism and global warming (Masten & Obradovic, 2008; Masten & Osofsky, 2010).

The fourth wave of resilience science is growing in magnitude. It incorporates knowledge gained in the previous three waves, and is propelled by the energy generated by modern research technologies and the collaboration between integrative theory and methodology (Masten, 2007).

3.6 RESILIENCE AS IT IS CONCEPTUALISED IN THE CURRENT STUDY

Researchers in the resilience field have learned that it is not only individual characteristics but also family facets and environmental attributes that contribute to resilient development. Resilience processes can be described as continuous systemic interactions that facilitate positive adaptation. While promotive factors are assets and foster positive adaptation, protective factors temper the impact of adversity.

Resilience in this study refers to the capacity of South African adolescents to positively adapt to their environment in ways that are appropriate to their specific cultural context despite the presence of a possibly debilitating risk factor of being the victim of a violent crime.

This study also took into consideration, the Developmental Psychopathology model as theoretical framework to explore the resilience processes of South African adolescents. Developmental psychopathology can be defined as an integrative framework, or a macroparadigm which encompasses pathology as well as normal behaviour, and individual as well as environmental factors across the life span (Masten, 2006). Studying resilience factors in children [for this purpose] holds enormous value (Agnafors, 2016). Such a prevention perspective emphasises the need for an understanding of the pathways to resilience in youth in order to support positive development and provide apposite care (Theron & Dunn, 2010). Resilience studies echo two central characteristics of developmental psychopathology (Cicchetti, 2006). The first is the aim to highlight processes that moderate the negative effects of adverse life events, in order to inform resilience interventions (Luthar & Brown, 2007). The second characteristic is that resilience science is informed by various disciplines, and most recently by the fields of neuroscience and biology (Luthar & Brown, 2007).

3.7 PROTECTIVE FACTORS

In his study of high-risk children, Garmezy (1971) came across children with an unfavourable prognosis who, against all odds, did not develop psychopathology and managed to lead adaptive lives. He called them 'invulnerable'. In 1993, he was the first to conceptualise an ecological triad of protective factors that included individual and family characteristics, and external support (Garmezy, 1993). In defining resilience, Windle describes these factors as "... assets and resources within the individual, their life and environment [that] facilitate[s] this capacity for adaptation and bouncing back in the face of adversity." (Windle, 2011, p.163). Individual resilience over the life course depends on healthy functioning of continually adaptive systems, and is therefore in a state of continuous change (Masten, 2014).

In fact, the study of resilience revealed that children's protective systems may be more vulnerable at different points in their development. For example, an adolescent's increased reliance on their peer group can be protective, but also increase their risk of exposure to negative influences (Goldstein & Brooks, 2005). A high percentage of disorders diagnosed in adulthood seem to be persistent disorders of childhood and adolescence (Kim-Cohen, Caspi,

Moffitt, Harrington, Milne, & Poulon, 2003). Thus, prevention of mental illness in child and adolescent populations through research and practice is integral to the establishment of healthy communities (Das et al., 2016; Roberts, 2006).

It follows that the focus of resilience studies is the identification of protective factors which are associated with positive adjustment (Grych et al., 2015). In other words, for resilience to be present, an individual must be exposed to risk or adversity, the risk must be moderated by protective factors, and the outcome must be better than the prognosis (Windle, 2011).

The ecological perspective is highly relevant for studies on protective factors and resilience, given that resilience is a transactional process. Theron (2004) considers the protective factor triad as equal to describing the resilience process. Although with reference to protective factors, there is usually a set of processes involved that differentiates well-adapted individuals from maladapted ones (Luthar, Cicchetti, & Blender, 2000). Protective factors are grouped according to three levels of influence, based on socio-ecological and transactional theories of development (Bronfenbrenner 1986; Nelson et al., 2015, Sameroff, 2000):

- Child – specific characteristics
- Aspects of the home and family environment, and
- Aspects of the broader social environment

This triad includes protective factors such as an easy temperament in infancy, a family environment that can be described as warm and secure, and healthy role models (Garmezy, 1983; Werner & Smith, 1982). Attributes of the broader social environment include protective child policies and low acceptance of physical violence (Goldstein & Brooks, 2005). Masten (2011) identified seven evidenced-based protective factors from youth resilience literature and across the social ecology. They are: good caregiving, close relationship with pro-social others, intelligence, self-regulation, self-efficacy, faith and effective schools. Luthar (2006) stresses that of all protective factors, relationships are the most important for youth at risk.

Resilience interventions build on strengths and protective factors. When these strengths are combined with environmental resources, healthy development is maximised (Finkelstein, Rechberger, & Russell, 2005; Theokas et al., 2005). In fact, the interventions developed for children at risk for developing psychopathology could be called a protective process in itself (Wright et al., 2013). An initial approach to research on protective factors was to study one factor at a time, but this method had the disadvantage of providing limited insight into the

protective value of factors in relationship to one another (Brody et al., 2013). An insight into this interrelationship aids in making an efficient allocation of the limited resources available to promote well-being for maximum effect (Brody et al., 2013).

3.7.1 THE PROTECTIVE ROLE OF CULTURAL CONTEXT

An increased understanding of the importance of cultural context in defining resilience expanded the measurement of protective factors to also include unique characteristics of the individual and their context (including those characteristics that may be culturally-distinctive) (Sabina & Banyard, 2015). For example, in their study on black South African students' positive adjustment to poverty, Theron and Theron (2013) conclude that black youth resilience follows communal pathways and that family communities positively influence youth resilience. Longitudinal studies are important to better understand the interaction between protective factors from across the social ecology. It follows that studies stretching over time shed light on lifespan pathways and how an individual's response to adversity may change (Sabina & Banyard, 2015).

3.7.2 PROTECTIVE FACTORS SPECIFIC TO THE SOUTH AFRICAN CONTEXT OF VIOLENCE

Until recently, the focus of violence research was to explore the negative effects of victimisation, while the factors promoting healthy adjustment after trauma often remained understudied (Sabina & Banyard, 2015). However, it is important to combine research on resilience with research on violence, in order to understand shared factors of resilience across adversity as well as aspects specific to a particular trauma (Anderson, Shea, Amaratunga, McGuire, & Sioui, 2010; Sabina & Banyard, 2015).

In South Africa, youth are often exposed to several forms of violence at once and sometimes chronically, which worsens long-term outcomes and hinders healthy development. This leads to psychological and physical health problems. In addition, violence exposure puts adolescents at higher risk of becoming either victims or perpetrators of further violence in adolescence and beyond (Scorgie et al., 2017). This perpetuates the cycle of violence which is so commonly observed in South Africa.

Another challenge is that research on different forms of violence is often siloed, as the majority of studies tend to focus on a single type of violence (Hamby & Grych, 2013). However, a more recent study highlights the overlying nature of different forms of violence, suggesting that

diverse violence exposures may have similar outcomes (Grych et al., 2015). It follows that resilience processes in victims of different forms of violence exposure may be alike (Grych et al., 2015). Sabina and Banyard (2015) argue that the fact that violence manifests on an interpersonal level, makes it different from other forms of adversity. Therefore, resilience after violence exposure may be facilitated by a distinctive cluster of protective factors (Sabina & Banyard, 2015), some of which may be unique to the South African context.

In an attempt to expand the range of protective factors that plays a role in the resilience processes of victims of violence, Grych et al. (2015) incorporated some of the personal strengths identified in positive psychology research. This expansion will inform the development of novel prevention and intervention strategies (Grych et al., 2015). Although individual factors may play a prominent role in resilience processes in victims of violence, the interplay between these factors and the environment remain central (Mosavel et al., 2015; Scorgie et al., 2017).

In the context of ongoing trauma characteristic of many communities in South Africa, it is particularly useful to explore resilience from the viewpoint of an interplay of processes on individual and community level (Schetter & Dolbier, 2011). The culture of a social ecology shapes the processes of resilience, employing so-called 'indigenous coping strategies' (Ungar, 2012). This is of particular importance in African collectivist culture where one's community impacts significantly on individual strength factors and experiences (Mosavel et al., 2015).

3.7.2.1 Personal protective factors

According to Cicchetti (2013), personal characteristics such as self-reliance, confidence and personal conviction play a more prominent role in positive adaptation after exposure to violence. In a study of South African street children, individual protective factors included amongst others the ability to balance dependence and independence, optimism, empathy, ability to problem-solve, abstinence from drugs, and a sense of humour (Malindi, 2014). In a study of South African adolescents from a variety of socio-economic backgrounds, Kamper and Badenhorst (2010) found that a general spirit of optimism and independence exists, paired with a strong desire to escape the trappings of poverty. Research by Guse and Vermaak (2011) confirms that South African adolescents experience relatively high levels of hope and well-being despite the difficulties they face.

Another intra-personal protective factor is a positive self-perception (self-worth / self-esteem), as it may play a role in supporting resilience (Copeland-Linder, Lambert & Ialongo, 2010; Theron, 2004). For example, Mampane (2014) explored the factors contributing to the resilience processes of adolescents in a South African township in which violence was rife. Findings indicated that self-confidence played a significant role in the positive adjustment of these youth (Mampane, 2014). In addition, Jefferis and Theron (2017) explored how South African teachers build resilience in Sesotho-speaking adolescent girls. Their findings highlighted that relationships that foster resilience are those that nurture self-esteem (Jefferis & Theron, 2017). Hartling (2008) emphasised that relationally-based self-worth is more important for resilience than self-worth based on personal achievement. In a collectivist culture, relationally based self-worth may therefore be an important protective factor.

The following personal factors were found to be protective against perpetrating crime: attitudes intolerant of violence and antisocial behaviour, substance abstinence, gender, education level (Leoschut & Burton, 2009). In addition, personal and emotional strength, cultural values, religious beliefs, and participation in sports activities played a positive role (Hills Meyer-Weitz and Asante, 2016).

3.7.2.2 Interpersonal protective factors

Findings by Malindi (2014) highlighted quality parenting, meaningful relationships, social skills and relationships with mentors as protective against the effects of violence. In the community domain, safety and security, access to education and learning resources were found to play a role in resilience processes (Malindi, 2014). Cultural factors that played a role in these children's positive adjustment were having a philosophy of life and cultural identification as well as religious affiliation (Malindi, 2014). In terms of cognitive coping styles, a rational cognitive coping style protected black South African adolescents against stress (Van Rooyen, Naude, Nel, & Esterhuyse, 2014). It is important that local resilience-promoting resources such as those discussed above are included in resilience-promoting interventions (Wood et al., 2013).

This idea is supported by a South African study aimed at ascertaining sources of perceived social support among early adolescents residing in a high-violence, low-income communities (Humm, Kaminer, & Hardy, 2018). In addition, the study explored the association of perceived support with violence exposure (Humm et al., 2018). Findings indicated that the usual stress-

buffering effects of social support may not be as strong in high violence contexts (Humm et al., 2018).

Protective factors that played a role on a family and community level were a non-violent family environment, non-exposure to criminal role models, victimisation interaction with non-delinquent peers and neighbourhood factors (Leoschut & Burton, 2009). In addition, a study by Hills et al. (2016) explored the lived experiences of Durban street children between 14 and 18 years. These children lived in an environment in which violence was common (Hills et al., 2016). Supportive peer relationships also supported their resilience (Hills et al., 2016). In a study of adolescents living in crime-ridden Hillbrow, Johannesburg, findings highlighted that seeking out positive recreational spaces in the community and joining in activities in these places increased their sense of belonging and expanded their resilience (Scorgie et al., 2017).

A) The influence of culture

A process-oriented (social ecological) conceptualisation of resilience necessitates sensitivity to how the culture of a social ecology forms resilience processes (Ungar, 2012).

Many South African studies highlight the role that cultural resources play in the resilience processes of South African adolescents. For example, Theron and Dunn (2010) explored the protective factors that enabled white Afrikaans adolescents from divorced families to be resilient. It seemed that cultural resources such as religion, a positive view of life and divorce being culturally acceptable supported their resilience. Another study by Theron and Theron, (2013) explored students' positive adjustment to poverty. This study highlighted the importance of attachment systems shaped by an Africentric paradigm. Theron and Theron (2013) call this attachment system 'family community', which includes, for example, extended ancestral bonds that scaffold resilience processes. Other studies highlight that resilience is supported by oral stories (Theron, Stuart, & Mitchell, 2011), traditions and cultural values (Theron & Malindi, 2010) and cultural pride (Phasha, 2010).

Cognitive appraisals are vitally important to the development and treatment of PTSD (Bernardi, Engelbrecht, & Jobson, 2018). Appraisals are influenced by culture and cultural differences in terms of, for example, personal agency and control. In a study by Pretorius, et al. (2016), it was found that cognitive appraisals of self, family and community support significantly influences adolescents' ability to cope with violence. Therefore, it is important that interventions be tailored to promote enhanced appraisals associated with coping (Pretorius, et al., 2016). This

includes a focus on the adolescent's appraisal of the impact of the incident as well as their ability to cope. In addition, their positive appraisals of supportive family and community resources is an important factor to their resilience (Pretorius, et al., 2016).

Former South African resilience studies recognise that resilience is supported by multiple resources embedded in cultural resources (Theron & Theron, 2012). These include, amongst others, religion (Theron, 2007), cultural values and traditions (Ebersohn, 2007; Theron, Theron & Malindi, 2010), oral stories (Theron, Stuart, & Mitchell, 2011) and cultural pride (Phasha, 2010). A study by Mosavel et al. (2015) explored the future aspirations of South African adolescents and their connections to contextual resilience factors. In the above study community connectedness and hope (two dimensions of community resilience) were found significant (Mosavel et al., 2015). The impact of these two dimensions on adversity is that community connectedness recognises negative experiences in the environment as a shared issue which requires a collective response in order to foster resilience. Community connectedness offers a collective process to community members which helps them to make sense of their group identity and the adversity they experienced, ultimately providing them with a pathway to resilience and positive adaptation (DiFulvio, 2011).

B) A way forward

Rich qualitative exploration is necessary, employing a range of creative, participatory data-generation techniques. This is essential to gain an in-depth understanding of the interactions that foster resilience in South African young people (Theron & Theron, 2010). According to Theron and Theron (2010), South African studies demonstrate Masten's statement that resilience is supported by everyday resources. This suggests that resilience can be developed and sustained among at-risk youth (Theron & Theron, 2010). Many victims of violence in South Africa do not develop psychopathology (Grych et al., 2015), rise above adversities, such as being a victim of violent crime, and thrive (Mosavel et al., 2015). This can be attributed to factors in the individual and environment which protect against the development of symptoms and facilitate positive adjustment. However, it is important to note that positive adjustment of victims of violence cannot merely be defined as the absence of psychopathology, as such a viewpoint reflects a rather reductionist perception of human functioning (Houston & Grych, 2015). Therefore, Houston and Grych (2015) urge that more research is necessary with the objective to describe personal well-being and thriving after overcoming the effects of falling

victim to violence. This will inform the development of evidence-based and contextually relevant interventions and prevention programmes (Houston & Grych, 2015).

There remains much to learn about how South African youth perceive resiliency factors as well as how communities afflicted by poverty and violence shape these factors (Mosavel et al., 2015). The reason for this is that there is a wealth of resilience research done on high resource Western settings but little in lower resourced African contexts (Betancourt et al., 2011). It is important that resilience research in South Africa employs a thorough understanding of the role of community factors to facilitate resilience. Still, protective factors need to be considered holistically, taking into account both individual and community elements (Scorgie et al., 2017).

3.8 CONCLUSION

This chapter conceptualised resilience with specific reference to the South African context. Furthermore, an overview of the progression of resilience research was presented. In addition, empirical research studies on the factors that contribute to resilience after trauma was reviewed. The specific factors affecting the resilience of South African adolescents were discussed. Moreover, the importance of a cultural contextualisation of positive adaptation was explored, as it would inform the development of evidence-based intervention programmes for South African adolescents at risk.

CHAPTER 4

CAPTURING SPARKLING MOMENTS: DIGITAL STORYTELLING

4.1 INTRODUCTION

Many South African adolescents have stories to tell about surviving violent crime. These stories often include not only overcoming these adverse circumstances, but adapting positively and even thriving in the wake of adversity. Unfortunately, some adolescents, especially those from marginalised contexts, do not often have the opportunity to tell their stories. Of particular importance are stories about facing challenging, overwhelming situations with which they are required to cope (Willis et al., 2014). In fact, it is imperative that mental health professionals bear witness to their 'unique outcomes' and help them to develop these into alternative story lines (White, 2005).

The content of these alternative stories can help other young people who are struggling to cope, especially since Western models of resilience are proven to be inadequate in African settings (Theron & Theron 2013). Much can be learned from the content of these stories, which highlights their strengths, the strengths in their environments and their specific resilience processes. This knowledge can in turn inform the development of evidence-based intervention programmes in a country in which resources are scarce. These will benefit youth at risk, not to become defined by their problem stories, but to re-author stories of positive adaptation (Willis et al., 2014). In this chapter, the importance of narratives in the world at large, but also more specifically, as an essential component of psychology, will be explored. Narrative therapy and its usefulness to treat victims of trauma in particular will be discussed. Furthermore, the relevance of storytelling in adolescence and its application in this study in the form of digital storytelling will be explored.

4.2 A NARRATIVE FRAMEWORK

People interpret and make sense of the world through two modes of thought (Bruner, 1986). The first, the *paradigmatic* mode, employs logical and scientific thinking. The second, the *narrative* mode, focuses on the meaning attributed to experiences by means of stories with the goal to capture the uniqueness of one's life (Adler, 2008). The word narrative originates from

the Latin *narrare*, which refers to 'recounting' and is related to the word *gharus* or 'knowing' – entailing the act of storytelling from which meaning can be made from experiences (Wang, Koh, & Song, 2015). Thus, narrative refers to the action of relating one's personal story (Wang, Koh, & Song, 2014), and is "deeply appealing and richly satisfying to the human soul" (Rahmani, 2011, p. 780).

Narrative practices are embedded in social constructivism or the idea that people's understanding of themselves and their context is 'constructed' through social exchanges that are influenced by culture (Willis et al., 2014). Narrative creates meaning out of personal experiences within the context of a person's cultural background (Wang, Koh, & Song, 2014). Therefore a good narrative meaningfully captures lived experience (Adler, 2008). Stories are told through oral and written language as well as graphics (drawings, pictures and images) (Lambert, 2013). Furthermore, stories comprise of situations linked in sequence across a time period and according to a story line (Morgan, 2000). In addition, the practice of storytelling stimulates personal reflection, since past, present and future events must be considered (Wilson et al., 2016).

Storytelling's 'healing' value is well recognised in therapeutic counselling (Wilson et al., 2016). It is the essence of narrative therapy which at its core involves the retelling of stories. Stories in all of their many forms hold specific appeal for children and adolescents. Therefore, storytelling is proven to be an effective creative counselling tool in children's therapy (Sawyer & Willis, 2011).

4.2.1 NARRATIVE THERAPY

Narrative therapy is a therapeutic approach which emphasises the importance of the individual as the expert in their own life. This method recognises the power of a story and the powerful influence it exerts over people, their definition of themselves as well as their understanding of the world (Willis et al., 2014). Within the context of narrative therapy, problems are experienced when life stories do not embody lived experience (Willis et al., 2014). The focus is on the externalisation of these problems in order to empower clients by highlighting the skills, competencies, abilities and beliefs that will help them to overcome their difficulties (Morgan, 2000; White & Epston, 1990). White and Epston (1990) provided a conceptual framework consisting of five micro-maps to structure the narrative therapy process. This outline included the deconstruction of the story, re-authoring conversations, redefining ceremonies, remembering conversations and taking-it-back practices. A fundamental principle

in narrative therapy is the establishment of a coherent connection between an individual's favoured present self-narratives and those of the past (White & Morgan, 2006). The integration of negative past, present and future experiences into a preferred self-narrative supports positive adaptation in the present (Schweitzer et al, 2014). Storytelling increases a child's repertoire of coping strategies as the story allows the child to try out emotions and actions and to develop problem-solving skills (Krietemeyer & Heiney, 1992). In addition, storytelling can facilitate a connection to children's inner-strengths as well as enhance personal and cultural protective factors (Wood, Theron, & Mayaba, 2012). It is integral in meaning-making (Flottemesch, 2013), and can assist in the processing of trauma (Deutsch, Woolner, & Byington, 2014). Narrative techniques aimed at meaning-making include discovering unique outcomes, thickening new plots, linking preferred stories to the past and future, the use of outsider witnesses and documentation (White, 2007). In resilience literature, meaning-making is regarded as a process of coping with adversity (Sabina & Banyard, 2015; Theron & Theron, 2014). Furthermore, it empowers and aids in coping with difficult emotions (Goodman, 2013). Stories provide insight into experiences and when shared cross culturally, assist in finding areas of agreement (Lenette et al., 2015).

Narrative therapy has been proven an effective modality for treating various forms of trauma (Lenette, Cox, & Brough, 2015). Growing up in violent contexts and experiencing violence from a young age makes it even more difficult to 're-author' a narrative of positive adjustment (Anderson & Hiersteiner, 2008; Fraenkel, Hameline, & Shannon, 2009).

4.2.2 THE IMPORTANCE OF NARRATIVES IN ADOLESCENCE

During the adolescent period, the need to establish a narrative self (as part of the development of a personal identity) reaches an important peak (Rageliené, 2016). A study by Schweitzer, Vromans, Ranke and Griffin (2013) concludes that narrative approaches can be utilised with success especially in adolescence to assist in the construction of life stories that could positively influence identity development. Furthermore, being hopeful about one's future is especially important in adolescence, a developmental period during which planning for the future stands central (Stoddard & Pierce, 2015). Adolescents' perception of their future can profoundly influence their health and well-being in the long term (Stoddard & Pierce, 2015).

Adler's (2008) concept of *the narrative study of lives* is founded on the assertion that a person's identity comprises of the stories that he or she constructs about his or her life. Therefore, a narrative technique such as digital storytelling supports and facilitates healthy identity

construction (Lambert, 2013). The stories we tell about ourselves, mould our identities (White & Epston, 1990). Dominant stories become representative of an individual's experiences and reinforce their perception of themselves (Willis et al., 2014). If the dominant story is a 'problem-story' it negatively influences young people's identity and self-concept (Schweitzer, Vromans, Ranke, & Griffin, 2014).

4.2.3 TRAUMA STORIES

Traumatic events pose a threat to one's narrative identity "and constructing good stories about these experiences is especially important for mental health and maturity" (Adler, 2008, p. 423). In fact, the development of a coherent narrative for a traumatic event is crucial for making sense out of trauma (Lane et al., 2016). A coherent narrative is characterised by connectedness of thought, so that the discourse forms a logical whole (Goldin, 2015). The discourse must be adapted to context and not too rigidly constructed so as to allow for changes ('re-authoring') (Goldin, 2015). "Narrative interventions aimed at organizing memory may be particularly effective for children, because more organized memories are easier to integrate into existing ones" (Anderson & Cook, 2015, p. 80). The act of recalling a memory is the beginning of a process of consolidation (Lambert, 2013).

Storytelling can subconsciously contribute to emotional healing, which may enable resilience (Bergner, 2007; Wood, Theron, & Mayaba, 2012). By using metaphors to symbolise positive adjustment in stories, a resilience response can be facilitated in children (Bergner, 2007).

African cultures are characterised by a strong oral tradition of storytelling. Stories are handed down from one generation to the next (Willis et al., 2014). Not only knowledge and wisdom is shared through these stories, but life lessons, traditions and cultural values are also passed on (Cueva et al., 2013). Wood, Theron and Mayaba (2012) recommend metaphoric storytelling as a counselling tool with African clients, as metaphors of positive adjustment can enable and amplify resilience.

4.3 THE USES OF NARRATIVE APPROACHES IN RESEARCH

Narratives have played an important role in psychological research over the last few decades (Wang, Koh, & Song, 2014). Researchers utilising narrative methods have explored various matters such as identity development (McClean, Paruphati, & Pals, 2007), children living with

cancer (Wilson, Hutson, Hall, & Anderson, 2016) and living with HIV (Willis et al., 2014; Mnisi, 2015), as well as its use in trauma therapy (Lane, Myers, Hill, & Lane, 2016).

Both narrative therapy and digital storytelling rely on the co-creation of knowledge often documenting people's unique knowledge in overcoming their problems (Wood et al., 2015). As stated by Wood et al. (2015), "narrative therapy practiced in combination with digital storytelling can record rich traditions, reinvigorate culture and language, promote connection to country and support bio-cultural diversity" (p. 44).

4.4 DIGITAL STORYTELLING

4.4.1 THE EMERGENCE OF DIGITAL STORYTELLING

"Definitions of digital storytelling are emergent and shifting" (Wales, 2012, p. 536). In general terms, digital storytelling enables computer users to turn into creative storytellers by combining traditional storytelling with multimedia so that the end result can be played on a computer (Lambert, 2013; Robin, 2008). The term may also be used to refer to new narrative forms such as 'hypertext fiction' and 'game stories' (Robin, 2008). Digital storytelling as defined by the StoryCentre refers to a specific workshop-based method that follows a researched seven-step process with the aim to facilitate ordinary people's story creation and provide them with a platform to speak out (Johnson, 2014). This involves the creation of an 'identity-text' of two to three minutes long, featuring the narrator's lived experience (Johnson, 2014). Some authors describe the duration to be between three and five minutes (Goodman, 2013; Gubrium, 2009; Lambert, 2013), although it can be as long as seven to ten minutes (Flottemesch 2013).

Digital storytelling is a multimodal approach (Flottemesch, 2013) utilising computer technology to tell multimedia stories and includes the use of images, video, music and voice narration to share the personal experiences of the author (Gachago et al., 2014; Johnson, 2014). Multimodality provides for different methods of meaning-making characteristic of our information age: linguistic, visual, audio, gestural and spatial (Johnson, 2014). The incorporation of multimedia adds an additional layer of understanding for the listener (Flottemesch, 2013). The use of multimedia is customisable, allowing the user to control the way in which images, voice and music interact with the story (Gubrium, 2009). The technological side of the process is user-friendly, also for youth (Anderson & Cook, 2015). Robin (2008) and Sadik (2008) agree that participants with limited to no previous experiences with a computer or tablet found the digital storytelling process to be fast and easy. This study

will apply the digital storytelling model developed by the Center for Digital Storytelling (CDS) in Berkeley, California (Lambert, 2009). Historically the model originated against the backdrop of critical theatre and was developed to give the marginalised a voice (Gachago et al., 2014). Digital storytelling is guided by a creative process which includes scriptwriting, storyboarding, image sourcing or video taking, movie editing, publishing and screening the movie (Gachago et al., 2014).

4.4.2 HISTORY OF DIGITAL STORYTELLING

Digital storytelling is rooted in the belief of the democratisation of culture (Lambert, 2013), which seeks to enable the general public to have access to and take part in cultural life (Laurent, 2014). This notion was characteristic of the 1960's folk music movement and cultural activism (Lambert, 2013). "Folk music traditions sought out a way to celebrate the ordinary, the common person, and their daily battles to survive and overcome" (Lambert, 2013, p. 27). This idea spread and influenced other artistic disciplines such as literature, drama, dance and the visual arts. As a result, arts practitioners started recognising that ordinary people, and in particular the marginalised, have powerfully compelling stories to tell which provide for valuable creative contributions (StoryCenter, n.d.). This approach was founded on an exploration of digital media tools to enhance personal storytelling (StoryCenter, n.d.).

Digital storytelling emerged from a creative collaboration between the artist Dana Atchley, who married oral storytelling and multimedia on stage, and theatre producer Joe Lambert, who was excited about expanding this novel artistic method (Lambert, 2013). The Center for Digital Storytelling (now StoryCenter) in Berkley, California was co-founded in 1998 by Atchley and Lambert (Wales, 2012) and stated their mission as "supporting individuals and organizations in using storytelling as a tool to enhance reflection, education, and social change" (StoryCenter, n.d.). Digital storytelling offers a range of possibilities and has been extensively applied to many different contexts over the last 20 years. These include the education sector in schools and universities to facilitate learning and give meaning to learning opportunities (Johnson, 2014). Furthermore, the technique has been applied in various community settings in an attempt to empower individuals to give voice to their identities and among marginalized groups (Boase, 2008). Examples include: work with immigrants and refugees (Emert, 2014), activism and public awareness raising (Moletsane, 2007).

As the world around us becomes more and more digitalised, the future of digital storytelling does not so much lie in the technical mastering of new multimedia tools, as it lies in effectively supporting people in their storytelling (Lambert, 2013).

4.4.3 DIGITAL STORYTELLING AS A NARRATIVE INTERVENTION AND RESEARCH METHODOLOGY

Both Lambert (2013) and Sawyer and Willis (2011) believe the creation of digital stories to be therapeutic. In this regard, stories that tell about survival despite adversity create a healing space from which to actively approach the future (Wood et al., 2015). Resilience stories contain re-authoring identities, sparkling moments and unique outcomes (Wood et al., 2015). A study by Willis et al. (2014) found digital storytelling to be therapeutic for HIV positive adolescents in Harare, Zimbabwe. PTSD is usually characterised by an inability to integrate trauma-related content (Anderson & Cook, 2015). Anderson and Cook (2015) demonstrated the capacity of digital storytelling to facilitate recovery and promote resilience in adolescents who were exposed to domestic and/or child sexual violence and presented with symptoms of PTSD.

When a trauma story is told via a sequential, structured process of developing a script, audio-recording a self-narrative, selecting photographs and assembling the video, it makes the telling of the story more manageable and less daunting (Anderson & Cook, 2015).

Sadik (2008) regards digital storytelling as a promising approach for recording experiences. In participatory approaches, participants are considered experts of their experiences and power is shared through participation (Hughes, 2011; Wood, Theron, & Mayaba, 2012). Hughes (2011) demonstrates, that as a means of research enquiry, digital storytelling allows for expression and representation of wholeness beyond the apparent. It contributes to richer data and deepened insight (Hughes, 2011). In expressing, analysing and reflecting on experiences, participants benefit directly from the research process (Hughes, 2011). In addition, digital storytelling can be a learning experience, equipping participant narrators with much needed skills for life in the 21st Century (Robin, 2008).

As a research method digital storytelling worked specifically well with marginalised groups (De Jager, Fogharty, Tewson, Lenette, & Boydell, 2017). For example, De Jager et al. (2017) utilised the medium as an arts-based research method for exploring early adolescents' stories of resilience in the hope that richer data will be generated (De Jager et al., 2017). In addition to generating richer data, the insight of participants in the above study into their personal trauma

increased, which made it easier for them to integrate and gain control over their lives (De Jager et al., 2017). Anderson and Cook (2015), also using digital storytelling as research method, found that participants' work on an iPad increased their feelings of self-efficacy and personal control, since they could hold their 'story work' as well as all the tools they needed to finish their story in their lap and exercise creative control over the way they would like to tell their story. It follows that digital storytelling lends itself to be employed both as intervention and methodology.

4.4.4 DIGITAL STORYTELLING AND ITS APPEAL TO ADOLESCENTS

It is not only the South African context that should be considered in adolescent resilience studies, but also the context of information and communication technology which forms an important part of young people's personal lives (Robin, 2008). The current adolescent cohort is described as the most digital savvy generation (Yarrow & O'Donnell, 2009). As much as this generation gathers, they also like to create information (Robin, 2008). Digital storytelling may hold specific appeal for modern day adolescents (Goodman, 2013). It seems that youth attribute an innate status to the digital medium and therefore find it is a desirable, culturally congruent platform from which to tell their stories (Sawyer & Willis, 2011). This is illustrated by a study during which digital stories were created with success by secondary school students to improve and influence the coping styles of younger students while also positively affecting the lives of the secondary school students (Sawyer & Willis, 2011). A study by Anderson and Cook (2015) mentions that the adolescent participants expressed enthusiasm and pride in their video story. Adolescents love to tell stories about themselves (Adler, 2008) and are comfortable sharing personal stories through social media platforms (Goodman, 2013; Guse et al., 2013). In addition, they feel competent utilising various media to construct digital stories (Goodman, 2013; Sawyer & Willis, 2011).

In the same way that technological tools may enhance a good story, stories may increase the appeal of these devices for children (Adler, 2008), especially those who grow up in technologically deprived contexts and without exposure to these devices. Although socioeconomic status affects adolescents' access to technologies, the availability of free software programmes makes digital storytelling a medium that can be utilised even in disadvantaged environments (Gachago et al., 2014).

Digital storytelling is a medium that is not only developmentally but also culturally relevant to the adolescent. "For adolescents storytelling is congruent with, and facilitates their current

stage of development" (Wilson et al., 2016, p. 427). Researchers have illustrated that digital storytelling with adolescents can facilitate an exploration of their identities (Johnson, 2014; Wales, 2012; Wilson et al., 2016). For example, a digital storytelling project in Singapore provided a platform for three adolescent boys to explore, create and experiment with a range of shifting identities (Wales, 2012). Digital storytelling has also helped adolescents to develop their independence, and provide them with a sense of mastery and control over their completed product (Wilson et al., 2016).

Looking at the use of digital storytelling in African countries, a recent pilot study in Zimbabwe applied digital storytelling as therapeutic intervention strategy with HIV positive adolescents. The medium appealed to the participants and enabled them to create a richer perspective of their lives from which both caregivers and therapists could gain (Willis et al., 2014). South African applications of the digital storytelling process can be found predominantly in the education environment (Gachago et al., 2014). Mnisi (2015) noted that storytelling holds a special appeal for South Africans with a rich oral tradition. In 2015, Mnisi explored the use of digital storytelling as community-based participatory research method with high school learners to elicit narratives about HIV and AIDS-related stigma, with skills such using a computer and specific software as well as the internet. The fact that the participants in this study were living in a rural area did not restrict their understanding of the benefit of technology and digital media for communication with community members (Mnisi, 2015). Despite the so-called digital divide, participants in this study were interested in making their digital stories and keen to share them with people in their social ecologies (Mnisi, 2015). According to Mnisi's findings, mobile media is central to communication in urban but also rural communities. Thus, sharing of digital stories via mobile devices is possible regardless of the rural status of a community (Mnisi, 2015). In another study, digital storytelling was used as a qualitative research tool to provide insight into individual contexts of HIV and Antiretroviral Therapy (Treffry-Goatley et al., 2016). A study by Gachago (2014) on the use of digital storytelling as a reflective tool with education students highlights the value of the medium in post-conflict societies like South Africa. Telling and listening to digital stories allows for the development of empathy and insight into systemic structural injustices (Gachago, 2014).

4.4.5 THE SEVEN STEPS OF DIGITAL STORYTELLING

4.4.5.1 Step 1: Own your own insights

The focus of the first step is on facilitating the creation of a digital story that is told from the creator's perspective and is in that way unique and powerful (Lambert, 2013). Writing down the story increases self-reflection, which is key to becoming more deeply aware of the principal insight gained from the story (Lambert, 2015).

4.4.5.2 Step 2: Own your own emotions

The storyteller should explore the depth of emotion they experience and be able to take ownership of sometimes conflicting emotions in order for the audience to connect to the story (Lambert, 2013). The storyteller must be guided to show rather than tell the audience how the story makes them feel. This is done through the use of metaphor, images and music (Lambert, 2013).

4.4.5.3 Step 3: Find the moment

Helping the storyteller to find and take the audience to the moment of change. After the moment is identified, assist the storyteller to determine how it will be used to shape their story and which insights they want to convey (Lambert, 2013). Particularly with traumatic events, shock and working through the stages of grief means they may not be aware of the importance or meaning of the change for months or years (Lambert, 2013). By building a scene around the moment of change, the storyteller is 'showing' rather than 'telling'. 'Showing' actively draws the audience into the moment of change, making their own interpretations of the events (Lambert, 2013). A 3–5-minute digital story comprises of a single scene, or consists of several, as long as they contribute to the message (Lambert, 2013).

4.4.5.4 Step 4: See your story

Helping storytellers bring their story to life with the use of visuals and sound, in other words how the audience will 'see' and 'hear' the digital story. Assisting storytellers to consider how the images they use will shape their story. This includes describing the images that come to mind, understanding what those images convey, finding or creating those images, and determining how best to use them to convey their intended meaning (Lambert, 2013). Literal or direct images that are used to illustrate a story are called explicit imagery, while implicit images convey another layer of meaning.

4.4.5.5 Step 5: Hear your story

The recorded voice of the storyteller sets a digital story apart from a music video or a narrated slideshow (Lambert, 2013). Sound is an excellent way to convey the emotional tone of the story (Lambert, 2013). This is done by including music as background to the narrative as well as the performance of the voiceover. The narrator's voice captures something of his or her unique character and is a link to their lived experience. It is important that narrators choose their words and phrases for the impact they will have (Lambert, 2013). When considering the layering of sound, the process is best served by starting with as little additional sound as possible and adding more if it serves the purpose of enhancing the story (Lambert, 2013). Background sounds, e.g. traffic or dogs barking, create a sense of place for the audience and therefore add complexity to the story, which helps set the scene (Lambert, 2013).

4.4.5.6 Step 6: Assemble your story

Assembling the story includes thinking about its structure and the interaction between multiple audio and visual narratives (Lambert, 2013). This is done by means of storyboards which support the planning process (Anderson & Cook, 2015). A word count of between 250-375 words and not more than twenty images or videos is advisable (Lambert, 2013). All stories usually include a moment of change and its placement in the story is of particular importance (Lambert, 2013).

4.4.5.7 Step 7: Share your story

Sharing the story may involve only sharing it with one specific person or sharing it with many people, for example online, which will even include people unknown to the participant. The sharing of specific contextual information regarding the story must also be considered at this stage. For example, knowing more about the storyteller's background can lead to the audience's deeper appreciation of the story (Lambert, 2013). During the final session, it would be important to discuss confidentiality concerns with the participants, regarding their voluntary sharing of their video (Anderson & Cook, 2015).

4.5 DIGITAL STORYTELLING AS PARTICIPATORY VISUAL METHOD AND ITS APPLICABILITY AS RESEARCH TECHNIQUE IN STUDIES OF RESILIENCE AND WELL-BEING

The field of participatory visual methodologies has gained substantial support in the Social Sciences (Rose, 2014). Visual and experiential art is utilised as a medium to understand, attend

to, and engage with the lived experiences of youth confronted with adversity (Greenhalgh & Wieringa, 2011). This means that research participants are included in the creation, analysis and dissemination of visual texts (e.g. photographs and videos). This research method is proven to provide valuable insight into personal contexts (Treffry-Goatley, 2015). The method also has value for resilience research. A study of the resilience of refugee women that employed the technique of digital storytelling demonstrated that participation in the study provided rich data and had beneficial outcomes in terms of making participation a meaningful experience and facilitating personal agency (Lenette, 2017). In addition, Lenette (2017) highlights that the technique challenges traditional ways of eliciting information by setting the researcher's agenda aside and 'seeking' participants' stories, which are crafted by themselves.

Images are representations of richly layered knowledge and therefore valuable sources of qualitative data (MacEntee, 2016). Visuals can represent abstract ideas that cannot be expressed with the same intensity in the written word while at the same time reflecting the socio-cultural perspective of the person who produced it (MacEntee, 2016). Furthermore, images link forward to infinite possible interpretations that reflect the personal cultures of the viewers thereof (Rose, 2014). A visual data analysis could consider the manner in which the research context impacted on the visual creation, the compilation of the image presented and/or the viewer's response to the image presented (Pauwels, 2010). Advantages of participatory visual methods as research intervention include its collaborative component, relevance and cost effectiveness (Greenhalgh & Wieringa, 2011). According to Harris (2007), arts-based approaches allow youth to create representations of their lived experiences in an environment that reduces stress. Moletsane et al. (2007) point out that these methods can promote activism and empowerment of participants. Since digital storytelling is such a creative medium, it facilitates self-expression and engages the storyteller in continuous reflection. It also helps participants gain control over their stories (Goodman, 2013).

Research utilising the arts can enable change and concurrently provide support for it (D'Amico et al., 2016). Participatory visual methodologies in positive psychology research help participants to produce a representation of their experiences of well-being, while simultaneously investigating the meaning of such representations (D'Amico et al., 2016). For example, visual methods were utilised in a study by Theron and Theron (2013). This study investigated the role of family communities in the pathways to positive adjustment of poor black South African students (Theron & Theron, 2013). In this study, participants were asked

to reflect on what they considered to be crucial elements to their resilience (Theron & Theron, 2013). Their thoughts and feelings were captured in their drawings, and the meanings thereof were explored afterwards (Theron & Theron, 2013). Digital storytelling can positively influence resilience through the feeling of ownership experienced when able to create and tell your own story (Gubrium, 2009). Mnisi (2015) agrees that CBPR (community-based participatory research) approaches create the participatory space and enable agency through the sense of ownership (Mnisi, 2015). It was found that acquiring multiple (digital) literacies led to these young people's empowerment and agency. Participants in MacEntee's study (2016) experienced participatory visual methods novel and engaging. Mnisi (2015) points out that a strength of CPBR approaches is that insight is gained into the diverse cultural and contextual meanings of resilience through the involvement of the community in research (Mnisi, 2015).

4.6 CONCLUSION

This chapter provided an introduction to and overview of digital storytelling. Storytelling and its importance in psychology was discussed in broad terms as well as with specific reference to its application in narrative therapy. The influence that narratives in adolescence has on identity development was demonstrated, and explains why the narration of trauma stories serves to integrate traumatic experiences and aid positive adaptation. It was argued that digital storytelling can be utilised both as a narrative intervention and as a research methodology appealing to adolescents. The use of digital storytelling in the South African context was briefly explored. This was followed by an exposition of the seven steps that make up digital storytelling. The chapter concluded with a discussion of digital storytelling as participatory visual method and as research technique in resilience studies.

The next chapter presents the research design and methodology that was followed in this study.

CHAPTER 5

INTRODUCING THE MAIN CHARACTERS: METHODOLOGY

5.1 INTRODUCTION

This chapter discusses the research design and methodology of this study. The processes that were followed are placed within the context of social constructivism. This chapter commences by describing the purpose of the research followed by a summary of the social constructivist paradigm as background to the research. Thereafter a description of the participants follows, as well as an explanation of the criteria for their inclusion and the sample method. Furthermore, this discussion includes the techniques used for data collection namely digital storytelling and semi-structured interviews. The procedures followed to conduct the research are described as well as the strategies to ensure the trustworthiness of the research. Finally, the steps that were followed for narrative and thematic analysis are discussed. This chapter is concluded by demonstrating the ethical procedures that were adhered to, ensuring appropriate treatment of the participants.

5.2 REVISITING THE PURPOSE AND POSSIBLE VALUE OF THE RESEARCH

The aim of this study was to explore South African adolescents' narratives of resilience after they have been exposed to violent crime, but adapted well thereafter. It aimed to capture an in-depth perspective of their personal descriptions of their individual resilience processes. This included both the analysis of their resilience narratives and their reflections on these. This detailed exploration of how early adolescents in the South African context made sense of, resiled and even thrived in the face of trauma, should contribute to an African conceptualisation of resilience. Furthermore, a greater understanding of the interplay of protective and risk factors in the South African context can potentially contribute to the development of therapeutic resources and preventative resiliency programmes informed by an African view of positive adaptation. Such programmes will be aimed at decreasing the likelihood of negative outcomes in populations at risk and may become an important resource for children and adolescents at risk. Ot wombe et al. (2015) urge that given the threat of violence on public health, interventions

to alleviate the effects thereof are urgently required. Such interventions could potentially protect and promote mental health in adolescents, which will positively influence their adaptation throughout their life span and ultimately affect the mental well-being of the generation to come. In revisiting the aim of this study, the stage is set for exploring the intricate interactions between the characteristics of eight adolescents and the environments in which they are coming of age, with the common denominator of being affected by violent crime. This purpose was revisited to explain the suitability of the selected data gathering methods to investigate the topic.

5.3 METHODOLOGICAL ORIENTATION

5.3.1 THE IMPORTANCE OF QUALITATIVE RESEARCH IN RESILIENCE INQUIRY

Qualitative research aims to inquire into, explore and understand complex social phenomena in natural settings (Teherani, Martimianakis, Stenfors-Hayes, Wadhwa, & Varpio, 2015). Therefore, the focus of qualitative research is the subjective experiences of individuals (Neil & Koekemoer, 2016; Teherani et al., 2015).

Qualitative research seems to be ideal for studying youth resilience because it enables the researcher to produce thick descriptions of lives, focus on context and increases the possibility to uncover unidentified processes (Ungar, 2004). In fact, utilising qualitative methods can make an important contribution to our understanding of the construct of resilience (Ungar, 2003). Indeed, qualitative resilience research addresses two weaknesses highlighted by resilience researchers: the first, the randomness in the selection of risk and protective factors or in the judgement of individual outcomes as resilient or not. The second weakness relates to the context in which resilience transpires and the social and cultural factors which contribute to determining which outcomes are resilient in a specific context (Ungar, 2003).

Therefore, qualitative research may be very valuable in resolving the above issues in the following ways. It can highlight and describe previously unnamed protective processes that may play an important role in the lives of research participants (Ungar, 2003). Additionally, these descriptions are not only thick as previously mentioned, but describe contextually specific processes (Ungar, 2004). Most importantly, this research method provides a voice for the marginalised which contributes to localised definitions of positive adaptations. In other words, participants' own understanding of their coping strategies stands central (Ungar, 2004). Of

equal importance is the fact that qualitative researchers are required to account for their biases, which aids in the transferability of results (Ungar, 2003).

Internationally, there has been a call for resilience researchers to embrace qualitative and mixed methodologies in an attempt to make resilience research more meaningful and give voice to youths' and their communities' grasp of the processes essential to resilience (Cameron, Theron, Liebenberg, & Ungar, 2011). Locally, Theron (2010) and Theron (2012) advocated for conducting more creative, participatory, mindful qualitative approaches to resilience research. However, a recent review (Van Breda & Theron, 2018) showed a satisfying increase in such studies. It was concluded that South African youth resilience will continue to benefit from qualitative enquiry in addition to multi-level, mixed-method designs. It is important that researchers must devise their research in such a way that local communities and young people's voices contribute to the definition of resilience in developing contexts (Liebenberg & Ungar, 2009; Theron, 2012). This extends not only to the way resilience is defined, but also to the way it is studied, reported and advocated (Liebenberg & Ungar, 2009). Ultimately collaboration with an Advisory Panel (AP) leads to the generation of culturally and contextually congruent knowledge which could be integral in devising appropriate community interventions (Theron, 2013).

In studying literature on community-based resilience research, Theron (2013) advises partnering with local communities to conduct responsible resilience research. Here, an AP can play an important role as local partners in the resilience process (Theron, 2013). The AP can either be involved to a limited extent in recommending suitable participants and facilitating the researcher's entry to the community, like in this study, or ideally be engaged in the project and collaborate with the researcher in a meaningful way.

In this study it was prioritised to firstly establish rapport with referral persons or gatekeepers from the participants' communities and secondly obtain their views on why they would describe the participant as resilient. Thirdly it was considered important to gain a better understanding of the background of the participant and the contexts in which they resided. After the initial meeting with the referral person (gatekeeper), the study was explained to the potential participants and they were asked whether they view themselves as resilient and consider themselves appropriate participants for the study. Gatekeepers stayed involved in the process for the duration of the research project to the extent that they had regular contact with the

researcher and participants. They arranged for follow-up sessions and could enquire after the well-being of the participants for the duration of the data gathering process.

In summary, the advantages of qualitative research are the generation of insightful, nuanced data, highlighting the complexity of the phenomenon under study and providing a voice for participants in marginalised contexts (Gough & Lyons, 2016; Neil & Koekemoer, 2016).

5.3.2 PHILOSOPHICAL UNDERPINNINGS: SOCIAL CONSTRUCTIVISM

Research is always embedded in the epistemological and ontological traditions established by the orientation of the methodology (Terre Blanche & Durrheim, 2006). The philosophical underpinning of the study determines the conceptualisation of the research questions as well as the methods of data collection and analysis (McGregor & Murnane, 2010). The underlying philosophical beliefs on which this study is based will be explained below.

The qualitative methodology for this study is situated in a social constructivist framework. Within this paradigm knowledge is viewed as shifting and dependent on subjective individual interpretation (Malterud, 2016). Therefore, the truth remains relative and socially constructed but equally authentic realities can exist (O'Neill & Koekemoer, 2016). In qualitative research the constructionist paradigm strives to understand a phenomenon from the experiences and viewpoints of the participants (Hammersley & Atkinson, 2007). This means that the researcher constructs meanings of experiences through both their own experiences as well as the experiences of the participants at the same time. If it is accepted that researchers themselves construct a social world rather than merely representing some independent reality, then this is the source of tension between realism and relativism (Hammersley & Atkinson, 2007). Reality is subjective and in one study there is multiple or varied perspectives. In addition, the researcher derives meaning of events through interaction with others in social and cultural contexts.

Social constructionism arose from an attempt to grasp the nature of reality. It is rooted in sociology and is placed within the post-modern era in qualitative research (Thomas, Menon, Boruff, Rodriguez, & Ahmed, 2014). In essence it embraces anti-realism and relativism (Hammersley, 1992). It evolved from constructivism's philosophical paradigm which asserts that individuals construct their own knowledge and understanding of the world through experiencing and reflecting on those experiences (Cashman et al., 2008). Social constructivism has a social instead of an individual focus and shows little interest in the cognitive processes involved in the formation of knowledge (Young & Colin, 2004).

Critique against social constructivism questions the usefulness of findings from studies because of the fact that this method produces multiple accounts instead of one universal truth and each account can claim legitimacy. Therefore if no one account is better than the other this brings into question the relevancy of the research (Murphy et al., 1998; Schwandt, 2003). But for this study social constructivism is a good fit and manifold context-based descriptions of resilience one of its objectives. A social constructivist research framework may facilitate the construction and sharing of stories within their social context, which will shed light on resilience as the intricate interplay between genetic, intrapersonal, interpersonal and environmental factors in an individual's life. Therefore, although some general trends may be observed, every individual's resilience process revealed through their resilience narratives will be unique and the individual construction of such accounts was the focus of this study. It is for this reason that this study applied a narrative lens to the data.

5.3.3 NARRATIVE ANALYSIS IN QUALITATIVE RESEARCH

The move from positivism to interpretivism in social sciences was characterised by an increased focus on the human urge to tell stories (Sandelowski, 1991). Research has come to mean the narration of the stories of participants by researchers in a study story. These researchers are utilising techniques previously associated with literary analysis (Sandelowski, 1991). Narrative study has managed to connect the sciences with history, literature and the ordinary life, reflecting the increasing reflexivity that is the essence of modern-day inquiry. Narrative analyses of texts compel scholars to attend to stories and transform them into explanations and theories of lives (Sandelowski, 1991). Narrative analysis focuses on discourse: the telling of the stories and the devices used to create meaning (Sandelowski, 1991). Narratives comprise of story elements like actions, characters, settings, discourse and plot (Sandelowski, 1991). Researchers should pay particular attention to the social and cultural context in which narratives are told (Atkinson & Delamont, 2006). The telling and sharing of stories have important social functions. Storytelling rights are as important as the collection of stories themselves. Stories need to have social context, social action and social interaction. Experience is constructed through the various forms of narrative. Narrative accounts invite multiple interpretations and multiple interpretations create spaces for multiple possibilities (Polkinghorne, 2006). The outcome of narrative analysis is a narrative. The plot that results, ties together the individual experiences, thus creating the context for understanding meaning (Polkinghorne, 2006).

5.3.4 DIGITAL STORYTELLING AS A METHODOLOGY

Digital storytelling as defined in 4.4 refers to a multimodal approach (Flottemesch, 2013) utilising computer technology to tell multimedia stories and includes the use of images, video, music and voice narration to share the personal experiences of the author (Gachago et al., 2014; Johnson, 2014). Researchers in the field of child and adolescent psychology have long been advocating for research designs which encourage greater participation (Volpi, 2002; Whitmore & McKee, 2001). These are methods that encourage authentic engagement of research participants (Lenette, Cox, & Brough, 2013) which yields more nuanced understandings of well-being constructs (Alexandra, 2008). Another advantage is that they help bridge potential power imbalances and language barriers between researchers and participants (Liebenberg, 2009). Visual methods such as digital storytelling may foster a process of articulation and reflection which may resolve the methodological challenges mentioned above. This is especially helpful in investigations with marginalised youth such as some of the participants in this study who live in communities with little social support (Liebenberg, 2009). According to Liebenberg (2009), these methods might be a worthwhile alternative for capturing youth's resilience processes in their unique social ecologies.

When using a participatory process as a methodology, the process is as important as the end-product (Gifford & Wilding 2013). Digital storytelling is a creative arts process which aims to portray personal stories, in pictures and sound in a video clip of three to five minutes (Lambert, 2013). When using digital storytelling as a methodology, participants become co-constructors of knowledge (their stories), which are narrated and recorded according to their grasp of what is important (Lenette, 2017). This allows the participants to experience more agency and control which may be of specific importance when working with marginalised groups (Lenette, 2017; Lenette et al., 2013).

5.3.5 THE REFLEXIVE ROLE OF THE RESEARCHER

In qualitative research the researcher is actively involved in the research process. The unique perspective that the researcher brings to the process is considered integral. Due to this increased involvement of the researcher, reflexivity is very important. According to Shaw (2010), reflexivity is the process of continuous reflection on the research process and the researcher's personal experience thereof. Therefore, it is important to recognise the pivotal position of the researcher in the knowledge construction process. In other words, it is important that

researchers become aware of the subjective lens through which they filter literature, research data and interpretation (Etherington, 2007). In fact, the researcher's own experiences form the foundation of interpretation (Etherington, 2007). This brings along the responsibility of the researcher to acknowledge how all stages of the research are affected by themselves.

Reflexivity in this study was respected through the researcher's sensitivity towards her own experiences of crime and how her socio-economic context influences her experiences of living in crime-ridden South Africa. In the quest for truthful reflexivity it was important that the researcher ask herself reflexive questions such as: how do my preconceived ideas of, for example, an adolescent growing up in Hillbrow influence my understanding of such a participant's story? Furthermore, the researcher had to become aware of the role her own real fears for gathering data in certain contexts like, for example, Hillbrow (where serious xenophobic attacks broke out midst of the data gathering process), or driving to the children's home through unsafe areas influenced the research process. The researcher was acutely aware of the fact that only two of the participants were navigating adolescence in more or less the same circumstances as those in which she herself grew up.

5.4 RESEARCH DESIGN

5.4.1 MULTIPLE CASE STUDY DESIGN

A case study is founded upon constructivism which asserts that personal interpretation establishes the truth (Yin, 2009). One of the principal reasons to utilise the case study design in research is to attain a deeper level of understanding of a small group of individuals in their world (Baxter & Jack, 2008). This design usually yields rich, thick data (in a bounded system) (Yin, 2009). In addition, the multiple case study design is ideal to explore and consider the participants' context (Yin, 2003). This design type is employed when a few cases are explored individually and a detailed description of the themes in each case presented (Yin, 2009). Thereafter, themes are identified across cases (Yin, 2009). Yin operationalised the definition of a case study method as follows: first, the scope of a case study investigated the case empirically, in depth and within its real-world context (Yin, 2014). Second, the researcher's comparison of the contrasts and similarities between the case studies constitutes a contribution to the data which may influence the literature on the topic of study (Vannoni, 2015). Yin (2014) points to the challenge in distinguishing between phenomenon and context in real-world situations. It follows that a grasp of the features of case studies is a prerequisite.

Trustworthiness is increased because data gathering procedures are repeated for each case (Yin, 2009).

In this study a multiple case-study design was chosen, because it enabled the researcher to study the resilience stories of the participants in a specific circumscribed real-world setting (exposure to a violent crime). Accordingly, each participant's case was considered individually, after which a cross-case analysis was done. Cases that offer diverse characteristics were included.

5.4.2 SAMPLING

5.4.2.1 Purposive sampling technique and criteria for participant selection

Sampling of research participants must be informed by the purpose of a study (Turner, 2010). Purposive sampling is a technique that is used to select participants for a study "because they can purposefully inform an understanding of the research problem and central phenomenon of the study" (Cresswell & Clark, 2007, p.125). For this study the purpose was to explore the resilience stories of adolescents exposed to one or more violent crimes. Participants were sought who satisfied the criteria for inclusion and had similar experiences (Cresswell & Clark, 2007; Palys, 2008). Therefore, their contributions could provide meaningful insight into the topic of study.

The sample was taken from Johannesburg and Pretoria, two of South Africa's largest cities and included participants from both affluent and socio-economically marginalised backgrounds. The geographical limit was chosen because violence is rife and city-living provides for diversity in context. This would contribute to rich but diverse accounts of resiling after being a victim of a violent crime.

The inclusion criteria outlined below were used to select the eight adolescents for the study:

1. They were between 12 and 15 years old, as the researcher attempted to include participants from the developmental stage of early adolescence.
2. They were exposed to violent crime during the last three years.
3. Subjectively, both participants and their referral sources felt that they were doing well or felt stronger than before the incident.

4. It was necessary that all participants were fluent in either English or Afrikaans as they had to create their digital story and be interviewed in any of the above languages of their choice.
5. Further, it was necessary that they were available to attend three sessions of approximately 90–120 minutes each.

The above outlined selection criteria resulted in a relatively diverse sample of adolescents between the ages of 12 and 15 years old at the time of recruitment and from different socio-economic backgrounds.

5.4.2.2 Methods of participant recruitment

A participant recruitment flyer (See Annexure M) was created to introduce the study to gatekeepers and possible participants. Initially the researcher intended to recruit participants by approaching schools, but could only recruit one participant in this way. One of the main problems the researcher encountered was that the psychologist, social worker or school counsellor approached at schools apparently could not identify any possible candidates as they

- a) either did not encounter any children affected by violent crime, or
- b) they did not consider the traumas serious enough to refer to the study, or
- c) the adolescents did not disclose their violence exposure at school, or
- d) the case load of these mental health care workers was so huge that they could only give their attention to immediate traumas and there was no follow-up of children who were affected some years back.

Participants were identified by different advisory panels or individual advisory persons. Advisory panels have deep knowledge of local youth and guide the researcher's understanding of resilience and recruitment of participants (Theron, Theron, & Malindi, 2013). Two participants were recruited from a soup kitchen in Claremont (Johannesburg) but one participant dropped out of the study after attendance of the first session due to academic pressure and time constraints. The other was followed up at her school with collateral information about her resilience from a teacher and the school counsellor. Three participants were recruited from an advisory panel at a children's home, consisting of three social workers. Two participants were recruited from the youth performance group of a well-established inner-city missionary organisation in Hillbrow (Johannesburg). These two adolescents volunteered their participation after reading the participant recruitment flyer

for the research project. Their resilience was confirmed by the drama director and choreographer of the project in consultation with the head social worker of the organisation. Another participant was identified by a business studies teacher at her school in Pretoria. The same teacher then proposed the inclusion of her own son who had been exposed to a violent crime in the previous year.

Table 2: A summary of the participants' demographic information

Pseudonym	Age	Race and Gender	Socio-economic context ⁹	Current Grade	Violent crime	Poly-victimisation	When
Estia	13	White Female	Low Johannesburg	Grade 8	Sexual assault	No	2017-2018
Tayvian	12	White Male	Low Johannesburg	Grade 4	Rape	Probably although not confirmed	2018
René	13	White Female	Middle Johannesburg	Grade 7	Sexual assault	No	2017-2018
Fouché	13	White Male	Middle Pretoria	Grade 7	Armed robbery	No	2018
Marie	15	White Female	Low Johannesburg	Grade 8	Rape	No	2018
Thando	14	Black Female	Low Johannesburg	Grade 8	Violent mugging / attempted murder	Yes	2017
Elsje	15	White Female	High Pretoria	Grade 10	Armed robbery	No	2018
Simphiwe	15	Black Male	Low Johannesburg	Grade 9	Vigilantism / witnessed a murder / domestic violence / bullying	Yes	2017/2018

Eight adolescents recruited from the cities of Johannesburg and Pretoria participated in the study. Their ages ranged from 12 to 15 years at the time of recruitment, they were of both male and female gender and represented a variety of race and language groups and socio-economic contexts.

⁹ Based on the areas in which the participants reside and the researcher's impression of them and her observation of the community during the course of her data collection

5.4.3 DATA COLLECTION METHOD AND PROCEDURE

This research employed digital storytelling, a rather novel approach to gathering data in the social sciences. In addition, semi-structured interviews were utilised to elicit further information. The table below contains a summary of the data collection. It is elaborated on in the discussion that follows.

5.4.4 DIGITAL STORYTELLING WORKSHOP

As described in Chapter 4, the digital story workshop in this study was based on the seven-step digital storytelling process as prescribed by Lambert (2013).

For the purpose of the study the digital storytelling process was integrated with White's five micro-maps in the narrative process (White, 2007) and the workshop was condensed into two sessions. Two of the participants needed a third session to finish their stories.

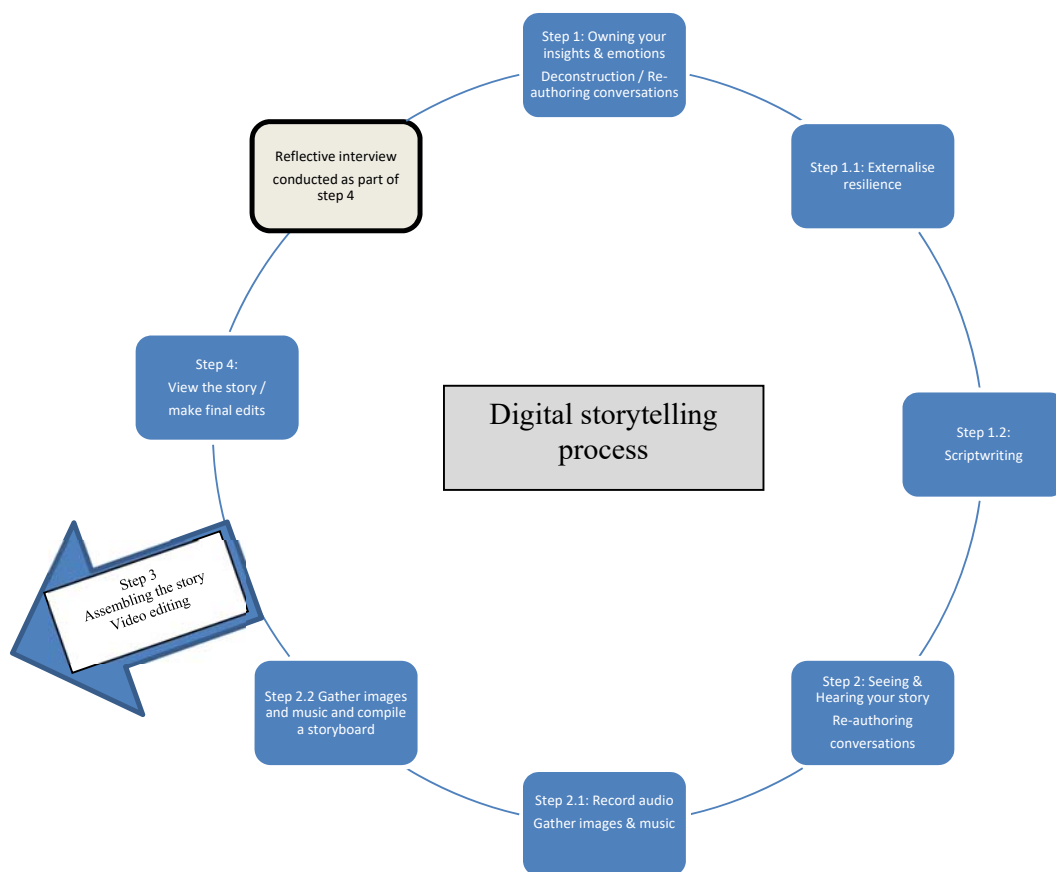


Figure 3: *Storying Resilience*: Digital storytelling workshop process employed in this study (Adapted from Lambert's (2013) seven step process)

The *Storying Resilience* workshop was compiled by the researcher and presented individually.

Its broad aim was:

- To facilitate the process of the participant's creative compilation of their resilience story in a digital format.

Sub aims were:

- To facilitate the creative compilation of their digital story by 'showing' (through images chosen by themselves) and 'telling' the participant's story in their own voice.
- To facilitate the externalisation of the participant's resilience.
- To facilitate script writing based on the participant's externalisation.
- To facilitate the assembly of the chosen story elements: images and a soundtrack of the participant's choice in a storyboard.
- To compile the digital story according to the participant's storyboard and instructions (this was outsourced).
- To view the video clip of the participant's resilience story.
- To facilitate a reflective semi-structured interview session after viewing the digital story.

5.4.4.1 Semi-structured interviews

Semi-structured interviews follow a flexible interview schedule that merely guides the interview (Smith & Osborn, 2008). The aim of the interview is to elicit detailed narratives of the participants' subjective experiences, as they are considered to be "experiential experts" who direct the conversation, in response to general themes introduced by the researcher (Smith & Osborne, 2008). Smith (2006) identifies the advantages of semi-structured interviews as allowing for exploration of any new areas of interest arising from the interview. As this study aimed to explore the resilience agents and processes in the participants' stories, as well as their experiences of the digital storytelling process, this flexibility was considered very important to the outcome of the study.

The interviews were conducted during the last session and by this time the researcher had already established good rapport with the participants. Recording of interviews and notes made by the researcher ensured a thorough process of data collection. A semi-structured interview schedule was used as a guideline to conduct the interviews (Annexure K). The individual interviews each lasted about 60 minutes on average. Audio data of approximately three and a

half hours were collected and transcribed. This process yielded 103 pages of interview transcripts. The interviews were conducted in different settings: at schools (one participant and the last interview of another), a children's home (three participants), at two private homes (two participants), a quiet coffee shop (one participant) and the offices of a missionary organisation (one participant). These were venues of choice for all the participants and therefore easily accessible to them.

The interviews were conducted after the participant saw their final digital story for the first time. The interview questions were first based upon their impressions of their story and the emotional impact thereof. Second, reflective questions on their choices of images including their externalisation of their resilience and soundtrack as well as on the content of their audio script were included. Third they were asked to reflect on their participation in the digital storytelling process.

5.4.4.2 Data gathering

The researcher facilitated the participants' storytelling process by employing the technique of digital storytelling, using their language of choice (English/Afrikaans). The researcher conducted a digital storytelling workshop with participants with the aim to elicit and compose their story of resilience digitally by making use of images, music and their own voices.

The duration of sessions 1 and 2 was 90–120 minutes, while session 3 only lasted about 60–90 minutes.

The following steps were taken to collect the data.

Step 1:

Session 1 consisted of an ice breaker activity, contracting with the participant, introducing the programme and facilitating the participant's orientation towards their story of resilience. A guided visualisation was used to focus the participant's attention on their resilience.

Thereafter the participant was instructed to draw their resilience as a person, after which the researcher asked specific questions to facilitate the deconstruction and re-authoring of their resilience story, based on White and Epston's (1990) narrative externalisation exercise, followed with questions to help deconstruct the story.

-Give your resilience a name

-Describe the picture in your own words

- When did you see your resilience for the first time?
- How does resilience influence your life?
- What does it intend for your life?

The last part of the session was focused on script writing which involved the researcher's facilitation of the process of condensing the participant's story of resilience into a short script which the participant took home to refine.

Table 3: *Data gathering: Digital storytelling workshop session 1*

Session	Narrative Therapy Micro-map	Workshop Content
Session 1	Deconstruction of the story (White & Epston, 1990) <i>Externalisation</i> Re-authoring conversations (White & Epston, 1990) This workshop session is aimed at the gradual movement to the writing of a resilience story the adolescent can identify with.	-Introduction to the workshop -Meeting the participant -Increasing the participant's focus on their resilience story -Facilitating the storytelling process: enabling the participant to tell their story of resilience -Guiding the participants to elaborate on and describe their resilience story more richly -Facilitate the process of scriptwriting by employing digital storytelling techniques

Step 2:

Session 2 was focused on the audio recording of the script in the participant's own voice. Thereafter a storyboard for the participant's story was created, by choosing images on Google and music for the soundtrack of the story. Finally, the participant guided the placement of images and music at specific places in the script.

Table 4: *Data gathering: Digital storytelling workshop session 2*

Session	Narrative Therapy Micro-map	Workshop Content
Session 2	Re-authoring conversations	-Recording of audio voice -Choosing images and music -Compiling a storyboard

Step 3:

This step was outsourced and the participant's digital stories were created by a professional video editor as per their storyboard and instruction.

Step 4:

View the digital stories and facilitate a reflective semi-structured interview with each participant on the process and the product. Provide participants with DVDs or memory sticks with their stories. Allow participant's final edits.

Table 5: *Data gathering: Digital storytelling workshop session 3*

Session	Narrative Therapy Micro-map	Workshop Content
Session 3	A re-defining ceremony This workshop session is aimed at watching the participant's digital story with the participant. Thus, the researcher becomes a witness to the participant's story of resilience. Re-membering conversations (White & Epston, 1990) Was included in question format in the semi-structured interview	-Viewing the digital story together -Making final edits -Reflective semi-structured interview -Will you show your digital story to anyone? -How do you think it will make you feel?

Step 5:

In accordance with narrative Taking-it-back practices (White & Epston, 1990)

This implies that the researcher is sensitive to the contribution the participant made to her life. The researcher takes it back to the participant by acknowledging and appreciating it.

After completion of the workshop and the data analysis, the researcher sends an email (see sample participant feedback, Annexure O) or a text message or a card to each participant to thank them for their contribution to the study and acknowledging specific aspects or qualities of their resilience that made a difference to the researcher's life.

5.4.5 DATA ANALYSIS

5.4.5.1 Thematic Narrative Analysis

In this study the object of analysis was the participants' narratives of resilience (in the form of digital stories), as well as their reflections on these narratives (in the form of semi-structured interviews). The data was analysed by means of thematic narrative analysis, which is done by combining the two separate but complementary methods of interpretation: narrative analysis and thematic analysis.

Narrative analysis is a category of methods employed to interpret oral, written and visual texts (Riesman, 2008). It concerns itself with how language is used, on sequence of action and intention (why it is storied in that way) and on the context of a story (Shukla, Wilson, & Boddy, 2014). In narrative analysis it is important that the researcher pays attention to how the narrator sequenced and assembled the storied events and made use of language and visual images to create meaning (Riesman, 2008). This includes the cultural resources the story may draw on as well as intertextuality (the shaping of a text's meaning by another text). In addition, context is very important (Riesman, 2008). The technique of narrative analysis has the benefit of increasing the researcher's understanding of the narrator's identity construction (Schukla et al., 2014). It is important for the narrator and researcher to consider one another's background knowledge (Bruner, 1991).

Narrative analysis treats stories as units, moving towards a broader commentary, "the moral of the story", in contrast to thematic analysis, which focuses on fragments of text sorted into thematic categories (Riesmann, 2008). Both approaches are underpinned by constructionist theories and directed at analysing language and meaning (Riesmann, 2008). In addition, both

approaches attach significance to the context in which the story was generated (Shukla et al., 2014). Lastly, both approaches yield thick descriptions (Braun & Clarke, 2006).

According to Riesmann (2008), these two approaches to data analysis can be successfully combined, because each brings to the table a different way of knowing (a phenomenon) and provides unique perspectives (insights). Thus, integrating the two approaches can serve to enrich the researcher's understanding of the data set (Shukla et al., 2014). Further, assessing data through only one lens subjects the exercise to particular limitations. According to Floresh et al. (2010), the potential value of mixing methods for data gathering holds much promise because of the fact that it offers multiple lenses and therefore enables a more holistic understanding of the phenomena under investigation.

Thematic narrative analysis is not free of criticism, a major one of which is the concern that case-based methods are not scientific enough. However, according to Mishler (1995), case-based methods are just as scientific as variable-centred approaches. Ultimately, the goal of this type of research is not to generalise to the population but to explain the meaning and purpose of stories (Ewick & Silbey, 1998).

On the positive side, two attributes of thematic narrative analysis count in its favour. First, case-based methods portray individuals as consistent over time and as subjects with a past and plans for the future (Riesman, 2008). Second, stories can cast mundane, everyday events in a new light and have the potential to bring about change (Riesmann, 2008).

In this study the researcher made use of both a thematic and a narrative analysis lens for scrutinising the data. A thematic analysis lens was applied to the data first. This provided a broad overview of the data, helped to organise it and served to produce themes (initially individual and thereafter cross-case), rendering a detail rich description of the data set (Braun & Clarke, 2006). It was particularly helpful to highlight similarities and differences in the data set (Braun & Clarke, 2006). Thereafter the second step was to analyse the story using a narrative lens. Concentrating on particularities highlighted contextual understandings. The thematic lens progressed the analysis of the participants' stories from a semantic to an interpretive level (Shukla et al., 2014). It facilitated the transition from first order to third order coding and permitted an exploration of the interaction between the narratives and themes within a particular case study as well as across the eight case studies (Shukla et al., 2014.) Combining thematic and narrative analyses enabled the researcher to move between the general and the particular (Schukla, Wilson, & Boddy, 2014).

In this research project the researcher adopted the following process. First, a narrative lens was applied to each digital story by first describing the participant's milieu and personal history. Second, analysing the participant's deconstruction of their resilience by purposely attending to their externalisation of their resilience. Third, the resilience process was analysed by attending to risk factors and resilience agents and eco-systemic interaction on an intrapersonal, interpersonal and contextual level. A further focus was better than expected outcomes or what narrative theory calls 'sparkling moments' (White & Epston, 1990). Fourth, I examined the process which was facilitated by digital storytelling: the result on the participant in part taking in the creation of the digital story is described. Fifth, the audio-visual material used will be considered and discussed. This extends to the type of visuals being chosen as well as the main theme (s) of the music.

After presentation of the eight cases in this format open coding was done on the eight digital stories and semi-structured interviews. This generated 105 themes. In the cross-case analysis, seven themes were significant across cases. They are (1) *connection to nature*, (2) *culture*, (3) *faith in God / spirituality*, (4) *a positive future orientation*, (5) *love and kindness*, (6) *friendship* and (7) *the digital storytelling and making experience*.

5.5 RIGOUR AND TRUSTWORTHINESS

Trustworthiness denotes the degree to which the findings of research reflect the lived experience of phenomenon being explored and thereby enhances the credibility of the research (Curtin & Fossey, 2007). The concept is underpinned by credibility, dependability, confirmability and transferability (Guba, 1981).

This was done by collecting rich descriptive data, purposive sampling, triangulation, utilising more than one method of data collection, self-awareness (Koch, 1999), persistent observation and reflexivity (Cope, 2014).

5.5.1 DEPENDABILITY

The idea of dependability in qualitative research allows for the research process, including the reason for decisions made, to be followed (Lincoln & Guba, 1985). This can be a difficult task due to the flexibility of qualitative research and changes in the context. It is important to acknowledge that the goal of qualitative research is to construct one possible interpretation of a phenomenon (Yardley, 2000). This acknowledgement in itself enhances trustworthiness.

In this study dependability was supported by an audit trail and field notes containing information on where, when and how the study was executed. Supervision emails were printed and filed for future reference. Notes were made during workshop sessions and interviews were transcribed which allowed for rechecking. The researcher strove to be aware of her own life story and kept notes on how her thoughts and feelings could influence the data. Reflexivity was an important and continuous process throughout the study and included questions such as: "how does this link to the literature?" and "can the participants sense my world view/story?", which contributed to increasing the trustworthiness of the study.

As explored in Section 7.9, the researcher's experience of this project highlighted for her the differences between her context and the context of six of the participants. Travelling for about 30-40 minutes to each workshop/interview location through different suburbs in the city made her aware of how her surroundings were changing. What made her extra aware thereof was the fact that she had to be vigilant, taking into account that crime is rife in some of these areas. This hyper-focus caused her to observe the change in scenery more intensely: She saw schools with high fences, peeling paint and unkept sport fields, one of which looked like the neighbourhood rubbish dump; people sitting around on pavements, seemingly unemployed, some of them drinking at midday; and the greenery getting less and the gardens more unkept as she neared some of her destinations.

This profoundly affected the researcher's view of the participants she engaged with. At first, she was feeling apprehensive of meeting adolescents who had been victims of violent crime. The last time the researcher had seen clients before this was six years ago and prior to her becoming a mother. She wondered how her new role will affect the way she will engage with the participants as she could imagine her own children being in the participants' circumstances. However, she was struck by the participants' agency, hopefulness, faith, ability to 'reframe' their circumstances and to utilise whatever minimal resource their context provided to enable their resilience. In fact, the researcher became more sensitive to the influence that the environment has on an individual but also of the individual's ability to stand up to adversity present in his or her context.

5.5.2 CREDIBILITY

The most important criterion of trustworthiness in research is the credibility of a study and its findings (Connelly, 2016). Credibility represents the amount of confidence that the reader has that the research is an accurate reflection of the lived experiences of the participants

(Amankwaa, 2016). Precautions to enhance credibility in this study included data collection by the researcher herself, as well as employing a continuous reflexive process throughout. According to Koch (1999), the researcher's self-awareness when considering the credibility of a study is vital. The fact that the researcher herself has been a victim of a violent crime was used to good effect, in that she was able to engage with the issues and concerns of the participants. In addition, the interview recordings enabled the researcher to check and recheck the authenticity of the accounts she was describing. Furthermore, triangulation (as discussed in section 5.5.5) also increases credibility.

5.5.3 TRANSFERABILITY

The aim of qualitative studies is not generalisation, although transferability is seen as similar to generalisation in quantitative research (Connelly, 2016). Rich descriptions are provided, so that the readers can decide the extent to which inferences made in the study are transferable to other circumstances (Lincoln & Guba, 1985).

The aim of the study was to explore the narratives of resilience of eight adolescents after they had been exposed to violent crime but adapted well thereafter. In order to enhance transferability, verbatim quotes of their experiences in context were provided. Additionally, the comprehensive description of the research context combined with the exhaustive literature review may permit generalisation in similar cases.

5.5.4 CONFIRMABILITY

According to Guba and Lincoln (2001), confirmability refers to whether the findings are representative of the participants' beliefs and are unaffected by the researcher's biases. Confirmability was enhanced by employing three methods of triangulation: methodological, investigator and theoretical triangulation (see 5.5.5). Qualitative research cannot be replicated as perfectly as quantitative research can. Therefore, the concept of confirmability is akin to that of objectivity in quantitative research. According to Merriam (2009), this can be done through the establishment of an audit trail. This involves creating a detailed account of every step of the research process (Lincoln & Guba, 1985). In this study it involved detailed recordkeeping of every aspect of the process and the researcher's role. Notes were kept during the workshops and interviews were recorded and immediately transcribed, so that direct quotations (the participants' voices) could be included in the discussion.

5.5.5 TRIANGULATION

In order to increase the quality of the data gathered in this study, three approaches of triangulation were employed.

Methodological triangulation involves the use of more than one data collection method (Bannister et al., 1994) to ensure richer interpretations (Cohen, Manion, & Morrison, 2011). In this study participants' stories of resilience were explored both through the digital stories and interviews.

Investigator triangulation was employed to a limited extent in this study, which involves the insights of more than one researcher (Cohen et al., 2011). The research supervisor was involved in the analysis of the data, although only to a limited extent.

Lastly, *Theoretical triangulation* was utilised as more than one theoretical perspective were selected to interpret the data (Silverman, 2013). Resilience theory was used to understand the adolescent participants' processes of positive adaptation. In addition, I made use of adolescent developmental theories to interpret and find meaning in the experiences described by the participants. The use of multiple theories afforded multiple lenses (narrative and thematic analysis) through which to construe and make sense of data.

5.6 ETHICAL CONSIDERATIONS

The process of conducting qualitative research with adolescents poses a potential risk to their emotional well-being (Huang, O'Connor, Ke, & Lee, 2016). In order to minimise risk and safeguard the emotional well-being of participants, the study adhered to the ethical guidelines recommended by the Health Professions Council of South Africa (HPCSA, 2008) and the American Psychological Association (APA, 2016). Ethical clearance (UFS-HSD2017/0238) was obtained from the Research and Ethics Committee of Humanities at the University of the Free State (See Annexure B1). Moreover, this study followed the principles of non-maleficence and beneficence, which in that order states that the researcher should do no harm and participating in the research should be beneficial for the participants (Beauchamp & Childress, 2001). A detailed description of the ethical treatment of the participants in this study will be discussed in the sections that follow.

5.6.1 AN EVALUATION OF RISKS AND BENEFITS OF PARTICIPATION

Keeping the principles of non-maleficence and beneficence in mind, it was important to evaluate the potential risks and benefits of participation (Beauchamp & Childress, 2001; Hammersley, 2015). This was done in consultation with the advisory panel who knew the participant and their context better than the researcher. The first possible risk to the well-being of participants in this study was recalling the trauma and related traumatic content, which could lead them to experience emotional distress. To ameliorate this possibility, they were never asked to recall or share their trauma. In fact, the focus of both the digital story workshop and the interview were on their resilience and highlighting their personal strengths, as well as the strengths in their environment which helped them to overcome the trauma. The researcher hoped that the process of participating in this study would strengthen the participants' personal resources and resilience. Both the interview and workshop were done in an environment in which the participant felt safe, either in their home, at their school or at a place in the community in which they felt safe and loved, e.g. the study centre at an inner-city missionary and social services organisation.

During the workshop and interviews the researcher was sensitive to any sign of distress which could arise. After the workshop and interview the researcher communicated with the social worker, parents or youth leader to ensure that the participants did not experience any emotional repercussions afterwards. There was a registered psychologist on stand-by who was available to address participants' needs free of charge.

Another possible risk was that of being stigmatised by others as a victim of violence. From the commencement of research, care was taken to frame the study positively, in alignment with the overarching positive psychology paradigm which informed the study. The header of the participant recruitment flyer is *#overcomer #yourstorycanhelpothers*, which immediately reframed the word "victim" (also contained in the flyer: Have you been a victim of a violent crime? (as overcomer, conqueror). This message was further supported by the picture in the flyer of someone with hiking shoes standing on top of a mountain and words like "doing well" and "feel stronger than before". This positive reframing in itself may have been empowering for the participants. In addition, the workshop was conducted individually and interview and workshop arrangements were made with participants privately. Participants' welfare was paramount through all stages of data gathering.

5.6.2 INFORMED CONSENT

Informed consent refers to an interactive process which ensures the research participants are completely informed about the entire research process, give their consent to participate (Huang et al., 2016) and can withdraw at any time (Ryan et al., 2007). All participants in this study are minors who were unable to legally consent to participation. Therefore, informed assent applies whereby their parents or guardians provided informed consent while the adolescent participants gave their informed assent (Hammersley, 2015; Huang et al., 2016).

In this research study I followed Lambert and Glacken's (2011) steps for the obtainment of valid informed assent. I designed a visually appealing participant recruitment flyer which explained the study in age appropriate language. If the adolescent felt that they could relate to the flyer, were the right participant for the study and showed interest in the study, I contacted their parents to obtain permission to meet with the adolescent. In my first meeting with the adolescents I built rapport, explained to them what the research process would involve and assessed their capacity and readiness to give assent to participation. It was emphasised that taking part was voluntary and that they could withdraw at any time. After the research process commenced, informed consent was revisited throughout the process (Lambert & Glacken, 2011).

Once the adolescents elected to take part in the project, their parents signed an informed consent form with a letter explaining the aims and nature of the research and what the research process would involve (Annexure B3). Following the consent form signed by the parents, the children signed an informed assent form (Annexure B4).

5.6.3 CONFIDENTIALITY

Confidentiality and the right to privacy were upheld throughout the study as it was stated in the consent form and explained to the participants. The digital story video clips and transcripts of the interviews were stored on a computer which is password-protected and the raw data was only shared with the transcriber, the video editor, who signed a confidentiality agreement (Annexure P) and the research supervisor. The electronic information will be deleted after five years.

Pseudonyms were inserted in the transcriptions so that identifying particulars only appear on the consent forms. The final report of this research project does not contain any identifying

data. In accordance with ethical principles, participants who chose to use personal photographs in their digital stories provided permission for them to be used for purposes of this study.

5.6.3.1 The importance of including advisory panels in resilience research

(as discussed in 5.3.1)

Gatekeepers are the persons controlling access to the institutions that provided the research participants for this study (Singh & Wassenaar, 2016). In this study, these gatekeepers fulfilled the function of an advisory panel or person and played an important role in the gathering of research data. These advisory panels or persons were involved in the study to the extent that they referred the participants, described the participants as resilient within their various contexts and gave background information about the settings in which the participants' resided. The researcher engaged and negotiated with gatekeepers before and during the research process and afterwards provided them with feedback of the findings of the study.

Johl and Renganathan (2010) propose a framework for ethical engagement with establishments and their gatekeepers. Their schema includes the following components: a pre-entry phase, followed by a 'during fieldwork', 'after fieldwork' and 'getting back' phase. The following paragraphs summarise the formal and informal contact with gatekeepers in this study:

I Entry into organisation

- i) Children's home
- ii) Soup kitchen NGO
- iii) School I
- iv) School II / Family A
- v) Missionary organisation: Youth performance group / School III
- vi) Family B

II Pre-entry and during fieldwork phase

- i) Children's home (Estia, Tayvian and René)

Formal contact

A formal email was sent to the director of the organisation whereafter the researcher was referred to the head social worker via email. An email to the social worker included the participant recruitment flyer, research proposal and all ethical documents. A meeting was

scheduled and she agreed to meet with two of her social workers to identify possible participants.

The researcher received a follow-up email with the telephone number of the adolescents' social worker and a list of possible names. The social worker met with each possible participant to explain the study by showing them the participant recruitment flyer and asking if they feel they fit the criteria and would like to participate.

Informed consent was obtained from the participants. The social worker gave consent in loco parentis since two of the participants did not have contact with their parents and the other had minimal and irregular contact. Permission was obtained from the children to use photographs of their family.

Sessions were arranged taking into account each child's personal schedule as well as formal activities at the children's home. Most sessions were conducted on Saturday mornings.

Informal contact

The researcher had regular contact with the participants' social worker to confirm session times, who provided regular feedback to the researcher about the participant's experience of the process.

ii) Soup kitchen NGO (Marie)

Informal contact

Ms J, owner of an NGO soup kitchen in Claremont (Johannesburg), referred two possible participants informally during a face to face conversation with the researcher. The last session with Marie was informally arranged with her grandmother and conducted in a private space in a nearby coffee shop since the school was closed for the holiday.

Formal contact

An introductory session was arranged by Ms J, which was attended by the two participants and their mother and grandmother. During this meeting the researcher explained the study and both participants and their caregivers agreed to participation and signed consent. It was decided that the researcher would conduct workshop sessions at the participants' schools. One of the participants elected to drop out of the study due to academic pressure before the second session.

iii) **School I (Marie)**

Formal contact

The researcher contacted the school counsellor at Marie's school to set up a meeting to discuss seeing Marie at her school. The meeting was conducted at the school and all formal documents brought along. These were discussed with the school principal who agreed to provide a venue for the researcher to see the participant during school hours since she made use of public transport and could not stay after school.

Informal contact

The school counsellor was text messaged before each session to make sure that the venue was available.

iv) **School II / Family A (Elsje)**

Informal contact

The researcher shared her participant recruitment flyer with family and friends, and a teacher at a school in Pretoria responded to suggest a possible participant: a Grade 10 learner, whom she teaches and who is doing well after her father was seriously injured in a house robbery shooting the previous year. She provided me with the mother's contact details whom the researcher contacted telephonically. Both Elsje and her mother were positive about the project and a first session was arranged at their private residence.

v) **Missionary organisation: Youth performance group (Thando and Simphiwe) / School III (Thando)**

Informal contact

The drama director of the youth performance group proposed a meeting with herself, the youth leader and head social worker of the organisation at a church performance on a Sunday. The researcher explained the purpose of the study and distributed her participant recruitment flyers among the young actors/dancers.

After reading the participant recruitment flyer, two participants indicated that they would like to participate in the research. One of them made contact directly with the researcher via WhatsApp. Both the director and youth leader agreed that they were in fact resilient youth. The parents were contacted to explain the research. Permission letters were signed and brought

along to the first session, which was arranged at the offices of the missionary organisation on a Saturday when the participants were attending dance practice.

School III

Thando was seen at her school for the last two sessions. This was arranged after an outbreak of xenophobic violence and considered to be a safer option.

Formal contact

The school principal was contacted to arrange a venue for our sessions which was scheduled after school hours.

vi) Family B (Fouché)

Informal contact

Fouché was referred by his mother, a school teacher who had seen the participant recruitment flyer for this study and also referred Elsje. She first explained the project to the participant who was keen to participate and then phoned me to schedule times and dates for the session. The sessions were scheduled at the participant's home. Written consent was obtained from the parents and participant during the first session.

II After field-work phase and 'getting back' phase

Formal contact

Formal letters of thanks were written to all organisations. Where possible the researcher visited the organisations in person and presented the gatekeepers with a small gift and a card.

Informal contact

The parents were phoned to thank them for the opportunity to include their children as participants in this study. Informal cards, emails and WhatsApp messages were sent to all participants to thank them for their participation and their unique contributions to the study. The findings of the study were shared with them in a language they could understand (Annexure O).

In this study confidentiality was a challenge because of the personal nature of the participants' digital stories, which included them mentioning their names at the beginning of the video clip and some participants including personal photographs. Confidentiality was upheld by deleting the name from the video and making use of pseudonyms. In addition, consent agreements were signed by the participants who included personal photographs, for their videos to be submitted as part of this thesis. The video editor also signed a confidentiality undertaking.

5.7 CONCLUSION

This chapter provided a summary of qualitative research and explained the choice of study design. This incorporated a discussion of social constructivism, narrative analysis in qualitative research and digital storytelling as methodology. The active role of the researcher was discussed and the context of the participants was sketched. Following this discussion, the research process was explained with particular reference to the use of Thematic Narrative Analysis. The limitations of this research as well as the ethical considerations that played a role in the specific study design and methodology were addressed. This chapter concluded with a discussion of the study's trustworthiness, which pertains to the quality of the research conducted. This synopsis of the study design, data collection and methods of analysis informs the following chapter in which the findings are discussed.

CHAPTER 6

RESILIENCE NARRATIVES RE-AUTHORED: FINDINGS

6.1 INTRODUCTION

This chapter presents the research findings of this study. Eight resilience narratives will be discussed. Constituting merely the raw data, and not an interpretation thereof, the digital story and its follow-up interview will be considered for each narrative. In approaching this chapter all the cases will be considered and analysed individually after which a cross-case analysis will be performed and presented. Each case will be introduced

- a) through information of how the individual became a participant, and
- b) with relevant informational background to the case specifics.

I adopted the following process. First, congruent with narrative theory, I explored how the participant externalises, defines and characterises their resilience. Second, I explored the resilience process in terms of risk factors, eco-systemic interaction and better than expected outcome. Third, I also examined the process which was facilitated by digital storytelling: the result on the participant in partaking in the creation of the digital story is described. Fourth, the audio-visual material used will be considered and discussed. This extends to the type of visuals chosen as well as the main theme(s) of the music. I end each case with my own reflexivity.

After the eight cases are presented in this format, the cross-case analysis will follow. This will take the form of a discussion of the most important themes.

6.2 CASE 1: "UNDEFINED" / "ONGEDEFINIEERD" (ANNEXURES C1-5)

6.2.1 BACKGROUND INFORMATION

Estia¹⁰ was referred because of her positive adaptation in the children's home. She does not present with any behaviour problems in the home or at school. She has established positive relationships with her house mother, social worker and friends. The social worker reports that her scholastic progress is satisfactory. Two years prior to coming to live at the children's home,

¹⁰ Pseudonym used to protect the identity of the participant.

she had been sexually abused by her paternal grandfather. She had lived with him because her mother was emotionally and financially unfit to take care of her and her father had passed away. Estia reported her grandfather's abuse to the social worker at her school, but the court case has since been withdrawn due to a lack of evidence.

Estia was placed in foster care with her 21-year old brother, his wife and baby daughter temporarily awaiting placement in the home. She has a good relationship with him and his family, visits them every two to three months, and occasionally sees her mother during these visits. She is currently undergoing orthodontic treatment (braces) for protruding front teeth about which she was endlessly teased. This treatment was made possible by means of a private donation. Data was collected during three sessions and spanned over a period of four weeks.

6.2.2 ESTIA'S RESILIENCE NARRATIVE

6.2.2.1 Externalising resilience

Estia labelled resilience as *Undefined*. She refers to it as “*a math problem with no answer*” (VT: p1,l.3), and “*she is unknown to me*” (VT: p1,l.3). Undefined was personified in her own drawing as a female standing with her back to the audience staring at something which Estia later identified as the future (VT: p2,l.9). “*Grey butterflies are fluttering around her head*” (VT: p1,l.3). It is significant that her drawing of *Undefined* is understated – “*in grey pencil on white paper*” (VT: p1,l.3). The colour of the butterflies is monochrome and therefore quite unusual for such a colourful species. This amplifies the theme of being unclear or undefined. The use of the colour grey is also emotionless or neutral almost as if she is scared to attach any emotion to the picture. However, it is significant that at the end of the process, when watching her digital story, this is the picture that elicits an emotional response from her (tears in her eyes).

6.2.2.2 Estia's resilience process

One of the risks in Estia's story is the death of her father and her mother's instability and inability to take care of her, which led to her living with her grandfather and the subsequent abuse she endured. It is significant that Estia talks much more about her brother and his wife than her mother.

In considering the process of resilience, Estia mentioned her friend's departure as pivotal in the discovery of her resilience. The children's home being a much more structured environment than what Estia was used to, provided her with safety, stability and nurturance. The above

factors are promotive in her positive adaptation. Protective factors in Estia's story are her intellectual ability, the support and love she receives from her brother and his family, her mother, her house mother and friends. Relationships with friends are very important to Estia and serve as a distraction from negative thoughts, *"I love spending my extra time with a friend"* (VT: p2,l.6) / *"when I'm with people I forget what happened to me"* (VT: p2,l.7). It is important to note that the children's home provides more opportunities for social engagement than her previous environment did. Estia mentions the positive effect of nature on her well-being and proudly shows me some Echeverias she has been growing. Other important intrapersonal processes include assertive behaviour, *you have to fight for what you want* (image 4, p1) and the development of a positive self-esteem: *"I think I'm pretty"* (IT: p4,l.78) and *"I will fight for what I know is right"* (IT: p2,l.28).

6.2.2.3 Resilient outcomes

During the course of the workshop she reports more insight into her personal functioning, e.g. an increase in internal locus of control and taking responsibility for herself: *"now I understand that really I was being lazy"* (IT: p5,l.96). In addition, other people have noticed this change too as her house mother commented on her displaying more emotional control when she returns to the home after visiting her brother: *"Maybe I know her better because even my house mother said I changed, and I think I'm coming closer to her"* (IT: p2,l.38). She reports being optimistic about her future and has even ventured a dream about it: *"It means a lot to me, because if this can be your future. imagine how beautiful that will be"* (IT: p3,l.62). It seems as if her self-esteem has benefitted from her placement in the home: *"yes, I think I am pretty, but I'm not sure how others perceive me"* and *"then I decide that I don't care what others think of me"* (IT: p4,l.78/80).

6.2.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

6.2.3.1 The process of 're-authoring' Estia's resilience story

As previously indicated in 4.2.3 (Chapter 4), storytelling can subconsciously contribute to emotional healing which may enable resilience (Bergner, 2007; Wood, Theron, & Mayaba, 2012). Estia enjoyed taking part in the process and was very surprised to see the end-product: *"I enjoyed it a lot"* (IT: p1,l.2). She experienced some cathartic relief after telling her story: *"I liked talk(ing) about everything and to get everything off my chest"* (IT: p1,l.6) She also expressed pride and enthusiasm in her digital story: *it will make me happy if they can see it* (IT: p4,l.88). As previously mentioned in 4.5, Gubrium (2009) notes that digital storytelling can

positively influence resilience through the feeling of ownership experienced when able to create and tell your own story. Estia also reported a deeper level of self-insight “*maybe I am getting to know her a bit better*” (IT: p2,l.38) and “*Yes, I have a better understanding of how I work [function]. For example, if I did not learn I would normally say: I did not have the time. But now I understand that really I was being lazy*” (IT: p5,l.92.2). Her house mother bears witness to some of these changes like more emotional control and more positive emotions: “*even my house mother said I changed, and I think I'm coming closer to her*” (IT: p2,l.38). Estia herself reports possible change through participation in the process: “*maybe that I've changed because I could talk about everything*” (IT: p5,l.90).

Estia reports that the process of exploring her resilience in fact made her more resilient and enabled more of a positive adaptation: “*it actually feels like she's coming closer. She is still standing there, but slowly but surely she is busy turning towards me*” (IT: p3,l.46) She also expressed more of a future perspective or is more hopeful about the future: “*And maybe I am entering into the future that she is seeing*” (IT: p3,l.44).

6.2.3.2 Interpretation of audio-visual material

I Choice of music

Estia chose the theme song *In the arms of an Angel* from the popular 1998 film *City of Angels* and the song *Beautiful* by Bazzi. Both of these songs remind her of home and were songs that her brother used to listen to. Both song choices contain the word angel in the lyrics “in the arms of an angel / fly away from here” and “Hey beautiful, beautiful, beautiful angel”. Another theme in her choice of music is that of beauty or the lack thereof. In the first song, *In the arms of an Angel*, it is reflected in the lyrics “there is always some reason to feel not good enough” and in *Beautiful*, “Hey beautiful, beautiful, beautiful angel / love your imperfections every angle”. Although Estia did not speak about the relevance of beauty or physical imperfections in her life, she recently had orthodontics to correct protruding front teeth about which she was relentlessly teased.

II Choice of images (imagery)

Estia chose a total of 11 images of which two were photos and one her own drawing. The images of nature that Estia chose (images 1-3) were joyful (birds singing), powerful, life-giving (thunderstorm) and beautiful (waterfall and tree in full bloom). The word picture (image 4) “you have to fight for what you want” underscores her independence and self-value.

The pictures of friends and happy times (images 8, 9) are joyful and the family photos she chose were of celebration (her brother's baby girl's first birthday – image 10) and her mother smiling while looking in a heart shaped mirror (image 11). Apart from reflecting the beauty of nature, the choice of the image of the Northern Lights (image 12) at the end to symbolise her future is almost a dream symbol of guidance although a very evasive/elusive natural wonder. The significance of almost "capturing" the Northern Lights in the picture as she states in the interview is that of a beautiful future. It also stands in contrast with the colourless picture of "undefined" (image 5).

6.2.4 REFLEXIVITY

My session with Estia was the first at the children's home and I was wondering what to wear to blend in but still look hip enough for an adolescent to relate to. The boardroom, a very formal room with dated furniture, was allocated to us for the workshop. I was acutely aware of the bareness of the environment – the only attempt at decoration was a vase with plastic arum lilies. The therapy room down the corridor contained only one bag of toys. I took out all the play dough, crayons, magazines and snacks that I had brought and put it in the middle of the table, in an attempt to lift the mood. Estia is gregarious, talks a lot and at a fast pace, smiles easily and comes across as a little anxious. I was aware of the fact that acceptance is very important to her (as it is for me.). The first workshop session was calming for her because of the many pauses for drawing and making objects out of play dough.

6.3 CASE 2: "ANDRIES GUARDIAN ANGEL" (ANNEXURES D1-5)

6.3.1 BACKGROUND INFORMATION

Tayvian¹¹ was referred for this study because of his good behaviour, the meaningful relationship he established with his "therapy tannies" (therapists), his house mother, social worker and friends. His house mother describes him as "standing out head and shoulders above his brothers and sisters". He currently heads a bible study group in his house.

Tayvian is the fourth of nine siblings (two sisters and seven brothers) and was removed from his parents' care in 2018, about a year before our interviews took place. His mother is a drug addict and works as a prostitute, and apart from the fact that the children were severely neglected and mostly left to their own devices, they were exposed to all kinds of sexual acts in

¹¹ Pseudonym used to protect the identity of the participant.

their home environment. Although he presented with behaviour problems at the time after admission to the children's home, he has since adapted well and describes himself as very happy at his new home. Two of his older brothers presented with severe behaviour problems and both of them have engaged in sexual acts with other children, have criminal cases against them and were sent to an industrial school. He was home schooled in 2019 because his school attendance was intermittent due to the instability at home. He currently experiences learning problems. He is awaiting placement in a school for children with special education needs.

6.3.2 TAYVIAN'S RESILIENCE NARRATIVE

6.3.2.1 Externalising resilience

Tayvian's externalisation of resilience is *Andries Guardian Angel*. He presented *Andries Guardian Angel* with his own drawing in which *Andries* is standing at heaven's door and extending his hand to open it. The only colour he used in this pencil sketch is red, to depict the hearts, and in so doing he emphasised the theme of love. The larger of the two hearts, the one in heaven, contains the word 'love'.

During our sessions Tayvian gave me two gifts that he made himself, expanding on the theme of love and kindness and spiritual protection. The first gift was a series of hearts that he knitted himself with the help of his house mother (IT: p2,l.14) and the second an angel he made from beads and wire. Tayvian is very practically inclined and likes to make things with his hands. Similarly, *Andries* is a dynamic figure, taking action and doing things e.g. extending his hand to open the door "to go to heaven" (VT: p2,l.8) as "that is where he gets his love" (VT: p1,l.7), "talk[s] to God" (VT: p2,l.8) and "help[s] people who are in danger" (VT: p1,l.5). It is significant that he referred to *Andries* as "He is a big guy with muscles, but he isn't a fighter" (VT: p1,l.5). It suggests the importance of control over physical strength as well as control over the choice of how to use it.

Furthermore, *Andries* faces his fears: If he is scared he just looks deep into the darkness and says: "I'm not scared of you." (VT: p1,l.6). Tayvian saw *Andries* for the first time when he was 6 years old and fell down. *Andries* asked if he was ok (VT: p2,l.9/10). He also helps protect Tayvian so that other guys who try to fight with him, will "miss when they try to hit me" (VT: p2,l.10). Tayvian almost sees *Andries* as a role model for his own behaviour. His friendship with *Andries* means that they can help others ("be other people's guardian angels" (VT:

p2,l.11) regardless of how they behave towards Tayvian ("*whether they are nasty to us or not.*") (VT: p2,l.12). This prosocial behaviour can be seen as altruistic.

6.3.2.2 Tayvian's resilience process

One of the risk factors in Tayvian's story is being born into an unsafe environment, "*I was born in a plastic bag*" (IT: p6,l.62). He tries to explain the perpetual threat of a hostile environment on his life as a spiritual battle between good and evil: "*then the black flew to one side and the white to the other*" (IT: p6,l.62) and "*he (God) actually chose me to look after people...and then another man came in and said I must never love anyone.*" (IT: p6,l.62). From very early on he experienced a lack of nurturance and this remains a dominant theme in his narrative: "*that the parents look well after the babies. Like if someone wants to drag them down then the dad and mom jump in and say: 'Never drag my child down. God made him for me.'*" (IT: p9,l.98). Yet, despite this lack of nurturance he endured as a young child, Tayvian uses fantasy as a form of self-support and coping to envision himself as being specially chosen by God and possessing special 'powers': "*if they try to kill me I cannot die*" (IT: p9,l.94). However, this fantasy seems entirely functional, especially in the context of his resilience narrative as it explains his coping processes, seeing that it does not interfere with his functioning and that his reality-testing outside of our sessions was intact.

In considering the process of resilience, Tayvian mentions God's presence as critical: "*Don't believe in that person. Believe me, because I am God and I'm saying love someone that drags you down*" (IT: p2,l.20). He further refers to the importance of resources such as his therapists (IT: p8,l.104). Processes involved in his becoming resilient include the development of intrapersonal strengths such as self-control (VT: p1,l.5), kindness (VT: p1,l.1) and altruism (VT: p2,l.11.).

Reflecting on the resilience process, Tayvian became aware of his resilience at times when he needed physical help and protection, for example when falling by accident, "*when I walked and tripped, he asked me whether I was ok*" (VT: p2,l.10) or rescuing him from the hands of others, "*he helps me so that others miss when they try to hit me*" (VT: p2,l.10).

6.3.2.3 Resilient outcomes

Resilient outcomes include kindness; finding strength, guidance and nurturance through his faith, "*open, you will receive free love*" (IT: p2,l.38)/ "*if you open the door [to], then you think about all those things that happened to you, and then they disappear just like that*" (IT: p3,l.34);

future mindedness, “*that is why you have to look ahead*” (IT: p3,l.34) and feeling unique (possessing unique qualities) “*he actually chose me to look after people*” which contributes towards a positive sense of self. (IT: p6,l.62). Furthermore, altruistic acts, *If I am friends with Andries, then we can be other people's guardian angels* (VT: p2,l.11); expressing himself through crafts (IT: p2,l.14); and finding joy in social interaction, *then you will have fun playing with all the other children* (IT: p3,l.34) enabled his resilience. In addition he displays some social skills, which may help him interpersonally: “*like when someone says: you are ugly, I will merely smile and take it. And then I say to him – I take it like a joke* (IT: p2,l.26). In the context of his previous acting-out behaviour on admission to the children’s home, Tayvian strives for self-control through his description of Andries Guardian Angel “*who is a big guy with muscles, but he doesn’t like picking fights*” (VT: p1,l.5)

6.3.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

6.3.3.1 The process of 're-authoring' Tayvian's resilience story

Tayvian enjoyed taking part in the process of authoring his resilience story, because *you think of everything* (IT: p1,l.2). Tayvian would like to show his story to important people in his life: *I would like to show my parents and my other therapists. I'd also like to show my house mother* (IT: p11,l.116). He would be *happy* to share his story because then they will know me better, especially if there's things about me that they don't understand (IT: p11,l.118).

6.3.3.2 Interpretation of audio-visual material

I Choice of music

Tayvian chose the gospel song *My God is my Provider* (Urban Rescue) and a pop song *You are the reason* (Calum Scott). The lyrics from the first song *I believe you are able/ I believe you are good/ I believe you are with me* and *Your love will light the way* amplify the theme of God's protection and love personified in *Andries Guardian Angel*. The theme of the spiritual battle between darkness and light are supported by lyrics from the second song (*You are the reason*), *If I could turn back the clock/ I'd make sure the light defeated the dark / I'd spend every hour of every day keeping you safe*, again linking with the theme of spiritual protection.

II Choice of images (imagery)

Tayvian chose a total of 11 images which included his resilience personification and two photos. The first photo was the image of a heart (image 1) he made out of play dough during the introductory session and the second a photo of a 'bouncing back' spring man with a big

smile (image 6) he borrowed from the children's home playroom and brought to our second workshop session.

Five of the other images were representative of nature: red roses arranged in a heart shape (image 2); king proteas (image 4), which reminded him of his mother he said when he chose it. Image 3 is a picture of a woman with out-stretched arms standing in the rain, which he said was the part of the video he likes most; a sunrise/sunset photo with a woman cradling a baby imposed over it (image 7); and a garland of butterflies (image 12). However, Tayvian chose the garland representing something beautifully crafted since he loves making things with his hands. The image of the family (image 8) and the two father and son images (images 10 & 11) relate to the theme of nurturance or the lack thereof that relates to one of the risk factors in Tayvian's story. It also represents spiritual protection, care and guidance.

6.3.4 REFLEXIVITY

As with Estia, it was hard for me to not stare at the ugliness of bare walls, plastic flowers, broken tiles. Tayvian' always brought beautiful handmade things to our sessions. Since his social worker told me that he struggled academically I was concerned that he would not grasp the concept of resilience. I was so surprised when he brought the 'bouncing back' spring man (image 6) to show me during our second session. After the last session he was very excited to show me a garden that he and the other boys in his house were planting during the holiday. The house mother tried to get this positive gardening project going and decided to grow plants from pips and leaves and then let the boys plant them in the garden. Tayvian was very proud to show me the plants and the prepared bare patch in the middle of a neglected garden. As a mother of young children, I was shocked to see that there were very few recreational activities in the house except for television. There were no toys or sports equipment to be seen. His house mother smiled as he went to watch television and said that she has a very soft spot for him and that "he stands out head and shoulders above his brothers and sisters". I cannot help but wonder if his faith (relationship with God) made all the difference in his story. During our second session Tayvian was wearing an old worn out t-shirt that hung like a dress on his slender frame. I gave him a new t-shirt as a gift at the end of the workshop and he gave me an angel key holder he made.

6.4 CASE 3: "THE SHINING STAR" / "DIE BLINKENDE STER" (ANNEXURES E1-5)

6.4.1 BACKGROUND INFORMATION

René¹² was referred by the social worker at the children's home. She has adapted well despite the fact that she has received no visits or phone calls from her mother since her admission in January 2019. The reason for her mother's silence is that she refuses to believe the charges of sexual abuse that René made against her boyfriend (René reported the abuse to a social worker at her school). She managed to establish a good relationship with her house mother, has made friends with the other girls in her house, and follows the rules. Her social worker describes her as her "favourite client" because of the fact that she is intelligent and engages well in therapy. Prior to coming to live at the children's home, René had also formed a close bond with her former teacher, who let her visit frequently over weekends and holidays.

6.4.2 RENÉ'S RESILIENCE NARRATIVE

6.4.2.1 Externalising resilience

René externalised her resilience as *The Shining Star / Die Blinkende Ster*. She is described as “standing in an open field, shining like the stars with open arms to love and receive love” (VT: p1,l.4). “People go to her for love”. She is “smiling” and “happy” (VT: p1,l.5) to engage in this act of loving (VT: p5,l.5). Her happiness influences the author's mood in a positive way, *she makes me feel happy* (VT: p1,l.5).

Currently, *The Shining Star* makes her life easier by helping her to be in a good mood (VT: p2,l.10). She does this through positive self-talk: she will say get up, this day isn't too difficult (VT: p2,l.9). Her goal for René is that her social interactions will be more rewarding: “she wants me to be in a good mood, because then everybody will be friendly towards me” (VT: p2,l.10). *The Shining Star* also cares for her spiritually and prays for her when she's ill (VT: p2,l.10). *The Shining Star's* plan for her life is future-orientated: *her plan for my life is that she wants me to have a good future* (VT: p2,l.11).

¹² Pseudonym used to protect the identity of the participant.

6.4.2.2 René's resilience process

Risk factors in René's story include being sexually abused (IT: p1,l.8) and being placed in foster care (VT: p2,l.6).

A pivotal moment in René's resilience and also the first time she saw the almost angel-like figure of *The Shining Star* was in a dream on the night before she was taken into foster care. *The Shining Star's* plan for her is that she “*will leave the children's home shortly*” and that she does “*not have to stress about tomorrow*” (VT: p2,l.11/12).

For René it is important to take a future perspective rather than to focus on her current situation: *you should think ahead* (IT: p9,l.108) and *stop looking back* (IT: p9,l.110). Apart from the fact that this future will be better than her current situation, and more carefree, it is not well defined and remains fairly open-ended: “*a good future is that it will be better than it is now*” (VT: p1,l.12). When directly asked about specific goals or dreams for her future René refuses to answer: “*I do not know*” (IT: p13,l.144), “*I'm not necessarily going to become that*” (IT: p13,l.144) and.

God and religious activities such as praying for God's protection and guidance play a central role in René's life: “*everything is in God's hands*” (VT: p2,l.7) and “*you should pray permanently*” (IT: p8,l.94). The theme of loving others ties in with her religious beliefs. Another important theme in René's resilience story is uniqueness. Her specialness which sets her apart from other people: “*there's only one of her, there can't be a 1000*” (p6, l.74) and “*plain common me*” (IT: p6,l.64). Uniqueness is juxtaposed against perfection (a seemingly unattainable ideal embodied by *The Shining Star*) to highlight the contrast between them (*not everyone can be like her, not everyone is so perfect*) (IT: p10,l.126). She copes cognitively by trying not to focus on what has happened to her: “*the thing is, you need to forget about it*” (IT: p10,l.114).

She takes care of herself by engaging in sensory play experiences in nature such as playing in the mud, climbing trees and chasing birds. Engaging in playful activities in general is important for her well-being (IT: p3,l.24). Since reporting her sexual abuse she has seen herself as someone who is “*brave*” (IT,p3,l.30) and “*cannot go down*” (sink) in difficult circumstances (VT: p1,l.3). She takes pride in these qualities and it seems that she has integrated them into her identity. She displays social insight: “*she wants me to be in a good mood because then*

everyone is friendly towards me” (VT: p2,l.10) as well as emotional intelligence and tries to keep her emotions at bay in order to sustain her good relationships with others.

Despite her mother's rejection, René sees herself as someone who remains loved: “*I always receive love*” (IT: p.7,l.78). She mentions her house mother, friends and teachers (one teacher in particular IT: p.12,l.197) as people she can rely on for love: “*for now, my house mother, my teachers and my friends stand with open arms*” (VT: p3,l.13).

6.4.2.3 Resilient outcomes

Integral to René's positive adjustment is the significant relationship she managed to establish and maintain with one of her former teachers. This teacher let her visit often over weekends and she is taken along on holiday with the teacher's family. This relationship has almost become a substitute for the severed relationship with her mother. Furthermore, she has made new friends at school as well as at the children's home and displays affection towards her house mother during one of my visits. These relationships ensure adequate social and emotional support in the absence of her mother and family ties. She displays social insight into her relationships, feels positive about her future and takes refuge in her faith.

6.4.3 OUTCOMES OF THE DIGITAL STORYTELLING PROCESS

6.4.3.1 The process of 're-authoring' René's resilience story

René enjoyed telling her story during the workshop, *because...the more you tell your story, the less you're going to think of it* (IT: p1,l.4). In this way the method enhanced her current cognitive coping strategy. In addition, she found the method helped her to connect deeply with her emotions: *it comes from the heart* (IT: p2,l.4). She would feel “*happy*” (IT: p21,l.240) to show her video to her house mother and family (IT: p21,l.236) because “*then they can get to know me better*” (IT: p21,l.244).

6.4.3.2 Interpretation of audio-visual material

I Choice of music

She chose two gospel songs: *Mary did you know?* (Zara Larsson) and *Amazing Grace* as the soundtrack to the Christmas lights video at the end of her story. The lyrics of *Mary did you know* refer to the contrast found in Jesus as a baby (being Mary's vulnerable little baby boy) and at the same time, God. (*the sleeping child you're holding is the great I Am*). This supports the strong religious theme in René's story and in particular God's power over her life despite

the difficulties she faces. The rendition of *Amazing Grace* is particularly cheerful and playful (with the Christmas lights flickering), and almost in contrast to the words of the song.

II Choice of images (imagery)

René chose a total of 16 images which included her drawing of *The Shining Star* (image 6) and a photo of teachers (image 13) she found on the website of her previous school. Images 1 and 2 relate to the sensory experience of touch, *I like to work with my hands* (VT: p1,l.1). Image 5, two outstretched hands touching over a heart ties in with her resilience personification *The Shining Star*: giving love and receiving love (VT: p1,l.4). In addition, the theme of hands is further extended to image 7 (In God's hands), supporting the theme of faith in her story.

6.4.4 REFLEXIVITY

During our initial session René seemed somewhat tense and immediately disclosed information about her sexual abuse that I did not ask her for. It was almost as if she had so many sessions with therapists in the last eight months that she expected to speak about her abuse. I explained my role as researcher and facilitator, the reason she was chosen for this project as well as the positive nature of the workshop. I clarified that our sessions together were not therapy and that this time she is going to be her own 'therapist'. She immediately relaxed into the process.

During the first session she enjoyed our play dough activity so much that I decided to make her a big batch of dough to keep and I gave it to her during our last session.

I found her resilience, *The Shining Star* a very powerful image. This angel-like figure is standing in a field with open arms and shining like the stars to share and receive love. It is such a strong, yet vulnerable image – although she's standing still, she is actively engaged in the reciprocal action of sharing and receiving love. My interpretation of it is that this act that she engages in (which is completely congruent with René's spiritual belief system) either intentionally or instinctively makes her shine and attracts even more love. It literally highlights René's self-agency or her ability to seek and extract social support from her social ecology. Her image affected me deeply, on a personal level, but also made me reflect upon my role as a therapist and how my self-agency could positively affect my client's resilience.

6.5 CASE 4: "FISH POWER" / "VISKRAG" (ANNEXURES F1-5)

6.5.1 BACKGROUND INFORMATION

Fouché¹³ was referred by his mother who read the participant recruitment flyer for this study at the school where she teaches. She felt that the traumatic experience he was exposed to spurred a process of post-traumatic growth in him and thought it would be beneficial for him to take part.

Fouché is the eldest of two siblings and lives in a middle-class area in Pretoria. He attends the local school. In 2018 four robbers broke into their home while Fouché and his brother were lying asleep in the lounge in front of the television. His parents were tied up and the robbers assaulted his mother physically. During the robbery Fouché and his brother did not wake up, but afterwards his mother and father woke him to help them find a pair of scissors to cut the cable ties. He was so distraught that they had to phone his grandfather who lived 15 minutes away to help free them.

6.5.2 FOUCHÉ'S RESILIENCE NARRATIVE

6.5.2.1 Externalising resilience

Fouché personified his resilience playfully as *Fish Power / Viskrag*. He did not draw his resilience but instead he drew a random stick figure, with a speech bubble containing the message: *I'm not your resilience, but look in the mirror* (VT: p1,l.6). The mirror reflected the words: *You are capable to fulfil your own potential. Your choices influence your future and Never give up* (VT: p1,l.7). He approaches the task of personifying his resilience with humor and in a very cognitive way. In his sketch the mirror becomes a symbol of self-reflection, reflecting his resilience which he base on a good self-esteem, cognitive control, perseverance and a future-perspective.

6.5.2.2 Fouché's resilience process

One of the risks in Fouché's story is his exposure to a house robbery. A critical moment in his resilience process was in nursery school when he was blamed by his friends for a broken window. At that time he realised the importance of choosing the right friends and how vital positive relationships are in life (IT: p.6,l.84). Friends is an important theme in Fouché's resilience process. His nickname *Fish/Vis*, was given to him by his peers during a camping trip

¹³ Pseudonym used to protect the identity of the participant.

after his humorous display of the silly salmon – a dance he came up with (IT: p2,l.26). He feels positive about his nickname because not only does it make him fit in, but it also highlights the humorous side of his character.

Fouché describes the essence of his resilience as the ability to *recover quickly* (VT: p1,l.4). The following factors are protective and facilitated Fouché's positive adaptation: his intellectual ability and cognitive coping "*knowledge is power*" (VT: p2,l.12), which included self-motivation and positive self-talk: "*you must tell yourself that you can*" (IT: p6,l.88) and cognitive reappraisal: "*then I decided, I need to stop feeling sorry for myself and must carry on*" (IT: p5,l.100). In addition he trusts in his ability to problem solve: "*There are so many different possibilities I could try but I'll come right eventually*" (IT: p5,l.76,). He also displays perseverance: "*you must keep on trying*". Fouché feels strongly about ignoring bad things that happen to him such as being bullied: (IT: p3,l.62). On a socio-emotional level he displays social insight and mention that "*you should have social skills*" (IT: p7,l.104) "*otherwise no one wants to listen to you*" (VT: p.2,l.12). Furthermore, he displays the ability to regulate his emotions: "*at first I was angry and then I decided I hope the robbers find the right path again. I decided to pray for them*" (VT: p2,l.14/15) and altruistic prosocial behaviour, "*helping as many people to get onto their feet again*" (VT: p2,l.13). Moreover his belief in God is very important to his resilience process (IT: p.7,l.130) and he wants to make the world better through innovation and his religious beliefs. He wants people to get onto the right path and find salvation (IT: p.7,l.108). Forgiveness is also an important theme in his story which relates to his faith (IT: p6,l.110).

6.5.2.3 Resilient outcomes

Fouché is able to approach the topic of their house robbery with humour (IT: p.1,l.18), although he still feels very serious about the trauma of the experience and the importance of forgiveness (IT: p3,l.56). The ability to cognitively outwit someone (IT: p.1,l.14 & p.3,l.42) is an important theme in his story and he relies mostly on his cognitive skills to successfully adapt after the robbery. He chooses to focus on his positive worldview influenced by his faith: *And then there's the perfect world that God originally created for us and you can choose to live in it so that you only see the positive things and all the negative things you leave out* (IT: p.9,l.130).

6.5.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

6.5.3.1 The process of 're-authoring' Fouché's resilience story

Fouché enjoyed participating in the workshop and he especially liked drawing his resilience (IT: p1,l.2/4). His favourite part of the video is where he says: "*I can choose to be depressed or I can simply be a boy that forgets about everything*" (IT: p.8,l.112). He likes it because it was meant in a humorous way and lightens the seriousness of the topic. He feels positive about showing his video to his family.

6.5.3.2 Interpretation of audio-visual material

I Choice of music

Fouché chose the main theme *He's a Pirate* from the movie *Pirates of the Caribbean*. It is an instrumental, lively, fast-paced piece of music that gradually builds. The mood evokes risk, adventure and heroism (IT: p.2,l.22). It supports the main message of his digital story in a playful manner which suggests that you are the 'hero' in your own story and you can change your situation by applying your mind like Captain Jack Sparrow did in the above movie.

II Choice of images (imagery)

Fouché chose 17 images which included his drawing of *Fish Power / Viskrag* and two GIFS (graphics interchange format). Both GIF images provided a playful/ humorous undertone to his digital story. Furthermore, he included two images from nature: a tree (1) and a fish (2), which stands in contrast with the electronic Minecraft fish (image 3). He chose images relating to thinking skills: the light bulb, which represents imagination (image 9), goal-setting (image 10) and positive personal attributes like perseverance (image 7), self-motivation (image 10) and social skills (image 12). Superman, a typical hero-image (image 6) becomes a symbol of being able to achieve anything. Image 14 is particularly powerful and represents 'choice'. Three of his images (images 13, 15, 16) represent Fouché's religious values (spirituality): *I decided to pray for them* (VT: p2,l.16) and *I hope that they will find the right path* (VT: p2,l.15) and altruism: *to help as many people as I can to get onto their feet again* (VT: p2,l.13).

6.5.4 REFLEXIVITY

I enjoyed Fouché's humour, energy and intelligence. He made me laugh and openly enjoyed the process. He was a model participant! Our session took place in the lounge of his home and I felt sad at seeing at least three trellidors (security gates), and burgler bars and I wondered if they were newly installed. This made his fairly small duplex house seem even more constricted.

6.6 CASE 5: "RED ROSE" (ANNEXURES G1-5)

6.6.1 BACKGROUND INFORMATION

Marie¹⁴ is the youngest of four siblings and was referred by Ms J who has been operating a soup kitchen in the Claremont area, Johannesburg for the last 14 years. She knows Marie's family well and therefore knew that Marie was raped by an unknown man on a street of her neighbourhood, at dusk, in August 2018. She referred Marie because Ms J felt she was actually coping very well after the rape.

After the incident Marie decided that she would not press charges and just wanted to forget the ordeal. She attended only one counselling session with her high school's counsellor. After reading the participant recruitment flyer for my study she decided that she sees herself as stronger than before the incident and wanted to participate. She lives with her grandmother and her grandmother's sister and husband in a tiny flat. She lost her mother to pneumonia four years ago.

6.6.2 MARIE'S RESILIENCE NARRATIVE

6.6.2.1 Externalising resilience

Marie calls her resilience Red Rose. It seems that Red Rose becomes a metaphor for her mother whom she lost four years ago (VT: p1,l.4&5). Red Rose is holding a rose which is a symbol of love (VT: p1,l.4). She further describes Red Rose as '*very loveable*' and *always there for me* (VT: p1,l.4).

6.6.2.2 Marie's resilience process

Some of the risks in Marie's story are the death of her mother, the poor socio-economic circumstances of the family, which renders them vulnerable to crime, and her subsequent rape on one of the streets in her neighbourhood.

In considering the process of resilience, Marie described her mother's sudden illness and death as key in the discovery of her resilience (VT: p1,l.5). Marie receives a lot of love and support from family members which was a protective factor in her positive adaptation (VT: p2,l.9). Her positive attachment with her mother remained protective even after her death in the sense that her mother's voice became her positive self-talk: *"I imagined that she was there and I spoke to*

¹⁴ Pseudonym used to protect the identity of the participant.

her and heard her say: *I will love you no matter what*" (VT: p2,l.1) and *"once she told me that I was her strength, because I could be strong when she couldn't"* (VT: p2,l.2). Marie reports how she moved from denial to acceptance of her mother's death as well as her rape, *"I've made peace with it"* (IT: p4,l.50). Furthermore she displays self-insight and self-care (IT: p2,l.22 / VT: p1,l.1). Marie feels that her story can help others who struggle with adversity in their lives (IT: p7,l.108 & p8,l.110) and therefore she wishes in future to write a book and share it with others.

6.6.2.3 Resilient outcomes

Marie sees herself as a survivor. In her own words this means she was a rape victim, but now she is *"back at the top where I was before"* (IT: p2,l.20), and *"my candle is lit"* (IT: p5,l.60). She feels that watching the video helped her in this process of accepting and overcoming what happened to her. Furthermore she reported that the video empowered her to take responsibility for where she finds herself in life at the moment as well as giving her the confidence to share her story with others. She also gained insight into her self-defeating behaviour in terms of gaining social support, *"the lady that sat on the chair, that was alone stood out...that's how I felt"* but that behaviour is *"push(ing) everyone away that loves you"* (IT: p10,l.134).

Marie feels optimistic about her future and ends her video in this way: *"there is a brighter future ahead. I have many people who care about me"* (VT: p3,l.16). With this last sentence also acknowledging the social support she receives.

6.6.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

6.6.3.1 The process of 're-authoring' Marie's resilience story

Marie enjoyed taking part in the process and sharing her story with the researcher in a creative way, *"it helped me and it made me feel I want to come again and again and again"* (IT: p3,l.32). She also expressed her enthusiasm for the medium, *"It is actually very nice"* (IT: p3,l.34). For Marie, the most difficult part of the process was *"to really open up about what happened. It's not a dream, it happened. It's reality"* (IT: p1,l.10). Furthermore she describes that participating forced her to really focus on what happened to her and accepting it contributed to her positive adaptation (IT: p2,l.26&28).

It will make her happy to show her story to her family and gives her a stronger voice *"because they will know where I am in life and they don't have to explain to me what's wrong"* (IT: p9,l.148). At the end of the process Marie reports that she's *"more happy, more open and there's*

more joy in my life" (IT: p9,l.152). Additionally she reports more self-insight, *"the girl on the chair she's so me, to just be on my own and think and clear my head"* (IT: p10,l.156/157).

6.6.3.2 Interpretation of audio-visual material

I Choice of music

The first song Marie chose was the hymn *Amazing Grace*. She relates to its theme of being lost and explains that *"When I lost my mother, I was lost and I found myself and I've made peace with it"* (IT: p4,l.50). The second song, *Breathless* by Shayne Ward was her mother's favourite song, which became Marie's favourite song after she died (IT: p8,l.112). She reports that she loves listening to the song because it makes her feel hopeful that love will triumph in the end. She sums it up as *"There is still love"* (IT: p8,l.120). The lyrics depict a fairy tale love relationship: *If our love was a fairy tale I would charge in and rescue you / on a yacht, baby, we would sail / to an island where we'd say I do*. In Marie's own words the fairy tale theme highlights *"that there's bad people who want to destroy your life but in the end you help them and what you give them, you will receive back"* (IT: p8,l.124). Her interpretation of the song suggests a positive ending as well as altruistic tendencies which ultimately benefits the 'giver'.

II Choice of images (imagery)

Marie chose a total of 12 images. These included one photo of her hand (image 12), her mother's funeral letter (image 5) and her drawing of *Red Rose* (image 4).

Red Rose (image 4) in Marie's story, a symbol of love, becomes a metaphor for her mother and the unconditional love she received from her. She embroiders further on this image by choosing other images from nature, a rose with dew drops (image 13), thus at early morning time signifying a new day. This becomes a metaphor for herself and the strength that her mother found in her. *"I could be strong when she couldn't"* (VT: p2,l.12) and *"I always told her that it will be ok"* (VT: p3,l.13). She explains that the dew drops represent her tears (a cleansing process of grieving and *"the water at the end of the river is clean"* (IT: p7,l.90) suggesting movement in the grieving process. The rose represents hope (IT: p7,l.88). She extends the image of the rose to image 15, red roses in a garden, depicting her hope for a positive future, *"there will always be redder flowers in the garden"* (VT: p3,l.15). The last image in her story, the heart with roses (image 16) is the culmination of all the rose images, and merges the universal symbol of love, the heart, with her love symbol, the rose to make the image even stronger. This symbolises the love and care she receives from many different people in her life.

6.6.4 REFLEXIVITY

My session with Marie took place at her school and during school hours. The school is situated in a poor area and it is not a very welcoming environment. The only entrance gate with a high palisade fence was guarded and the guard unfriendly and sometimes not on his post to open the gate. The learners were loud and unruly and some kept standing around in groups on the playground regardless of whether it was break time or not. Despite dire need, the school has only one counsellor who is available for two days per week. Initially she was very excited about my research project and certain that she would have many other referrals for me. Yet it was evident that she had become so desensitised towards violence and crime that she was uncertain if some learners would fit the study as the crimes they were exposed to were too 'soft'.

6.7 CASE 6: "WONDER WOMAN" (ANNEXURES H1-4)

6.7.1 BACKGROUND INFORMATION

Thando¹⁵ referred herself for the study after reading the participant recruitment flyer by sending a WhatsApp message to me. According to both the director and choreographer of the performing arts group which Thando belongs to she is resilient because of the fact that she is hopeful about her future and holds on to her dream of becoming a singer despite her circumstances. They both feel that she is quite talented as a singer. She is very independent and 'streetwise' and stands up for herself despite peer pressure. She is the middle child of three siblings. Her father 'ran away' when she was born and only established occasional contact with her two years ago. Her eldest sister is a drug addict, dates a neighbourhood thief ('thug') and has a baby who is cared for by his paternal grandmother. Thando attends a fairly good girls-only high school outside Hillbrow. The missionary project after-care programme has become a second home to her and she has been attending daily since Grade 2. From 2018 she became part of their performing arts group, which she enjoys immensely.

Thando was mugged by a group of girls wearing different school uniforms in 2017 when she was walking in the inner city (listening to music on her phone). One of them tried to strangle her and one of the others took her phone. She fought back and the next moment one of the girls took out a pocket knife and tried to stab her with it. They stabbed her on one of the earphones that was lying on her body at the time, ran away and had sold her phone to 'the drug lords' by

¹⁵ Pseudonym used to protect the identity of the participant.

the time she ran to the police for help. She was also mugged in 2018, but the incident was non-violent.

6.7.2 THANDO'S RESILIENCE NARRATIVE

6.7.2.1 Externalising resilience

Thando named her resilience *Wonder Woman*. She is wearing traditional dress and holds an *intonga* in her hand. She uses the *intonga*, a traditional weapon or fighting stick, to fight whatever hinders her (VT: p3,l.15). Her beauty ("*her cosmetics and her style*" (VT: p2,l.18)), traditionally womanly attributes, is contrasted by her bravery and the fact that she is armed and ready for battle. Thando explains that *intonga* is traditionally carried by men, although when women wear Xhosa attire for a specific occasion they also carry it as part of the attire (IT: p14,l.191). Wonder Woman wants her to focus on what herself and "*not be taken with everything my peers are doing but give preference to my wants and needs*" (VT: p4,l.21).

6.7.2.2 Thando's resilience process

Some of the risk factors in Thando's story are an absent father (IT: p10,l.139), the low socio-economic status of the family and growing up in a violent neighbourhood: "*it's very traumatising but hey they say it's their way of living*" (IT: p9,l.124).

A key event in Thando's process of resilience was when her grandmother died and her family were fighting about their inheritance. At this point her aunt made a wise suggestion which changed the course of events (VT: p4,l.21). For Thando, it felt very empowering that a woman could influence a situation in such a way that "*everybody listened to her*" (VT: p4,l.21).

Protective factors in Thando's story include on an interpersonal level, her strong relationship with her mother, but also other female role models in her social ecology: inspirational women in her community (a social worker), and her culture, e.g. Cici Twala (singer) and Jessica Mbangeni (poet). These women inspire her to embrace her womanhood and empower her to fend for herself in a society where one cannot rely upon men to come to the rescue, "*you don't need your father, your father won't be part of your life*". Friends seem to facilitate Thando's resilience (IT: p4,l.46) and she mentions a best friend in this regard: "*I actually tell her everything and she also tells me everything*" (IT: p4,l.64). But it seems that all friendships are not supportive: "*you're scared to share your story with others, because you've done a wrong thing and some of them will be like – you've actually deserved it, because you shouldn't have*

done it" (IT: p1,l.4). She also identifies peer pressure as a possible threat to her resilience: *"they bring you down if you want to achieve things in life"* (IT: p10,l.143).

Furthermore, culture serves as a prominent protective factor in Thando's story: *"your culture makes you stronger"* (VT: p3,l.18). She mentions the healing power of nature when speaking about sangomas. She also reports going to a nearby park when seeking peace and quiet (IT: p6,l.82). She experiences a sense of connection and community in her neighbourhood (VT: p1,l.5 & IT: p8,l.111) despite the fact that crime is rife.

On intrapersonal level, Thando describes her faith in God as very important to her positive adaptation (IT: p12,l.173). Moreover she has a positive future vision in the form of a singing dream which she hopes she will realise. In this regard she takes action and joins the performing arts group.

6.7.2.3 Resilient outcomes

Thando sees herself as someone who comes up with solutions to her problems (VT: p1,l.4). She is brave and streetwise and knows not only how to survive in Hillbrow: *"and they think I'm not going to mess with this lady"* (IT: p8,l.107), but thrive: *"I love going outside. Maybe even though there's nothing short at home I just have to go out and buy candy, just to see outside"* (IT: p9,l.129). It seems that the community connectedness of her community in Hillbrow buffered the impact of a destructive environment for Thando. She manages to receive positive social and emotional support from her social ecology in the form of positive friendships, a strong relationship with her mother as well as a social worker in her community and the choreographer of the performing arts group. In addition, she earns herself a leading role in the performing arts group's latest production.

6.7.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

Thando loved engaging with the digital medium, *"I am actually a person who is always on my phone...I just search about maybe music, maybe pictures..."* (IT: p1,l.12). She found that sharing her story contributed to her overcoming what had happened to her (IT: p1,l.4). However, prior to her participation in this research project, she was scared to tell others due to the fear of being blamed for what happened. She describes her feelings after sharing her story as: *"I became clean and much more open and relieved"* (IT: p1,l.10).

6.7.3.1 The process of 're-authoring' Thando's resilience story

Digital storytelling “very much” appealed to Thando (VT: p2,l.16), as “*I am actually a person who is always on my phone. Whenever I have time, I just go through something and search for maybe music, maybe pictures*” (IT: p1,l.12). She reported feeling empowered through her participation in the project: “*I did learn something on the inside. I think it made me a person who can now tell another person, maybe someone my own age that I went through something bad and got over it*” (IT: p17,l.237). Telling her story help(ed) “*a lot to overcome it*” (IT: p1,l.2) and she “became clean and much more open and relieved” (IT: p1,l.10). After seeing her video she comments: “*I actually loved the video*” (p2,l.18).

6.7.3.2 Interpretation of audio-visual material

I Choice of music

Thando chose the song *Leave a light on* by Tom Walker. She describes that she loves this song (IT: p11,l.148) because it makes her feel calm. *If you look into the distance, there's a house upon a hill, guiding like a lighthouse to a place where you'll be safe...I will leave the light on...* She reports that whenever she feels lost, she just goes to that lighthouse which she describes as the Bible – specifically a summary of verses for every circumstance: feeling scared, anxious or nervous (IT: p11,l.150).

II Choice of images (imagery)

Thando chose a total of 19 images. These included four photographs (image 1 & 2) and two drawings (image 7 & 8). She happily shared pictures of herself (images 1&2) and her family (image 14a & image 20). “*It actually feels great to have used pictures of myself. It tells that's me actually*” (IT: p2,l.22). Image 2a is a picture depicting elements of the meaning of her name – faith, hope, love, combined into one drawing.

Images 3, 10, 11 and 14b all relate to Thando's dream of becoming a singer. The blue moon from the Smurfs movie depicts how singing makes her feel, which she describes as “*glowing like the blue moon in Smurfs*” (VT: p2,l.10). Image 14b is of Cici Twala who grew up in poverty like Thando and became a famous singer. The rainbow (image 11) signifies hope that her dreams will come true (IT: p13,l.181).

Image 5 is of Thando's environment, Hillbrow with the iconic Hillbrow tower, which has become a symbol of the Johannesburg skyline. The picture shows high density flats with very little green visible. This inner-city suburb is notorious for crime, lawlessness, illegal

immigrants and poverty. Yet Thando provides another perspective, *"If you know the culture of growing up here, it's not hard. It's life living in flats. And you end up knowing almost everyone in the neighbourhood"* (VT: p1,l.5). Despite the seemingly hostile environment, it seems that she experiences a sense of community often not present in other more affluent neighbourhoods. Thando explains that her mother would like to move to a suburb which would hopefully be a safer environment for her children to grow up in (IT: p9,l.126). However, Thando feels that she will miss Hillbrow, *"to me it would be boring. I've heard in the suburbs you always have to stay at home doing nothing. There's nothing to do outside."* *"No, I love going outside..."* (IT: p9,l.128&129).

This positive sense of community is contrasted sharply by image 6: a disturbing image of a person trying to touch his own reflection in the mirror but the reflection is broken and unrecognisable due to the fact that the mirror is either in shards or a thorny bush is growing in the way and making it difficult to see. The shards or the thorny bush signify that you may run the risk of getting hurt in the process of trying to see yourself. It is accompanied by her words: *"But it's also a culture that tries to destroy you if you try to be perfect"* (VT: p2,l.6) and some people undermine you by saying: there are no men living here. This mother is not living with a husband ...it's like she's useless or whatever and they try and bring her down (IT: p9,l.132). At school *"whenever I try to be smart they'll be like 'oh you're trying to make yourself perfect'. I remember when I got my first certificate in mathematics they were like 'you cheated, you did something'"* (IT: p10,l.144).

Images 15, 17 and 19 all relate to Xhosa culture and reflect Thando's belief that *"your culture makes you stronger"* (VT: p3,l.18).

6.7.4 REFLEXIVITY

Before my first session with Thando, I had never been to Hillbrow. It is situated in the inner city, is a criminal hot-spot and has a reputation for being the most dangerous suburb in Johannesburg. I was advised to schedule my session in the morning or early afternoon so as to avoid peak traffic, which could make me an easy target for crime activities. I made sure that I scheduled our session mid-morning. I made one preparation trip into Hillbrow before the session just to familiarise myself with the surroundings. What stood out for me during that trip was that I did not see any white people on the street and felt a bit out of place. But then I decided that since I am African (although white) I would just act as if I belonged there. Living

in an affluent upper-middle class area with Jacaranda-lined streets, beautiful schools and close to fairly safe parks, this neighbourhood was a stark contrast.

Our first session was just like a session with any other adolescent and she loved to talk about her life. As she had been attending after-school activities at the mission organisation, she was very relaxed in that environment. However, during the week after our first session, Hillbrow experienced a bout of xenophobic attacks where people were killed on the street and the mission organisation even shut their doors for a couple of days. I thus felt it unsafe to continue with our sessions there and scheduled the last two sessions at her high school in a suburb outside of Hillbrow.

6.8 CASE 7: "KARIEN" (ANNEXURES I1-5)

6.8.1 BACKGROUND INFORMATION

Elsje¹⁶ is the eldest of two siblings. She is from a privileged background and attends one of the most prestigious girls' schools in the country. She is a popular girl and was recently chosen as a member of the representative council of learners. She is also a member of the junior city council of Pretoria. The family lives on an estate (a gated community) in the south of Pretoria. Due to their distance from the school her parents decided to buy a flat across the road from the school, which serves as a base for homework in the afternoons and from where after-school activities can be attended.

In November 2018 her father was shot in their driveway when he confronted a suspicious looking car. Although the robbers remain at large, it appears that they had intended to rob the neighbouring property and they were surprised by his approach. Elsje came downstairs to see what caused the loud bang and found her father lying in a pool of blood with her mother by his side. Her father was in a critical condition and spent weeks in hospital. Elsje considers it a miracle that he is alive.

After the incident she attended one debriefing session with the psychologist at her school. She was referred to me by a teacher at her school who felt she was doing incredibly well after the trauma she was exposed to.

¹⁶ Pseudonym used to protect the identity of the participant.

6.8.2 ELSJE'S RESILIENCE NARRATIVE

6.8.2.1 Externalising resilience

Elsje called her resilience *Karien*, a very common Afrikaans (her home language) girls' name. This name with its simple spelling, stands in contrast to her own name, which is of Dutch origin and not very well-known. *She's spontaneous and a free spirit! Whatever happens she takes everything in her stride* (VT: p1,l.4). She reminds Elsje of (her) cousin and good friend Carla (*she is the one person I can tell everything that bothers me*) and *she is happiest wearing her favourite daydreaming outfit, her school uniform* (VT: p1,l.4). Karien does not care much about academic achievement but rather *has her mind fixed on something she would really like to do, something that excites her* (VT: p1,l.4)! She does not bother bringing a lunch box to school and shares Elsje's sandwiches. *Her hair is sun streaked* because of the time she spends outdoors engaged in enjoyable activities (VT: p2,l.4).

She first became part of Elsje's life in the form of *Golly*, her imaginary friend. Since she was only 17 months old when her brother was born, her parents were busy with the new baby and therefore she and Golly spent a lot of time together: *we travelled the world!* (VT: p2,l.6). Elsje notes that Golly was grown-up from the start (VT: p2,l.5). According to Elsje, in time, Golly became the voice in her head that motivated her to *get up in the morning and start doing stuff*. She also helped her to focus on what's important: *it's the same voice that kept me calm the night my dad was shot* (VT: p2,l.7). The fact that Golly never grew up may signify that she never lost her inner-child, *she never outgrew her little-girl part*. Karien is there throughout the highs and lows in Elsje's life, shares in her joys and helps her carry her burdens (IT: p2,l.12).

6.8.2.2 Elsje's resilience process

The risk factor in Elsje's story is the traumatic shooting incident in which her father nearly lost his life. Intrapersonal strengths include her faith, *the light inside me is not my own light, it is the Lord's light that shines through me* (IT: p2,l.10). She sees herself as a joyful optimist and tries to incorporate that part of her identity, which is reflected in her story and her immediate surroundings at home, where the light is always on and she's listening to upbeat music (IT: p5,l.36). In addition, she describes herself as a 'doer', demonstrating self-efficacy and agency. Elsje has a positive vision for the future which she is excited about and trusting God for (IT: p5,l.40).

One of the interpersonal strengths in Elsje's story is her close-knit family: *our family of four have always been close, but now, we've reached a new level of closeness* (IT: p2,l.8). She mentions social support in the form of *incredibly many people who prayed for our family and...made us food and really walked each step of the way with us* (IT: p1,l.6). In addition she mentions the companionship of a best friend, *Carla was and still is the one person I can open up to about all my troubles...I would not have been able to manage without her* (IT: p2,l.6).

She mentions that she finds inspiration in nature, *where can it be more fun to daydream than in an open field with joyous, yellow flowers dancing around you?* (IT: p3,l.14).

6.8.2.3 Resilient outcomes

At the time of data gathering Elsje was elected onto the school Representative Committee of Learners (RCL). She received a lot of social and emotional support through family, community and friends. In this regard she specifically refers to a best friend who supported her through the difficult time the family had endured, as well as to a group of good friends at school. She was able to sustain these relationships throughout her trauma. She excelled academically and reported that her family has never been closer. She was excited about her dream to study at the University of Stellenbosch in two years' time.

6.8.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

6.8.3.1 The process of 're-authoring' Elsje's resilience story

Elsje enjoyed participating in the digital storytelling process (IT: p1,l.2). However, she reported that she found it difficult to find pictures which portrayed her feelings and ideas exactly (IT: p1,l.4). She loved watching her video (IT: p1,l.2) and *"seeing how everything came together in such a beautiful video"* (IT: p4,l.30). Elsje reported that after participation in the project *"I learned that I often undervalue myself and I realised that must tell the people around me what great influence they have on my life more often"* (IT: p4,l.30). She developed the following insight after participating in the process: *to become lighter, to not carry such a heavy load of what's finished and to realise that every morning is brand new* (IT: p5,l.38).

6.8.3.2 Interpretation of audio-visual material

I Choice of music

Elsje chose the song *Faith* from Stevie Wonder as the soundtrack for her digital story. She highlights *"and you've been such a good friend of me"* as a line that stands out for her. She

reports that this line reminds her that she should tell the people around her how much she loves them.

II Choice of images (imagery)

Elsje chose a total of nine images of which one was a drawing of *Karien* (image 3) her resilience personification. Based on Elsje's own description, the imagery she chose for her story was bright and filled with light (IT: p51.36) and reflected a carefree adolescent life of lying on the beach with friends, dreaming about her future in a sunflower field and growing up in a happy home (image 2). In addition she refers to 'light' as part of her identity. Light symbolises goodness, clarity, focus and represents transcendence all of which are compatible with the theme of her story. Images 1, 7, 8 and 10 relate to nature which for Elsje means peace, perspective, dream and adventure.

The picture of the world map (image 6) refers back to her early childhood years when she used to "travel the world" with Golly, her imaginary friend, by her side. Now at the brink of life, the choice of this picture may be significant in the sense that in this transitional life stage the adolescent gains increasing independence from their family (Jaggers et al., 2015).

The drawing of Karien (image 3) in her school uniform seemed to be in contrast to her free-spirited nature, but it seems that school is her 'safe place' from where she can interact with friends, dream and venture out into the world.

6.8.4 REFLEXIVITY

I met with Elsje in their flat across the road from the school. I was invited to have lunch with her and her mother. This setting was in stark contrast to where I had been seeing the other participants. Elsje had many more resources to support her bouncing back from the unfortunate incident that had befallen her family.

6.9 CASE 8: "THE WARRIOR" (ANNEXURES J1-4)

6.9.1 BACKGROUND INFORMATION

Simphiwe¹⁷ was referred by the youth leader (also the dance choreographer) and the director of the performing arts group at the missionary organisation who have known him for two years.

¹⁷ Pseudonym used to protect the identity of the participant.

They describe him as resilient due to the fact that he has a strong belief that he will one day move out of the crime-ridden inner city and live in a safer, happier neighbourhood. He believes in God and has a strong sense of what is right and good and refuses to be defeated by his circumstances. He also believes in his own value and ability to change his circumstances. He elected to take part in the study after he read one of the researcher's participant recruitment flyers.

Simphiwe has been a victim of crime on numerous occasions. He has been mugged, physically bullied at school and endures domestic violence at home. He has witnessed various incidents of vigilantism where thugs (thieves) in the community were brought to justice by the community themselves. He has seen people being stoned and beaten and on two occasions an angry crowd poured oil/petrol over a thief, put a tyre around his neck and threatened to set him alight. In 2018 he saw a man being shot in the street. While taking part in this study, Simphiwe was sent by his mother to buy bread, only to find that the security guard sitting at the foyer of their building had been shot. Although the guard had been taken to hospital by that time, the foyer was stained with blood. The day before our last session he was mugged for the second time and his brandnew phone was taken by school boys known to him. Earlier this year he lost his younger brother in a car accident when he jumped from a still-standing truck to fetch the ball they were playing with and jumped in front of a moving car.

Data were collected over a period of three sessions and seven weeks. After the first session Hillbrow experienced an outbreak of xenophobic violence and it was not safe to meet with my participants. The offices of the missionary organisation where I held my workshop was temporarily closed as a result. I resumed my workshop when it was relatively safe to do so.

6.9.2 SIMPHIWE'S RESILIENCE NARRATIVE

6.9.2.1 Externalising resilience

Simphiwe externalised his resilience as *The Warrior*, a mysterious armed fighter with supernatural power, "*his right hand itself is a weapon*" but also "*a person just like me*" (VT: p2,l.6). Simphiwe compares him to the mythological phoenix which rises from the ashes and can never be defeated (VT: p1,l.6). He does not sit "*in a nest*" but "*in the ashes*", which suggests an unsafe place (VT: p1,l.6). However, it is "*in that place you find a hero*" (VT: p2,l.8). Simphiwe reported that he relates to the symbol of the phoenix, "*cause it reflects on me and the way I... you have rise above the situation*" (IT: p12,l.105). Furthermore, he sees

The Warrior in the mirror (VT: p3,l.12), which signifies his own fighting spirit. The spear that he carries "*has got metal points on both sides and is sharp like a knife*" which will protect him if someone tries "*to stab him in the back*" (VT: p2,l.6). Protecting his back is important to Simphiwe, because he has had negative experiences with fake friends who are "*back-stabbers*" (IT: p13,l.113).

Simphiwe describes that he has flames around him, which signifies his inner "*force*" (IT: p13,l.117 and 121).

6.9.2.2 Simphiwe's resilience process

One of the risks in Simphiwe's story is growing up in a violent place: "*all the crime and violence I've witnessed from a young age*" (VT: p3,l.11). Furthermore, he has been "*exposed to domestic violence*" (VT: p3,l.14) and recently had to deal with the death of his brother.

In considering the process of resilience, Simphiwe described the fact that he lost his brother as an important event which made him aware of his resilience (VT: p3,l.11). Simphiwe reports that being in nature makes him feel calm because it represents life: "*The look of green and the look of life just helps me*" (VT: p16,l.137). He has the internal drive to keep on "*pushing and fighting*" (VT: p1,l.5) and face his fears: "*by not running away from it but facing it*" (IT: p7,l.64). It seems that he has incorporated being resilient like "*a phoenix*" into his identity (IT: p26,l.227).

He holds a positive vision about the future: "*The past influences the future, but negative things of the past must not affect you*" (VT: p5,l.23), although he feels that it is quite unpredictable: "*I will not predict what I will be. Things happen*" (VT: p4,l.18). He maintains a present-focus: "*All I have to do is just to make sure that what happens in the present, makes my future more brighter*" (VT: p20,l.167). He derives his strength from his relationship with God: "*He's the pillar of my life*" (IT: p10,l.85). He is acutely aware of the conflict between light and darkness (right and wrong) and feels that he can play an active role in defeating darkness: you "*can change the darkness*" (IT: p7,l.60). He is altruistic and wants to help others, "*not helping myself but helping other people*" (VT: p4,l.21). To him it is especially important to provide jobs to others in order to "*break the poverty cycle*" (IT: p22,l.175).

Simphiwe's mother and friends are very important to him and he feels that it is important to "*always fight for your loved ones*" (VT: p4,l.16). He experiences a sense of belonging and mastery in his performing arts group (IT: p6,l.56). He also describes it as a medium to "*express*

our emotions" and experience joy (IT: p,9.81). He experiences inner conflict due to the fact that he does not want to be an onlooker when someone he knows is being victimised, *"being a neutral person is sometimes not right"* (IT: p4,1.32). Thus, he wants to play a much more active role although he is still uncertain about how to make a difference: *"cause I don't know what I can do"* (IT: p4,1.32).

6.9.2.3 Resilient outcomes

Simphiwe sees himself as an overcomer. In his own words this means that *"he tries to overcome bad situations"* (VT: p2:1.9). He feels that watching his video helped him to *"know my worth and to know my value... [and to] remind myself by doing this I can be able to help other people"* (IT: p6,1.50). Furthermore he stressed the importance of focusing on the future and not the past: *"it reminded me not to look back and just look forward"* (IT: p26,1.223).

6.9.3 RESULTS OF THE DIGITAL STORYTELLING PROCESS

6.9.3.1 The process of 're-authoring' Simphiwe's resilience story

Simphiwe enjoyed taking part in the digital storytelling process and sharing his story: *"giving other people my experience, especially living in a place like Hillbrow"* (IT: p1,1.2). He also felt it a learning experience during which he learned that *"in life you must not look back"* but *"look forward"* for your own well-being (IT: p26,1.223). He described the experience of watching his digital story as *"it gave me goose bumps"* (IT: p1,1.2).

Seeing the video clip, *"helped me to remind myself to know my worth and to know my value"* (IT: p6,1.50). He also reported that watching the clip made him aware of the possible positive impact of the story on others: *"If it was able to remind me that I'm worth more than anything in the world, it can also remind other people"* (IT: p6,1.51).

He would like to show his story to his mother and his friends. He reports that it will make him *"feel happy to at least show my story to them"* (IT: p25,1.217). He feels that his mother *"will actually take whatever I do seriously, because she didn't think that this was serious. She saw the participant recruitment flyer 'overcomer' and she was like: 'What did you overcome as a child?'"* (IT: p25,1.213). Simphiwe explains, that his mother *"thinks that as a child you just eat, they pay school fees and all that other stuff. I don't need to be stressed"* (IT: p25,1.213). The reason he would like to show his story to his friends is *"to remind them of their worth"* (IT: p25,1.217).

6.9.3.2 Interpretation of audio-visual material

I Choice of music

Simphiwe chose the song *Leave a light on* by Tom Walker. He started his digital story with an audio clip: *Darkness there's no denying it and it's hard not to fix my mind in it when the pain keeps gaining in me and my peace keeps waning in me. Sometimes I'm tired but most times I'm just numb. Here's another fire, another man with a gun. When dark's at large it's hard to see just who's in charge, cause everywhere I look North, South, East and West there is no rest for rage and loneliness. When shots fly, fires rise, one has to wonder has his presence passed us by, left us dry and why, who, where is he? Is he really here or is he busy? I used to be sure but now I'm not so.* The audio clip speaks to one of the main themes in his story: the fight against darkness (IT: p11,l.99).

II Choice of images

Simphiwe chose a total of 23 images of which one was his own drawing of *The Warrior* (image 4).

Image 3 contains a Bible verse that teaches that you should trust in God which is a main theme in his story. Image 5 (The Phoenix), his own drawing of *The Warrior*, image 7a (Superheroes) and image 11 (The hero in the mirror) all represent supernatural power and action. This is contrasted by image 9 (Bully) and 9a (fingers pointing) where the victim stands/ lies motionless. This idea is further developed in image 15 of someone passively looking.

Image 8, a picture of nature, connects with the theme of light and the hope of a positive future ahead. This is amplified by image 17, which is a quote about the future: "You can't start the next chapter of your life if you keep re-reading the last one". He chose two more pictures of nature: image 16 (gazing at the moon at nightfall), another symbol of light in the dark, and image 18 (a plant growing), which signifies the growth process of growing up but also growing as a person. His story ends with image 20, which is a powerful wordplay on 'can' versus 'can't' with someone holding scissors in a cutting motion in just the right place signifying the power to decide whether something is possible or not. This is representative of an individual's personal agency or control in a situation.

6.9.4 REFLEXIVITY

I was surprised to find such depth of thought in Simphiwe's story. His referral to the mythological phoenix is a meaningful symbol for resilience that especially an adolescent boy

can relate to. I was surprised at what little role his culture played in his story after my encounter with *Wonder Woman*. During our last session, Simphiwe told me that his mother recently moved to Boksburg and because it was his dream to move out of Hillbrow, I exclaimed my happiness! He then told me that he had decided to stay on in Hillbrow (with his grandmother) in order to keep on dancing and performing with his performing arts group which made him very happy and provided him with a sense of belonging.

6.10 CROSS-CASE ANALYSIS

As exemplified in the resilience stories of the eight adolescents who participated in this study, participants were exposed to varied incidents of violent crime in the last two years. Some had only had a single exposure, while others had been exposed to violence their entire lives. As they began to weave their resilience story, each mentioned unique risk and protective factors that were important in their specific situation. However, there were many similarities in individual strengths but also strengths in the environment that were protective in their resilience processes. An analysis of the eight cases yielded the following major themes: *Connection to nature* (1), *culture* (2), *the role of faith: God/spirituality* (3), *a positive future orientation* (4), *love and kindness* (5), *friendship* (6) and *the storytelling and making experience* (7). These themes were identified based on the frequency with which they were observed, but also on the intensity with which they were displayed in a case. For example, Thando's case yielded a rich description of the influence of her Xhosa culture in her resilience process.

It is interesting to note that the participants' characterisation of their resilience speaks to one or more of the identified themes:

Table 6: *Resilience characterisation and corresponding themes*

<i>Undefined</i>	<i>Andries Guardian Angel</i>	<i>Shining Star</i>	<i>Fish Power</i>
Nature Future vision Friendship	God/spirituality Love and kindness	Love and kindness God/spirituality Nature	Friendship God/spirituality Future vision
<i>Wonder Woman</i>	<i>Red Rose</i>	<i>Karien</i>	<i>The Warrior</i>
Culture God/Spirituality	Love and kindness Nature	Friendship God/spirituality Nature	God/spirituality Future vision Nature

The positive adjustment of the participants in this study resulted from a combination of personal characteristics (love and kindness; future mindedness; faith in God / spirituality), interpersonal relationships (friendship) and environmental supports (nature and culture).

Two of the themes identified are nested in Bronfenbrenner's fourth macro-systemic level, connection to *nature* (1) and *culture* (2). These are juxtaposed on opposite sides of the macro system, as they represent contrasting aspects of the adolescent's environment – cultural practices influencing their lives and interactions with nature. The two themes depict the story dynamics, in other words the context which facilitates resilience-promoting processes and provides a backdrop against which the resilience story plays off.

At a micro-systemic level, the following themes or internal assets were identified: *faith in God/spirituality* (3), *a positive future orientation* (4), and *love and kindness* (5). These are integral to the resilience processes of the adolescents in this study. Personal characteristics shape micro-system interactions with, for example, *friends* (6), which emerged as a theme at the interpersonal level. *The digital storytelling and making experience* (7), the participatory technique used to gather the data, proved to be a method that all the participants enjoyed and in fact amplified their resilience.

6.10.1 CONNECTION TO NATURE

Nature featured in almost every participant's resilience story and it was evident that the participants feel drawn to nature. In fact, in three stories their resilience was named after natural objects, *Red Rose*, *The Shining Star* and *Fish Power*. This theme will be discussed in terms of a) the contrast between the manmade and natural environment implicit to the participants' narratives and b) a spiritual connection to nature.

6.10.1.1 Manmade versus natural environment

In the adolescents' resilience stories nature was juxtaposed with a manmade environment and manmade objects, for example a cell phone, which is of particular importance to adolescents. *Fish Power* embodied the abovementioned contrast in the sense that *Fish*, his nickname ironically, is the name given to the participant's gaming character in Minecraft.

All the stories concurred that there is something special and almost paradise-like to nature. In contrast, the unnatural city environment was characterised as hostile, ugly and noisy. This is the same environment that became the breeding ground for the violence they fell victim to.

Yet, in the midst of this chaos, nature revives, helps to clear one's head and breathes life. The calmness and beauty that nature brings can curb the anxiety associated with a manmade world. In fact, the serenity of nature becomes an oasis amidst the bustling city, a force to tap into that drives out fear and weakness. One participant actually compares nature and the strength it exudes to a hero.

In addition, interacting with the natural world provides opportunities for play which can be described as engaging in an activity for the sheer enjoyment of it. Nature provides for self-grounding sensory experiences such as playing in the mud, chasing birds, dancing or climbing a tree. This reflects the importance of being mindful and the benefits of just living in the moment. In one participant's story the lack of play space sadly leads to serious injury and death.

6.10.1.2 Connection to nature and (African) spirituality

The healing power of nature through the use of herbs by sangomas (traditional healers) within a particular cultural context, was mentioned. This reflects tapping into the healing strength that nature provides. In addition, nature plays an important role in African religious or spiritual practices, as well as in important cultural ceremonies. One participant referred to initiation schools for young men, which are often conducted in secluded places in nature. Her story also refers to music, drumming and the wearing of natural rattles on the feet while dancing, which symbolises living in harmony with nature.

A spiritual connection with nature was also observed in other participants' stories alluding to nature's allure. In their stories this can be found in the beauty and abundance nature provides. Natural objects like red roses are featured as metaphors of abundance and hope. Nature provides room to think, meditate and problem solve. Nature also provides perspective of a 'bigger picture' world into which the participant's life fits.

6.10.2 CULTURE

Aspects of culture permeate every facet of individual resilience and therefore facilitate the development of unique culturally-based protective factors (Ungar, 2008). Thando's case provided a rich illustration of the above, while Simphiwe's case highlighted other cultural mechanisms to promote resilience. It is important to note that this theme was only observed in the resilience narratives of the African participants.

6.10.2.1 Cultural factors influencing the social environment

Although culture can reinforce resilience, it can at the same time increase an individual's vulnerability (Gunnestad, 2006). Such is the case for Thando, who experienced fathers as being mostly absent, both in her own life as well as in the lives of her friends living in the same community. In fact, according to her, half of the girls she knows grew up without a father in the house. Although growing up in a household without a male figure is a fairly common occurrence, she endured ridicule and felt marginalised because of it. However, in her story, it is the very absence of a male figure that empowered women like her mother to assume positions of authority traditionally held by men. In doing so her mother nurtured her daughter's self-agency and facilitated her resilience.

Thando's resilience is characterised as a woman who embodies all strong and influential women in her immediate social ecology but also within her broader cultural context. They are her brave, independent and wise mother; a fearless Christian social worker, being a woman of strong morals and wisdom, who acts as the 'adoptive mother' of many young people in her immediate environment; and a famous singer Thando admires from a distance who shares her Xhosa background.

The ability of a woman to apply her wisdom and make herself heard within the larger family (which includes men) in order to dispel a family feud takes a central place in her story. This is especially significant within Thando's patriarchal Xhosa culture, which traditionally views men as superior to women.

In addition, true to her collectivist cultural background, her life ideals are not only focused on herself but include living up to the name she was given and making her family proud. Similarly, it is evident from her story that she finds value in a sense of community and social connection.

6.10.2.2 Cultural factors influencing individual assets and unique characteristics

This participant displays musical talent and dreams of becoming a singer. She feels that music is part of her cultural heritage, because within Xhosa culture music is important. She makes specific reference to cultural musical instruments such as drums and ankle rattles. Names and their meaning are very important in Xhosa culture. The participant's name means "our love, our trust, our faith", but she prefers the completion "our trust". Another participant from a similar cultural context also makes express reference to his name (meaning "Comforter") which he feels he embodies.

Intonga (a traditional weapon or fighting stick) features in Thando's story. Historically her culture views it as a symbol of manhood. Therefore, it is significant that in her story, it is carried by a woman who will use it to fight whatever comes in her way. The participant places a high value on traditional attire and taking pride in her culture. In fact, she would like to inspire others to do the same because she finds that connecting with her culture empowers her and makes her stronger. According to her, she shares this love for celebrating one's cultural heritage with her friends. In contrast, her mother whom she admires is a culturally neutral figure who Thando perceives as trying to embrace western Christian values and dress. Thando includes in her story and identifies with a public Women's Day performance of the Xhosa poet Jessica Mbangeni. Its central message is the strength of women across generations as well as the ability of women to do the work of both men and women.

Another participant refers to his belief in the cultural value of Ubuntu, which means that "I am a human being through others" and therefore he would like to break the cycle of poverty and help others.

In Thando's narrative, urban culture is interwoven with her traditional culture and she makes express reference to this when mentioning the 'culture' of growing up in Hillbrow. She reports that one needs to be streetwise to navigate one's way. According to her, the neighbourhood has collectivist characteristics where everybody knows everybody else. However, the culture she describes is not purely benevolent and can be antagonistic towards an individual striving to rise above their circumstances.

6.10.3 THE ROLE OF FAITH IN GOD / SPIRITUALITY

For most participants, their belief in a loving God was an important resource in their resilience process. They acknowledged an awareness of opposing forces at work in their lives, described a personal relationship with God and testified to God's guiding presence.

6.10.3.1 An awareness of opposing forces

Throughout the stories of the eight participants the ongoing conflict between good and evil was emphasised. In almost all of these stories good was symbolised by a light force. These adolescents displayed a heightened awareness of the fight against darkness, evil, chaos, and disconnect. They were not merely observers of this conflict, but some of them took it upon themselves to actively contest darkness, or at least felt that they should and that it can be achieved by not fearing it but facing it (through acts of self-agency).

6.10.3.2 Relationship with God

Three of the participants personified their resilience as angel-like figures. These figures were mysterious, beautiful, shining, powerful and pouring out love.

Six of the eight participants described a relationship with God, which takes a central place in their lives. One participant in fact referred to God as *the pillar of my life* (Annexure J4 IT: p11,l.85). God is seen as a Person who knows them intimately. This relationship is characterised by hearing God's voice, reading the Bible and talking to God through prayer. The content of these conversations is praise, asking for comfort and divine intervention into their circumstances. These six participants believe that God can influence their lives by showing them the light. God can also intervene in supernatural ways, through divine intervention when things are not working out well, or by way of a miracle.

One participant likens the guidance she receives from the Bible to a lighthouse – *whenever I've lost my way I just go to that lighthouse* (Annexure H4 IT: p9,l.148).

The belief in God also affected these adolescents' worldview and the meaning they ascribed to the events that they had endured. One participant addressed this in his story when talking about the choice regarding how he would like to view the world. In his opinion it is about living in God's perfect world, 'paradise' (in your mind), in order to focus your mind and sensory experiences on the positive instead of the negative.

Another participant showed an awareness of repenting for her wrongdoing and receiving God's forgiveness, while yet another described how difficult it can be to forgive someone who inflicted a trauma on you, but that it is possible to forgive and the more it becomes your mind-set, the easier it becomes to do.

6.10.3.3 God's protection and guidance

God's guidance plays an important role in their day to day lives, but also in terms of their future perspective. In God they can be hopeful that the future will hold good things for them. Some participants describe God's guidance as a day-to-day pertinent indication of direction accompanied by the certainty that God will never leave them.

Two of the digital stories contain scriptures from the Bible. Jeremiah: 17:7: *Blessed is the one who trusts in the Lord whose confidence is in Him* and 1 Peter 1:8: *Though you have not seen*

him, you love him; and even though you do not see him now, you believe in him and are filled with an inexpressible and glorious joy.

6.10.4 A POSITIVE FUTURE ORIENTATION

All the participants viewed their future in a positive light. However, it was significant that some had specific dreams and goals in mind, while others were less specific in their expectations but still hopeful.

6.10.4.1 A positive future perspective and hopefulness

Hope for a beautiful future stands central in the participants' stories. It is the unshakeable belief that the future will be better than the past. The '*how it will*' seemed less important. This simplified view of life and the belief that good will triumph over evil may even be implicit to the adolescent developmental period. One of the participants compares life to a fairy tale that has not reached the end of the storyline and yet she feels certain how it will end: "good wins" (Annexure G4 IT: p8,l.126). It seems that this hope for the future exists because of the love and support they feel they receive from people who care about them. Some participants made mention of God's role in their future and being guided by Him, therefore being hopeful.

6.10.4.2 Open-ended versus specific goals for the future

Although the adolescents were hopeful about the future, some were afraid to envision specific goals for their future. This was especially true for those without parental support or living in contexts that continuously posed a threat to their well-being. These participants considered it a futile exercise to predict what they will become. According to one of them, it made more sense to invest in the present in order to ensure a brighter future in broad undefined terms. They developed this undefined view of their future, possibly to protect themselves from being disappointed. In contrast, some, especially those who experienced love and support from their parents, had very specific dreams. These dreams were focused on embracing and using their talents. Within an African context the realisation of their dreams would specifically bring honour to their families.

6.10.4.3 Don't look back, look forward

The future-mindedness of the participants demanded ignoring the past and withdrawing their energy from it. For these participants forgetting about the past is a choice in the present. Focus only on the positive and choose to ignore the negative especially because nothing can be done to change the past. For them it is all about embracing the possibility that today will be better

than tomorrow. The past must not be focused on because it lies in the past. In this regard one participant made an intertextual reference to Bible scripture in Lamentations 3:22-23 *for his compassions never fail. They are new every morning*. Thus, it signifies that every morning is brand new and a new beginning. Another participant describes her method of forgetting the past by applying faith to the situation. There is the recognition among these adolescents that embracing the present (and future) makes one tread more lightly through life. Negative feelings evidently resulting from a focus on the past weighs one down. For these participants it is all about how you spend your energy. You feel more energised in the present if you don't spend time thinking about the past.

6.10.5 LOVE AND KINDNESS

A central theme in the stories of the eight participants is love and kindness. In fact three of the participants' resilience characters, *Andries Guardian Angel*, *Shining Star* and *Red Rose*, displayed elements of this theme. Love, in the context of their narratives, not only refers to loving others (as an intrapersonal quality), but also to feeling loved by significant others in their social ecology. This theme will be discussed in terms of loving others, acts of kindness (altruism) and feeling loved.

6.10.5.1 Loving others

Love for others (according to one of the participants) is not dependent on being loved. In fact, such love can involve loving others despite them not loving you in return. This participant contextualised loving others by his faith and testified that loving others was requested by God Himself. In contrast, another participant mentions loving others in the same context as receiving love. She integrates both aspects of love in her resilience character, *who stands with open arms to give and receive love* (Annexure E3 VT: p1,l.4).

Central to two of the participants' stories is their love for their mothers. One of them felt motivated by this love to achieve her dreams, because of wanting to make her mother proud. Two of the participants reflected that her digital story raised her awareness of the social support she receives from family and friends. The digital storytelling process made her feel that she should tell them how much she loves them.

6.10.5.2 Acts of kindness (altruism)

Acts of kindness or altruism were mentioned by half of the participants. These acts included helping others despite them not treating you well or even trying to hurt you on purpose. One

participant likened these acts of helping others before helping yourself to *a hero who saves himself not in a selfish way* (Annexure J3 VT: p2,l.9). Another participant reported wanting to help the people who had committed the violent crime against him, to find the right path and to find salvation. In addition two participants felt that by making and sharing their digital story, they would be able to help others (Annexure H4, p15, l.237 and Annexure J4, p27,l.217).

6.10.5.3 Feeling loved

As already mentioned, two of the participants placed their mothers (their primary attachment relationship) central in their stories. One of these mothers plays not only the role of a mother, but also the role of a father. Her daughter derives strength from the way in which she parents and loves her. The other characterised her resilience as her mother (*Red Rose*) and describes how her mother's love sustains and nurtures her even after her death. Other participants mentioned how important the love from their families and friends are to them. Some participants alluded to the love and care they receive from teachers, house mothers and mental health professionals.

6.10.6 FRIENDSHIP

Positive social connections are essential to healthy development and especially important during times of difficulty (Van Breda & Theron, 2018). Friendships play a crucial role in adolescents' lives and therefore it was not surprising that one of the participants personified her resilience as a friend (Karien), while characteristics of another's resilience were drawn from the contexts of his friendships (Fouché). The adolescents participating in this study found companionship and support in their friendships. Some of them expressed the longing to be part of a group. One of the participants derived a sense of meaning from the idea that his story can be inspirational to someone his own age. A few participants made a clear distinction between negative and positive friendships. They referred to friends who build you up and enhance self-esteem and friends who bring you down. They also talked about the importance of choosing the right friends. One participant highlighted the importance of social skills in communicating with friends while another participant alluded to self-control (Andries Guardian angel) especially in the context of physical strength. This relates to having two brothers with severe conduct problems and acting out behaviour. Another participant made mention of peer pressure and emphasised that one should not blindly follow your peers, but focus on your own wants and needs.

6.10.7 THE DIGITAL STORYTELLING AND MAKING EXPERIENCE

All of the participants stated that they found the *Digital storytelling and making experience* particularly enjoyable. In each instance the first viewing of their resilience story on video was a noticeably satisfying and emotional experience, as confirmed by the excitement expressed at being provided with a copy of the video.

Firstly, the digital medium appealed and was accessible to all participants. Even the participants from under-privileged backgrounds were sufficiently skilled in the use of electronic devices to create their own stories. Many of the participants selected music and/or images that they had already stored on their own mobile phones. The medium kept them engaged in the process and, as already mentioned, all participants experienced a range of positive emotions when they watched the final version of their digital stories.

The digital storytelling method seemed to help the participants connect deeply with their emotions. However, the structured, fun-filled process, which spanned three sessions, helped to contain potentially unsettling emotions. Many participants experienced cathartic relief after watching their digital creations but reported only positive emotions, a sense of relief and a lightness of being.

Telling their stories had a positive effect in two respects. Firstly, there were the positive emotions that participants experienced due to being able to talk about everything they had experienced and being able to express their emotions. Secondly, there was the benefit of focusing on important aspects of their resilience story. For some participants, the specific focus on their stories of overcoming an adversity and the acknowledgement of what had happened to them brought them to a place of acceptance and responsibility. Some participants seized the opportunity of contemplating and telling their stories, because it served to free up their mind-space for thinking about other day-to-day issues. This was especially true for participants whose lives had not yet returned to 'normal' and who were still experiencing difficulties in their environment.

Thirdly, it seems that the Digital Storytelling method facilitated self-insight. The effect of combining their words in their own voice with the images and, in some instances, the music, served to amplify their messages. In addition, the fusion of words, images and music provided enough distance for the participants to stand back from their stories and observe them like one would observe an artwork, providing the participants with a new perspective on their stories

and their lives. Sometimes this involved identifying with a particular element of the story or merely discovering a new perspective. The participants were unequivocal about the fact that they would like to share their stories and their newly found self-insight. Important persons that they would have liked to share their story with included their parents, house mother, family, friends, youth leader, social worker and therapists. It seems that some of these people were already bearing witness to the change participants underwent in the digital storytelling process. The main reason that participants wanted to share their stories was to be better understood. They also appeared to feel that if people close to them could see their stories, then they would be less critical and less inclined to give advice. One was left with the impression that the participants had previously experienced difficulty in crystallising their messages and had improved their ability to do so with the aid of their stories. They had a desire to be taken seriously and to show their parents that they too were suffering due to their circumstances; to show that their viewpoints matter and that it is wrong to think that they have no worries and no stresses.

Furthermore, they all felt that their stories have value outside of the research project and could benefit others. One was left with the impression that sharing the stories with their friends might even help their friends to know their worth and value. Ultimately, these are stories that teach any viewer about value and intrinsic worth.

Fourthly, the process of exploring their resilience through the method of digital storytelling contributed to the participants' resilience. It strengthened their sense of self-agency because their stories become almost 'tangible' self-affirmations of overcoming difficult circumstances. The increased focus on their resilience stories highlighted important facets for each participant and therefore contributed to their positive adaptation, not only in comparison to when they enrolled for participating in this research, but as an ongoing process into the future. Generally, the process rendered the participants more hopeful about their future and open to new experiences, but it also left them with more energy available to invest in that future. One participant experienced increased happiness and joy in her day-to-day life. digital storytelling strengthened their sense of self, by allowing them to express preferred parts of their identity in their stories. This amplified some of the characteristics that already contributed to their resilience process, for example the character trait of humour incorporated in Fouché's story. Essentially, the digital storytelling process added value to their resilience stories, which in turn affirmed their sense of personal value. The self-insight gained in the process helped them to

create more meaning in their lives. For example, Elsje's story made her realise that she must tell the people around her about the ways in which they positively influence and contribute to her life story. The prospect that others might find the participants' stories meaningful, contributed to their sense of self-worth and meaningfulness of the experience.

6.11 CHAPTER SUMMARY

In this chapter, the results of this research were outlined in the form of eight case studies. To do justice to each participant's narrative, every case was treated as a separate entity. Significant themes were highlighted relating to the unique experiences of participants. In the next chapter, the cross-case analysis is discussed.

THE MAIN THEMES IDENTIFIED: DISCUSSION

In the previous chapter, the themes that were identified by means of the cross-case analysis were presented. They were: (1) *connection to nature*, (2) *culture*, (3) *faith in God/ spirituality*, (4) *a positive future orientation*, (5) *love and kindness*, (6) *friendship* and (7) *the digital storytelling and making experience*. The aim of this chapter is to present the findings that arose from the study regarding the resilience processes and positive adaptation of adolescents exposed to violent crime and evaluate them with reference to the relevant literature. Areas of new knowledge, not yet captured by previous research will also be highlighted. This chapter is concluded with the reflexivity of the researcher.

The diagram illustrates the Bronfenbrenner model of human development, showing concentric circles representing the Microsystem, Mesosystem, Exosystem, and Macrosystem. The Microsystem contains elements like Friendship, Future Orientation, God/Spirituality, and Kindness. The Mesosystem includes Intrapersonal and Interpersonal processes. The Exosystem is labeled (2) Culture. The Macrosystem is labeled (1) Connection to Nature. A large arrow points from the Microsystem to (7) Digital Storytelling. A box at the bottom defines the Chronosystem as the constellation of risk and protective factors at a specific time in the adolescent's life.

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It is important to emphasise that the patterns and themes that emerged from the cross-case analysis cannot be generalised. Generalisations can only be made when social and physical ecologies are held constant (Ungar, 2011). In figure above, the first two themes are depicted as residing in the macro system but its influence filters through to all other eco-systemic levels. From the case interpretations of the participants' individual resilience, two themes of context emerged, *nature* (1) and *culture* (2), depicting the context of their resilience stories and the background against which their resilience stories unfolded.

In this conceptual model, *nature* (as a characteristic of a child's physical ecology) and *culture* are displayed on opposite sides of the macro system to highlight the difference between these concepts and separate the influence of man and the influence of *nature* in the participants' stories. This dichotomous display serves this study in the sense that its participants clearly distinguish between these almost opposing aspects of their environments – man-made and natural. Since the subject of investigation was resilience after exposure to violent crime, crime becomes a characteristic of the man-made world, but does not entirely constitute culture. It is important to note here that both culture and nature provided opportunities for the participants' positive adaptation and development.

Linzmayer and Halpenny (2013) discuss the definition of nature as being socially constructed and influenced by, for example, culture and socio-economic status. For this reason, it is important to be aware of adolescents' conceptualisations of nature (Savahl, 2016b). Participants' experiences supported the discussion in literature that they too conceptualised nature through the lens of culture and socio-economic status (Linzmayer & Halpenny, 2013). For example, some participants highlighted the healing power of nature's herbs used by sangomas (African traditional healers) or sacred places like the mountains.

A further four themes or resilience agents are depicted in Figure 4 and situated in the microsystem. Three of them, *faith in God/spirituality* (3), *a positive future orientation* (4), and *love and kindness* (5), were identified on an intrapersonal level as traits and depend on microsystem interactions, with family, peers and teachers for example. It is important to note that these personal traits should be understood as complex processes which are unstable and responsive to environments that show the capacity to sustain them (Ungar, 2011). Theme (6), *friendship* was identified on an interpersonal level and is also nested in the participants' microsystem. All the above themes, personal, interpersonal and contextual forms, play a role as protective mechanisms in the participants' resilience processes, facilitating positive

developmental outcomes. This is supported by several other studies (Foy, Kent, Drescher, & Watson, 2011; Grych et al., 2015; Wright et al., 2013).

All the participants benefitted from the *digital storytelling and making experience* and, just like the HIV-positive adolescents in a study utilising digital storytelling (Mnisi, 2015), they were eager to show their stories to friends, family members and significant others in their microsystem. This process may have increased the participants' understanding of their own resilience, as mentioned in a study by De Vecchi, Kenny and Dickson-Swift (2017). In addition, this participatory approach has the potential to engage conversation on meso and exosystemic level with the community and policy makers to raise awareness of the issue in question (Mnisi, 2015), in this case violent crime and its influence on the lives of urban adolescents.

The above-mentioned themes will be elaborated on below.

7.2 CONNECTION WITH NATURE

*Just like they say there is a garden in the midst of everything,
so you find a [the] hero in the midst of every single person*
– Simphiwe (Annexure J4 IT: p16,l.145)

This meaningful quote taken from a participant's semi-structured interview compares nature in the form of a garden (a safe natural space) to a hero, a protagonist playing the lead in a story. The theme of nature as a source of promoting resilience was central, unexpected and reflected in all the participants' stories. Its centrality might have been influenced by the use of digital storytelling, a visual narrative which provided a different lens through which to understand how children make sense of their own resilience. Nature was either incorporated in their personification of their resilience (the picture they drew) or chosen as part of the bigger canvas for their resilience stories or resilience process, as an integral part of the imagery they used. In some instances nature was included as symbolism, for example for love or hope, but in other instances simply as play imagery or images that elicited positive emotion or memories.

Almost half of the participants shared the awareness that nature offered something different than what is to be found in the man-made environment. These participants demonstrated cognisance of a connection to the natural world. This included the meditative value of being in nature – tapping into its peacefulness, its hopefulness and lightness, its restorative power. One

participant had a cultural association with nature and noted knowledge of its healing properties in African medicine.

This sense of connection with nature fits with the emphasis of eco-psychology that there is a link between positive mental health and a sense of being connected to the natural world (Ingulli & Lindbloom, 2013), shown by the findings of Wells and Evans (2003) that living in close proximity to nature amplifies children's resilience, particularly for children exposed to high levels of stress. It is also supported by a study by Van den Berg, Maas, Verheij and Groenewegen (2010) that showed the amount of green space in a 3km radius significantly moderated the effects of experiencing a traumatic life event. Several participants appreciated the meditative value of being in nature, tapping into its peacefulness, its hopefulness and lightness, its restorative power. This accords well with Korpela and Ylen (2007), who assert that children's favourite places in nature help them regulate negative feelings and cope with stress. In addition, Mosavela et al. (2015) concur that simply having nature in the vicinity increases children's resilience, specifically in those who endure high stress.

It follows that the absence of safe green spaces puts impoverished urban children at a disadvantage and deprives them of a potential protective factor in their physical environment. Worse, an important constraint on children's play in natural places is the lack of safety in certain neighbourhoods and communities (MacDougall, Schiller, & Darbyshire, 2009). This pertains to South Africa where neighbourhoods, particularly those in low-income urban areas, are very unsafe due to pervasive high crime levels. One of the participants in this study sadly lost his brother in a car accident, because of playing with a ball on the sidewalk of an inner-city street (instead of in a park, which he fears due to the presence of criminal elements).

Ungar (2012) contends that resilience is just as dependent if not more dependent on the ability of a person's social and physical ecology to enable positive development in times of stress than the belief in your own ability to control self and the environment. Therefore Theron (2018) urges that attention be given to the responsibility that ecologies have for adolescent resilience. This speaks to concerns that surviving and adapting successfully in the here and now could impose phenotypic costs which may take its toll on long-term health and well-being (Boonekamp et al., 2014). This is particularly true for social ecologies characterised by chronic stressors, which is true of the neighbourhoods where most of the participants reside. McKendrick (2014) contends that the interface between children and their physical

surroundings has a formative effect on their well-being. This study reported similar findings, amongst others that nature had a positive influence on their emotional and physical well-being.

Resiliency in terms of context is the notion that an individual can survive a damaging environment (Mosavela, Ahmedb, Portsa, & Simonc, 2015). In the broader South African context, violent crime affects both socio-economically advantaged as well as disadvantaged low-income, urbanised communities. But the social and physical ecologies of young people from advantaged backgrounds are more enabling to positive adaptation. This includes access to nature and safe spaces. This was reflected in the images of nature (e.g. the beach and standing in a sunflower field on a farm) included in the story of a participant from a higher-middle class background. This discrepancy serves to reinforce the inequality that already characterises the South African landscape (Parkes, 2007). A recent important South African study by Adams, Savahl and Fattore (2017) employed the use of photovoice to explore South African early-adolescents' representations and perceptions of natural spaces. This study found that socio-economic status influenced children's sense-making of natural spaces. Results showed that children living under conditions of low socio-economic status experienced constricted mobility and an inability to access safe natural spaces. Some adolescent participants in my study who were living in a socio-economically disadvantaged area in the inner-city reported similar experiences such as not being able to safely access a park due to criminal elements.

For adolescents from African cultures their concept of nature is influenced by culture because it forms part of their cultural heritage and identity (Elands, Wiersum, Buijs, & Wierikko, 2015). They may attach certain cultural associations and values to elements of nature or the activities carried out in nature (Cocks & Wiersum, 2014). This was true for one of the participants in this study who had knowledge of herbs and their uses in cultural medicine as part of her cultural heritage. It is important to be aware of this aspect which may enlarge the positive influence of nature in an adolescent's life as well as its capacity to build resilience when incorporated as a strength in resilience interventions.

In conclusion, it is crucial to the well-being of city-dwelling children and adolescents in South Africa that more child-friendly resilience enabling urban environments or communities are created. Working towards building environmentally and child-friendly communities for children, with children as key contributors in the planning process using a child participation framework is decisively needed in South Africa.

7.3 CULTURE

Your culture makes you stronger – Thando (Annexure H3 VT: p3, l.18)

South African studies have recognised that resilience is supported by multiple strengths embedded in cultural resources (Theron & Theron, 2012; Theron et al., 2013). The findings of this study reflect that culture is an important resilience-enabler in the resilience processes of the participants. The participants varied in terms of cultural representation, ranging from white Afrikaans to black Xhosa backgrounds. It was observed that culture played a more prominent role in the resilience processes of black African participants than it did for the other participants. This finding is concurrent with Van Breda and Theron's (2017) review of South African resilience studies, which reflected that cultural resources may not be particularly important for all South African children, as it is only described in studies that included black youth. In this study it was found that digital storytelling (with its combination of visuals, voice and music) amplified the influence of culture as resilience-enabler for a participant who placed it central in her resilience story. In addition, the medium of digital storytelling may enhance positive meaning-making, a process influenced by culture which also increases resilience (Theron & Theron, 2014).

Ungar (2008) describes culture in the context of resilience as a way in which an individual's environment makes resources available that impact significantly on individual strength factors. Integral to adolescents' resilience is the utilisation of these resources in a meaningful way. In one participant's case this was reflected in the pride she takes in her Xhosa culture, which not only strengthens her self-worth but also moulds her identity, an important psycho-social task of adolescence.

In the narratives of both black participants, distinctively African community resources namely 'community connectedness' and the spirit of *Ubuntu* were mentioned. A strength of community connectedness in a violent neighbourhood, like the one in which two of the participants reside, offers a collective process to members of the community, which supports them to make sense of the adversity they experience (DiFulvio, 2011). This was evident for one participant who used the word 'culture' to refer to her community – a melting pot of different cultures. She describes this community as a culture in which everybody knows everybody – even the perpetrators. In addition, the participant mentions certain elements of wisdom imparted by the

community, such as the strategy of 'looking angry' to scare off would-be muggers and survive the violence on the streets.

The African word Ubuntu means respectful/considerate interrelatedness (Van Breda & Theron, 2018) and teaches interpersonal solidarity and self-sacrifice (Theron, 2015). In the context of one participant's story, it describes his future goal of helping others to break the cycle of poverty. It follows that altruism, a protective factor, is a value implicit in Ubuntu, and was found to be an important resilience enabling quality in South African studies (Van Breda & Theron, 2018).

As reflected in the narratives of the black participants, the meaning of names was important. Your name is your soul according to the African tradition (Fitzpatrick, 2012). The word for 'name' in the Zulu and Nguni languages is 'igama', which means 'your symbol', suggesting that your name represents who you are. One of the participants included the meaning of his name, 'Comforter' in his resilience narrative. He was called Comforter because he was a comfort to his family as they mourned the death of his grandmother. He feels that he embodies this name as he counsels and comforts his friends whenever they experience difficulties. This ability strengthens his value not only in his family system, but also in his friendships, which bolsters his resilience. He recalls that he also has a baby name meaning 'mud' in Setswana, which connects him to his roots and the origins of his family in Lesotho. One other participant included her open-ended Xhosa name in her resilience story and highlighted that she likes her name because she has a choice in how to fulfil what it represents. She decided that she wants to fulfil it as "Our Trust", which for her translates into making her family (the collective) proud and letting them trust her to bring honour to their name. *Relationally-based self-worth* is more important for resilience in African culture than self-worth based on personal achievement (Hartling, 2008). In a collectivist culture, relationally-based self-worth may therefore be an important protective factor.

Cultural pride (Phasha, 2010) was a strong theme in one participant's story and clearly integral in supporting her resilience during this specific life stage when developing one's own identity stands central.

Wood et al. (2012) reported the value of cultural stories to bolster resilience. In accordance with this, one participant mentioned how African proverbs can strengthen one's own sense of

value. He mentioned a specific proverb: "*children receive blessings by being obedient to their parents*" (Annexure J4 IT: p23, l.201), which highlights the importance of family.

Cognitive appraisals of self, family and community support all significantly influence adolescents' ability to cope with violence (Pretorius et al., 2016). These appraisals are influenced by culture, as reflected by one of the participant's narratives, which highlights that she sees herself as full of potential, her mother as a source of strength and her community as at least partly supportive – despite her negative experiences in her community, she would find moving to a safer suburb "*boring*" (Annexure H4 IT: p9, l.128).

7.3.1 THE IMPORTANCE OF STRONG FEMALE ROLE MODELS IN SUPPORTING THE RESILIENCE OF BLACK ADOLESCENT GIRLS

I am your father now and your mother, so don't cry because your father is not here – Thando
(Annexure H4 IT: p10, l.140)

There's no men living here, it's like she's useless or something – Thando (Annexure H4 IT: p9, l.132)

Influential, independent and caring women stand central in Thando's resilience narrative and process. She relates to such women in her social ecology and finds her relationships with them both nurturing and empowering. In her story, she also includes a woman whom she has never met – a Xhosa singer and poet. This singer and poet serves as confirmation and amplification of the fact that the message she receives in her immediate environment is undeniably true: women can be independent and strong and rise above their circumstances. Indeed, she calls her resilience *Wonder Woman*. Her powerful drawing of a Xhosa woman as the personification of her resilience bears a surprisingly similar name to the African American stereotype of the Strong Black Woman, referred to by Leath (2019) as "Superwoman".

This stereotype refers to the perception that black women are inherently strong and resilient and sacrifice their own desires to serve the well-being of others (Donovan & West, 2015). In agreement with this, Theron (2018) states that research found strong and caring women relatives play an important positive role in adolescents' resilience processes in Sub-Saharan Africa (Malindi, 2014; Zulu, 2018). However, it is cautioned that this stereotype that was first described in African American communities, but is also supported in African communities,

may lead to a potential cost in well-being for girls and women who assume this role (Theron, 2018; Watson-Singleton, 2017).

Thando's mother is a single parent of three children from different fathers. According to her, 'absent fathers' is a common phenomenon in their neighbourhood. This fact is concurrent with Richter, Chikovore and Makusha's (2010) statement that South Africa holds the second-highest rate of father absence on the continent. Ratele and Nduna (2018) concur that women head 28.6% of nuclear families and 49.9% of extended families. Fatherless families in South Africa are related to culture in the sense that under the apartheid government black fathers were migration workers who earned a living in the cities while their families were left to fend for themselves in the rural areas (Clowes et al., 2013). The absence of a father in the participant's life places her at risk, which she describes as the ridicule she endures in her community. This could, in turn, negatively impact on her self-esteem and identity development. Adding to this devaluing of her worth, as a black adolescent girl, she is already part of the most relegated group in the country (Jefferis & Theron, 2017).

It seems that the role of a strong, independent, industrious woman that Thando's mother plays, bolsters her resilience by strengthening her self-esteem and amplifying her sense of self-worth. Mampane (2014) found that self-confidence, in particular, plays an integral role in the positive adjustment of youth living in communities with high rates of violence. Another study by Jefferis and Theron (2017) echoed these findings by reporting that South African teachers champion resilience through relationships with youth, which nurtures self-esteem. Thando drew strength from the position her mother upholds in a community strongly influenced by patriarchal cultural values. This affirmed her own value but also allowed her to not only create positive meaning of the fact that she does not have a father, but also of her womanhood within her larger cultural context.

In her resilience narrative the idea of influential women is even further developed – challenging the status quo of her patriarchal culture by placing an intonga (traditionally a fighting stick carried by young men when they come back from initiation school) in the hands of Wonder Woman. In so doing she almost tries to correct the power imbalance in her society. In Thando's case her mother's *Strong Black Woman* attitude supported her positive adaptation.

The above mentioned power imbalance in combination with social class inequality and racism (as exemplified in the xenophobic attacks experienced in Thando's community at the time that

this study was conducted), is the breeding ground for violence against women (Moletsane & Theron, 2017). For this reason, Theron (2017) highlights the importance of applying a feminist lens in interventions with adolescent girls in order to transform and mobilise the social ecology into supporting their resilience. This is in agreement with Kessi and Boonzaaier (2018), who propose a decolonial feminist psychology to transform Africa. This idea goes beyond the ecology of the individual and is aimed at disrupting political and cultural processes of psychological inferiorisation, in order to address major issues such as gender-based violence (Kessi & Boonzaaier, 2018).

In conclusion, it was found that culture played an essential role in the resilience process of at least one of the participants and was included in the narrative of another. One facet of this role was to enhance meaning-making while other facets included increasing self-esteem and a sense of personal value. This played an important role in the participant's friendships, her ability to find and relate to positive role models and to challenge power imbalances in her culture and community.

7.4 FAITH AND SPIRITUALITY

And then there's the perfect world that God originally created for us and you can choose to live in it so that you only see the positive things and all the negative things you leave out –

Fouché (Annexure F4 IT: p9, l.130)

He (God)'s the pillar of my life – Simphiwe (Annexure H4 IT: p10, l.85)

The light inside of me is not my own light, it is the Lord's light that shines through me – Elsie
(Annexure I4 IT: p2, l.10)

Faith or the belief in God was a strong theme for most participants in this study, which aided them to cope resiliently. This finding is concurrent with Masten's conclusion (2014) that religion is a widely observed protective factor in the resilience of individuals. This view is echoed by Fast and Collin Vezina (2010), who found that well-being and increased resilience is often the result of feeling connected to one's belief system. Spirituality has also been positively associated with resilience in individuals (Benjamin, 2014). In addition, religious young people described that their belief in a Higher Power and engagement in, for example, acts of prayer, helped them to cope with challenging situations (Brittian, Lewin, & Norris, 2013). This proved to be true for the majority of participants in this study.

Participating in a Christian community of believers enlarged their support system (Masten & Monn, 2015) and facilitated the formation of important supportive relationships in their microsystem (Brittian, Lewin, & Norris, 2013). This happens because the church can serve as a form of extended family (Brittian, Lewin, & Norris, 2013) which proved to be true for two of the participants who joined a mission youth group and spent most of their free time with members of the group. Relationships with friends that share the same faith and the facilitation of membership of a group increased their sense of belonging. Additionally, for some participants faith facilitated supportive relationships with guiding adults (such as a Christian social worker) in their micro-system. These relationships played an important role in sustaining the participants after being affected by violent crime. Similarly, Benjamin (2014) found support for this in a study conducted in a context where violence was chronic.

Religion or youth's subjective experience thereof has been found to promote positive behaviour and discourage risk-taking behaviour (McCullough & Willoughby, 2009). This was also true for adolescents displaying an integrated spiritual identity (Cooper, Wood, Orcutt, & Albino, 2003). Therefore, religion can be specifically protective in adolescence at a time when identity development stands central. In addition, youth testified that religion promoted positive emotions such as love and hope (Brittain, Lewin, & Norris, 2013).

Unfortunately, the area of spirituality is often neglected by mental health professionals, while according to Benjamin (2014), it is important to facilitate the connection to what people believe. Ungar (2008) recommended that when working with low-income groups, an ecological model which includes spirituality would be best to conceptualise and promote resilience. Spirituality involves a narrative process of meaning-making which consists of life-stories (self-stories), symbols, schemas as well as scripts (Mayer & Faber, 2010). In this study the participatory approach of digital storytelling may have enhanced the spiritual identity development of the participants through meaning-making because of the increased focus on their resilience stories. In this regard some participants reported a change in perspective: *"It just makes me feel 'at peace' when I realise that whatever I am busy with is really only a tiny portion of the creation"* (Annexure I4 p3,l.20). Two participants reflected on the importance of focusing on the present: *"To lighten the load – not to carry a heavy burden of what is in the past, and to realise each morning is brand new"* (Annexure I4 p5,l.38) and *"I learnt that in life you must not look back because I've always been looking back and I've always been feeling sad. So it reminded me not to look back and just look forward"* (Annexure J4 p26,l.223).

Another participant remarked on experiencing more joy and an openness to new experiences: *"Yes, I am happier, more open and there is more joy in my life"* (Annexure G4 p9,l.152).

To conclude, faith in God was a resilience-enabler for most participants in this study. These participants actively practised their beliefs through prayer, reading the Bible and affiliating with other Christian young people at school, church or a dance group at a Christian community organisation. Digital storytelling (used as a data gathering technique) may have enhanced some of the adolescent participants' spiritual identity development.

7.5 A POSITIVE FUTURE ORIENTATION

If you look behind you and you think about all those things, then you will become angry. That is why you have to look ahead – Tayvian (Annexure D4 IT: p3,l.3)

You should think ahead. Stop looking back – René (Annexure E4 IT: p9,l.108/110)

If this can be your future, imagine how beautiful it will be – Estia (Annexure C4 IT: p3,l.62)

...you can actually achieve anything that you dream about, if you are motivated – Fouché (Annexure F3 VT: p2,l.10)

Nurmi (1991) describes adolescence as a period of planning for the future. Therefore, adolescents' view of their future can have far-reaching implications for well-being across the life span. A positive expectation of the future can enable positive development (Stoddard & Pierce, 2015) and facilitate a successful transition to the adult life stage (Schmid & Lopez, 2011). The expectation of a positive future was evident in all the participants in this study's narratives. This is a trend in South African youth studies, as Guse and Vermaak (2011), Kamper and Badenhorst (2010), Malindi (2014), Mosavel et al. (2015) and Scorgie et al. (2017) also report relatively high levels of hope and a general spirit of optimism despite facing significant adversity.

Psychological time perspective represents the personal past, present and future as it is experienced by the individual (Lens, Paixão, Herrera, & Grobler, 2012). At any time in the present, a person can take past experiences into account, but at the same time also anticipate the future. This future can be envisioned in a less or more distant way. Future time perspective refers to "the degree to which and the way in which the future is anticipated and integrated in the psychological present of an individual" (Lens et al., 2012, p. 322). Future time perspective

is therefore conceptualised as a cognitive-motivational characteristic that is the result of goal setting. The ability to set distant future goals (extended future time perspective) correlates with academic success and the avoidance of risky behaviour.

Implicit in future thinking is possibility and the prospect of achieving or acquiring certain desired outcomes. Hope embodies this expectation. Masten, Cutuli, Herbers and Reed (2009) identified hope not only as a personal protective system, but also as a protective system residing within families, peer groups, communities and schools. According to Sun and Shek (2012), hope can be conceptualised in two different ways. In the first instance hope is conceptualised as a positive emotion occurring when an individual think about an important future outcome. Adolescents displaying this type of hope are occupied with and invested in their future outcomes, although they may feel they have little control over the outcome (Bruininks & Malle, 2005). Second, hope is conceptualised as a trait in a cognitive-motivation-based model (Sun & Shek, 2012). According to this model, adolescents exercise control over future outcomes. Thus, hope is viewed as the realisation that pathways can be taken to reach a desired goal (Snyder, 2002).

Integral to goal attainment is self-motivation. Motivation is an important factor in the ability to take action and reach your goals. Sun and Shek (2012) refer to this as goal-directed hope. The ability to generate pathways is, however, not the only skill needed to attain your goals. Individuals need to be confident in their perceived ability to use the generated pathways to reach their goals (Snyder, 2002). This ability is referred to as agency and embodies the motivational component of hope (Snyder, 2002).

In this study six participants displayed hopeful emotions regarding their rather 'undefined' futures: *“a good future is that it will be better than it is now”* (Annexure VT: p3,l.12). Only two of these participants had specific dreams in mind, but did not mention any plans they intend to follow to realise their dreams: *“I will not predict what I will be. Things happen”* (Annexure J3 VT: p4,l.18). *“I want to be educated, but I do not think The Warrior is educated”* (Annexure J3 VT: p4,l.19). It is important to note that these participants' social ecology does not provide adequate resources to support the realisation of their dreams and therefore being vague about future possibilities for themselves may be functional and protect them from disappointment. Therefore, within their contexts these participants' view of the future may in fact be a resilience-enabling process.

Only two participants displayed an extended future-time perspective, had specific dreams in mind and referred to the pathways they have envisioned for achieving their goals: *"I trust I will then be a Matie (University of Stellenbosch) student in a Stellenbosch residence, steeping myself in international business studies"*. Both hope and purpose are essential components of motivation. Both of these participants specifically referred to the importance of motivation in taking action and realising one's dreams *"you can actually achieve anything that you dream about, if you are motivated"* (Annexure F3 VT: p2, l.10). Further, these two participants excel academically. In resilience science, it is important to not only take into account individual factors but also how the individual's social ecology (family, school, peers and community) shape these factors. According to Stoddard and Pierce (2015), both personal factors and community resources influence adolescents' expectations of the future. These two participants' environmental supports provide abundant resources to support the attainment of their future goals. These include among others good schools, financial security, supportive families and peer groups, and parents who themselves completed a tertiary education.

From the findings of this study it is evident that context contributes significantly to an individual's expression of hope. Snyder's (1991) hope theory has more recently been criticised for its narrow focus on individual qualities (Bernardo, 2010; Du & King, 2012). Thus, Snyder's hope theory was recently extended by Bernardo (2010), who contributed the concepts of the internal and external loci of hope. These diverse sources of hope are associated with both personal and collective agencies. According to Pretorius (2018), hope as a construct is currently described from a more integrative eco-systemic viewpoint. For example, Scioli et al. (2011) explained hope as an emotion network with four channels namely: mastery, attachment, survival and spiritual systems. These channels are constructed from individual, psychological and social resources.

By applying this conceptualisation to the case of Elsje, the various factors contributing to her expression of hope and positive future orientation will be highlighted. She describes herself as an adolescent who feels nurtured within her family and despite the trauma she suffered still expects that others have good intentions towards her. She feels accepted within her peer group and enjoys a meaningful relationship with a best friend. Optimism seems to be a personality trait. In addition, she is someone who sets goals and takes action to attain them. She enjoys academic success and trusts that God is leading her to an exciting future. She also feels that others will be filled with hope just by watching her resilience story.

In conclusion a positive orientation towards the future was displayed by all the participants in this study and was integral to their resilience process. In addition, their environment seems to play either a facilitating or inhibiting role in their ability to envision future goals and their motivation to realise these.

7.6 LOVE AND KINDNESS AS ELEMENTS OF EMOTIONAL SUPPORT

She is standing in an open field, shining like the stars and with open arms to give love and receive love – René (Annexure E3, IT: p1,l.4)

I love people although they sometimes hurt me – Tayvian (Annexure D3 VT:p1,l.1)

There's love, there are people out there who care – Marie (Annexure G4 IT: p7,l.96)

I will love you no matter what – Marie (Annexure G3 VT: p2,l.11)

Interpersonal relationships are perceived sources of social support, a protective process that helps adolescents cope with adversity (Camara, Bacigalupe, & Padilla, 2013). *Love and kindness* emerged as an important resilience-enabling process in the participants' lives. This theme in their narratives constitutes the elements of emotional support, a key component of social support (Camara et al., 2013). These elements include expressions of love and kindness and communication of appreciation and sympathy (Camara et al., 2013), as exemplified by most of the participants' narratives. Another source mentions empathy and trust (Romero, Hall, & Cluver, 2019), which were also evident in the participants' stories.

Emotional support incorporates behaviours that contribute to emotional well-being (Luthar et al., 2000). The first behaviour is *listening*, which was specifically referred to by a participant in relation to the importance of having social skills to ensure that one will be heard by others. The second behaviour, *appreciation*, was alluded to in some participants' narratives who expressed their appreciation for the way they were supported by family and friends throughout their trauma. In addition, in reaction to seeing his digital story, one participant felt an increase in his appreciation of his own value. This in turn led to the realisation that his story can help others by evoking the same self-appreciation in its viewers.

The third behaviour is *expressing love*, which featured in all participants' stories (Camara et al., 2013). One participant expressed love to people in general as a direct result of his faith and without receiving something in return. It is significant because of the fact that this participant lives in a children's home, has very little contact with his parents and suffered physical and emotional neglect prior to moving to the children's home. For other participants, expressing their love for others is a reciprocal interaction: *they love me and I love them* (family) (Annexure C4 IT: p3,l.60). One of the participants expressed her love for her deceased mother. This participant felt, that even though her mother had passed away, her mother's expression of love for her sustains her and remains in the present: *"I will love you no matter what"* (Annexure G3 VT: p2,l.11).

One of the benefits of receiving emotional support, is that it affirms value (Romero, Hall, & Cluver, 2019) and enhances self-esteem (Vollmann et al., 2010). As described in one participant's narrative, loving others leads to positive emotions and positive emotions in turn lead to more positive social interactions. This participant creates a meaningful metaphor for seeking social and emotional support, which according to Shulman and Cauffman (2011) is a functional coping strategy that facilitates positive adaptation. *The Shining Star* is an angel-like figure who stands with outstretched arms in an open field and shines as she shares her love (extending emotional support to others) and, in turn, receives love from others. She is representative of the theme of *love and kindness*. Shining to attract love becomes a metaphor for the behaviours of emotional support, which she extends to others as an important self-supporting strategy (Camara et al., 2013) and which, in turn, results in her receiving their love.

Griffiths, Crisp, Barney and Reid (2011) found the emotional support most valued by adolescents is the support they receive from friends and family. This is true for almost all of the participants in this study. Those participants who did not have regular, or any contact with family, were able to establish meaningful bonds with substitute caregivers like house mothers (at a children's home), teachers and mental health professionals.

One participant's story demonstrated that trauma may even deepen important relationships in adolescents' lives. She specifically highlighted the change in her family relationships: *"now we reached a new level of 'closeness'"* (Annexure I4 IT: p2, l.8). Family cohesion has indeed been found to be protective in the wake of violence (Pretorius et al., 2016). This adaptive family functioning is significantly protective at a time in development when family cohesion should decrease, giving adolescents more independence to explore beyond family boundaries (Jagers

et al., 2015). Not only does family cohesion contribute to positive adaptation, but it has also been found to be protective against engaging in risky behaviours (Jagers et al., 2015).

Rose and Rudolph (2006) found that social support may be more important in the resilience of adolescent girls than adolescent boys. The female participants in this study were far more descriptive of the social support they receive than the male participants. One of the female participants mentioned her longing to fit in with the right group of girls who will affirm her value. In addition, three of the female participants in this study mentioned the names of best friends while the male participants in contrast referred to groups of friends. One of the male participants distinguished between two groups of boys at his school: the 'happy Christians' with whom he was friends and the 'back stabbers'. He also described being bullied at school. Another male participant mentions the importance of choosing the right friends.

Having a positive self-esteem is protective against psychological stress (Skrove et al., 2011). A positive self-perception, which includes self-worth and self-esteem, plays a role in supporting resilience (Copeland-Linder et al., 2010; Theron, 2004). A study by Mampane (2014) confirmed that self-confidence played a significant role in the positive adjustment of South African adolescents exposed to violence. The importance of a positive self-esteem cannot be over-emphasised because the psychosocial task of adolescence, namely identity development, depends on it (Dumitrescu, 2015). The experience of a traumatic event at this sensitive developmental stage can impair identity formation (Frydman & Mayor, 2017). However, emotional support which builds positive self-esteem may facilitate the successful navigation of this task. In addition, emotional support may protect against the development of post-traumatic stress disorder, as Calitz et al. (2014) identifies low self-esteem as a risk factor. Relationally-based self-worth, according to Hartling (2008), plays a more important role in resilience than self-worth founded in personal achievement. In fact, within a collectivist culture, relationally-based self-worth may be a significant protective factor. Two of the participants in this study came from a collectivist cultural background and relationally-based self-worth was evident in their narratives. One participant referred to her wish to follow her dream and make her family proud. She also mentioned the positive experience of going outside and interacting with others in her community. *"You end up almost knowing everyone in the neighbourhood"*, presenting a wealth of opportunities to meaningfully interact with others.

However, the opposite is also true. In collectivist culture negative feedback regarding self-worth can have a detrimental effect on self-esteem. One participant mentioned that collectivist

cultural values merged with the inner-city culture in which she lives may attempt "*to destroy you if you try to be perfect*" (Annexure H3 VT: p2,l.6). This is also reflected in the narrative of the male participant from a similar cultural background who described a situation in which he was mugged in front of people he knows but they were just silent bystanders and nobody tried to help him. He described the experience as humiliating and degrading.

The centrality of the theme of *love and kindness* in this study was supported in a review of South African resilience studies conducted from 2009 to 2017. This review found the most prominent sources of social support to be friends, parents or caregivers and teachers (Van Breda & Theron, 2017). Affective support was indeed found to be the most prevalent resilience-enabling process. This type of support was assisted by an extensive network of people from community members, professionals and extended family to parents, peers and best friends (Van Breda & Theron, 2017). In this study, only one participant mentioned social support from a teacher. Rene's former teacher plays such a large role in her life that since living at the children's home she lets her visits frequently over weekends and holidays. According to René filling the void left by her absent parents: "*And for now my house mother, my teachers and my friends stand with open arms.*" (VT: p3,l.13) René's narrative accords with findings from, for example, a study with Sesotho speaking girls from a rural community which placed the girls' relationships with teachers central to their resilience (Jefferis & Theron, 2017).

Altruistic propensities were evident from half of the study participant's responses. Altruism refers to voluntarily and intentionally engaging in behaviour for the benefit of someone else, while expecting no reward (Pillivain & Charng, 1990). A study by Mosavel, Ahmed, Ports and Simon (2013) concurs with the findings of this study in that altruistic tendencies were found in the resilience narratives of youth from low-income urban communities. Altruism seems to play a role in adaptive social behaviour and constructively contributes to overcoming adversity (Mosavel et al., 2013). Young people pervasively exposed to community violence like some of the participants in this study are at risk for engaging in violence themselves to solve their problems. However, this pathway seems to be disrupted in adolescents who regularly engage in prosocial behaviour such as altruism (McMahon et al., 2009). Rious (2015) concurs that altruism is a significant protective factor which buffers the effects of community violence exposure. Altruistic tendencies were significant in three of the male participants' narratives. One of these participants mentions the cultural value of Ubuntu in relation to his altruistic propensities. According to Mkhize (2004), this protective factor may serve his collectivist

orientation while at the same time recognising his individual needs and therefore may be particularly relevant in his story.

To summarise, interpersonal relationships are perceived sources of social support and specifically emotional support as revealed by the adolescent participants in this study. Emotional support was a resilience-enabler which affirmed their value and enhanced their self-esteem. Positive self-perception, which includes self-worth and self-esteem, plays a role in supporting resilience and positive adjustment in adolescents. However, relationally-based self-worth plays a significantly more important role in resilience than self-worth founded in personal achievement. This means that within a collectivist culture, relationally-based self-worth may be an important protective factor. Altruistic behaviour contributes to positive adjustment in adolescents exposed to adversity and, in particular, adolescents continuously exposed to community violence. In fact, engaging in these behaviours may even disrupt the pathway for becoming perpetrators of violence themselves.

7.7 FRIENDSHIP

When I'm with friends, I forget what happened to me – Estia (Annexure C3 VT: p2,l.7)

The theme of friendship was evident in most participants' narratives. As they grow older, adolescents increasingly rely on their peer-group and friendships for social support. However, connections with peers can be either risk enhancing or protective in adolescence (Wright et al., 2013). Through their relationships with friends, adolescents practice intimacy outside the home environment (Rose, Glick, & Schwartz-mette, 2016). Adolescents can develop intimacy in their friendships by talking about personal difficulties, but their findings highlighted that adolescent boys use humor to develop this intimacy. In this regard, one of the male participants in this study referred to his humorous dance moves he called the 'silly salmon' on a camp, which earned him popularity and the nickname fish (incorporated in the name of his resilience *Fish Power*). In addition, intimate relationships give adolescents the chance to practice relationship skills such as caringness and trustworthiness and honesty (Rose, Glick, & Schwartz-mette, 2016).

The risk of detrimental friendships was acknowledged by the majority of the participants although none of them were involved in negative relationships at the time the study was conducted. In fact, all of them reported at least one positive friendship. The presence of a

positive relationship therefore seems to have played a protective role in the participants' resilience process. This is not unexpected and links to the findings of Grych et al. (2015), stating that social support is a key resource for victims of violence. In this regard two of the participants mentioned the importance of support from a best friend. This resonates with the findings of Graber, Turner and Madill (2015) who found that adolescents reporting a quality supportive relationship with a best friend, enabled resilience in both adolescent girls and boys. The support derived from these friendships become especially significant during difficult times. In these relationships, adolescents find a sense of belonging and alleviation from symptoms of depression and anxiety (Graber et al., 2015).

Resilience research has paid far less attention to people's ability to establish social bonds (Grych et al., 2015). Some of the participants made mention of certain interpersonal strengths they found to be important to enhance and maintain their relationships with others. These included: social skills, social insight, self-control, forgiveness, and showing emotional support by love and kindness (caring). Emotional support has been shown to enhance affective well-being, while emotional support from family and friends has been found superior to other types of support (Griffiths et al., 2011). The adolescents in this study relied equally on emotional support from family and friends.

7.8 THE DIGITAL STORYTELLING AND MAKING EXPERIENCE

Because now they know where I am in life and now they don't have to explain to me what is wrong – Marie (Annexure G4 p9, l.146/148).

Then I guess they can get to know me better – René (Annexure E4 IT: p20 l.244)

The more you tell your story the less you're going to think of it

– René (Annexure E4 IT: p1,l.4)

Yes, I am happier, more open and there is more joy in my life.

– Marie (Annexure G4 IT: p9,l.152)

The question around the ethics of conducting research with marginalised adolescents who were victims of violent crime, some of whom are from under-privileged backgrounds, is valid. Whilst the researcher learns and gains from their experiences, the question remains of how the participants should benefit from the study. Should one's research method not add value to their lives in some manner? Digital storytelling as data gathering technique offers a potential

solution to this conundrum. The technique is known to increase self-agency and, in this study, served to amplify some of the protective factors initially identified by the participants.

Digital storytelling thus reinforced the participants' resilience or at least made it more pronounced. One of the participants testified to this and reported feeling more resilient after her participation: *"I think I know her better...and I think I'm coming closer to her"* (with reference to her personification of resilience, *Undefined* – Annexure C4 IT: p2,l.38). Gubrium (2009) concurs that digital storytelling can influence resilience positively by creating the feeling of ownership that one experiences when enabled to create and tell one's own story. It gives participants a voice. The technique contributed to the participants' identity development and it strengthened their self-esteem. It made their own story stronger not only for themselves, but also for others, enriching and cementing relationships. Kessi (2018) agrees that narrative research is important and specifically so in a participatory form, because of its potential to form a network of support on various levels, including at community level. This was true for the participants in this study, who all reported that they would like to show their digital stories to significant others in their microsystem. The creation of a narrative is in itself an empowering process because it recognises someone's experience and provides consistency thereto (Murray, 2000).

Most felt that viewing their story together with important people in their life would facilitate an understanding of themselves that they were not able to convey in an oral manner. The participants also considered showing their story to their friends. Specifically, they thought doing so may lead to an increase in their friends' self-worth, demonstrating to them that they too can rise above their circumstances. An important facet of participatory narrative research that was not explored in this study is its potential to facilitate connection with others experiencing similar difficulties. Thus, it can be seen as a limitation of this research project that the participants did not get to meet each other in order to build a network of support and community ties (Kessi & Boonzaaier, 2017).

In addition, the participatory approach of digital storytelling is consistent with efforts by community psychologists to improve societal ills by incorporating individuals' voices into comprehending and reacting to community challenges (Levac, Ronis, Cowper-Smith, & Vaccarino, 2019). Mnisi (2015), who conducted one of the few South African studies utilising this approach, worked with HIV positive adolescents and attests to the fact that young people's stories can bring change on individual and community level. An example of its effect on

community level from this current study is that two of the participants were approached by the community missionary organisation which referred them to the researcher, enquiring whether or not their digital stories may be displayed on the organisation's website. The organisation hopes that the stories can serve as inspiration to others in the community who suffer from the same problems as well as elicit empathy and invite donations for the work of the community organisation.

Lenette (2017), who has been utilising digital storytelling with success in well-being research, points out that the process itself is supportive and helpful to participants and increases self-agency. The participants in this study attested to Lenette's statement.

7.9 REFLEXIVITY OF THE RESEARCHER

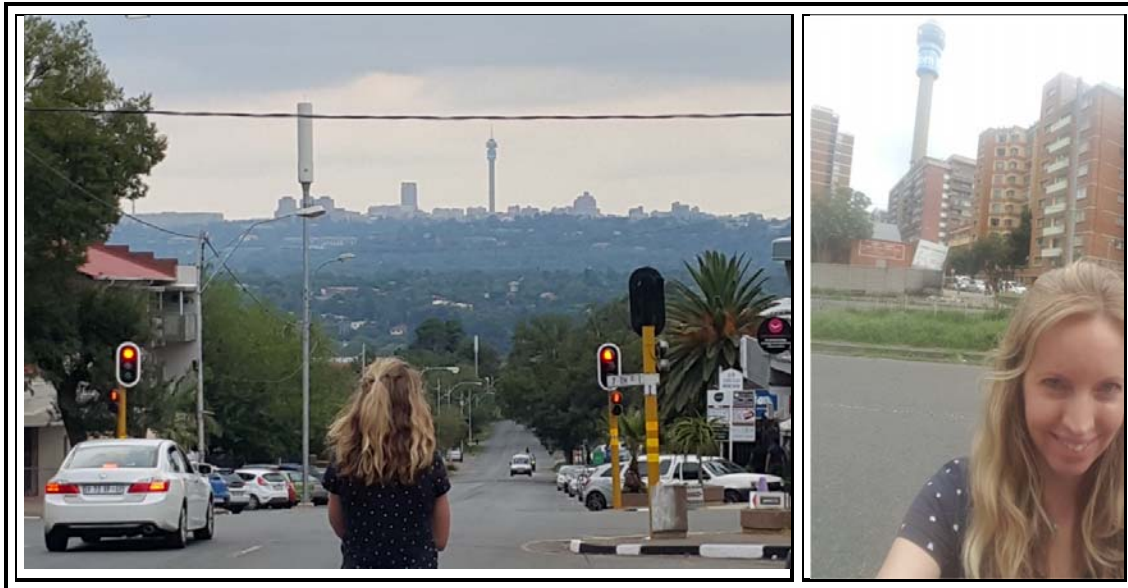
7.9.1 THE CENTRALITY OF CONTEXT

“The frame, the definition is a type of context as we said before, determines the meaning of things. There is no such thing as the view from nowhere, or from everywhere for that matter. Our point of view biases our observations consciously and unconsciously. You cannot understand the view without the point of view.”

- Noam Shpancer (Author of *The Good Psychologist*)

Reflexivity can be described to be a two-way process describing the influence of the researcher on the participants or study topic, but at the same time recognising the effect of the research experience on the researcher (Jootun, McGhee, & Marland, 2009). Therefore, this encounter is shaped by both the researcher and the researched. In this context rigour refers to the clarity with which the researcher identified personal and relational subjectivity (Jootun, McGhee & Marland, 2009). It is important that reflexivity must not be over-thought and over-discussed advises Pillow (2003). To illustrate the two-way process of reflexivity, as it was experienced by the researcher in this study, she includes two photographs. The first was taken two blocks from her house, with the Hillbrow tower etched on the horizon – 'the Jo'burg skyline,' often printed on trendy T-shirts and enjoyed by the locals who sits at coffee shops nestled on the sidewalks of this leafy suburb. When she and her husband were house hunting in the area, seeing 'the skyline' from a property was often used as a selling point. Yet, nobody she knows who lives in this suburb has ever visited Hillbrow on purpose. In fact, 'landing up in Hillbrow' is feared by many a GPS user in this city, as in South Africa, the shortest path to a destination may not be the safest.

This research brought the researcher to Hillbrow, from where the second photograph was taken and she survived to tell the story!



Photograph 1: The Hillbrow tower from the researcher's house
Photograph 2: A Hillbrow selfie with the tower in the background

"Whenever you're smiley they will think you are not from here so you're an easy target."
(Annexure H4 p8, 1.132)

The current trend in resilience science is a move away from an emphasis on the individual as solely responsible for their own resilience, while the focus is moving to the influence of social context or resilience enabling environments that are facilitative of an individual's positive adjustment. This trend in the literature became exceptionally meaningful to the researcher who during the course of this study travelled to three contexts (geographical locations) that she would otherwise never have visited. In these contexts, she not only experienced the physical environment in which the participant lives, but interacted with members of the community and observed the participants in these settings. The researcher came to the understanding that without context (a milieu in which a resilience story unfolds), there can be no full understanding of these narratives. She would like to compare it to listening to the participants' voices, narrating their resilience story while looking at a blank screen. The power of the digital stories made during this research lies in the combination of words, voice, images and sound.

In South Africa, a country in which communities were historically segregated by law, these invisible boundaries remain to this day and it becomes especially important that psychologists cross these boundaries and enter the settings in which children and adolescents face adversity every day of their lives. Not only to increase their depth of understanding, but to be present, to

bear witness to the resilience of their clients and the re-framing of these environments. As Scorgie et al. (2017) remark:

In reflecting upon adolescents' narratives about Hillbrow, we were struck by their descriptions of a community that yields diverse opportunities for young people, and even elicits expressions of neighbourhood pride. These sentiments existed side-by-side with stories of streets marked by violence and fear. The re-framing of Hillbrow as a "cool place to be", as a culturally-diverse neighbourhood that was a "good place even though there is crime", hints at adolescents' capacity for resilience and strength in an environment that would appear to offer little more than hopelessness and despair.

(p. 63)

It is the presence of psychologists in these environments, the combination of the theoretical understanding of resilience and the empathy, care and willingness to listen to the voices of both children and adolescents as well as the people in their social ecologies who enable them to do well. This holds the potential for the co-development of culturally relevant interventions which will mobilise contextual resources and create more enabling environments for South African young people. Further, the influence of psychologists extends to effecting change on exo systemic level through the influence of policies for the creation of more constructive environments. This might be the only way to break the cycle of violence, one psychologist and one child at a time.

7.9.2 THE RESILIENT RESEARCHER IN CONTEXT

While sending out participant recruitment flyers in pursuit of participants for her study the researcher felt apprehensive of who the participants will be and with which traumas she will be confronted. In the six years she was working as a psychologist at a school she often saw children exposed to trauma. However, this time was different. The researcher was now a mother to her own three children and very aware that the change in perspective might affect the way she will deal with these traumas. Also, she was aware of the different role she would be playing, of researcher and not psychotherapist.

When embarked on this PhD project and compiling the workshop for it, she was unsure how well the workshop exercises will work in practice and decided to test them on herself. She reflected on and externalised her own resilience and wrote a script for her own digital story. She even chose pictures and a soundtrack (ranging from the *Feather theme* from *Forrest Gump* to *All star* from *Shrek*, but never made the video. She includes the unedited picture and original and translated script from that day (Annexure R).

This exercise was extremely meaningful to the researcher who has in many ways tried to enhance and build resilience in her clients, but has never thought about her own resilience.

7.10 CHAPTER SUMMARY

The current study has attempted to explore the digital narratives of resilience of South African adolescents exposed to violent crime. This thematic, narrative analysis investigation has yielded rich and detailed descriptions of the protective factors playing a role in their resilience processes. All the participants benefited from the participatory data gathering technique of digital storytelling.

The cross-case analysis yielded seven themes: (1) *connection to nature*, (2) *culture*, (3) *the role of faith: God/spirituality* (4), *a positive future orientation*, (5) *love and kindness*, (6) *friendship* and (7) *the digital storytelling and making experience*.

Connection to nature emerged as a significant and unexpected resilience-enabler. Digital storytelling, a technique that combine audio voice with images and a soundtrack may have amplified nature's presence in the participants' stories. Through their narratives the participants expressed their connection to the natural world. This resonates with the focus of ecopsychology, which is on well-being associated with a sense of connection to the natural world. The theme is important in the South African context where access to safe natural spaces are often the luxury of the socio-economically privileged, serving to reinforce inequality and deprive adolescents from the resilience-promoting benefits of nature.

Culture played a more prominent role in the resilience processes of black African participants than it did for the other participants. Digital storytelling is an excellent technique to amplify the influence of resilience-enablers such as culture. Cultural pride not only strengthens self-worth, but also moulds one's identity. Distinctly African community resources and the value of cultural proverbs were mentioned to enhance resilience, while the meaning of names within

the African context was also important. In addition, the importance of strong female role models supporting the resilience of black adolescent girls was highlighted.

Concerning the *role of faith*, the participants' Christian faith was a significant theme in this study, which bolstered their resilience. The majority of the participants in this study reported that their belief in God helped them cope with challenging situations. It was also noted that taking part in Christian life with fellow believers enlarged their support system. Their faith further served to protect them from engaging in risk-taking behaviour. The study findings provide support that the spiritual identity development of the participants may have been enhanced by their digital storytelling experience. It may have done so through meaning-making because of the increased focus on their resilience stories. In this regard some participants reported a change in perspective.

The developmental phase of adolescence is characterised by being future-focused. The expectation of a *positive future* was evident in all the participants' narratives. From the findings of this study it is evident that context contributes significantly to an individual's expression of hope for the future. In addition, their environment seems to play either a facilitating or inhibiting role in respect of their ability to envision future goals and their motivation to realise these.

Love and kindness was found to be a significant resilience-enabling process in the participants' lives. This theme reflects the construct of emotional support and incorporates the behaviours of listening, appreciation and expressing love. Emotional support affirms value and enhances self-esteem, which in turn plays a role to enable resilience.

Friendships are very important in adolescence, as the adolescent increasingly rely on their peer group for social support. It follows that connections with peers can be protective or risk-enhancing in adolescence. In relationships with friends, adolescents practice intimacy outside the home environment as well as important relationship skills. Supportive relationships are specifically protective during difficult times. In this regard, a quality supportive relationship with a best friend facilitates resilience.

In this study *the digital storytelling and making experience* amplified the participants' resilience. These shared themes were presented together to provide an explanation of the most important protective factors that shaped the adolescent participants' resilience processes.

This study is concluded in Chapter 8 with emphasis on the strengths and limitations of the research as well as recommendations for future research.

CHAPTER 8

THE MORAL OF THE STORY: CONCLUSION

8.1 INTRODUCTION

This chapter evaluates the study's contribution in terms of both its literature review and findings. At the beginning of this study, the following research question was posed: "What are the resilience stories of South African adolescents exposed to violent crime?" The aim of this final chapter is, first, to describe the meaningful contributions of this research; second, to present the limitations of the current study and recommendations for future research; and, third, to discuss the implications for practice.

8.2 THE RESEARCH AIM REVISITED AND SUMMARY OF NOTEWORTHY FINDINGS

The aim of the study was to explore the resilience narratives of the South African adolescent participants who were exposed to violent crime. These narratives were explored in terms of agents or resilience-enablers, resilience processes and narrative markers brought into relation with relevant developmental, resilience and narrative literature. In addition, the experiences related to creating these stories were investigated. Rich data was collected through digital storytelling and semi-structured interviews. Utilising thematic analysis with a narrative lens assisted with identifying themes in the data set. These themes included connection to nature, culture, love and kindness, a positive future orientation, faith in God, friendship, and the digital storytelling and making experience.

8.3 STRENGTHS AND LIMITATIONS OF THE RESEARCH

8.3.1 STRENGTHS OF THE RESEARCH DESIGN

This study had several strengths. The researcher found the research paradigm, methodology and methods as well as the findings of the study to be complimentary and meaningfully coherent.

First, the study was situated within the ecological perspective, which acknowledged not only the multi-faceted nature of violence (being diverse in content) and the diverse effects of trauma

(Benjamin, 2014), but also the fact that resilience is co-facilitated by both adolescents and their social ecologies (Theron, 2017). This co-facilitation was also reflected in the study's findings.

Second, the choice of a qualitative approach was appropriate to the aims of the research. It enabled the researcher to produce thick, in-depth descriptions of the participants' resilience, as well as to focus on the participants' context (Ungar, 2004). Qualitative research is specifically important in trying to understand the context in which resilience transpires and the social and cultural factors which contribute to determining which outcomes are resilient in a specific context (Ungar, 2003). In relation to context, the theme of *connection to nature* emerged strongly in this study. It describes a resilience process that to the best of the researcher's knowledge has not been reported in South African resilience studies. The work of Adams and Savahl (2017) have explored the natural environment in the context of children's well-being. Their findings show that nature is indeed "a special place of childhood" (p.443), and influences children's well-being in a direct and indirect way. The authors also found nature to be a unifying element for children living in diverse contexts. They stress the necessity for further research to explore the degree to which nature affects children's subjective well-being (Adams & Savahl, 2017). Van Breda and Theron (2018), in their comprehensive review of South African resilience studies, list the various structural resilience enablers reported across 29 studies. Nature has not been reported expressly as a structural resilience enabler, with the closest reference found under the category "community safety" as "safe spaces to walk and play" (p.13). It is therefore meaningful that this study found that *connection with nature* highlights an aspect of the adolescent participants' environment fostering their resilience by means of an interactive process. This finding concurs with the trend in resilience science showing that the environment has an even more important role to play in adolescent development than do personal traits.

Third, the findings of this study accord with those reported in the resilience literature and specifically with most South African adolescent resilience studies, showing that the most important resources for the adolescent are intra-personal and interpersonal (Van Breda & Theron, 2018). In this study, the intrapersonal resilience-enablers that were salient were described in the themes of *faith in God*, of a *positive future orientation* and of *love and kindness* and on interpersonal level, in the theme of *friendship*. A resilience-enabling collective (Theron, 2017), which included parents, caregivers, family members, friends, social workers and therapists, were significant.

Fourth, another strength of the study was the range of selected participants which included both male and female participants from the younger spectrum of adolescence. They were representative of both black African culture as well as white Afrikaans backgrounds and white Afrikaans/English backgrounds. The African participants were from Xhosa and Sotho cultural backgrounds. In addition, the participants came from different walks of life, representing groups of low economic status, middle-class and higher middle-class status. The fact that the sample was so heterogenous was to a small extent representative of the adolescents of South Africa, from different cultural groups and languages and socio-economic backgrounds. Adolescents all with the common denominator of being exposed to violent crime.

Fifth, the study attempted to contribute to the limited knowledge base of qualitative resilience studies focussing on adolescents exposed to violent crime. Violence poses a constant threat to the lives of adolescents growing up in South Africa. However, according to Van Breda and Theron (2018), only two South African resilience studies between the years 2009 to 2017 focused on resilience in adolescents exposed to violence and trauma. Both of these studies utilised quantitative methodologies. This study therefore contributes to the knowledge base on this topic.

The final strength of this study was its participatory visual methodology of digital storytelling. Firstly, the participants enjoyed the medium and all tasks were easily understood, engaged in and provided meaningful results. Digital storytelling as method for data collection therefore was a good fit, as was demonstrated by previous researchers (Anderson & Cook, 2015; De Jager et al., 2017). Secondly, one of the strengths of digital storytelling is that it provides a voice to the marginalised. More than half of the participants in this study came from marginalised contexts. Thus, the aim of the study (exploring the adolescent participants' digital narratives of resilience) implicitly sought to provide a voice (and an audience) for the adolescent participants from marginalised communities, whose stories are not usually listened to. At the same time the researcher also felt it necessary to include adolescents from middle class and upper-middle class socio-economic contexts, who too are exposed to violent crime and are easily overlooked because of the support they are presumed to derive from their financial status. As the researcher described in Chapter 2, violence is a problem nested in various ecosystems and therefore may affect the well-being of an entire adolescent cohort, regardless of socio-economic status.

Further, the visual methodology employed in this study might have highlighted certain contextual aspects like *connection to nature* and *culture* which might not have been otherwise expressed verbally or expressed so explicitly. Finally, it seems that the technique of digital storytelling subjectively enhanced the resilience of the participants through highlighting supports (resilience processes) on personal, interpersonal and contextual levels and amplifying their own agency (as a resilience process) and ability to use the resources that their ecologies provided (Wright et al., 2013). Since, the participants received their story on flash disk it makes their resilience more ‘tangible’ and shareable with important people in their lives who already enable their resilience.

8.3.2 LIMITATIONS OF THE STUDY

The first limitation to acknowledge is that the findings of this study have limited generalisability. This is true because of a number of factors. These include not only the limited number of participants and the different natures of the crimes they have been exposed to, but also the fact that the personal and contextual resources that enable adolescent resilience are likely to change depending on the adolescents studied, their specific experiences and the contextual particulars of their lives (Panter-Brick, 2015). Further, although the participants proved to be resilient at the time of the investigation, studies like that of Ungar (2011) indicate that resilience changes over time and situations. Nonetheless, the aim of the study was to obtain an in-depth understanding of the narratives of resilience of South African adolescents.

The sample was deliberately small in order to focus on in-depth data, at the expense of generalisability of the findings. Thus, the aim of the study was to explore and understand rather than to predict and explain the adolescent's resilience stories. For example, the adolescents in this study did not all come from the same community, thus contexts varied significantly. However, the diversity within the sample also highlighted the impact of differing environments on resilient outcomes.

In addition, including adolescents who were all exposed to the same crime and who reside in the same community might have made the results of this study more generalisable. This notwithstanding, it would in the researcher's opinion still be difficult to find clients with similar exposure and from similar backgrounds. She herself attempted to do so, but encountered many challenges, such as the fact that children often do not report these traumas and, even when they do, there seems to be no follow-up by mental health professionals or schools. Furthermore, the

mental health professionals seemed to be uncertain about who to refer, as they seem (possibly) to have become desensitized to violence exposure.

The second limitation is that this study had an urban bias because all the participants were city residents. Therefore, inferences about, for example, the role that *connection to nature* plays in the resilience processes of these adolescents may only be relevant to adolescents living in a city environment. By contrast, nature may be conceptualised in a completely different way by adolescents living in a rural area, where nature can pose threats such as droughts and dangerous animals. This is concurrent with Differential Impact Theory, which posits that specific protective resources will have greater or lesser protective value for specific adolescents under specific conditions of stress (Ungar, 2018).

The third limitation to record is that, since the researcher is bilingual and equally proficient in English and Afrikaans, the participants could choose in which of the two languages they wanted to compose their digital stories and be interviewed. Six of the participants elected to conduct their interviews in Afrikaans and five chose to compose their digital stories in Afrikaans. It is possible that some of the meaning was diluted or lost in translation. Also, their digital stories will carry more power for viewers who understand their mother tongue. In an attempt to minimise transcription errors, transcriptions were checked and re-checked (Oliver, Serovich, & Mason, 2005). This honoured the authenticity of the participants' voices.

The fourth limitation is that it is important to acknowledge that the researcher's own background could have made her biased towards or blind to certain cultural nuances.

Although the researcher noted these various limitations she is of the view that they are outweighed by the study's findings. Reasonable steps have also been taken to minimise, as far as possible, the effect of the study's limitations.

8.4 RECOMMENDATIONS FOR FUTURE RESEARCH AND PRACTICE

The findings of this study may well have been enhanced if the voices of significant enablers of the adolescents' resilience, such as parents, caregivers or teachers, had been included. For example, inviting an important other to the screening of the story in order to observe their reaction and remarks.

Also, Adams et al. (2017) call for future research in the South African context to incorporate various forms of participatory research with children from different contexts as consultants, as they know best how to promote their own well-being. Internationally, there has been a call for resilience researchers to embrace qualitative and mixed methodologies in an attempt to make resilience research more meaningful and to give a voice to youths and their communities concerning their grasp of the processes essential to resilience (Cameron et al., 2011). Locally, Theron (2010 and 2012) previously advocated for conducting more creative, participatory and mindful qualitative approaches to resilience research. Fortunately, a more recent review of Van Breda and Theron (2018) showed a satisfying increase in such studies. The authors concluded that South African youth resilience will continue to benefit from qualitative enquiry in addition to multi-level, mixed-method designs (Van Breda & Theron, 2018). It is important that researchers must devise their research in such a way that local communities and young people's voices contribute to the definition of resilience in developing contexts (Liebenberg & Ungar, 2009, Theron, 2012). This consideration extends not only to the way resilience is defined, but also to the way it is studied, reported and advocated (Liebenberg & Ungar, 2009). The findings of this study might have been enhanced by combining a quantitative measure with digital storytelling.

In resilience research there is an increasing trend towards not only gaining a better understanding of the resilience processes that facilitate well-being, but also to translate this understanding into practice. These understandings inform the development of interventions that have promising potential to improve people's lives (Masten, 2017). As a researcher in the field of psychological resilience, my focus on the understanding of resilience processes was motivated by the need to contribute to the development of evidence-based intervention programmes in South Africa, a country in which most children exposed to trauma will not receive an intervention.

Most of South African adolescent lives in low-resource environments. The current focus of resilience research is on creating more enabling environments in communities where children are at risk of poor outcomes (Ungar, 2011). This includes focusing on aspects of the physical environment (as this study did in respect of nature and culture), but also on aspects of the social ecology (such as friendship and emotional support). If resilience is to add to the psychological sciences and inform interventions, our current focus on changing individuals will have to shift to making social and physical ecologies facilitative.

In the South African context this will mean:

- a) For psychologists to engage on community level, expanding the role of the traditional psychologist to that of lobbyist, advocate, community networker and mobiliser, as well as policy formulator (Duncan et al., 2008). Murray & Nelson (2004) describe these emerging psychology roles as those of consciousness-raiser, consultant, activist and change facilitator.
- b) For the development and implementation of interventions that build young people's social capital and resilience.
- c) For further exploration, not only in relation to research but also as a therapeutic modality, of digital storytelling as a group process in the South African context, with adolescent victims of violence and trauma.
- d) For exploring further the influence of the role that nature and safe natural areas play in the living environments of South African adolescents. It is important that mental health workers in South Africa take note of the potential that a *connection to nature* offers to improve the well-being of South Africa's young people in a country in which resources are scarce. In this regard a study by Marselle, Warber and Irvine (2019) found that group walks in nature can grow resilience and buffer the effects of stressful life events. In addition, a study by Chawla, Keena, Pevec and Stanley (2014) reported the positive effects of green schoolyards on stress reduction and increasing the resilience of students. Should interaction with nature offer preventative and low-cost opportunities for evidence-based intervention in South Africa, this is a topic that warrants further study.

8.5 CONCLUSION

In light of the research findings, and in combination with the literature review, it is evident that this study contributed to the knowledge base of adolescent resilience studies in South Africa. It is the researcher's belief that, despite the limitations of this study, its findings have application value in psychology practice with adolescent clients. Firstly, because it speaks with

their voice, secondly, because it highlights their agency and creativity in adverse contexts and, thirdly, because it views them from a point of resilience.

Engaging with the adolescent participants in this study was an enriching experience for the researcher. It is her hope that enablers of adolescent resilience in South Africa will become mindful of the life-changing role they can play in the lives of the generation that is South Africa's way forward. This involves becoming change agents in contexts that, without their influence on micro, meso, exo and even macro systemic level, will stunt development. The researcher would like to see future studies utilising digital storytelling as resilience intervention in therapeutic adolescent contexts and studies exploring the role that the beautiful imagery of South African landscapes can play in the well-being of adolescents.

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LIST OF ANNEXURES

Note:

Annexures are individually paginated.

Each page reflects the annexure's name.

In the electronic version of this thesis each annexure is a separate file.

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B3	Informed Parental Consent To Participate
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C1	Sketched Personification of Resilience
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C4	Transcript of Semi-Structured Interview (Translation)
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D3	Script of Digital Story
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E3	Script of Digital Story
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F2	Digital Story (Video Clip)
F3	Script of Digital Story
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G1	Sketched Personification of Resilience
G2	Digital Story (Video Clip)
G3	Script of Digital Story
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H	"Wonder Woman" – Thando's Resilience Story
H1	Sketched Personification of Resilience
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H3	Script of Digital Story
H4	Transcript of Semi-Structured Interview (English Original)
I	"Karien" – Elsje's Resilience Story
I1	Sketched Personification of Resilience
I2	Digital Story (Video Clip)
I3	Script of Digital Story
I4	Transcript of Semi-Structured Interview (Translation)
I5	Transcript of Semi-Structured Interview (Afrikaans Original)
J	"The Warrior" – Comforter's Resilience Story
J1	Sketched Personification of Resilience
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K	Semi-structured Interview Questions
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ANNEXURE A

PARTICIPANTS

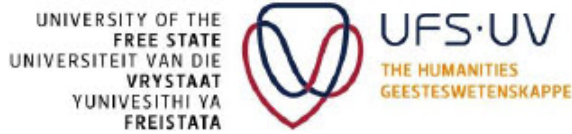
Table 2: A summary of the participants' demographic information

Pseudonym	Age	Race and Gender	Socio-economic context ¹	Current Grade	Violent crime	Poly-victimisation	When
Estia	13	White Female	Low Johannesburg	Grade 8	Sexual assault	No	2017-2018
Tayvian	12	White Male	Low Johannesburg	Grade 4	Rape	Probably although not confirmed	2018
René	13	White Female	Middle Johannesburg	Grade 7	Sexual assault	No	2017-2018
Fouché	13	White Male	Middle Pretoria	Grade 7	Armed robbery	No	2018
Marie	15	White Female	Low Johannesburg	Grade 8	Rape	No	2018
Thando	14	Black Female	Low Johannesburg	Grade 8	Violent mugging / attempted murder	Yes	2017
Elsje	15	White Female	High Pretoria	Grade 10	Armed robbery	No	2018
Simphiwe	15	Black Male	Low Johannesburg	Grade 9	Vigilantism / witnessed a murder / domestic violence / bullying	Yes	2017/2018

¹ Based on the areas in which the participants reside and the researcher's impression of them and her observation of the community during the course of her data collection

ANNEXURE B

ETHICAL COMPLIANCE



Faculty of the Humanities

15-Jun-2018

Dear **Miss Raath**

Ethics Clearance: **Exploring the digital narratives of resilience of South African adolescents exposed to violent crime.**

Principal Investigator: **Miss Francilié Raath**

Department: **Psychology (Bloemfontein Campus)**

APPLICATION FOR AMENDMENT APPROVED

With reference to your application to amend your ethical clearance with the Faculty of the Humanities, I am pleased to inform you on behalf of the Research Ethics Committee of the faculty that your amendment has been approved.

Your ethical clearance number, to be used in all correspondence is: **UFS-HSD2017/0238**

We request that any future changes that may take place during the course of your research project be again submitted to the ethics office to ensure we are kept up to date with your progress and any ethical implications that may arise.

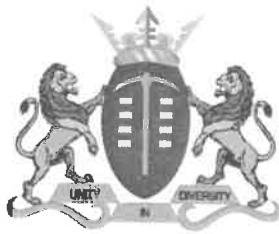
Thank you for submitting the amendment. We wish you every success with your research.

Yours Sincerely

Dr. Asta Rau
Chair: Research Ethics Committee
Faculty of the Humanities

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GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

GDE RESEARCH APPROVAL LETTER

Date:	15 January 2019
Validity of Research Approval:	05 February 2019 – 30 September 2019 2018/370
Name of Researcher:	Raath F
Address of Researcher:	20, 9 th Street Linden Johannesburg, 2195
Telephone Number:	084 240 5257
Email address:	francilie.raath@gmail.com
Research Topic:	Exploring the digital narratives of resilience of South African adolescents exposed to violent crime
Type of qualification	Phd
Number and type of schools:	Secondary Schools
District/s/HO	Johannesburg West

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

16/01/2019

1

Making education a societal priority

Office of the Director: Education Research and Knowledge Management

7th Floor, 17 Simmonds Street, Johannesburg, 2001

Tel: (011) 355 0488

Email: Faith.Tshabalala@gauteng.gov.za

Website: www.education.gpg.gov.za

1. *The District/Head Office Senior Manager/s concerned must be presented with a copy of this letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.*
2. *The District/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.*
3. *A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.*
4. *A letter / document that outline the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.*
5. *The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.*
6. *Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.*
7. *Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.*
8. *Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.*
9. *It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study.*
10. *The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.*
11. *The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.*
12. *On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.*
13. *The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.*
14. *Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.*

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards

 16/01/2019

Ms Faith Tshabalala
Acting Director: Education Research and Knowledge Management

DATE: 16/01/2019

RESEARCH STUDY INFORMATION LEAFLET AND PARENTAL CONSENT FORM

DATE

February – 2019

TITLE OF THE RESEARCH PROJECT

Exploring the digital narratives of resilience of South African adolescents exposed to violent crime

RESEARCHERS NAME(S) AND CONTACT NUMBER:

Francilié Raath	2004058570	084 240 5257
Name of student/researcher	Student number	Contact number
Name of student/researcher	Student number	Contact number
Name of student/researcher	Student number	Contact number

FACULTY AND DEPARTMENT:

Faculty of Humanities
Department of Psychology

STUDYLEADER(S) NAME AND CONTACT NUMBER:

Dr Lindi Nel 051 401 2732 neLi@ufs.ac.za

WHAT IS RESEARCH?

Research is something we do find new knowledge about the way things (and people) work. We use research projects or studies to help us find out more about children and teenagers and the things that affect their lives, their schools, their families and their health. Research also helps us to find better ways of helping, or treating children who are sick. We do this to try and make the world a better place!

WHAT IS THIS RESEARCH PROJECT ALL ABOUT?

This project is about finding out what it is that makes South African teenagers cope well despite being a victim of an incident of violent crime. It is about looking for stories of resilience, which means adapting well, bouncing back and even growing through a difficult experience such as being a victim of a violent crime. We will be helping a group of teenagers discover these ways of coping, called strengths, by teaching them to make a short video clip to help tell their story. We hope that this medium will appeal to their interest and help them to share their experience with others if they want to (they will

receive a copy of the video clip with their story on cd). In the process they will also learn a new skill called digital storytelling which includes the use of images, video, music and voice to tell a multimedia story with computer technology. Ultimately the aim of this study is to contribute to the knowledge base, that promote South African teenagers' resilience processes.

WHY HAVE YOUR CHILD BEEN INVITED TO TAKE PART IN THIS RESEARCH PROJECT?

Your child is between 12 and 15 years old and has been identified by teachers at his or her school as someone who is or has been adjusting well after being a victim of an incident of violent crime in the last 2 years. Your child is well known to the teachers who identified him or her and that is the reason they could judge his or her adjustment after the incident. Adjusting well may include self-confidence, meaningful relationships with family, friends and teachers, having goals and dreams for their future, the ability to solve life problems and making sense out of what happened to them. Your child will participate in two workshop sessions during which he or she will be guided in telling his or her story of resilience

WHO IS DOING THE RESEARCH?

I am Francilié Raath, a PhD student in Child and Adolescent Psychology at the University of the Free State. I am completing this research project as part of the requirements for my studies.

HAS THE STUDY RECEIVED ETHICAL APPROVAL?

This study has received approval from the Research Ethics Committee of UFS. A copy of the approval letter can be obtained from the researcher.

Approval number: [Click here to enter text.](#)

WHAT WILL HAPPEN TO YOUR CHILD IN THIS STUDY?

Your child will be one of eight children participating in two workshops individually, during which he or she will learn the skills of creating a movie clip using a computer. This digital movie will help him or her to tell their story of being a victim of violent crime yet surviving, coping and adjusting well afterwards! Your child do not have to appear in the video story. A workshop session will be approximately three hours long and will be conducted at your child's school at a time which will suit your child. This will make it easy for your child to attend. Your child will get "homework" after the first workshop session, which will help your child reflect on the ways in which he or she coped positively after falling victim to crime. The homework will not take long to complete and will add value to the next workshop session. A week after the last

workshop your child will be required to answer questions about his or her experience of the workshop process as well as on their final video clip. Your child will be provided with their video clip on a cd.

CAN ANYTHING BAD HAPPEN TO YOUR CHILD?

It might be frightening or sad for your child to remember the bad thing that happened to them. Therefore it is important to ask your child at any time during the workshop process if they are feeling ok and if they still want to participate in the project. Your child may quit the project at any time. Should your child be upset by the experience, or suffer ridicule or victimization due to their participation, a psychologist will be made available to him/her for counselling and support.

CAN ANYTHING GOOD HAPPEN TO YOUR CHILD?

Your child might find it beneficial to participate in the project. Not only will they learn and master a new skill, but they will get the chance to share their story of resilience and reflect on their positive characteristics, skills and the people and things in their lives that helped them to cope. This can contribute to feelings of well-being. Getting their story on a cd can make it much easier to share if they would like to.

WILL ANYONE KNOW YOUR CHILD IS PART OF THE STUDY?

Your child's sessions with the researcher will be private and nobody will know about it unless your child tells them.

WHO CAN YOU TALK TO ABOUT THE STUDY?

Should you wish to obtain more information about this study, or to be informed of its findings, you may contact me on 082 240 5257 or via email francilie.raath@gmail.com. Should you have any concerns about this study, please contact my supervisor, Dr Lindi Nel, 051 401 2732 or email: nelLi@ufs.ac.za.

WHAT IF YOU DO NOT WANT YOUR CHILD TO DO THIS?

Participation in this study remains your choice. This means that there is no reward or obligation to take part. You may simply indicate on the form that you do not wish your child to participate. If you do decide that you want your child to take part, you will be asked to sign written consent. Please respect your child's wishes if they do not wish to participate. It remains their choice. It is also important for them to understand that they can stop participating at any time during the study.

PLEASE RETURN

Name of child: _____

Name of Parent: _____

- Do you understand this research study and are you willing to let your child take part in it? Yes ☐ No ☐
- Has the researcher answered all your questions? Yes ☐ No ☐
- Do you understand that you can withdraw from the study at any time? Yes ☐ No ☐
- I give the researcher permission to make use of the data gathered from my child's participation Yes ☐ No ☐

Signature of Parent

Date

RESEARCH STUDY INFORMATION LEAFLET AND CONSENT FORM

DATE

February – 2019

TITLE OF THE RESEARCH PROJECT

Exploring the digital narratives of resilience of South African adolescents exposed to violent crime

PRINCIPLE INVESTIGATOR / RESEARCHER(S) NAME(S) AND CONTACT NUMBER(S):

Francilié Raath	2004058570	0842405257
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FACULTY AND DEPARTMENT:

Faculty of Humanities
Department of Psychology

STUDYLEADER(S) NAME AND CONTACT NUMBER:

Dr Lindi Nel 051 401 2732 nelLi@ufs.ac.za

WHAT IS RESEARCH?

Research is something we do to find new knowledge about the way things and people work. We use research projects or studies to help us find out more about children and teenagers and the things that affect their lives, their schools, their families and their health. Research also helps us to find better ways of helping, or treating children who are sick. We do this to try and make the world a better place!

WHAT IS THE AIM / PURPOSE OF THE STUDY?

This project is about finding out what it is that makes South African teenagers cope well despite being a victim of a violent crime. It is about looking for stories of resilience, which means adapting well, bouncing back and even growing through a difficult experience such as being a victim of a violent crime. We will be helping a group of

teenagers discover these ways of coping, called strengths, by teaching them to make a short video clip to help tell their story. We hope that this medium will appeal to their interest and help them to share their experience with others if they want to (they will receive a copy of the video clip with their story on cd). In the process they will also learn a new skill called digital storytelling which includes the use of images, video, music and voice to tell a multimedia story with computer technology. Ultimately the aim of this study is to contribute to the knowledge base, that promote South African teenagers' resilience processes.

WHO IS DOING THE RESEARCH?

I am Francilié Raath, a PhD student in Child and Adolescent Psychology at the University of the Free State. I am completing this research project as part of the requirements for my studies.

HAS THE STUDY RECEIVED ETHICAL APPROVAL?

This study has received approval from the Research Ethics Committee of UFS. A copy of the approval letter can be obtained from the researcher.

Approval number: *Insert approval number*

WHY ARE YOU INVITED TO TAKE PART IN THIS RESEARCH PROJECT?

You are a teenager between the ages of 12-15 in grade 8, 9 or 10 who have been identified by a panel of teachers at your school, as someone who is coping and adapting well, after being a victim of an incident of violent crime. You will be part of a group of approximately 8 participants.

WHAT IS THE NATURE OF PARTICIPATION IN THIS STUDY?

You will be required to participate in an individual workshop presented by the researcher during which you will be guided in the process of telling your story of resilience as well as being taught the skills of digital storytelling. You do not have to appear in the video story. The four-step workshop will be conducted during 2 three hour sessions at your school, after school hours, so that it will be easy for you to attend. At the end of the two workshop sessions, you will receive your digital story on a disc to take home and share with others if you would like to. A week after your last workshop, you will be required to partake in a qualitative interview about your experience of the

digital storytelling process as well as your experience of thinking about and sharing your story of resilience with me. Questions would include for example: "Which part of your story did you like most?" "What did it feel like to watch your digital story?" You might find it difficult to think about and remember the traumatic thing that happened to you. If at any time during the process you do not feel ok, you do not have to continue taking part. If you feel upset by the experience you will be referred to educational psychologist, Retha Meyer 082 571 4228 who will help you deal with your emotions.

CAN THE PARTICIPANT WITHDRAW FROM THE STUDY?

Participation in this study is voluntary and you are under no obligation to consent to participation. You won't be penalized by choosing not to participate in the study or deciding to withdraw. If you do decide to participate, you will be given this information sheet to keep and be asked to sign a written consent form. You are free to withdraw at any time and without having to provide a reason.

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

You might find it beneficial to participate in the project, Not only will you learn and master a new skill (digital storytelling), but you will get a chance to share your story of resilience with the researcher and reflect on the positive characteristics and skills you have developed, as well as the people and things in your life that helped you to cope. This can make you feel happy and good about yourself. Getting your story on a disc can make it much easier to share with family and friends, if you feel comfortable to do so.

WHAT IS THE ANTICIPATED INCONVENIENCE OF TAKING PART IN THIS STUDY?

It might be frightening or sad for you to remember the traumatic incident you were involved in. Should you feel extremely upset by the experience of participating, remembering, sharing and creating your digital story you will be referred to an educational psychologist (Retha Meyer, 082 571 4228) to help you deal with the above issues free of charge. You may feel uncomfortable participating, should fellow students find out the reason for your participation and ask questions about an incident you would much rather forget. If you are being ridiculed as a result of taking part in the study, you will be referred for counselling and support. Furthermore, you will have to stay after school until 5 o'clock on two occasions and will need to arrange transport.

WILL WHAT I SAY BE KEPT CONFIDENTIAL?

Although the report on the project may contain information about your personal experience, it will be designed in such a way that you will not be identifiable by the general reader. Your name will not be recorded anywhere and no one will be able to connect you to the answers you give in the qualitative interview or to your digital story. Your answers will be given a factitious code or a pseudonym and you will be referred to

in this way in the data, any publications or conference presentations. My study leaders and I alone will have access to the data and will maintain the confidentiality of your information. Your answers may be reviewed by people responsible for making sure that research is done properly, e.g. members of the Research Ethics Committee.

HOW WILL THE INFORMATION BE STORED AND ULTIMATELY DESTROYED?

I will store hard copies of your answers for a period of five years in a locked filing cabinet in my home office for future research or academic purposes. Electronic information will be stored on a password protected computer. Future use of stored data will be subject to further Research Ethics Review and approval if applicable. After five years the hard copies will be shredded and the electronic files deleted.

WILL I RECEIVE PAYMENT OR ANY INCENTIVES FOR PARTICIPATING IN THIS STUDY?

No incentives or rewards will be offered for your participation in this study.

HOW WILL THE PARTICIPANT BE INFORMED OF THE FINDINGS / RESULTS OF THE STUDY?

If you would like to be informed about what my study found or require further information, please contact me Francilie Raath on 0842405257 or email francilie.raath@gmail.com The findings are accessible for 6 months after data collection and afterwards my thesis will be accessible online. Should you have concerns about the way in which the project was conducted, including concerns about your emotional wellbeing, you may contact Dr Lindi Nel, 051 401 2732 or email: nelLi@ufs.ac.za.

Thank you for taking time to read this information sheet and for participating in this study.

CONSENT TO PARTICIPATE IN THIS STUDY

I, _____ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the information sheet. I have had sufficient opportunity to ask questions and am prepared to participate in the study. I understand that my participation is voluntary and that I am free to withdraw at any time without penalty (if applicable). I am aware that the findings of this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

I agree to the recording of the *insert specific data collection method*.

I have received a signed copy of the informed consent agreement.

Full Name of Participant: _____

Signature of Participant: _____ Date: _____

Full Name(s) of Researcher(s): _____

Signature of Researcher: _____ Date: _____

CONSENT TO USE PHOTOGRAPHS

I, _____, consent that the digital story video that I created with Francilié Raath, which includes personal photographs of me and/or my family, may be used for purposes of Francilie's PhD study and be added as an annexure to her thesis. I understand that her thesis will be viewed by the examiners of her thesis.

Signed on _____

PARTICIPANT'S SIGNATURE

ANNEXURE C

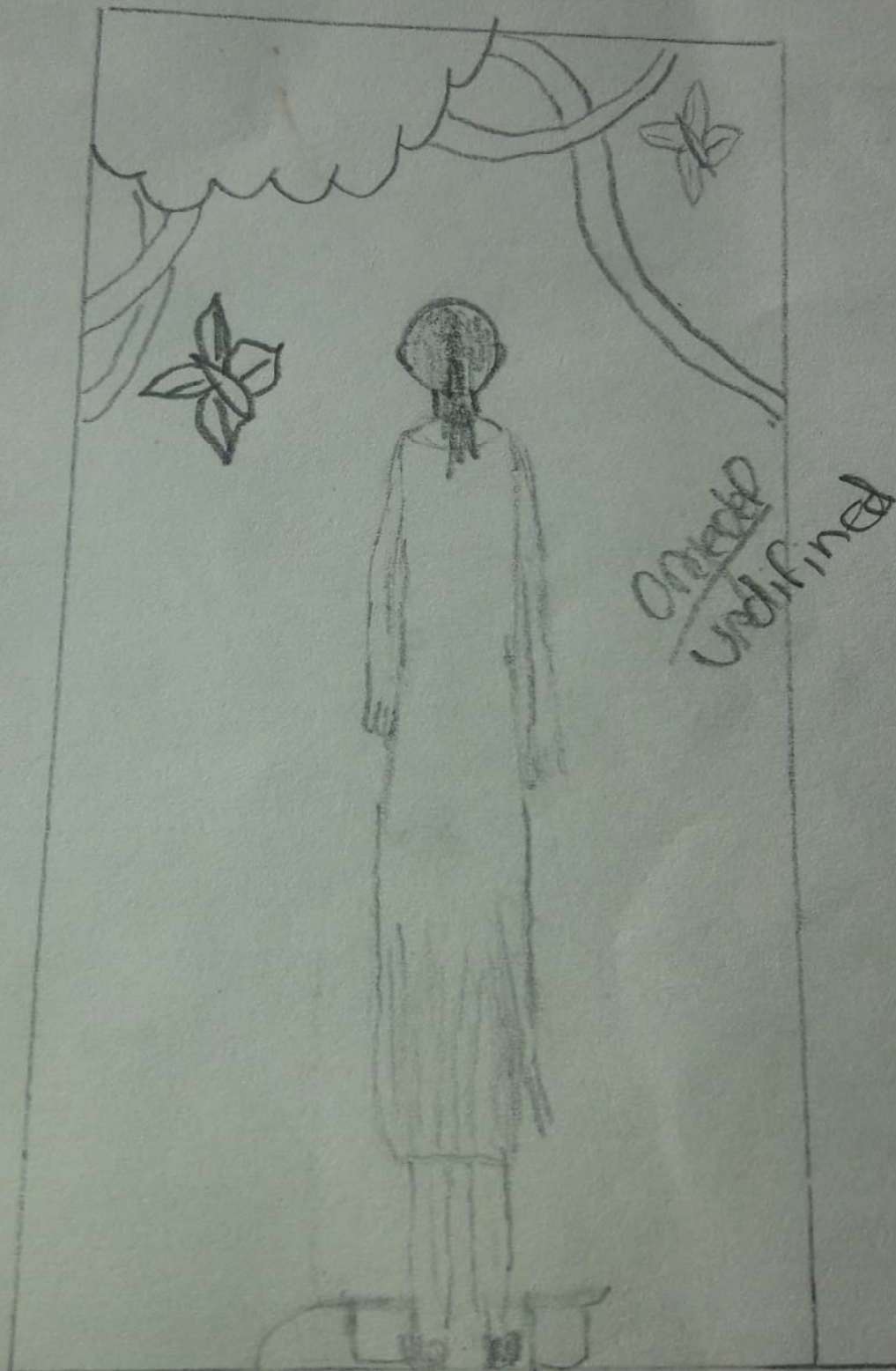
"UNDEFINED" – ESTIA'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE C2

"UNDEFINED" – ESTIA – DIGITAL STORY

Watch MP4 file on flash disk

ANNEXURE C3

"Undefined"

Estia: Digital Story Script [Translation]

DIGITAL STORY 1: ESTIA – "UNDEFINED"							
Length: 1:51 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
1-3	Nature (waterfall and blossom tree / autumn tree / thunderstorm over lake)	00:03	Birds singing	00:04	1)	I am 13 years old and I love nature because it makes me feel free.	9
4	"You have to fight for what you want." (quote)	00:11			2)	Bad things have happened to me in the past, but I see myself as someone who can quickly come up with a plan. Sometimes if what happens to me does not feel right, I would rather do my own thing – but I will always do what I think is right.	47 55 91
5	Undefined drawing: 5a (Bright light) 5b (Grey butterflies) 5c (Undefined math problem)	00:21 00:31	Arms of an angel	00:21	3)	I call my resilience Undefined. I drew her in grey pencil on white paper, because she is undefined. Like a math problem with no answer. She is standing with her back towards me, gazing at a bright light in the distance. Grey and white butterflies flutter around her head. She's wearing a frayed, plain white dress. She's unknown to me and I wish to get to know her.	21.4 14

ANNEXURE C3

"Undefined"

Estia: Digital Story Script [Translation]

6	Moon	00:55			4)	I saw her for the first time in a dream when I was nine or ten years old. I dreamt that she was my best friend.	89
7	Figure standing with her back towards the screen	00:59			5)	At that time one of my best friends, Tebogo, moved away and I missed her very much.	25
8	Friends	1:09			6)	I love spending my extra time with a friend.	25
9	Family laughing together in a restaurant	1:17			7)	When I'm with people I forget about what happened to me, because there's so much to do and chat about.	25, 52, 52.1
10/11	Photos: (brother and his family / mother)	1:21			8)	I think her plan for my life is that I will stay with my family again and finish my college education. Maybe become a veterinarian, a teacher or a doctor.	7,89 51
12	Northern Lights	01:26			9)	Perhaps the bright light she's looking at is the future.	65
	Northern Lights	01:33	Beautiful Angel	01:34	10)		21.4
13	Bright light	0:41					

Estia: Semi-Structured Interview [Translation]			
Researcher	1.	Tell me, the times that I've visited you and we worked on this video-project for my research. How did you find it?	
Estia	2.	I enjoyed it a lot.	1
Researcher	3.	Really?	
Estia	4.	Yes, I really enjoyed it.	1
Researcher	5.	And what did you enjoy most?	
Estia	6.	I don't know, like to talk about everything. And to get everything off my chest.	4
Researcher	7.	Was there any part of the process that you found difficult?	
Estia	8.	Maybe to speak about my family, because sometimes it makes me feel sad.	5
Researcher	9.	But when you spoke about them, did it make you feel only sad, or was there another side to it?	
Estia	10.	There is another side, because on the one hand I felt sad, but on the other hand I was actually glad to speak about them.	6
Researcher	11.	Yes, I can imagine.	
Researcher	12.	So, we've just watched your video, what do you think of it?	
Estia	13.	I really like it. It is very nice.	
Researcher	14.	Okay, and you said you didn't expect it to look like this? And all the things in the video are what you chose yourself and this is how it all came together. So this is your story!	
Researcher	15.	What I'm going to do now is we are going to watch the video again, and I am going to pause at certain points and for example ask you what the specific image you chose means to you. So the first picture is that of nature. [Pause video.] So, nature is special to you?	
Estia	16.	[Nodding.] Uh-huh	
Researcher	17.	And we're also in a very special time of the year, spring.	
Estia	18.	And I also have my birthday in springtime.	
Researcher	19.	How does nature help you and what does it mean to you?	

ANNEXURE C4

"Undefined"

Estia: Semi-Structured Interview [Translation]

Estia	20.	Nature means a lot to me, because if you look at nature you can see so many different things. Like when you look at something unnatural, like for example a phone, then you can see something completely different in nature than what you can see on a phone.	
Researcher	21.	Yes, and do the things you see in nature lie closer to your heart?	
Estia	22.	Yes, if I think about nature, then it warms my heart and it makes me think of home. Back home I was also surrounded by nature.	
Researcher	23.	Okay, so Randfontein. Is there anything in specific that stands out?	
Estia	24.	Yes, sometimes when it rains, it's warm and then we run around in the rain.	11
Researcher	25.	You have beautiful memories about nature?	
Estia	26.	Yes.	
Researcher	27.	[Video paused at "You have to fight for what you want." Tell me, when did you have to fight for what you wanted?	
Estia	28.	I can say here where I stay now (children's home). Like when someone else thinks he is right and I know that I'm right, and maybe we are fighting about...let me think of an example: my window is open and the other person tells me no, it is shut. I know I'm right. So I will fight for what I know is right.	12
Researcher	29.	And if you don't fight for what you want, what happens then?	
Estia	30.	Then you will usually feel bad afterwards and tell the other person: okay you're right take the credit for it.	
Researcher	31.	Which means your own needs are not satisfied?	
Estia	32.	Yes.	
Researcher	33.	We now come to the picture of your resilience which is very special to me. How do you feel about it?	
Estia	34.	[Laughs.] If I think about this picture, I just want to start crying and I don't know why.	13
Researcher	35.	Yes, I think that it might be because it so closely reflects what's inside of you.	
Estia	36.	Yes.	
Researcher	37.	And you called your resilience UNDEFINED. She's unknown to you. And how does it feel now? Do you still not know her?	
Estia	38.	Well, I think I know her a little better. Maybe I know her better because even my house mother said I changed, and I think I'm coming closer to her.	15
Researcher	39.	Really?	
Estia	40.	Yes.	
Researcher	41.	What does your house mother say?	

ANNEXURE C4

"Undefined"

Estia: Semi-Structured Interview [Translation]

Estia	42.	She says I am busy changing, because if I get back after a holiday, then I used to cry a lot. I'd cry myself to sleep in this very room! And yesterday when I came back, I cried, but it wasn't so bad and that's why she said I am better than I used to be. She said if I cry so much they're going to think there's something wrong at home.	10
Researcher	43.	So what do you think makes the difference? In what way did you get closer to Undefined and is there a certain characteristic of hers that you got closer to?	
Estia	44.	Maybe I got to know her better. And maybe I am entering into the future that she is seeing.	
Researcher	45.	And is she still like something outside of you, if you think about your resilience? The way you've drawn her on paper and the music you chose to play in the background ("Arms of an Angel"). But if you say she feels more familiar, is she still out "there" and you "here"?	
Estia	46.	No, it actually feels like she's coming closer. She is still standing there, but slowly but surely she is busy turning towards me.	14
Researcher	47.	Turning towards you. Wow! Let's continue watching your video. [Video paused at the next image: "Friends".] So, are friends very important to you? And you said it very well here, you said they draw your attention away from your own thoughts.	
Estia	48.	Yes.	
Researcher	49.	And now we look at the picture of your brother and your mother. You told me that these pictures are very important to you. How does it feel to have them both on one screen?	
Estia	49.1	If I think about them it feels like they are all together.	
Researcher	50.	Yes, and what does family mean to you?	
Estia	60.	It means everything to me, because they give me everything I need when I'm at home and they love me and I love them.	7, 20, 33
Researcher	61.	[Video paused at image of the northern lights] You chose the northern lights. What does this image mean to you? You have never seen them, you've only heard about them and seen them in pictures.	
Estia	62.	It means a lot to me, because if this can be your future, imagine how beautiful it will be.	19, 19.1
Researcher	63.	So it sort of represents the promise of a beautiful future?	
Estia	64.	Yes.	

ANNEXURE C4

"Undefined"

Estia: Semi-Structured Interview [Translation]

Researcher	65.	And then the song you chose: "Beautiful beautiful beautiful beautiful angel". What does this song mean to you?	
Estia	66.	The song came out when I was visiting my home, and it was one of the songs my brother liked. Every time I think about this song I remember that he and my sister-in-law also like it. And every time I go home, there is a new song they like. If this song plays on the radio, I immediately start singing along.	
Researcher	67.	And your emotions, what do you feel?	
Estia	68.	Then I feel happy and not really sad.	
Researcher	69.	And the words "beautiful angel", you chose two angel songs, is it a coincidence?	
Estia	70.	[Laughs] I think it is. I only realise now that there are two angel songs.	
Researcher	71.	And the word "beautiful" in your life, what does it mean to you?	
Estia	72.	I don't know.	
Researcher	73.	Just take a moment to think about it	
Estia	74.	That I have a family who is very beautiful to me.	
Researcher	75.	And you yourself. If you think of beauty and being beautiful, is it something you can relate to?	
Estia	76.	I don't know. I really don't know.	
Researcher	77.	If someone says to you I'm going to count to three and then you must comment on beauty. What do you think? Is it how you see yourself? Do you see yourself as beautiful?	
Estia	78.	Yes, I think I am pretty, but I'm not sure how others perceive me.	31
Researcher	79.	And then what do you decide in the end?	
Estia	80.	And then I decide that I don't care what others think of me.	35, 49
Researcher	81.	Then I want to know which part in the process of making this movie stands out for you?	
Estia	82.	[Laughs] I don't know, maybe to look for images.	1.1
Researcher	83.	And which of your chosen pictures do you like most?	
Estia	84.	The photos of nature, family photos and the northern lights.	
Researcher	85.	Would you show this video clip, your story, to someone?	
Estia	86.	Yes to my family. It is a little personal, so I will only show it to my close family members, who know my situation.	17, 17.1
Researcher	87.	And how do you think it will feel to show it to them?	
Estia	88.	It will make me happy if they can see it.	
Researcher	89.	Did you learn anything new about yourself?	

ANNEXURE C4

"Undefined"

Estia: Semi-Structured Interview [Translation]

Estia	90.	Maybe that I've changed because I could talk about everything.	
Researcher	91.	In which way did you change?	
Estia	92.	I don't know.	
Researcher	92.1	But how do you think you have changed? You were quite creative now – we made things out of clay and searched for pictures. Do you think you have a better understanding of yourself?	
Estia	92.2	Yes, I have a better understanding of how I work [function]. For example, if I did not learn I would normally say: "I did not have the time". But now I understand that really I was being lazy.	23
Researcher	92.3	[Laughs.]	
Estia	92.4	It is the truth! I always used to say: "No I wasn't lazy, I merely forgot." But now I understand that really I was being lazy.	18, 23
Researcher	92.5	So what you are saying is that you have to take responsibility for your own emotions and your own future?	
Estia	92.6	Yes.	
Researcher	92.7	Where do you see yourself in five years?	
Estia	92.8	No longer here, because then I will be out of school and at College or university.	
Researcher	92.9	And what do you think will happen next in your story if you have a choice?	
Estia	92.10	Then I will probably obtain a degree and will perhaps begin working after that.	
Researcher	92.11	If you think about the last picture: perhaps the bright light is what she is looking at in the future. How do you think your life story will look in the future, trusting your gut feeling?	
Estia	92.12	I think it should look good and should work out well.	
Researcher	93.	If you are a teenager, then they say that you are still discovering who you are in life. Can you identify with that?	
Estia	94.	Yes. It feels like I discover something new about myself every day.	
Researcher	95.	And do you think making this video has helped with that?	
Estia	96.	Yes.	

Estia: Semi-Gestruktureerde Onderhoud [Afrikaans]			
Navorser	1.	Vertel vir my, al die kere wat ek nou vir jou kom kuier het en gewerk het aan hierdie video-projekkie wat ons gedoen het – my navorsing – hoe was dit vir jou?	
Estia	2.	Dit was rêrig lekker gewees! Ek het dit geniet.	
Navorser	3.	Is dit?	
Estia	4.	Ja, dit was lekker rêrig.	
Navorser	5.	En wat was vir jou die lekkerste?	
Estia	6.	Ek weet nie, soos om te praat oor alles. En om alles uit my hart uit te kry.	
Navorser	7.	Was daar ietsie wat vir jou moeilik was?	
Estia	8.	Miskien om dalk oor my familie te praat, dan raak ek partykeer hartseer daaroor.	
Navorser	9.	Maar toe jy nou daaroor gepraat het was dit nogsteeds vir jou net hartseer of was daar 'n ander kant ook daaraan?	
Estia	10.	Daar is 'n ander kant, want aan die een kant is ek hartseer gewees en aan die ander kant is ek eintlik bly gewees om daaroor te praat.	
Navorser	11.	Ek kan dit heeltemal insien.	
Navorser	12.	So, ons het nou jou video gekyk, wat dink jy daarvan?	
Estia	13.	Ek hou rerig daarvan. Dit is baie nice.	8
Navorser	14.	OK, en jy sê jy't nie gedink dit gaan so lyk nie? En al die goedjies wat daarin is, is wat jy self gekies het en dit is hoe dit bymekaar gekom het. So dit is jou storie!	
Navorser	15.	Wat ek gaan doen is ek gaan nou weer deur die video gaan, en dan gaan ek so bietjie stop by goedjies en dan gaan ek vir jou vra wat die spesifieke beeld vir jou beteken en hoekom jy dit gebruik het. So die eerste prentjie is van die natuur [Video stop], en ek kan nou sien hoe lief is jy vir die natuur want jy't ook vir my blommetjie saamgebring wat in jou kamer groei. So, die natuur is vir jou spesiaal?	9
Estia	16.	[Knik.] Mmm.	
Navorser	17.	En dis nou ook 'n spesiale tyd van die jaar want dis nou lente.	
Estia	18.	En ek verjaar ook in die lente!	
Navorser	19.	Hoe help die natuur jou? Wat beteken die natuur vir jou?	

ANNEXURE C5

"Undefined"

Estia: Semi-Structured Interview [Afrikaans]

Estia	20	Die natuur beteken baie vir my want as jy net na die natuur kyk kan jy baie verskillende dinge in die natuur sien. Soos as jy na iets kyk wat miskien nou nie natuurlik is nie, as jy na 'n foon kyk, dan kan jy iets anders in die natuur sien as wat jy in 'n foon sien.	
Navorser	21.	Ja, en die goeters wat jy in die natuur sien is dit vir jou nader aan jou hart, doen dit iets aan jou?	
Estia	22.	Ja, as ek aan die natuur dink, dan word my hart so warm en dan dink ek aan die huis want by die huis is daar ook baie natuur.	
Navorser	23.	O Ok, so Randfontein. Is daar ietsie wat daar vir jou uitstaan?	
Estia	24.	Soos partykeer as dit reën dan is dit warm en dan hardloop ons buite in die reën rond.	
Navorser	25.	Jy't mooi herinneringe van die natuur.	
Estia	26.	Ja.	
Navorser	27.	[Video stop by "You have to fight for what you want".] Vertel bietjie vir my wanneer moes jy al baklei vir wat jy wou gehad het?	
Estia	28.	As ek moet sê miskien hier waar ek nou bly (kinderhuis). Soos as iemand anderster dink hulle is reg en ek weet miskien ek is reg, en miskien baklei ons oor... kom ek dink aan 'n voorbeeld: My venster is oop en die ander persoon sal vir my sê nee hy is toe. Ek weet ek is reg. So ek baklei vir wat ek weet is reg.	
Navorser	29.	En as mens nie baklei vir wat jy wil hê nie wat gebeur dan?	
Estia	30.	Dan gewoonlik sal jy sleg voel na die tyd en vir die ander persoon sê OK jy's reg, vat maar die credit daarvoor.	
Navorser	31.	So dan word mens se eie behoeftes nou nie eintlik bevredig nie nê?	
Estia	32.	Ja.	
Navorser	33.	Die prentjie van jou resilience is vir my baie spesiaal. As ek nou dink aan al die goedjies wat jy vir my geteken het is daai een vir my nogal kosbaar. Hoe voel jy daaroor?	
Estia	34.	[Lag.] As ek aan hierdie prentjie dink wil ek huil! Ek weet nie hoekom nie.	
Navorser	35.	Ja ek dink dis miskien omdat dit baie na aan mens se binnekant is.	
Estia	36.	Ja.	
Navorser	37.	En jy't nou gesê jou veerkragtigheid is 'undefined'. Sy's nie vir jou bekend nie. En hoe voel dit nou? Voel dit nogsteeds vir jou sy's nie vir jou bekend nie?	
Estia	38.	Wel, ek dink dis nou bietjie beter. Miskien ken ek haar nou meer omdat even my huisma het vir my gesê ek het nou meer verander en ek dink ek raak nader aan haar.	
Navorser	39.	Rerig?	

ANNEXURE C5

"Undefined"

Estia: Semi-Structured Interview [Afrikaans]

Estia	40.	Ja.	
Navorser	41.	Wat sê jou huisma?	
Estia	42.	Sy sê ek is besig om te verander, want as ek van vakansies af terugkom, dan het ek gewoonlik myself doodgehuil. In hierdie kamer, dan huil ek myself dood. Ek was nog in die eerste kamer, en toe het ek gehuil en gehuil en gehuil. Ek het nooit ophou huil nie. En gister toe ek terugkom het ek gehuil, maar ek het nie so erg gehuil nie. So my huisma sê ek het beter geword daarmee. Want sy't gesê as ek heeltyd so huil gaan hulle dink daar's iets fout by die huis wat my so ontsteld maak.	
Navorser	43.	So wat dink jy maak die verskil? Hoe het jy nader aan haar gekom en wat van haar het jy nader aan gekom?	
Estia	44.	Miskien om haar beter te leerken? En dalk miskien is ek nou besig om in die toekoms in te gaan wat sy nou besig is om te sien.	
Navorser	45.	En is sy soos iets buite jou? As jy nou dink aan jou veerkragtigheid. Jy't haar nou geteken op papier en die musiek wat jy gekies het om by haar in die agtergrond te begin speel is "Arms of the angel". Maar as jy sê sy voel vir jou meer bekend? Voel dit steeds vir jou sy is iets wat "daar" is en jy is "hier"?	
Estia	46.	Nee, nou voel dit eintlik of sy bietjie nader gekom het. Dit voel asof sy nog besig is om te staan, maar sy is nou stadig maar seker besig om na my toe te draai.	
Navorser	47.	Na jou toe te draai? Sjoel! Wow! Goed so kom ons kyk nou eers bietjie verder. [Kyk na die volgende beeld in die video: MAATJIES] So maatjies is vir jou baie belangrik? En jy't dit eintlik hier mooi gesê want hulle lei jou aandag af, sodat jy nie heeltyd met jou eie gedagtes besig is nie?	
Estia	48.	Ja.	
Navorser	49.	En nou gaan ons na die prentjie toe van jou boetie en jou ma. Jy't nounou vir my gesê hierdie prentjies van jou mamma en van jou boetiehulle is vir jou baie belangrik. En hoe voel dit nou om dit so op een skerm te hê?	
Estia	49.	Dit voel vir my as ek aan hulle dink is hulle nou almal saam.	
Navorser	50.	Ja, en wat beteken jou familie vir jou?	
Estia	60.	Dit beteken meeste van my lewe vir my want hulle gee vir my als wat ek meestal nodig het as ek by die huis is en hulle is lief vir my en ek is lief vir hulle.	
Navorser	61.	[Video stop by laaste beeld van die noorderlig.] Dis die noorderligte wat jy daar gekies het. Wat beteken dit vir jou? Jy't dit nog nooit gesien nie, jy't al daarvan gehoor en dit nog net op prentjies gesien.	

ANNEXURE C5

"Undefined"

Estia: Semi-Structured Interview [Afrikaans]

Estia	62.	Dit beteken nogal redelik iets vir my, want as dit jou toekoms kan wees WAT SAL DIT NIE WEES NIE!! Mens weet nie wat in jou toekoms gaan gebeur nie. En as jy na die noorderligte kyk, kyk net hoe mooi is dit! Hoe mooi moet jou toekoms nie wees nie!	19
Navorser	63.	So dis half daai belofte van 'n mooi toekoms?	
Estia	64.	Ja.	
Navorser	65.	En dan die liedjie wat jy daar gekies het: "Beautiful beautiful beautiful beautiful angel". Wat beteken die liedjie vir jou?	
Estia	66.	Die liedjie het uitgekom toe ek nog by die huis was, toe ek gaan kuier het daarso en toe was dit een van die liedjies waarvan my boetie-hulle gehou het. En elke keer as ek aan die liedjie dink dan dink ek, o my boetie-hulle hou ook van die liedjie. En elke keer as ek huis toe gaan is daar 'n nuwe liedjie wat hulle van hou en as ek die liedjie hoor dan dink ek aan my boetie en sy vrou, dadelik. En as hy aankom op die radio "beautiful beautiful beautiful angel" dan begin ek dadelik saamsing.	
Navorser	67.	En dan jou emosies, wat voel jy?	
Estia	68.	Dan voel ek eintlik gelukkig. Dan is ek nie eintlik hartseer nie.	
Navorser	69.	En die woorde as jy nou net aan die woorde "beautiful angel" sou dink, en jy't nou twee angel liedjies gekies nê, is dit toevallig?	
Estia	70.	[Lag.] Ek dink dis toevallig. Ek het dit nou eers gesien dat daar twee angel liedjies is.	
Navorser	71.	En dan die woord "beautiful" in jou lewe, watse betekenis het dit?	
Estia	72.	Ek weet nie.	
Navorser	73.	Dink 'n bietjie.	
Estia	74.	Dat ek 'n familie het wat baie "beautiful" is vir my en alles is net vir my nice.	
Navorser	75.	En jyself. As jy dink aan mooi of skoonheid, is dit ietsie waarmee jy identifiseer?	
Estia	76.	Ek weet nie. Daai weet ek regtig nie.	
Navorser	77.	As jy nou moet dink. As iemand vir jou sê: ek gaan tot 3 tel en dan moet jy vir my sê... "Skoonheid", wat dink jy? Is dit hoe jy jouself sien? Is jy vir jouself mooi?	
Estia	78.	Ja, vir my dink ek ek's mooi maar, partykeer as ek nou daaroor sal dink, sal ek dink maar hoe sien ander mense my? Dis nou hoe ek sou dink.	
Navorser	79.	En dan wat besluit jy op die ou einde?	
Estia	80.	En dan besluit ek dit maak nie saak wat ander mense van my dink nie.	

ANNEXURE C5

"Undefined"

Estia: Semi-Structured Interview [Afrikaans]

Navorser	81.	Dan wil ek weet, watter deeltjie van om al die goedjies te kies en die musiek te kies, wat was vir jou die lekkerste?	
Estia	82.	[Lag.] Ek weet nie, misien, om die foto's te soek.	
Navorser	83.	En watter foto's was vir jou die lekkerste om te soek?	
Estia	84.	Die natuurfotos, my familiefotos en die noorderligte	
Navorser	85.	Sal jy hierdie storie vir iemand wys?	
Estia	86.	Ja, my familieledede. Dit is nou bietjie persoonlik en familieledede wat weet van my situasie en wie ek vertrou sal ek wys.	
Navorser	87.	En hoe dink jy sal dit voel om dit vir hulle te wys?	
Estia	88.	Ek sal bly wees as hulle dit ook kan sien en dit.	
Navorser	89.	Het jy ietsie nuuts van jouself geleer? As jy nou moet dink? Dit hoef nie iets groots te wees nie.	
Estia	90.	Miskien dat ek ook verander het omdat ek meer kon praat en alles.	
Navorser	91.	In waste opsig?	
Estia	92.	Ek weet nie.	
Navorser	92.1	Maar hoe dink jy het jy verander? Jy was nou redelik kreatief en ons het goeters gemaak uit klei en prente gesoek. Dink jy jy verstaan jouself beter?	
Estia	92.2	Ja, ek verstaan meer hoe ek is. Soos byvoorbeeld, gewoonlik sou ek sê as ek byvoorbeeld nie geleer het nie. Nee, ek het nie die tyd gehad nie, maar nou verstaan ek dat ek eintlik lui gewees het.	
Navorser	92.3	[Lag.]	
Estia	92.4	Dis die waarheid! Ek sou altyd gesê het nee, nee, ek was nie lui gewees nie, ek het net vergeet, maar nou verstaan ek, ek was eintlik lui gewees.	
Navorser	92.5	So wat jy se is jy voel jy moet verantwoordelikheid neem vir jou eie gevoelens en jou eie toekoms.	
Estia	92.6	Ja.	
Navorser	92.7	Waar sien jy jouself oor 5 jaar?	
Estia	92.8	Nie meer hier nie want dan is ek al uit die skool op College of universiteit.	
Navorser	92.9	En wat dink jy gaan volgende gebeur in jou storie as jy nou kan kies?	
Estia	92.10	Dan gaan ek seker 'n graad kry miskien en dan begin met my werk.	
Navorser	92.11	As jy dink aan jou laaste prentjie: miskien is die bright light waarna sy kyk die toekoms. Hoe dink jy gaan jou lewensstorie in die toekoms lyk as jy nou jou gut feeling daaroor vertrou.	
Estia	92.12	Ek dink dit behoort goed te lyk en goed uit te werk.	

ANNEXURE C5

"Undefined"

Estia: Semi-Structured Interview [Afrikaans]

Navorser	93.	As mens mos 'n tiener is dan sê hulle jy ontdek nog wie jy is. Kan jy daarmee identifiseer?	
Estia	94.	Ja, dit voel vir my ek ontdek myself en leer myself beter ken elke dag.	
Navorser	95.	En voel jy hierdie [video] het so bietjie gehelp daarmee?	
Estia	96.	Ja.	

ANNEXURE D

"ANDRIES GUARDIAN ANGEL " – TAYVIAN'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE D2

"ANDRIES GUARDIAN ANGEL" – TAYVIAN – DIGITAL STORY

Watch MP4 file on flash disk

Annexure D3
 "Andries Guardian Angel"
 Tayvian: Digital Story Script [Translation]

DIGITAL STORY 2 "Andries Guardian Angel"							
Length: 4:44 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
1	Play dough heart	00:06			1)	My name is Tayvian and I am 12. I love people even though they sometimes hurt me.	20
2	Flower heart	00:19			2)	Bad things have happened to me, but I see myself as someone who is loving,	47
3	Girl standing in the rain	00:22			3)	...and looks ahead.	47
4	Proteas	0027			4)	God told me that even if people pull me down I must still love them.	20
5	Drawing: Andries Guardian Angel	0038	God is my provider	00:38	5)	I call my resilience Andries Guardian Angel. He helps people who are in danger. He is a big guy with muscles, but he isn't a fighter. [... he doesn't like picking fights.]	21.4, 23, 27
6	Spring man	01:10			6)	If he is scared he just looks deep into the darkness and says: "I'm not scared of you."	28

Annexure D3

"Andries Guardian Angel"

Tayvian: Digital Story Script [Translation]

7	Mother cradling child / sunrise	01:15			7)	Heaven is where the most love is and that is where he gets his love.	20
8	Mother and father holding little boy	01:26			8)	The door in this picture is the door to heaven. He wants to open it to go to heaven and talk to God.	21
9	Little boy and male figure walking in park	01:41			9)	I saw him for the first time when I was 6 years old.	
10	Male figure holding boy's hand	01:50			10)	I had walked and tripped, and he asked if I was okay. He also helps me so that other guys miss when they try to hit me.	34
11	Boy's hand in man's hand	02:11	You are the reason	02:14	11)	When I am friends with Andries we can be other people's guardian angels,	34, 35
12	Wreath with butterflies	02:19			12)	...whether they are nasty to us or not.	

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

Tayvian: Semi-structured interview [Translation]			
Researcher	1.	Okay, so tell me: this is now the third time that I see you. We spoke a little about your story – your resilience-story. We looked for pictures, we played with clay and all sorts of fun things en we searched for music. So today I want to know from you, how did you find participating in this project, and then what did you enjoy the most?	
Tayvian	2.	What I enjoyed the most was that [it makes] you think of everything.	
Researcher	3.	Do you think of everything?	
Tayvian	4.	Yes, like the video when we spoke previously.	
Researcher	5.	And the chats and the pictures?	
Tayvian	6.	Yes.	
Researcher	7.	So did you enjoy most of the things we did?	
Tayvian	8.	Yes.	
Researcher	9.	Was there something that was difficult for you?	
Tayvian	10.	Uh-uh.	
Researcher	11.	Not? Okay, so we are now going to look at your story and I will stop at certain places and at certain pictures and then I would like you to tell me more... [Video plays: "I love people ...".] The first one I want to stop at is a little heart...	
Tayvian	12.	Mmm.	
Researcher	13.	...which you made out of clay. You also knitted me little hearts because you are actually very good with your hands, aren't you? You make beautiful things. You made a little heart. Why did you make a heart?	
Tayvian	14.	Because I was 'boring' [bored] and I wanted to go to my room to read something, or work in the garden. Then after that something said to me I should knit a little heart and give it to you. It just came into my head all of a sudden and then I did it.	20

Annexure D4
"Andries Guardian Angel"
Tayvian: Semi-Structured Interview [Translation]

Researcher	15.	And what do the hearts mean to you?	
Tayvian	16.	To me hearts mean that God gave them to us, that He can always be with us, that no one can pull us down, that He will always be with us.	21.1
Researcher	17.	And you say you love people?	
Tayvian	18.	Yes.	20
Researcher	19.	Where does this love of yours come from?	
Tayvian	20.	Because when I was born, I just heard a voice all of a sudden, I must never love people and after that I always heard it in my head – I must love no one. And after that, when that person was done, I heard someone: "Do not believe in that person. Believe in Me, because I am God, and I say love the person who wants to pull you down."	21, 21.2
Researcher	21.	Yes, and is it sometimes difficult to love someone who wants to pull you down?	
Tayvian	22.	No.	
Researcher	23.	Is it not difficult for you?	
Tayvian	24.	Uh-uh	
Researcher	25.	How do you do it?	
Tayvian	26.	Like when someone says "you are ugly", I will merely smile and take it. And then I still say to him – I take it like a joke.	23
Researcher	27.	Okay, but is it difficult to love people who are nasty to you? It is easier to be nice to people who are nice to you? And how do nasty people react when you continue to act in a loving manner towards them? What do they then say to you?	23
Tayvian	28.	As they say: "Beware of that brick ahead! It is going to fall and then your head will have a wound and then I will laugh at you." But I take it as a joke and I do not take what they say seriously.	22, 23, 24
Researcher	29.	Mmm. Wow, it is wonderful that you are able to do that. And are they sometimes surprised that they do not make you angry, because it seems to me they are trying to make you angry?	
Tayvian	30.	Yes, but they can't.	

Annexure D4
 "Andries Guardian Angel"
 Tayvian: Semi-Structured Interview [Translation]

Researcher	31.	Do you find that you make more friends in this manner?	
Tayvian	32.	Yes.	25
Researcher	33.	That is wonderful. So, let's watch some more. [Video plays: "Bad things have happened to me, but I see myself as someone who is loving and looks ahead."] Let's talk about this quickly. You selected a picture of someone standing with her arms in the air in the rain. First, tell me what the rain means to you?	
Tayvian	34.	It means everything to me. The rain tells me, even the wind tells me (when it rains then the wind blows), the wind and the rain tell me never to look back but to look ahead of me. When you look to the left that is what could happen to you. When you look to the right it means that is what will happen. If you look behind you and you think about all those things, then you will become angry. That is why you have to look ahead. If you open the door, then you think about all those things that happened to you, and then they disappear just like that. Then you will only see God, and then you will have fun playing with the other children.	9, 19, 24, 25, 26
Researcher	35.	That is wonderful Tayvian, and you say this is what you do and it works for you?	
Tayvian	36.	Yes.	
Researcher	37.	And what do you see ahead of you?	
Tayvian	38.	Ahead I only see a door saying: "Open, you will find free love". And then you open it and then you think about all the things that have happened to you and they disappear just like that.	
Researcher	39.	Wow, that is wonderful! So let's watch further. [Video plays: "God told me that even if people pull me down I must still love them."] Okay, I want to ask you quickly: I see a Bible lying here – how much do you talk to God? How big a roll does He play in your day? Is it a little voice that you hear? Do you pray all the time? Is it that you read Bible in the morning? How are you aware of God?	
Tayvian	40.	In the mornings I pray and read the Bible, also in the evening. Sometimes I also do so in the afternoon. When I go outside then I play with them (the children) or work. Before I work or	21.3

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

		play I walk around quickly and then I hear only voices and then they talk back. Then after that, they will perhaps say that I can play with them or work in the garden. Then I do so.	
Researcher	41.	So God is with you the whole day?	
Tayvian	42.	Yes.	
Researcher	43.	[Video plays: "I call my resilience Andries Guardian Angel."] Now I want to talk about Andries. So a little earlier you spoke of an Andries Mabuza. Is Andries Guardian Angel a little like Andries Mabuza or not? Why did you choose the same name?	
Tayvian	44.	Because this Andries Mabuza, I had forgotten his name hey. And then I called him Mabuza Mabuza. For only two days, then I knew his name, then I forgot his name again. En then I said "Andries", and then I chose the name Andries [for my resilience]. And four weeks or so later I heard the [house mother] say "Andries come fetch your food." And then I said: "Is his name also Andries?" Then I forgot it just like that, quickly.	
Researcher	45.	Oh, okay, but why did you choose the same name for your Guardian Angel? Are there similarities between Andries and your guardian angel?	
Tayvian	46.	Refer to the Guardian Angel in the story: this one is Andries Johannes and this one (the one at the children's home) is Andries Mabuza. They are not the same.	21.4
Researcher	47.	But what I mean is, in their personalities, is there something that is the same between them or is it pure coincidence? It is not that he is really like Andries Mabuza, is it?	
Tayvian	48.	No.	
Researcher	49.	So Andries Guardian Angel, he has muscles but does not want to pick fights. Tell me about it. So he looks like he can fight but he does not pick fights?	
Tayvian	50.	Mmm.	

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

Researcher	51.	So he is strong, but he does not use his power to hurt people. Is that what he is like? And do people like him? Does Andries look after people? That is how you described him. He helps people that will get hurt. How does he help you?	
Tayvian	52.	Like, uhm, now I cannot explain that.	
Researcher	53.	Don't worry, you can explain in any manner.	
Tayvian	54.	Like, when he sees that I am battling with problems and things like that, then he comes to me and he asks: "What is the problem? I can help you and then you can help me."	
Researcher	55.	And is he always available? Can he always help you?	
Tayvian	56.	Yes.	
Researcher	57.	[Video plays: "If he is scared he just looks deep into the darkness ..."] [Repeat] When he gets scared he simply looks deep into the dark, doesn't he? How does it help him to look deep into the dark?	
Tayvian	58.	He looks deep into the dark en then he sees something and then they wave at him. Then he is just so angry and he shows his fists. Then the ghost makes as if he is scared of the darkness, and he [Andries] comes closer and says "I am not scared of you or anything. You will not be able to pull anyone down."	29, 29.1, 29.2
Researcher	59.	He looks into the ghost's eyes?	
Tayvian	60.	And he says to him "I am not scared of you".	28
Researcher	61.	Let us pause at the song "My God is my provider." Why did you choose it?	
Tayvian	62.	Because He has always spoken to me, even when I was still young and ever since. I was born in a plastic bag in a helmet and there were wings around the whole. They then cut it and then the black flew to the one side and the white to the other, and then it flew away like that. And afterwards He actually choose me to look after people and after that	21.2, 30

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

		He said a man's name, whose name is Andries Guardian Angel. After that I had such a smile and then another man came in and said I must never love anyone.	
Researcher	63.	But who told you this story that you were born in a plastic bag?	
Tayvian	64.	My mom.	
Researcher	65.	Did you mother tell you this?	
Tayvian	66.	Yes, even God has told me.	
Researcher	67.	And there were wings around the plastic bag?	
Tayvian	68.	I was in the plastic bag and there was a helmet over it, but it was made out of wings. Then there was a feather which you only had to pull out and they could not see that feather's lock. Then they cut it open and then the wings flew away. They only went up as far as the roof and then disappeared.	
Researcher	69.	What do you think that means?	
Tayvian	70.	Like, uhm...	
Researcher	71.	How does it make you feel if you are born like that?	
Tayvian	72.	I don't know, but already at that time God said if I am born in a helmet then I can feel what will happen next. But the black wings I always find in my room. Then I turn and when I look again he is gone.	
Researcher	73.	And what is it, just a black wing?	
Tayvian	74.	Yes, but the white wing actually always sits on that. [Points to his curtain rails.]	
Researcher	75.	Here?	
Tayvian	76.	It was in my other large room on there on the otherside.	
Researcher	77.	On the curtain rails?	
Tayvian	78.	Yes.	
Researcher	79.	And then, what does the white wing do for you?	
Tayvian	80.	Then he stands there and thereafter he pulls out only one small feather, which falls and lands on my nose. Then I look at him and then he is also gone.	

Annexure D4
 "Andries Guardian Angel"
 Tayvian: Semi-Structured Interview [Translation]

Researcher	81.	Is that so? I assume you mean that the white wing is the good [one].	
Tayvian	82.	Yes.	
Researcher	83.	And the black wing is the evil [one]?	
Tayvian	84.	Yes, the black wing is the devil [which] needs me to take over the world. He only uses my power because I still have much more energy. That is why he uses me. He has figured out that my energy never runs out. That is why he chose me. Then the white wing also chose me to look after the world. I was unable to choose which one. When I was small there was a little letter that had a wing on it. I tore it in half so that the black side was on the one side and the white side on the other side. I then dropped the black one and it fell on the floor. It was like a crystal or something and it broke, whereafter I forgot about it. And then the feather came back and I stepped on it. Thereafter the [broken?] crystal parts were together again.	29, 29.1, 29.2, 31
Researcher	85.	But at the moment, you say that the devil wants you to take over the world, but who won? The devil or God? Because you said the Lord helps you every day. Does it mean that the black wing does not have any control over you?	
Tayvian	86.	Yes.	
Researcher	87.	[Video plays: "Heaven is where the most love is ..."] The picture you chose of the mommy that holds her baby, why did you choose it?	
Tayvian	88.	Because when I was still in the hospital my mother picked me up. That was at the time when the black feather fell. I also chose it because I like babies.	
Researcher	89.	What does a mommy mean to you? What must a mommy be like?	
Tayvian	90.	A mommy always looks after her child. She never lets her child fall.	32
Researcher	91.	And what did your mommy tell you about that black wing and white wing?	

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

Tayvian	92.	She did not tell me about the wings. She spoke about the helmet and that. God told me about the wings.	
Researcher	93.	So what did your mom say say about the helmet?	
Tayvian	94.	She said that when they cut the helmet the wings flew away. The wings then just disappeared with only sprinkles falling down, which fell on me. She said the white wing means that God wants me to look after the world. She also said the helmet means that I know what will happen. About the bad one she said the devil wants me to take over the world. The plastic bag means that if they try to kill me I cannot die, and I will then defeat the world. This Andries Mabuza, he has taken spray and sprayed it on his shirt and pressed it against my mouth and nose. I could still breath. Like I do not know how it could happen.	
Researcher	95.	So you think that you have special powers?	
Tayvian	96.	Yes, it is powers where my energy is on the one side, even my memories, and then I have even more energy.	26, 29, 29.1, 29.2
Researcher	97.	Wow! Let's watch further. [Video shows a picture of a family and a little boy.] What does this mean to you?	
Tayvian	98.	It means everything to me, like that the parents look well after the babies. Like if someone wants to pull them down then the dad and mom jump in and say: "Never pull my child down. God made him for me."	31,32
Researcher	99.	So the mom and dad protect the child. Is there someone in your life except for God that holds your hand as Andries does on this picture?	
Tayvian	100.	Sometimes when I am outside then my hand goes up all of a sudden. When I look there is no one. Then I ask: "Who are you." Then He/he says: "I protect you."	29, 29.1, 29.2
Researcher	101.	But there are real people in your life who look after you?	
Tayvian	102.	I think so.	
Researcher	103.	Like your house mother?	

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

Tayvian	104.	The therapists. I think they want to protect children because they love children. My sister and my mom and dad and brothers and sisters and friends.	33
Researcher	105.	[Video plays: "When I am friends with Andries we can be other people's guardian angels ..."] Tell me about the butterflies. What do they mean to you?	
Tayvian	106.	One day while I was outside a butterfly flew and suddenly climbed onto my finger. I blew like this and it flew away.	
Researcher	107.	But butterflies. Do they have any special meaning for you?	
Tayvian	108.	When I was small they found the white feather and brought it to me in the hospital. The doctor then wondered how the butterfly came in. They then put it on my hand and then all of a sudden I got all the memories of when I am grown-up.	11
Researcher	109.	Yes, because butterflies are well known for their life cycle – first a worm and then a beautiful butterfly. Is there anything in your life like that? That was ugly at first and then become beautiful?	
Tayvian	110.	I think so.	
Researcher	111.	Look, I think in all people's lives there are circles – the circles of your life. Seeing that you are now in the children's home, where do you think are you now in the cycle of perhaps becoming a butterfly? I don't mean for real, I mean as an image that one uses to think about it. I am really talking about growth. Do you think you have grown? Bad things have happened to you and you are receiving a lot of help from people who care for you and love you. Do you think you have changed for the better?	
Tayvian	112.	When I was two years old I was very cheeky. When I was three years old things already became better. When I was four years old God was again busy speaking to me.	
Researcher	113.	So will you show this story to someone?	
Tayvian	114.	I think so.	
Researcher	115.	To who?	
Tayvian	116.	I would like to show my mom and them. Also to my therapist and my house mother.	17

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

Researcher	117.	And how will it be for you to show it to someone? How will you feel?	
Tayvian	118.	I think I will feel happy because they will also know if there are things about me that they do not understand.	17.1
Researcher	119.	The last song, let's listen to it for a bit: "You are the reason" has a song called "Fix what are broken." What does this song mean to you?	
Tayvian	120.	When I was small, He sang this song to me and said: "You are the reason" and He also said: "You are the reason that I chose you to defeat the devil."	31
Researcher	121.	[Video plays: "The light defeated the dark " from the song "You are the reason".] What do you think you will remember most about this experience? What about the video stands out the most for you. What will you remember most of all?	
Tayvian	122.	That is a difficult question.	
Researcher	123.	Which part of the video do you like most? Which picture do you like the most?	
Tayvian	124.	The one standing in the rain. Then the rain and wind talk for me, sending [a message] to God just like a little letter.	9, 21.3
Researcher	125.	And then it is the future, isn't it?	
Tayvian	126.	Yes.	
Researcher	127.	Where do you see yourself in five years? How old will you be in five years? You are thirteen now, aren't you?	
Tayvian	128.	Twelve.	
Researcher	129.	So in five years you will be seventeen. What do you think? At the moment you do home schooling. Where do you think you will be? Look when one is seventeen then one can already be in Grade 11 (although, you are a little behind with school). But you do not even have to talk about school. Is there something that you want to become one day, something you want to do? Where do you see yourself?	
Tayvian	130.	Actually I see myself like when God sends the rain, then I see myself through a drop.	19.1
Researcher	131.	Explain that to me?	

Annexure D4

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Translation]

Tayvian	132.	Just like you stand in the rain and then just one droplet comes along. Then you stand still and then I look at it and then I see my face in it.	
Researcher	133.	And what do you look like?	
Tayvian	134.	Like the way I look with wings around me. And suddenly when I looked there were only wings with God behind me.	
Researcher	135.	Wow that is very beautiful. So your picture of the future is that the Lord is with you and that is the most important. And God sees you in completely different way to what the world see you. Thank you very much for letting me talk to you and that you shared your story with me. It was special and I really enjoyed it.	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Tayvian: Semi-Gestruktureerde Onderhoud [Afrikaans]			
Navorser	1.	Goed, so vertel vir my: hierdie is nou die 3e keer wat ek jou sien. Ons het bietjie gesels oor jou storie – jou veerkragtigheid-storie, ons het prentjies gesoek, ons het met klei gespeel en allerhande lekker dinge en musiek gesoek. Nou wil ek vandag by jou weet, hoe was dit vir jou om deel te neem aan hierdie projek, en dan wat was vir jou die lekkerste gewees?	
Tayvian	2.	Die lekkerste was vir my gewees: jy dink aan alles.	
Navorser	3.	Jy dink aan alles?	
Tayvian	4.	Ja, soos die video en toe ons al gepraat het.	
Navorser	5.	En die geselsies en die prentjies?	
Tayvian	6.	Ja.	
Navorser	7.	So het jy die meeste goeters geniet wat ons gedoen het?	
Tayvian	8.	Ja.	
Navorser	9.	Is daar ietsie wat vir jou moeilik was?	
Tayvian	10.	uh-uh	
Navorser	11.	Nie? Goed, so ons gaan nou saam na jou storie kyk en dan gaan ek stop by sekere plekke en by sekere prentjies en dan wil ek hê jy moet my meer daarvan vertel... (Video speel) "Ek is lief vir mense" Die eerste enetjie waarby ek gaan stop is 'n hartjie.	
Tayvian	12.	Mmm.	
Navorser	13.	Wat jy uit klei gemaak het, en jy't ook vir my hartjies gebrei want jy's eintlik baie goed met jou hande nê. Jy maak mooi goedjies. Jy het 'n hartjie gemaak. Hoekom het jy 'n hartjie gemaak?	
Tayvian	14.	Want ek was 'boring' en toe wou ek kamer toe gekom het om te lees, of in die tuin in gewerk het en toe na dit, toe sê ietsie vir my ek moet 'n hartjie gaan brei en vir tannie gee. En dit het net ewe skielik in my kop in gekom en toe het ek dit gedoen.	20
Navorser	15.	En wat beteken hartjies vir jou?	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Tayvian	16.	Hartjies beteken vir my dat God dit vir ons gegee het, dat Hy altyd saam met ons kan wees, dat niemand ons neer kan trek nie. Dat Hy altyd met ons sal wees.	
Navorser	17.	En jy sê jy's lief vir mense	
Tayvian	18.	Ja.	
Navorser	19.	Waar kom hierdie liefde van jou vandaan?	
Tayvian	20.	Want toe ek gebore was, het ek net ewe skielik 'n stem gehoor, ek moet nooit mense liefhê nie en na dit het ek dit heeltyd in my kop gehoor – ek moet vir niemand lief wees nie. En na dit, toe daai persoon klaar was, toe hoor ek net iemand: "Moenie in daai persoon glo nie." "Glo aan My, want ek is God, en ek sê wees lief vir iemand wat jou neertrek."	
Navorser	21.	Ja, en is dit partykeer moeilik om lief te wees vir iemand wat jou neertrek?	
Tayvian	22.	Nee.	
Navorser	23.	Is dit nie vir jou moeilik nie?	
Tayvian	24.	Uh-uh	
Navorser	25.	Hoe doen jy dit?	
Tayvian	26.	Soos wanneer iemand sê: "jy's lelik", sal ek net smile en dit vat. En dan sê ek nogsteeds vir hom – ek vat dit soos 'n grap.	23
Navorser	27.	Ok, maar is dit moeilik om lief te wees vir mense wat lelik is met jou? Dis makliker om mooi te wees met mense wat mooi is. En eh, hoe reageer mense wat lelik is met jou en jy tree nog steeds liefdevol op teenoor hulle? Wat, sê hulle dan vir jou?	23
Tayvian	28.	Soos hulle sê: "kyk pasop daai baksteen daar voor!" Jy gaan val en dan is jou kop oop en dan gaan ek vir jou lag, maar ek vat dit soos 'n grap en ek vat dit nie serious wat hulle sê nie.	
Navorser	29.	Mmm. En, sjoe dis wonderlik dat jy dit regkry. En is hulle partykeer verbaas dat hulle jou nie kwaad maak nie, want dit lyk my hulle probeer jou kwaad maak?	
Tayvian	30.	Ja, maar hulle kan dit nie regkry nie.	
Navorser	31.	Vind jy dat jy meer maatjies maak op so 'n manier?	
Tayvian	32.	Ja.	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Navorser	33.	Dis wonderlik. So, kom ons kyk bietjie verder. Video speel "slegte goeters het al met my gebeur, maar ek sien myself as iemand wat liefdevol is en vorentoe kyk" Kom ons praat gou daaroor. Jy't 'n prentjie gekies van iemand wat met haar arms in die lug staan in die reën. Sê eers vir my wat beteken die reën vir jou?	
Tayvian	34.	Dit beteken vir my soos alles. Die reën vertel my, even die wind vertel my (as dit reën dan waai die wind), en dan vertel die wind en die reën vir my moet nooit agtertoe kyk nie, kyk vorentoe. As jy links kyk dis wat met jou kan gebeur. As jy regs kyk, dit beteken dit gaan gebeur, as jy agter kyk en jy dink oor al daai goeters, dan gaan jy kwaad word, dis hoekom jy moet vorentoe kyk, maak jy oop die deur en dan dink jy oor al daai goeters wat met jou gebeur het en dan disappear dit net so en dan sal jy net sien God en dan sal jy lekker speel saam met die ander kinders.	
Navorser	35.	Dis wonderlik Tayvian, en jy sê jy doen dit en dit werk vir jou?	
Tayvian	36.	Ja.	
Navorser	37.	En wat sien jy daar voor?	
Tayvian	38.	Daar voor sien ek maar net 'n deur wat sê "open, you will find free love". En dan maak jy dit oop en dan dink jy oor al die goeters wat al met jou gebeur het en dan disappear dit net so.	
Navorser	39.	Sjoe, wonderlik! So kom ons kyk verder "God het vir my gesê al trek mense jou af moet jy nog steeds lief wees vir hulle" Goed ek wil gou vir jou vra: ek sien hier lê 'n Bybel en so, hoe baie praat jy met God. Hoe groot rol speel hy in jou dag, is dit 'n stemmetjie wat jy hoor? Is dit dat jy die heelyd bid? Is dit dat jy in die oggend Bybel lees? Hoe is jy bewus van God?	
Tayvian	40.	In die oggend bid ek en lees Bybel, even in die aand. Partykeer in die middag, en dan doen ek dit ook. Wanneer ek buite gaan dan speel ek saam met hulle (kinders) of werk. Voordat ek werk of speel, dan loop ek gou-gou rond dan hoor ek net stemme en dan praat hulle nou mos terug. En dan na dit, dan sê hulle miskien kan ek saam met hulle speel of in die tuin in werk dan gaan doen ek dit.	
Navorser	41.	So God is heeldag by jou.	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Tayvian	42.	Ja	
Navorser	43.	Video speel: Ek noem my veerkragtigheid Andries Guardian Angel. Ek wil nou praat oor Andries. So jy't net nou gepraat van 'n Andries Mabuza. Is Andries Guardian Angel bietjie soos Andries Mabuza, of nie? Hoekom het jy dieselfde naam gekies?	
Tayvian	44.	Want hierdie Andries Mabuza, ek het vergeet sy naam nê. En toe het ek hom heeltyd Mabuza Mabuza geroep. Net vir 2 daggies toe ken ek sy naam, toe vergeet ek weer sy naam. En toe sê ek Andries, en toe het ek die naam gekies Andries, en net soos 4 weke, en na dit hoor ek net die tannie sê: Andries kom haal jou kos. En toe het ek net so gesê: Is sy naam ook Andries, toe het ek net so vergeet, so vinnig.	
Navorser	45.	O ok, maar hoekom het jy dieselfde naam gekies vir jou Guardian Angel? Is daar ooreenkomste tussen Andries en jou guardian angel?	
Tayvian	46.	Verwys na die Guardian Angel in die storie: hierdie enetjie is Andries Johannes en hierdie ene (die een by die kinderhuis is Andries Mabuza). Hulle is nie dieselfde nie.	
Navorser	47.	Maar wat ek bedoel is in hulle persoonlikhede, is daar iets in hulle wat dieselfde is of is dit net toevallig? Dis nie regtig dat hy soos Andries Mabuza is nie?	
Tayvian	48.	Nee.	
Navorser	49.	So Andries Guardian Angel, hy't spiere, maar hy's nie bakleierig nie. Vertel vir my daarvan? So hy lyk asof hy kan baklei en dan is hy nie bakleierig nie.	
Tayvian	50.	Mmm.	
Navorser	51.	So hy het krag, maar hy gebruik dit nie om mense seer te maak nie. Is dit hoe hy is? En hou mense van hom? So Andries pas mense op? Dis hoe jy hom beskryf het? En hy help mense wat gaan seerkry en hoe help hy vir jou?	
Tayvian	52.	Soos uhm, nou kan ek nie daai verduidelik nie.	
Navorser	53.	Ag, jy kan op enige manier verduidelik.	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Tayvian	54.	Soos wanneer hy sien ek sukkel met probleme en dit, en dan kom hy na my toe en dan vra hy: wat is die probleem, ek kan jou help en dan help hy my.	
Navorser	55.	En is hy altyd beskikbaar, kan hy jou altyd help?	
Tayvian	56.	Ja.	
Navorser	57.	Video speel: "as hy bang raak dan kyk hy net diep in die donker..." (Herhaal) As hy bang raak dan kyk hy net diep in die donker, nê en hoe help dit hom om diep in die donker te kyk?	
Tayvian	58.	Hy kyk diep in die donker en dan sien hy ietsie en dan waai hulle vir hom en dan maak hy, dan is hy net so kwaad en dan wys hy vuiste en dan maak die spook asof hy bang is vir die donker, en dan kom hy nader en dan sê hy ek is nie bang vir jou of enige iets nie. Jy sal niemand neer kan trek nie.	
Navorser	59.	Hy kyk die spook in sy oë	
Tayvian	60.	En hy se vir hom ek is nie bang vir jou nie.	
Navorser	61.	En kom ons stop gou by die liedjie "my God is my provider". Hoekom het jy dit gekies?	
Tayvian	62.	Want hy't altyd met my al gepraat even toe ek nog jonk was en na dit. Ek was in 'n plastic sak gebore in 'n helm en toe was daar vlerke om die hele. Toe sny hulle dit en toe vlieg daar een kant swart en eenkant wit en toe vlieg dit so weg. En na die tyd het hy eintlik vir my al gekies om agter die mense te kyk en na dit toe se hy 'n man se naam wat se naam is Andries Guardian Angel en na dit en toe het ek net so gesmile en toe het 'n ander mens net ingekom en gesê moet nooit lief wees vir iemand nie.	
Navorser	63.	Maar wie het vir jou hierdie storie vertel dat jy in 'n plastic sak gebore is?	
Tayvian	64.	My ma.	
Navorser	65.	Het jou ma vir jou dit gesê?	
Tayvian	66.	Ja, even God het al vir my gesê.	
Navorser	67.	En daar was vlerke om die plastiëksak?	
Tayvian	68.	In die plastiëksak was dit mos ek, nê en toe was daar 'n helm oor maar dit was uitgemaak van vlerke en toe was daar 'n veer wat jy net moes uitpluk en hulle kon nie daai slot gesien het van	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

		die veer nie, en toe sny hulle dit oop en toe vlieg die vlerke weg. Dit het net tot by die dak gegaan en toe disappear dit.	
Navorser	69.	Wat dink jy wat beteken dit?	
Tayvian	70.	Soos uhm	
Navorser	71.	Hoe maak dit jou as jy nou so gebore is?	
Tayvian	72.	Ek weet nie maar toe het God al gesê as ek in 'n helm gebore is dan kan ek voel wat gaan gebeur volgende. Maar en die swart vlerke dan kry ek hom altyd in my kamer, dan draai ek weer om dan kyk ek weer en dan is hy weg.	
Navorser	73.	En dan is dit wat, net 'n swart vlerk?	
Tayvian	74.	Ja, maar die wit vlerk sit eintlik altyd daarso op (wys na sy gordynkap)	
Navorser	75.	Hierso?	
Tayvian	76.	Dit was in my ander groot kamer daar anderkant.	
Navorser	77.	Op die gordyn se kap.	
Tayvian	78.	Ja	
Navorser	79.	En dan, wat doen die wit vlerk vir jou?	
Tayvian	80.	Dan staan hy daarso en dan na dit en dan trek hulle net een veertjie af en dan val dit en dan val dit net so op my neus en dan kyk ek vir hom en dan is hy ook weg.	
Navorser	81.	Is dit? Ek neem aan jy bedoel die wit vlerk is die goeie?	
Tayvian	82.	Ja	
Navorser	83.	En die swart vlerk is die bouse?	
Tayvian	84.	Ja, die swart vlerk is die duiwel nodig my om die wêreld oor te vat. Hy gebruik net my krag want ek het nog baie meer energie. Dis hoekom hy my gebruik en toe het hy eintlik uitgefigure, my energie raak nooit klaar nie. Dis hoekom hy my ook gekies het en toe het die wit vlerk ook my gekies soos laat ek ook agter die wêreld kyk. Toe kon ek nie eens kies watse ene nie. Toe ek soos klein was, was daar 'n briefie wat vlerke op het. Toe skeur ek dit so in die	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

		helfte, toe was die swart kant eenkant en die wit kant eenkant en toe drop ek die swarte en toe val dit op die vloer en toe was dit soos 'n crystal of ietsie en toe breek hy en toe het ek hom al vergeet. En toe kom die veer weer terug en toe trap ek al op dit en toe was die crystal weer teenaan mekaar.	
Navorser	85.	Maar op die oomblik, as jy nou sê die duiwel wil jou hê om die wêreld oor te vat. Maar wie het nou gewen, die duiwel teenoor God nou, want jy't gesê die Here help jou elke dag. Beteken dit dan daai swart vlerk het nie enige houvas op jou nie?	
Tayvian	86.	Ja.	
Navorser	87.	Video speel "Die Hemel is waar die meeste liefde is" Die prentjie wat jy gekies het van die Mamma wat haar baba vashou, hoekom het jy dit gekies?	
Tayvian	88.	Want toe ek nog in die hospitaal in was toe het my Mamma al my opgetel. Dis nog toe die swart veer geval het. En dat ek ook gekies het omdat ek van babas hou.	
Navorser	89.	Wat beteken 'n Mamma vir jou? Hoe moet 'n mamma wees?	
Tayvian	90.	Want 'n Mamma sorg altyd vir haar kind, sy laat haar kind nooit neerval nie.	
Navorser	91.	En wat het jou Mamma vir jou gesê van daai swart vlerk en die wit vlerk?	
Tayvian	92.	Sy't nie oor die vlerke nie, sy't oor die helm en dit. God het my vertel oor die vlerke.	
Navorser	93.	So wat het Mamma gesê oor die helm?	
Tayvian	94.	Sy't gesê toe hulle die helm gesny het en toe vlieg die vlerke weg en toe is dit net so disappear en toe val daar net sprinkles en toe val dit op my en toe sê sy die wit vlerk beteken God wil hê dat ek agter die wêreld kan kyk en toe sê sy die helm beteken ek weet wat gaan gebeur en toe sê my ma oor die slegte enetjie en die duiwel wil hê ek moet die wêreld oorvat en die plastieksak beteken as hulle my probeer vermoor dan kan ek nie doodgaan nie, dan defeat ek die wêreld. Hierdie Andries Mabuza, hy't al spreid gevat en op sy hemp gespuut en toe druk hy dit op my mond en neus. Toe kon ek nog steeds asemgehaal het. Soos ek weet nie hoe het dit gebeur nie.	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Navorser	95.	So jy dink jy't spesiale kragte?	
Tayvian	96.	Ja, dit is kragte waar my energie eenkant is even my memories en dan het ek nog meer energie.	
Navorser	97.	Sjoe kom ons kyk gou verder "hier's 'n prentjie van 'n gesinnetjie en 'n seuntjie", wat beteken dit vir jou?	
Tayvian	98.	Dit beteken vir my alles, soos dat die ouers kyk mooi agter die babas. Soos as iemand hulle wil neertrek spring die pappa en mamma in en dan se hulle jy trek nooit my kind af nie. God het hom gemaak vir my.	
Navorser	99.	So die Mamma en Pappa beskerm die kind. Is daar iemand in jou lewe behalwe God wat jou handjie so vashou soos Andries op hierdie prentjie?	
Tayvian	100.	Partykeer wanneer ek buite is dan tel my hand net ewe skielik op en dan kyk ek en dan is dit niemand. Dan vra ek wie is jy. Dan se hy ek beskerm jou.	
Navorser	101.	Maar is daar regte mense in jou lewe wat na jou omsien.	
Tayvian	102.	Ek dink so.	
Navorser	103.	Soos jou huisma?	
Tayvian	104.	My therapy tannies. Ek dink hulle wil ook 'n kind beskerm want hulle is lief vir kinders. My sussie en my ma en pa en boeties en sussies en vriende.	
Navorser	105.	Video speel "as ek en Andries vriende is dan kan ons ander mense se guardian angels wees. Vertel vir my van die skoenlappers. Wat beteken hulle vir jou?	
Tayvian	106.	Eendag toe ek buite was, het daar 'n skoenlapper gevlieg en toe ewe skielik op my vinger geklim en toe blaas ek so en toe vlieg hy.	
Navorser	107.	Maar vlinders. Is daar enige spesiale betekenis wat hulle vir jou het?	
Tayvian	108.	Van toe ek klein was en toe het hulle die wit veer gekry en na my toe gebring in die hospitaal en toe het die dokter gewonder hoe kom die butterfly in en toe sit hulle dit so op my hand en toe het ek ewe skielik al die memories gekry van toe ek groot is.	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Navorser	109.	Ja, want skoelappers is mos bekend vir hulle lewensloop - hulle is eers 'n wurm en dan 'n pragtige skoelapper. N: Is daar enige iets in jou lewe wat so is? Wat eers lelik is en dan word hulle mooi?	
Tayvian	110.	Ek dink so.	
Navorser	111.	Kyk, ek dink in alle mense se lewens is daar sirkels – die sirkels van jou lewe. Waar jy nou is in die kinderhuis, waar dink jy is jy nou in daai siklus van om dalk 'n skoelapper te word. Ek bedoel nou nie regtig nie. Ek bedoel as 'n beeld wat mens gebruik om daaroor te dink. Ek praat eintlik van groei. Dink jy jy't gegroei? Daar het slegte goeters met jou gebeur en jy kry baie hulp en jy't mense wat vir jou omgee en vir jou lief is, dink jy jy't soos verander en ten goede?	
Tayvian	112.	Ek, toe ek 2 jaar oud was, was ek so cheeky, toe ek 3 jaar oud was, het goeters al beter geword. Toe ek 4 jaar oud was toe was God weer besig om met my te praat.	
Navorser	113.	So sal jy die storie vir iemand wys?	
Tayvian	114.	Ek dink so.	
Navorser	115.	Vir wie?	
Tayvian	116.	Ek sal vir my ma-hulle wil wys en vir my ander therapy tannie. Ek sal ook my huisma wys.	
Navorser	117.	En hoe sal dit vir jou wees om dit vir iemand te wys? Hoe sal jy voel?	
Tayvian	118.	Ek dink gelukkig want dan sal hulle ook weet as hulle goeters van my nie verstaan nie.	
Navorser	119.	Die laaste liedjie, kom ons luister bietjie na hom: You are the reason "fix what are broken" Wat beteken hierdie liedjie vir jou?	
Tayvian	120.	Want toe ek klein was, het Hy al die liedjie vir my gesing en gesê: "you are the reason en toe het Hy ook gesê "you are the reason that I chose you to defeat the devil."	
Navorser	121.	"the light defeated the dark" Wat dink jy sal jy die meeste onthou van hierdie ervaring? Wat van die video staan vir jou die meeste uit? Wat sal jy die meeste onthou?	
Tayvian	122.	Dis 'n moeilike vraag	
Navorser	123.	Watter deel van die video hou jy die meeste van? Watter prentjie hou jy die meeste van?	

Annexure D5

"Andries Guardian Angel"

Tayvian: Semi-Structured Interview [Afrikaans]

Tayvian	124.	Die enetjie wat in die reën in staan. Dan praat die reën en wind vir my. Dit stuur aan God net soos 'n briefie.	
Navorser	125.	En dan is dit die toekoms né?	
Tayvian	126.	Ja.	
Navorser	127.	Waar sien jy jouself oor vyf jaar? Hoe oud is jy oor vyf jaar? Jy is nou dertien né?	
Tayvian	128.	Twaalf	
Navorser	129.	So oor vyf jaar is jy sewentien. Wat dink jy? Jy doen nou op die oomblik home schooling. Waar dink jy gaan jy wees? Kyk as jy sewentien is dan kan mens al, maar jy is nou bietjie agter met jou skool goedjies, maar dan kan mens al in Graad 11 wees né? Maar jy hoef nie eers te praat oor skool nie. Soos is daar iets wat jy eendag wil word, ietsie wat jy wil doen? Waar sien jy jouself?	
Tayvian	130.	Eintlik sien myself soos wanneer God die reën stuur, dan sien ek myself deur 'n druppel.	
Navorser	131.	N: Verduidelik vir my?	
Tayvian	132.	Net soos jy in die reën in staan en dan kom daar net een druppel en dan staan jy net so stil en dan kyk ek vir hom en dan sien ek my gesig daar in.	
Navorser	133.	En hoe lyk jy?	
Tayvian	134.	Soos ek lyk met vlerke om. En toe ek net skielik gekyk het toe was daar net vlerke met God agter my aan.	
Navorser	135.	Sjoe dis baie mooi. So jou prentjie vir die toekoms is die Here is by jou en dis die belangrikste en dat God sien jou op 'n heeltemal 'n ander manier as wat die wêreld jou sien. Baie dankie dat ek met jou kon praat en dat jy jou storie met my gedeel het. Dit was baie lekker vir my en spesiaal gewees.	

ANNEXURE E

"THE SHINING STAR" – RENÉ'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE E2

"SHINING STAR" – RENE – DIGITAL STORY

Watch MP4 file on flash disk

DIGITAL STORY 3 "The Shining Star" / "Die Blinkende Ster"							
Length: 3:37 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
1	Hands sensory pictures	00:05			1)	I am 13 years old. I enjoy working with my hands.	37
2	Playing in mud	00:12			2)	I especially enjoy massaging people and playing in the mud. I also love chocolate.	37
3	Brave calligraphy	00:22			3)	Bad things have happened to me but I see myself as someone who is brave and who cannot go down [sink].	39 47
4	Drawing: The Shining Star 4a) An open field 4b) Shining like the stars 4c) Standing with open arms	00:30 00:31 00:32 00:34			4)	I call my resilience "The Shining Star". She is standing in an open field shining like stars and with open arms to give love and receive love. People go to her for love.	9 9 20

ANNEXURE E3

"The Shining Star"

René: Digital Story Script [Translation]

5	Hands touching over heart	00:43			5)	She smiles and is happy because she shares love. She makes me feel happy.	20 67.2
6	Drawing: The Shining Star	00:49			6)	I saw her the first time on the evening before I was taken away from my parents. Many children said I am "haunted" because I saw her. That evening she told me that I do not have to stress about the future [tomorrow].	5
7	In God's Hands image	01:06			7)	God is in control / Everything is in God's hands.	21
8	Smiley face	01:13	Mary did you know	01:03	8)	She makes my life easier. When I am in a bad mood then she talks to me and persuades me to be in a good mood.	43
9	Don't worry be happy	01:23			9)	She will say: "Get up, this day isn't too difficult. You don't have to worry."	50
10	Smiling girl	01:26			10)	She wants me to be in a good mood, because then everybody will be friendly towards me. When I am	24,43,89

ANNEXURE E3
"The Shining Star"
René: Digital Story Script [Translation]

						ill she prays for me.	
11	Future	01:38			11)	Her plan for my life is that she wants me to have a good future, that I will leave the children's home shortly.	19
12	Don't stress too much about tomorrow	01:52			12)	A good future for me is that it will be better than it is now, and that I don't have to stress about what will happen tomorrow.	19
13	Teachers	02:00			13)	And for now my house mother, my teachers and my friends stand with open arms.	20,42
14	Child running into mother's / lady's arms	02:06	Amazing grace	02:07			20

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René: Semi-structured Interview [Translation]			
Researcher	1.	René, tell me ... you have participated in my research project. I came here and we made a video and we looked at your story and chose pictures and things. Tell me what did you enjoy most about participating in this project?	
René	2.	To tell my story again.	1
Researcher	3.	And why was it so enjoyable for you to tell your story again?	
René	4.	Because they always say that the more you tell your story, the less you will think about it.	4
Researcher	5.	And is that how you experienced it?	
René	6.	Yes.	4
Researcher	7.	Okay, that is interesting yes. And if you think less about it, are you doing better?	
René	8.	Yes, sometimes I do not even think about it. Then sometimes it happens that I cry and so on.	62.2
Researcher	9.	But you said that they say you must tell your story many times, but what does René say? Does René also feel that way?	
René	10.	Yes, very much so.	
Researcher	11.	And who else do you tell? Are there other ways that you tell your story?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	12.	No, not really.	
Researcher	13.	Okay, so now this was quite enjoyable for you to do and it was also done in a creative manner, not in the usual "you sit on a chair and tell your story" type of way.	
René	14.	No, it comes from the heart.	1
Researcher	15.	Yes, good and then, is there anything that was difficult for you to do?	
René	16.	No, not really.	
Researcher	17.	Okay, all right, so we watched your story and now I am going to stop at certain parts of your story and then I want you to tell me more about it. So that first part is all about hands, right? And all the things that you like to do with your hands. Tell me why those things are so important to you?	
René	18.	I have no idea, because when I was young, I already played in the mud and massaged people and climbed trees.	9,37
Researcher	19.	And what do you get from that? From doing things with your hands? Why do you think you enjoy it so much?	
René	20.	It is just fun.	37
Researcher	21.	So, it is to play and one never gets enough time to play. So how do you make time for that?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	22.	Like holidays, weekends ...	
Researcher	23.	And then what do you do with your hands?	
René	24.	I play in the mud, ride bicycle, climb trees, chase birds ...	9, 38
Researcher	25.	And then do you feel that it makes you feel better?	
René	26.	Yes.	
Researcher	27.	Yes, it is good if one knows what things are good for one to do. [Video plays: "... I see myself as someone who is brave ...".] Tell me a bit about that: You see yourself as someone that is brave.	
René	28.	Yes.	
Researcher	29.	How do you know you are brave?	
René	30.	Because my external social worker told me I am the bravest child that she has ever seen in her life to talk about my past [like that].	39
Researcher	31.	Really and how did you feel when she said that?	
René	32.	I felt quite proud of myself.	40
Researcher	33.	And do you still feel brave today?	
René	34.	Yes, I will always feel brave.	39

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	35.	Okay. So, you named your resilience <i>The shining star</i> . Tell me a bit more about her. She stands in an open field ...	
René	36.	... and with open arms to share love and to receive love.	20, 33
Researcher	37.	When you see that picture, let me go on a bit. [Video plays] When you have that picture in your mind of her standing with open arms, shining like the stars, sharing love, receiving love ... talk to me about that. How does someone like that sound to you?	
René	38.	It sounds okay.	
Researcher	39.	It sounds very enticing to me. I would want to walk up to someone like that. For me it is a very beautiful image that you have created because it did not exist. You thought of her. So, tell me: she shines like the stars ... why?	
René	40.	I do not really know.	
Researcher	41.	Why would she shine?	
René	42.	Because she shares love.	20
Researcher	43.	She shares love and love makes one shine?	
René	44.	[No answer.]	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	45.	When she shares this love, where does it come from for her?	
René	46.	It comes from her heart.	20
Researcher	47.	Then it is almost like ... it shines from within her. And she stands in an open field, why specifically an open field?	
René	48.	Because she knows there are many people at fields, so that is why she goes to an open field.	9
Researcher	49.	So, what do the people do at these fields?	
René	50.	They walk around and play around.	38
Researcher	51.	Is this also a place where one can play?	
René	52.	[No answer.]	
Researcher	53.	Is it a pretty picture for you, an open field?	
René	54.	Mmm.	
Researcher	55.	Or where have you been in an open field? Is it something that is close to your home?	
René	56.	It was in a dream.	41
Researcher	57.	And did you see other people in your dream or only her?	
René	58.	[Nods.]	
Researcher	59.	So, to me this is a remarkable image.	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

		Is there something in your life that is like that, René? Is there something about you that makes you think of her?	
René	60.	[No answer – plays with a plastic bag with clay.]	
Researcher	61.	Think a bit. Is she like someone you want to be? Is she like someone that you know?	
René	62.	She's just herself.	31
Researcher	63.	And you are also just yourself?	
René	64.	Plain common me.	31
Researcher	65.	Plain common you.	
René	66.	[Smiles.] They say "a quiet mouth is a whole mouth". [Meaning that if you say nothing, you will not get hurt or into trouble.]	
Researcher	67.	Is a "whole mouth"? So, what does that mean to you? Because you do not look like someone that does not open your mouth? You seem to me to be someone that enjoys talking?	
René	68.	[Fidgets incessantly and covers her whole face with a bag full of playing clay.] Yes, I like to talk, but I do not want to get into trouble.	
Researcher	69.	Yes, now when does one get into trouble?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	70.	When you say bad things about someone.	30 (reporting sexual abuse)
Researcher	71.	Oh yes. Would you like to be like her, The Shining Star?	
René	72.	[Nods.]	
Researcher	73.	Why?	
René	74.	Because there's only one of her, there cannot be 10 000.	31
Researcher	75.	But there's also just one of you. There cannot be 10 000. So are you like yourself and she's herself?	
René	76.	[Nods.]	
Researcher	77.	Is there anything about you that reminds you of her? She shines from within, she shares love and she receives love. Do you sometimes share love? And do you sometimes receive love?	
René	78.	I always receive love.	33,89
Researcher	79.	And how do you ensure that you receive love?	
René	80.	[Throws and catches the bag with playing clay.] You just get it.	
Researcher	81.	You do not have to do anything special? It just comes your way?	
René	82.	[No answer.]	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	83.	You said that many children said you are "haunted"? Did you tell many children about her? And was it the first time that children said this to you? And how did it make you feel?	
René	84.	Yes, I just took it as it came.	
Researcher	85.	Mmm? Was it your friends who said it?	
René	86.	Yes.	25
Researcher	87.	And who are the people who give love to you?	
René	88.	My teachers, my friends, my housemother.	33, 42,89
Researcher	89.	And is it enough love for you?	
René	90.	[Fidgets with the clay.]	
Researcher	91.	And do you also give love to those people?	
René	92.	Yes.	20
Researcher	93.	You say “everything is in God’s hands” and you also talk about “she prays for you when you are sick”. How important is God to you? And how important is prayer and those type of things in your life?	
René	94.	It is very important. Because sometimes you feel angry, then you turn your back on God and in then good times you do not pray and in bad times you pray. The Lord is not going to help you. You should pray permanently.	21.3,62.3

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	95.	Okay, do you think the Lord will not help you because there were certain times that you did not pray?	
René	96.	If you ask Him for forgiveness, then I suppose He will help you.	21,21.1
Researcher	97.	Mmm, and has the Lord helped you in your life? Do you feel that the Lord is there for you?	
René	98.	[Nods heavily.]	
Researcher	99.	In what way, how does the Lord help you? In what ways do you feel that He is there for you?	
René	100.	It is just indescribable.	21
Researcher	101.	Can you tell me a bit about it?	
René	102.	It is indescribable.	
Researcher	103.	Okay, so you do not really want to talk about it.	
René	104.	I can talk about it but it is just indescribable.	
Researcher	105.	One does not have words for it? On a normal day, how does the Lord help you?	
René	106.	He helps that you can get up and go to school and ...	21
Researcher	107.	And how does He help you in your relationships with other people such as friends and so on?	
René	108.	He helps me, like when I am having a difficult time, then He tells me every day is difficult but that you should think ahead.	19

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	109.	Mmm.	
René	110.	Stop looking back.	
Researcher	111.	Stop looking back, that is quite important, is it not? And does it help to look ahead?	
René	112.	Yes	19
Researcher	113.	But it is difficult. I also always find it difficult, because one ... especially when bad things happen, then one thinks about it all the time.	
René	114.	Yes, you think about it and then you do not forget about it. The thing is, you need to forget about it.	26, 36
Researcher	115.	Why is it so important?	
René	116.	It is just indescribable for me.	
Researcher	117.	Do you think one can really forget about bad things?	
René	118.	Yes.	36
Researcher	119.	Or do you think one can simply live with it?	
René	120.	When I lie down like this, I get tired [Laughs.]	
Researcher	121.	Do you think one can really forget about it totally?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	122.	You can if you really want to, you just have to put your faith in it.	21
Researcher	123.	Okay. [Video plays: "When I am in a bad mood then she talks to me and persuades me to be in a good mood."] Do you think the shining star is almost like an angel?	43 21.4
René	124.	Yes	21.4
Researcher	125.	Do you think so? And that is why you feel one cannot be exactly like she is?	
René	126.	Everybody is not perfect.	
Researcher	127.	That girl that gets thrown up in the air and laughs. One cannot see her mother's face but one can imagine that her mother is laughing as well. The idea that when you are in a good mood then people treat you well. Is this true in your life? And can you give an example? Like here at home?	
René	128.	When you get up in a good mood, people will treat you with a good mood. When you get out of bed with the wrong foot, then you should know the day will be terrible.	43,24
Researcher	129.	Mmm, so do you try hard to get up in a good mood?	
René	130.	Yes, sometimes it is difficult but sometimes it is easier.	
Researcher	131.	What makes it easier?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	132.	To say that today is the day that I take the Lord into my life.	21
Researcher	133.	Yes, okay and that makes it easier for you. Tell me, did the Lord play such an important part in your life before you came to the orphanage?	
René	134.	Yes, He has always been a part of my life, He plays a role permanently.	21
Researcher	135.	[Video plays: "Her plan for my life is that she wants me to have a good future ..."] What is a good future for you?	
René	136.	A good future is that you do not have to stress about what is going to happen.	19,44
Researcher	137.	Mmm ...	
René	138.	"Everything is in God's hands." He will tell you that you will have a decent future.	21
Researcher	139.	I want to know specific things. Let us think quickly about in five years' time – look you are 13 now, so in five years' time you'll be 18, right? Dream-dream, if we play dream-dream, what would you like to see?	
René	140.	I do not know.	19.1
Researcher	141.	But think a bit ... it does not necessarily have to come true. One never knows, but if you dream about it, what would you like to see in your life? Look, then you are in matric [final school year]. So, what are your dreams after matric?	
René	142.	I do not know.	19.1

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	143.	But a dream is that you do not have to know. You can simply dream about it. Don't you know yet what you want to become or things that you like to do?	
René	144.	But I am not necessarily going to become that ...	19.1
Researcher	145.	Yes, but you can just guess about it.	
René	146.	No, I go where the Lord tells me to go.	21.1
Researcher	147.	Okay, so you cannot say now. And would you like to be back in Randfontein?	
René	148.	Yes	
Researcher	149.	And then you would like to be in Hoërskool Randfontein? [High School Randfontein]	
René	150.	No. [Indignant.]	
Researcher	151.	What school is there?	
René	152.	Rapportryer	
Researcher	153.	Rapportryer, no but in five years you will no longer be in primary school.	
René	154.	Then I'll probably be in Jan Viljoen (Jannas)	
Researcher	155.	Oh okay, yes.	
René	156.	But I would like to be in Riebeeckrand.	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	157.	Why, is it a nice school – did people say it is nice there?	
René	158.	I do not know. [Laughs.]	
Researcher	159.	Why do you want to be there, do you know someone there?	
René	160.	I don't know.	
Researcher	161.	Oh. Why don't you want to be in Jan Viljoen?	
René	162.	I do not know. I just go where the Lord puts me.	
Researcher	163.	Mmm, okay, so and if you are not there, will it also be okay with you, as long as the Lord is in control?	
René	164.	As long as I am in a school.	
Researcher	165.	Okay. [Video plays: “And for now my house mother, my teachers and my friends stand with open arms.”] The open arms is to give love to you? I assume.	42
René	166.	Yes!	33
Researcher	167.	Do you get different things from different people? Do you get different types of love from your housemother and your teacher and your friends?	
René	168.	I think so.	
Researcher	169.	Mmm.	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	170.	I'm not sure.	
Researcher	171.	What do you get from your friends? What do you do together?	
René	172.	Friendship. Love.	25,20
Researcher	173.	What do you do when you have a get together?	
René	174.	Play together during break times and ...	38
Researcher	175.	What does one play nowadays?	
René	176.	We Grade 7s do not play, we just sit and talk and gossip.	87
Researcher	177.	Would you rather play?	
René	178.	No, at the beginning of the year I worked at the tuck shop but then the teacher sort of fired us.	
Researcher	179.	Why?	
René	180.	Because it is our last year and he wants us to enjoy our last year and so he put other children in our place.	
Researcher	181.	Oh. Were you paid?	
René	182.	Yes, and sometimes a packet of chips, a cooldrink, a slush puppy.	
Researcher	183.	That is nice. But now you just sit and talk. Yes. What do you get from your housemother? What kind of love does she give?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	184.	Like a mother's love.	68
Researcher	185.	Oh, what does a mother's love look like?	
René	186.	Like all mothers give love to their children.	
Researcher	187.	May I guess?	
René	188.	Yes.	
Researcher	189.	Like hugs.	
René	190.	Yes.	
Researcher	191.	And uhm food.	
René	192.	Yes.	
Researcher	193.	And outings.	
René	194.	Yes.	
Researcher	195.	And reading stories or are you too big for that now? Does she watch stories with you?	
René	196.	Yes.	
Researcher	197.	And from your teacher, what do you get from her?	
René	198.	Love.	33
Researcher	199.	Also like a mother? Or more like a grandmother? Do you have a grandmother?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	200.	She passed away.	
Researcher	201.	Oh.	
René	202.	When did you make the clay?	
Researcher	203.	A little earlier today. An hour ago but that bag is not going to last if you throw it like that. Okay, look here. [Video of Amazing Grace and Christmas house.] Tell me, what feelings do you experience when you see this?	
René	204.	Happiness.	67.2
Researcher	205.	What does it make you think of?	
René	206.	My grandfather.	
Researcher	207.	Your grandfather? Yes, did he have lights?	
René	208.	He put up lights for us and when he was buried, he was buried with this song.	
Researcher	209.	Oh, is that so?	
René	210.	Yes.	
Researcher	211.	Did you love your grandfather?	
René	212.	I was two years old.	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	213.	But it was an enjoyable time in your life?	
René	214.	It must have been.	
Researcher	215.	I am asking?	
René	216.	I do not know, I cannot remember back to when I was two years old.	
Researcher	217.	But you say it makes you feel happy and it makes you think of your grandfather, so then it surely must be a good memory? Yes. And that is like a house with Christmas lights.	
René	218.	Yes, my grandfather often put my uncle's Christmas lights on.	
Researcher	219.	Is there a moment in this whole movie that stands out for you, that is important to you? If you had to choose one?	
René	220.	I do not know.	
Researcher	221.	But which moment in this movie do you like the most?	
René	222.	[Points to the last screen.]	
Researcher	223.	The end, okay uhm did you learn anything about yourself that you did not know of, that you understand better now or so?	
René	224.	Uh-uh.	
Researcher	225.	Did you know all this about yourself? Is there nothing that became clearer to you?	

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

René	226.	[Plays with clay in bag.]	
Researcher	227.	Tell me, they say that when you are a teenager, you wonder who you are ... right. In one's teenage years the biggest thing to find out is who you actually are and who you want to be. And what in this movie is most like you?	
René	228.	That I will never stop.	21, 45
Researcher	229.	Will never stop to do what?	
René	230.	To praise the Lord.	21
Researcher	231.	And that is who you are. And then, what would you tell someone about this? If you had to tell someone something about this?	
René	232.	[Sighs.] I have no idea.	
Researcher	233.	Okay. Will you ever show it to someone?	
René	234.	Uhm, I think so.	
Researcher	235.	To whom would you show it?	
René	236.	I think to my housemother, my family.	17
Researcher	237.	What do you think it will mean to you? What will it be like for you if you were to show them this?	
René	238.	I won't be ashamed.	17, 17.1

ANNEXURE E4
"The Shining Star"
René: Semi-Structured Interview [Translation]

Researcher	239.	Mmm, so how will it make you feel?	
René	240.	It will make me happy.	17, 17.1, 42
Researcher	241.	What will it then mean, what will they learn about you?	
René	242.	My story.	4
Researcher	243.	And if they know what your story is, how will it help you?	
René	244.	Then I guess they can get to know me better.	17, 17.1
Researcher	245.	Understand you better maybe?	
René	246.	I think so. Sorry, but I am getting irritated now.	
Researcher	247.	It is all right Dear, I am finished now. There were many questions.	

René: Semi-Gestruktureerde Onderhoud [Afrikaans]			
Navorser	1.	René vertel vir my... jy't nou deelgeneem aan my navorsingsprojek. Ek het hiernatoe gekom en ons het 'n videotjie gemaak en gekyk wat is jou storie en prentjies en goedjies gekies. Vertel vir my wat was vir jou die lekkerste daarvan om deel te neem aan hierdie projek?	
René	2.	Om my storie weer te vertel.	
Navorser	3.	En hoekom was dit vir jou so lekker om jou storie weer te vertel?	
René	4.	Want hulle sê altyd hoe meer jy die storie vertel, hoe minder gaan jy daaraan dink.	
Navorser	5.	En is dit hoe jy dit gevind het?	
René	6.	Ja	
Navorser	7.	OK, dis interessant ja. En as jy minder daaraan dink, gaan dit dan beter met jou?	
René	8.	Ja, partykeer is dit so dat ek nie eens aan hom dink nie. Dan partykeer kom dit so dat ek huil en so aan.	
Navorser	9.	Maar jy sê nou hulle sê jy moet jou storie baie keer vertel, maar wat sê René? Voel René ook so?	
René	10.	Ja, baie.	
Navorser	11.	En vir wie vertel jy nog? Is daar nog ander maniere hoe jy jou storie vertel?	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	12.	Nee, nie rêrig nie	
Navorser	13.	OK, so hierdie was nou nogal lekker gewees vir jou om dit te doen en dis ook op 'n kreatiewe manier, dis nou nie op 'n alledaagse "jy sit op 'n stoel en vertel jou storie"-manier nie.	
René	14.	Nee, dit kom van die hart af.	
Navorser	15.	Ja, goed en dan, is daar enige iets wat vir jou baie moeilik was om te doen?	
René	16.	Nee, nie rêrig nie.	
Navorser	17.	OK, nou ja, so ons het na jou storie gekyk en ek gaan nou stop op sekere plekkies in jou storie en dan wil ek hê jy moet vir my meer daarvan vertel. So, daai eerste gedeelte gaan alles net oor jou hande, nê? En al die goeters wat jy hou van om met jou hande te doen. Vertel vir my hoekom is daai goeters vir jou so belangrik?	
René	18.	Ek het geen idee nie, want toe ek nog klein was toe het ek al klaar in modder gespeel en mense masseer en boom geklim.	
Navorser	19.	En wat kry jy daaruit? Uit goeters wat jy met jou hande doen? Hoekom dink jy is dit vir jou so lekker?	
René	20.	Dis net pret.	
Navorser	21.	So dis om te speel en mens kry mos nie altyd genoeg tyd om te speel nie. So hoe maak jy tyd daarvoor?	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	22.	Soos vakansies, naweke...	
Navorser	23.	En dan wat doen jy met jou hande?	
René	24.	Ek speel in modder, ry fiets, klim boom, jaag voëls...	
Navorser	25.	En dan voel jy dit laat jou lekkerder voel?	
René	26.	Ja.	
Navorser	27.	Ja, dis goed as mens weet wat die goeters is wat vir mens goed is om te doen. [Video speel: "Ek sien myself as iemand wat braaf is".] Vertel vir my bietjie daarvan: jy sien jouself as iemand wat braaf is.	
René	28.	Ja	
Navorser	29.	Hoe weet jy jy's braaf?	
René	30.	Want, my buite-maatskaplike werker het vir my gesê ek's die braafste kind wat sy nog ooit in haar lewe gesien het om oor haar verlede te praat.	
Navorser	31.	Rêrig en hoe voel jy toe sy dit sê?	
René	32.	Ek het nogal trots op myself gevoel.	
Navorser	33.	En voel jy vandag nog steeds braaf?	
René	34.	Ja, ek sal nog altyd braaf voel.	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

Navorser	35.	OK. So, jy noem jou veerkragtigheid die blinkende ster . Vertel my bietjie meer van haar. Sy staan in 'n oop stuk veld...	
René	36.	...en met ope arms om liefde uit te deel en te kry	
Navorser	37.	As jy nou daai prentjie sien, kom ek gaan bietjie aan [video speel]... as jy daai prentjie in jou kop het: sy staan met ope arms, sy blink soos die sterre, sy deel liefde uit, sy kry liefde ... gesels sommer bietjie met my daaroor. Hoe klink so 'n iemand vir jou?	
René	38.	Dit klink OK.	
Navorser	39.	Vir my, as ek daai sou sien, dit klink vir my nogal aanloklik. Ek sal na so 'n iemand toe wil loop. Dis nogal vir my 'n baie mooi beeld wat jy geskep het want dit het nie bestaan nie. Jy't haar uitgedink. So vertel vir my: sy blink soos die sterre... hoekom dit?	
René	40.	Ek weet nie eintlik nie.	
Navorser	41.	Hoekom sal sy blink?	
René	42.	Want sy deel liefde uit.	
Navorser	43.	Sy deel liefde uit en liefde laat mens skyn?	
René	44.	[Geen antwoord.]	
Navorser	45.	As sy nou hierdie liefde uitdeel waar kom dit vandaan vir haar?	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

René	46.	Dit kom van haar hart af.	
Navorser	47.	Dan is dit amper soos...die Engelse woord wat in my gedagtes opkom is 'shine', dit skyn van binne haar af. En sy staan in 'n oop stuk veld, hoekom juis in 'n oop veld?	
René	48.	Want sy weet baie mense is by velde, so dis hoekom sy na 'n oop stuk veld gaan.	9
Navorser	49.	So, wat doen die mense by die velde?	
René	50.	Hulle loop rond en speel rond.	
Navorser	51.	Is dit ook 'n plek waar mens kan speel?	
René	52.	[Geen antwoord,]	
Navorser	53.	Is dit vir jou 'n mooi prentjie, 'n oop stuk veld.	
René	54.	Mmm.	
Navorser	55.	Of waar was jy al in 'n oop stuk veld? Is dit iets wat naby jou huis is?	
René	56.	Dit was in 'n droom.	
Navorser	57.	En het jy ander mense gesien in jou droom of net vir haar?	
René	58.	[Knik.]	
Navorser	59.	So dit is vir my 'n baie besondere beeld. Is daar iets in jou lewe wat so is René? Is daar iets van jou wat jou laat dink aan haar?	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

René	60.	[Geen antwoord – speel met 'n plastieksak met klei.]	
Navorser	61.	Dink bietjie. Is sy soos iemand wat jy graag wil wees? Is sy soos iemand wat jy ken?	
René	62.	Sy's net haarself	
Navorser	63.	En jy is ook net jouself?	
René	64.	Plane common me.	
Navorser	65.	Plane common you.	
René	66.	[Glimlag] Hulle sê "'n stil mond is 'n heel mond".	
Navorser	67.	Is 'n heel mond? So wat beteken dit vir jou? Want jy lyk nie vir my of jy 'n stil mond het nie? Jy lyk vir my of jy hou van gesels?	
René	68.	[Vroetel verskriklik en maak hele gesig toe met 'n sak met speelklei in.] Ja, ek hou van gesels, maar ek wil net nie in moeilikheid kom nie.	
Navorser	69.	Ja, nou wanneer kom mens in moeilikheid?	
René	70.	Wanneer jy sleg praat oor iemand.	
Navorser	71.	O ja. Sal jy graag soos sy wil wees, Die Blinkende Ster?	
René	72.	[Knik.]	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

Navorser	73.	Hoekom?	
René	74.	Want daar's net een van haar, daar kan nie 10 000 wees nie.	
Navorser	75.	Maar daar's ook net een van jou. Daar's nie 10 000 nie. So, is jy soos jouself en sy soos haarself?	
René	76.	[Knik.]	
Navorser	77.	Is daar enige iets van jouself wat jou herinner aan haar? Sy skyn van binne af, sy deel liefde uit en sy kry liefde. Deel jy soms liefde uit? En kry jy soms liefde?	
René	78.	Ek kry altyd liefde	
Navorser	79.	En hoe maak jy seker dat jy liefde kry?	
René	80.	[Gooi en vang die sak met klei in.] Jy kry dit net.	
Navorser	81.	Hoef jy niks spesiaals te doen nie. Dit kom net na jou kant toe?	
René	82.	[Sê niks.]	
Navorser	83.	Jy sê baie kinders het gesê jy's ge'haunted'? Het jy vir baie kinders vertel van haar? En is dit die eerste keer dat kinders vir jou so gesê het? En hoe het dit jou laat voel?	
René	84.	Ja, ek het dit maar net gevat soos dit gekom het.	
Navorser	85.	Mmm? Was dit jou maatjies wat dit gesê het?	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

René	86.	Ja	
Navorser	87.	En wie is die mense wat vir jou liefde gee?	
René	88.	My juffrouens, my vriende, my huis-ma.	
Navorser	89.	En is dit genoeg liefde vir jou?	
René	90.	[Vroetel met die klei.]	
Navorser	91.	En gee jy ook vir daai mense liefde?	
René	92.	Ja.	
Navorser	93.	Jy sê "alles is in God se hande" en jy praat ook van "sy bid vir jou as jy siek is". Hoe belangrik is God vir jou? En hoe belangrik is gebed en sulke goeters in jou lewe?	
René	94.	Dis baie belangrik. Want somtyds dan voel jy kwaad, dan draai jy jou rug op God en in goeie tye dan bid jy nie en slegte tye dan bid jy. Die Here gaan jou nie help nie. Jy moet permanent bid.	
Navorser	95.	OK, dink jy die Here gaan jou nie help nie omdat jy in sekere tye nie gebid het nie?	
René	96.	As jy Hom vra vir vergifnis, dan sal Hy jou sekerlik help.	
Navorser	97.	Mmm, en het die Here jou in jou lewe al gehelp? Voel jy dat die Here daar is vir jou?	
René	98.	[Knik heftig.]	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

Navorser	99.	En in watse opsig, hoe help die Here vir jou? Op watse maniere voel jy dat Hy daar is?	
René	100.	Dis net onbeskryflik.	
Navorser	101.	Kan jy so bietjie vir my daarvan vertel?	
René	102.	Dis onbeskryflik.	
Navorser	103.	OK, so jy wil nie eintlik daaroor praat nie.	
René	104.	Ek kan daaroor praat maar dis net onbeskryflik.	
Navorser	105.	Mens het nie woorde daarvoor nie? Op 'n gewone dag, hoe help die Here vir jou?	
René	106.	Hy help jou dat jy kan opstaan en skool toe gaan en...	
Navorser	107.	En hoe help Hy jou in jou verhoudings met ander mense soos vriende en so?	
René	108.	Hy help my soos as ek in moeilike tye is dan sê Hy vir my dat elke dag is moeilik, jy moet net vorentoe dink.	
Navorser	109.	Mmm.	
René	110.	Ophou agtertoe kyk.	
Navorser	111.	Ophou agtertoe kyk dis nogal belangrik nê? En help dit om vorentoe te kyk?	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	112.	Ja.	
Navorser	113.	Maar dit is moeilik. Dis vir my ook altyd moeilik, want mens...veral as slegte goeters gebeur het dan dink mens heeltyd daaraan.	
René	114.	Ja, jy dink daaraan en dan vergeet jy nie daarvan nie. Die ding is jy moet daarvan vergeet.	
Navorser	115.	Hoekom is dit so belangrik?	
René	116.	Dis net onbeskryflik vir my.	
Navorser	117.	Dink jy mens kan rêrig van slegte goeters vergeet?	
René	118.	Ja.	
Navorser	119.	Of dink jy mens kan net beter daarmee leef?	
René	120.	As ek so lê dan raak ek moeg [Lag.]	
Navorser	121.	Dink jy mens kan rêrig heeltemal daarvan vergeet?	
René	122.	Jy kan as jy rêrig wil, jy moet net jou geloof daarin sit.	
Navorser	123.	OK. [Video speel: "As ek in 'n slegte bui is dan help sy my om in 'n goeie bui te wees."] Dink jy die blinkende ster is amper soos 'n engel?	
René	124.	Ja	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

Navorser	125.	Dink jy so? En dis hoekom jy voel mens kan nie heeltemal soos sy wees nie?	
René	126.	Nie almal is perfek nie.	
Navorser	127.	Daai dogtertjie wat so opgegooi word en dan lag sy so. Mens kan nie haar ma se gesig sien nie, maar mens kan dink haar ma lag ook. Daai van as mens in 'n goeie bui is dan is mense ook mooi met jou. Is dit waar vir jou in jou lewe? En kan jy 'n voorbeeld gee? Soos hier by die huis?	
René	128.	As jy met 'n goeie bui opstaan, gaan mense jou met 'n goeie bui hanteer. As jy met die verkeerde voet uit die bed opstaan, dan moet jy maar net weet, die dag gaan terrible wees.	
Navorser	129.	Mmm, so probeer jy baie hard om met 'n goeie voet op te staan?	
René	130.	Ja, somtyds is dit moeilik, maar somtyds is dit makliker.	
Navorser	131.	Wat maak dit makliker?	
René	132.	Om te sê vandag is die dag wat ek die Here in my lewe invat.	
Navorser	133.	Ja, OK en dit maak dit vir jou makliker. Sê vir my het die Here so 'n belangrike rol in jou lewe gespeel voor die kindershuis ook?	
René	134.	Ja, Hy's nog altyd in my lewe, Hy speel permanent 'n rol.	
Navorser	135.	[Video speel: "Haar plan met my lewe is dat sy wil hê ek moet 'n goeie toekoms hê." Wat is 'n goeie toekoms vir jou?	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

René	136.	'n Goeie toekoms is dat jy hoef nie te stres oor wat gaan gebeur nie.	
Navorser	137.	Mmm...	
René	138.	"Alles is in God se hande". Hy sal vir jou sê dat jou toekoms ordentlik sal wees.	
Navorser	139.	Ek wil spesifieke goedjies weet. Kom ons dink gou oor 5 jaar – kyk jy is nou 13, so oor 5 jaar is jy 18 nê? Droom-droom, as ons nou droom-droom speel, wat sou jy wou sien?	
René	140.	Ek weet nie.	
Navorser	141.	Maar dink so bietjie... dit hoef nie noodwendig waar te word nie. Mens weet nie, maar as jy nou kan droom daaroor, wat sou jy graag wou sien in jou lewe? Kyk dan is jy in matriek. So, wat is jou drome vir na matriek?	
René	142.	Ek weet nie.	
Navorser	143.	Maar 'n droom is jy hoef nie te weet nie. Jy kan maar net droom daaroor. Weet jy nog nie wat jy wil word nie of goeters wat jy van hou om te doen nie?	
René	144.	Maar ek gaan dit nie noodwendig word nie...	
Navorser	145.	Ja, maar jy kan dit net raai.	
René	146.	Nee, ek gaan soos die Here vir my sê ek moet gaan.	
Navorser	147.	OK, so jy kan nie nou sê nie. En sal jy graag wil terug wees in Randfontein?	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

René	148.	Jip	
Navorser	149.	En dan sal jy in Hoërskool Randfontein wil wees?	
René	150.	Nee. [Verontwaardig.]	
Navorser	151.	Wat is die skool daar?	
René	152.	Rapportryer	
Navorser	153.	Rapportryer, nee maar jy gaan nie oor 5 jaar nog in die Laerskool wees nie.	
René	154.	Dan gaan ek seker in Jan Viljoen wees (Jannas).	
Navorser	155.	O, OK ja.	
René	156.	Maar ek sal like om in Riebeeckrand te wees.	
Navorser	157.	Hoekom, is dit 'n oulike skool – het mense gesê dis oulik?	
René	158.	Ek weet nie [Lag].	
Navorser	159.	Hoekom wil jy graag daar wees, ken jy iemand daar?	
René	160.	Ek weet nie.	
Navorser	161.	O. Hoekom sal jy nie in Jan Viljoen wil wees nie?	
René	162.	Ek weet nie. Ek gaan maar soos wat die Here my sit.	
Navorser	163.	Mmm, OK so en as jy nie daar is nie, sal dit ook vir jou OK wees, solank die Here net in beheer is?	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	164.	Solank ek net in 'n skool is.	
Navorser	165.	OK. [Video speel: "Vir nou staan my huis-ma, my juffrouens en my vriende met ope arms."] Die ope arms is om vir jou liefde te gee? Neem ek aan.	
René	166.	Ja!	
Navorser	167.	Kry jy verskillende goed by verskillende mense? Kry jy verskillende tipes liefde by jou huisma en by jou juffrou en by jou vriende?	
René	168.	Ek dink so.	
Navorser	169.	Mmm.	
René	170.	Ek's nie seker nie.	
Navorser	171.	Wat kry jy by jou maatjies? Wat doen julle saam?	
René	172.	Friendship. Liefde.	
Navorser	173.	Wat doen julle as julle saam kuier?	
René	174.	Speel pouses saam en ...	
Navorser	175.	Wat speel mens deesdae?	
René	176.	Ons Graad 7s speel nie, ons sit maar net en gesels en praat en skinder.	

ANNEXURE E5
"The Shining Star"
René: Semi-Structured Interview [Afrikaans]

Navorser	177.	Sou jy eerder wou gespeel het?	
René	178.	Nee, ek het aan die begin van die jaar by die snoepie gewerk, maar toe het die meneer ons soort van gefire.	
Navorser	179.	Hoekom?	
René	180.	Want dis mos ons laaste jaar en hy wil hê ons moet ons laaste jaar geniet en toe sit hy ander kinders in ons plek.	
Navorser	181.	Ooo. Het jy betaling gekry?	
René	182.	Ja en partykeer 'n pakkie tjips, 'n koeldrank, 'n slush puppy.	
Navorser	183.	Dis lekker. Maar nou sit jy net en gesels. Ja. Wat kry jy by jou huisma? Watse tipe liefde gee sy?	
René	184.	Soos 'n ma-liefde	
Navorser	185.	O, hoe lyk 'n ma-liefde?	
René	186.	Soos alle ma's vir hulle kinders liefde gee.	
Navorser	187.	Kan ek maar raai?	
René	188.	Ja.	
Navorser	189.	Soos drukkies.	
René	190.	Ja.	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

Navorser	191.	En uhm kossies	
René	192.	Ja.	
Navorser	193.	En uitstappies.	
René	194.	Ja.	
Navorser	195.	En stories lees of is julle nou te groot daarvoor? Kyk sy saam met julle stories?	
René	196.	Ja.	
Navorser	197.	En by jou juffrou wat kry jy by haar?	
René	198.	Liefde.	
Navorser	199.	Ook soos 'n ma? Of meer soos 'n ouma? Het jy 'n ouma?	
René	200.	Sy's oorlede.	
Navorser	201.	Ooo.	
René	202.	Wanneer het tannie die klei gemaak?	
Navorser	203.	Net nou. 'n Uur gelede maar daai sakkie gaan dit nie hou nie. OK, kyk gou hierso. [Video van Amazing Grace en Kersfeeshuis.] Sê vir my, watse gevoelens kom by jou op as jy hierdie sien?	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	204.	Gelukkigheid.	
Navorser	205.	Laat dit vir jou dink aan wat?	
René	206.	My oupa.	
Navorser	207.	Jou oupa? Ja, het hy liggies gehad?	
René	208.	Hy't vir ons liggies opgesit en toe hy begrawe was, is hy begrawe met hierdie liedjie.	
Navorser	209.	O is dit?	
René	210.	Ja.	
Navorser	211.	Was jy lief vir jou oupa?	
René	212.	Ek was twee jaar oud.	
Navorser	213.	Maar dit was 'n lekker tyd in jou lewe?	
René	214.	Sekerlik.	
Navorser	215.	Ek vra?	
René	216.	Ek weet nie, ek kan nie onthou toe ek twee jaar oud was nie.	
Navorser	217.	Maar jy sê dit laat jou gelukkig voel en dit laat dink jou aan jou oupa, so dan was dit sekerlik vir jou 'n goeie herinnering? Ja. En daai is soos 'n huis met kersfeesliggies.	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	218.	Ja, my oupa het gereeld my oom se kersfeesliggies aangesit.	
Navorser	219.	Is daar 'n oomblik in hierdie hele fliekie wat vir jou uitstaan, wat vir jou die belangrikste is? As jy ene moet kies?	
René	220.	Ek weet nie.	
Navorser	221.	Maar watter oomblik hou jy die meeste van in hierdie fliekie?	
René	222.	[Wys na die laaste skerm.]	
Navorser	223.	Die einde, OK, uhm het jy enige iets van jouself geleer wat jy nie geweet het nie, wat jy nou beter verstaan of so?	
René	224.	Uh-uh.	
Navorser	225.	Het jy al hierdie goeters van jouself geweet? Is daar niks wat vir jou bietjie meer helder geword het nie?	
René	226.	[Speel met klei in sakkie.]	
Navorser	227.	Sê vir my, as mens 'n tiener is dan sê hulle mens wonder wie jy is... nê. In mens se tienerjare is die grootste ding om uit te vind wie jy eintlik is en wie jy graag wil wees. En wat in hierdie fliekie is die meeste soos jy?	
René	228.	Dat ek sal nooit stop nie.	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

Navorser	229.	Sal nooit stop om wat te doen nie?	
René	230.	Om die Here te loof en prys nie.	
Navorser	231.	En dit is wie jy is. En dan, wat sal jy vir iemand vertel hiervan? As jy nou vir iemand iets hiervan moet sê?	
René	232.	[Sug.] Ek het geen idee nie.	
Navorser	233.	OK. Sal jy dit ooit vir iemand wys?	
René	234.	Uhm, ek dink so.	
Navorser	235.	Vir wie sal jy dit wys?	
René	236.	Ek dink vir my huis-ma, my familie.	
Navorser	237.	Wat dink jy sal dit vir jou beteken? Hoe sal dit vir jou wees as jy dit vir hulle wys?	
René	238.	Ek sal nie skaam wees nie.	
Navorser	239.	Mmm, so hoe sal dit jou laat voel?	
René	240.	Dit sal my gelukkig maak.	
Navorser	241.	Wat sal dit dan beteken, wat sal hulle leer van jou?	
René	242.	My storie.	
Navorser	243.	En as hulle weet wat jou storie is, hoe sal dit jou help?	

ANNEXURE E5
"The Shining Star"
 René: Semi-Structured Interview [Afrikaans]

René	244.	Dan kan hulle my seker beter leer ken.	
Navorser	245.	Beter verstaan dalk?	
René	246.	Ek dink so. Sorry tannie ek begin nou bietjie geïrriteerd raak.	
Navorser	247.	Dis reg Liefie, ek is klaar. Dit was baie vrae.	

ANNEXURE F

"FISH POWER" – FOUCHÉ'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE F2

"FISH POWER" – FOUCHE – DIGITAL STORY

Watch MP4 file on flash disk

ANNEXURE F3

"Fish Power"

Fouché: Digital Story Script [Translation]

DIGITAL STORY 4 "Viskrag"/"Fish power"							
Length: 1:50 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
1	Boy in tree	00:09	'He is a Pirate' (Pirates of the Caribbean)	00:01	1)	I am 13 years old. I enjoy climbing trees and sitting underneath them.	9, 38
2	Sea/salmon	00:13			2)	I also have a liking for fishes	9
3	Minecraft username character	00:17			3)	and I usually chose the player name "Viskrag" ["Fish Power"] for Minecraft.	46
4	I forgive you GIFF	00:23			4)	Something bad happened to me last year when we had a house robbery. But I see myself as someone who recovers quickly and who can forgive.	47, 48
5	Viskrag drawing	00:29			5)	I call my resilience "Fish Power". It isn't a random stick figure on the drawing. He says "look in the mirror" and on the mirror appears the words:	7,19
6	Superman	00:44			6)	"You are capable of [reaching] your own potential. Your decisions	50,57

ANNEXURE F3

"Fish Power"

Fouché: Digital Story Script [Translation]

						influence your future.	
7	Never give up	00:45			7))	Never give up."	45
8	Viskrag drawing / Broken window	00:52			8)	I first saw Fish Power in Kindergarten when I had played with the wrong friends and had come into trouble because of them.	25. 24
9	Light bulb	00:58			9)	If you use your imagination...	56
10	Solar system around girl's head	01:00			10)	... you can actually achieve anything that you dream about, if you are motivated.	51, 60, 71
11	Girl with head on arms by lake	01:07			11)	After the house robbery I can choose whether to be depressed or to be a boy who just forgets about everything.	52, 57 36,46
12	Two people talking / social skills	01:20			12)	I believe that "knowledge is power" and that social skills are very important. Otherwise no one wants to listen to you.	24, 52
13	Viskrag / beggar in rags	0:27			13)	Fish Power's plan for my life is to help as many people as I can to get	20, 34, 35

ANNEXURE F3

"Fish Power"

Fouché: Digital Story Script [Translation]

						onto their feet again.	
14	Half a face	01:32			14)	At first I was angry after the house robbery but then I decided...	62.4
15	Path with sun rays through the trees	01:36			15)	... I hope that the house robbers will find the right path again.	62.5, 34
16	Praying hands	01:40			16)	I decided to pray for them.	21.3
17	Men in black GIF	01:42			17)	To forget is easy, to forgive is not, but is not impossible to forgive.	36, 48 (46)

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

Fouché: Semi-Structured Interview [Translation]			
Researcher	1.	Okay, so I want you to tell me how it was for you to participate in this project? Everything that we did, the questions that I asked you in order to get your story – to represent your resilience as a person. How was it for you to participate?	
Fouché	2.	It wasn't bad at all. It was fun!	1
Researcher	3.	And what did you enjoy most?	
Fouché	4.	I enjoyed the drawing part the most.	1.2
Researcher	5.	The drawing. And you also enjoyed seeing your video?	
Fouché	6.	Yes.	1
Researcher	7.	And was there anything that you found difficult to talk about or to think about?	
Fouché	8.	No.	
Researcher	9.	So, what I'm going to do now is to play your story again from the beginning. Then I'm going to stop at certain things and ask you questions about them. The song that you chose, what is its name?	
Fouché	10.	Pirates of the Caribbean.	
Researcher	11.	Why did you choose it?	
Fouché	12.	It reminds me of the sea and I love the sea.	
Researcher	13.	What is the story? Tell me briefly what happened?	
Fouché	14.	Jack Sparrow is now the captain of a pirate ship and he's kind of funny. He acts as if he's really dumb but he's actually very clever and yes.	46
Researcher	15.	So why do you like the story?	
Fouché	16.	I don't really know why. It's just a very nice story.	

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

Researcher	17.	Is it funny? Is it adventurous? Does it make you laugh?	
Fouché	18.	Yes, it makes me laugh a lot.	
Researcher	19.	Yes and that type of song is kind of very dramatic: [Sings] "Te-te-te-te-re."	
Fouché	20.	I think it got stuck in your head.	
Researcher	21.	Yes, I've been hearing it the whole weekend. So, the song, how does it make you feel?	
Fouché	22.	It makes me feel excited and adventurous.	53
Researcher	23.	Mmm, okay. Remind me again, you said that your nickname is 'Fish' amongst your friends.	25
Fouché	24.	Yes.	
Researcher	25.	Why did they choose it for you? Why do they call you that?	
Fouché	26.	It was on a Voortrekker-camp. I jumped, then I did the "Silly Salmon", then they named me 'Fish'.	25, 46, 74
Researcher	27.	The "Silly Salmon"? While you were jumping into the water?	
Fouché	28.	No, while I was jumping around in the air. [Demonstrates his moves.]	46
Researcher	29.	[Laughs] Did you invent the "Silly Salmon" yourself?	
Fouché	30.	No, not at all but after that the kids in the bus kept shouting "where's the fish?" and then a couple of the kids that sat next to me shouted "here's the fish!"	
Researcher	31.	So for you the name has a positive meaning? Do you like it?	
Fouché	32.	Yes.	
Researcher	33.	And do your friends still call you 'Fish'?	
Fouché	34.	Yes.	25

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

Researcher	35.	And Fouché and Fish starts with the same sound so that's maybe why it stuck. Okay, so you said you like to climb trees, you like fish. Did you like fish before they started calling you 'Fish'?	
Fouché	36.	Yes and I still like fishes because I eat sushi, it's very nice!	
Researcher	37.	So you like eating it, you don't necessarily enjoy ...	
Fouché	38.	No, I like it.	
Researcher	39.	You like everything about fish. Now tell me why? Why do you think? It's kind of a strange thing to like. People like dogs and hamsters ...	
Fouché	40.	I like dogs too but I also like fish a lot and maybe dogs a bit more.	
Researcher	41.	Mmm. But what about a fish speaks to you?	
Fouché	42.	Some fishes, for example salmon, are quite clever when you try to catch them. They will make you think that you can catch them, and then they will swim away from you and they pull the rod out of your hands.	54
Researcher	43.	So a fish is actually smarter than people think.	
Fouché	44.	Yes.	54
Researcher	45.	So isn't it a bit like Captain Jack Sparrow?	
Fouché	46.	Yes.	54
Researcher	47.	Because he looks kind of duh but then actually ...	
Fouché	48.	[Interrupts Researcher] He acts a bit dumb.	
Researcher	49.	But then actually he is clever?	
Fouché	50.	Yes.	

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

Researcher	51.	Okay, well and then. [Video plays: "But I see myself as someone who recovers quickly and who can forgive."] So here you used a GIF.	48
Fouché	52.	GIF [Corrects Researcher's pronunciation]	
Researcher	53.	Yes, but all the GIFs are a bit tongue-in-the-cheek, a bit funny, a little humorous?	
Fouché	54.	Yes.	
Researcher	55.	So now you talk about forgiveness but still in a humorous manner?	
Fouché	56.	No that I meant seriously; I just couldn't find a serious one.	
Researcher	57.	You said you saw yourself as someone that recovers quickly?	
Fouché	58.	Yes.	47
Researcher	59.	Okay, so why?	
Fouché	60.	Most cases when someone bullies me or anything ... I don't necessarily always feel the pain and I don't necessarily always care. Like, it doesn't bother me.	26
Researcher	61.	Good. You let it slide a bit like water from a duck's back?	
Fouché	62.	Yes, I ignore it.	26, 36
Researcher	63.	Okay, so that's how you recover, you ignore it and then you just carry on?	
Fouché	64.	Yes.	26, 36
Researcher	65.	[Video plays: "I call my resilience Fish Power".] I just want to stop there. So Fish Power for me is a bit humorous too?	46
Fouché	66.	[Laughs] Yes.	46
Researcher	67.	[Video plays: "... on the mirror appears the words ..."]	

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

		You're able to reach your own potential, your decisions influence your future, never give up. Wow, all three of these are things that come through strongly and that can help one a great deal in life. Where do they come from?	
Fouché	68.	From those words, the one of "never give up" comes from the guy that created braille and I can't remember where "you're capable of your own potential" comes from.	45
Researcher	69.	But I think you made it out for yourself, isn't it?	
Fouché	70.	No, I don't think so.	
Researcher	71.	Is it something that your parents said?	
Fouché	72.	No, I think it's something I saw in a story or heard at school.	
Researcher	73.	And never give up?	
Fouché	74.	Mmm	
Researcher	75.	And are all those things like you?	
Fouché	76.	Like when I want to build something, for example. There are so many possibilities I could try, but I'll come right eventually.	55
Researcher	77.	Okay, wow. You've used the example of building blocks, but have bigger things happened to you where you felt, no I'm not giving up, I will just carry on.	
Fouché	78.	Yes.	45
Researcher	79.	Things that have been difficult for you? With friends or something in the family?	
Fouché	80.	No, now I can't remember what I wanted to say.	
Researcher	81.	Okay, we can come back to that. [Video plays: "I first saw Fish Power in Kindergarten ..."] Okay, what happened there?	

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

Fouché	82.	My friends blamed me for no reason because they broke a window, but then the teacher scolded me instead.	
Researcher	83.	And what did you learn from that?	
Fouché	84.	Then I learned that I should really make friends with people who will stand by you, not people who will stab you in the back.	24, 42
Researcher	85.	Yes. And did you manage to do that?	
Fouché	86.	Yes.	
Researcher	87.	[Video plays: "If you use your imagination you can actually achieve anything that you dream about..."] If you are motivated, so there you actually say many things, if you use your imagination you can achieve anything as long as you are motivated. Because one can dream about many things but you never get to do them because you're not motivated. So how do you motivate yourself?	51, 56, 71
Fouché	88.	You must keep on trying, you must tell yourself that you can and that you are good enough. You should never listen to people that insult you and simply ignore it.	24, 36, 49, 50
Researcher	89.	Mmm.	
Fouché	90.	And you must continue dreaming and never stop dreaming.	51
Researcher	91.	Yes. Okay, what do you dream about for yourself?	
Fouché	92.	Oh, I want to build things that can change lives and the world.	51
Researcher	93.	For example?	
Fouché	94.	Something like virtually unlimited energy. Like it sounds impossible but I think it's possible to create a mini-sun on earth.	
Researcher	95.	Do you think so?	

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

Fouché	96.	Yes, I know it because people are already trying to do it, but they cannot get it right.	
Researcher	97.	So they are just waiting for you to finish school so that you can go and help them. [Laughs]	
Fouché	98.	[Smiles]	
Researcher	99.	[Video plays: "After the house robbery I can choose ..."] Okay, so there you said that life is about choices and after the break in, did you feel a bit down after that?	
Fouché	100.	I was for a while and then I decided, I need to stop feeling sorry for myself and must just carry on.	52, 58
Researcher	101.	And then that helped you?	
Fouché	102.	Yes, it helped me a lot!	
Researcher	103.	[Video plays: "I believe that 'knowledge is power' and that social skills are very important ..."] Good, so "knowledge is power". Explain to me how this is the case?	
Fouché	104.	If you're not clever you, like if you don't have a general knowledge, then you're not going to get far, because if you have a general knowledge, you should have social skills.	24
Researcher	105.	And then what do you accomplish if people listen to you?	
Fouché	106.	You feel proud and it feels like they respect you.	41, 59
Researcher	107.	[Video plays: "Fish Power's plan for my life is to help as many people as I can to get onto their feet again."] This is an extraordinary thing to say. If someone breaks in and takes your stuff, ties your parents up, to now you say you want to help them. What made you decide on that?	20, 34, 35
Fouché	108.	I know that some people chose the wrong path, to do bad things. So I want to help them get on the right path and to believe in Jesus. And to find Him.	20, 21
Researcher	109.	Yes, that's very beautiful Fouché. [Video plays: "To forget is easy, to forgive is not ...".]	36, 48

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

		So you say it's not impossible to forgive. How do you know that?	
Fouché	110.	Because it's very difficult sometimes, but if you do forgive someone you feel better about yourself and it helps you to actually build confidence to be able to forgive more and more.	48, 49
Researcher	111.	Wow, it is very special for you to say that. Which part of this video do you like most?	
Fouché	112.	The part where I said that I can choose to be depressed or I can simply be a boy that forgets about everything. [Smiles]	36, 46
Researcher	113.	[Laughs] And you laugh about it, so I guess it's funny for you too. You said it with some humour, am I right?	
Fouché	114.	[Smiles] Yes.	
Researcher	115.	And why does it stand out for you?	
Fouché	116.	Usually boys aren't forgetful, but it's easier for them to forget than for a girl. Okay, say your girlfriend told you that she doesn't like a certain kind of flowers and you take her that kind of flowers, then she will remind you that you forgot what she had told you.	
Researcher	117.	That's cute [Laughs]	
Fouché	118.	And she will always remind you about it so that you will never do it again.	
Researcher	119.	Okay. I think we have already answered this. You're a teenager now and one of the main things that a teenager needs to do is to find their own identity. How does this reflect who you are?	
Fouché	120.	You can find your own identity by believing in yourself and to try new things to see what you're interested in and what you enjoy. If you try new things, if you're one of those people that doesn't listen in class, then you will soon find out that your identity is not like someone that listens well in class.	
Researcher	121.	But what I see in this video is that you are someone that lives with humour and that it is one of your coping skills, I think, and it makes life easier for you and maybe also for the people	

ANNEXURE F4

"Fish Power"

Fouché: Semi-Structured Interview [Translation]

		around you. The other thing is that your thinking is very strong. You talk about “knowledge is power” and you talk about willpower to try again, you’re not someone that gives up. And will you show this to someone?	
Fouché	122.	What do you mean?	
Researcher	123.	Will you show it to your dad and to your mom?	
Fouché	124.	Yes.	
Researcher	125.	And will you enjoy showing it to them?	
Fouché	126.	I don’t know, I haven’t done it yet.	
Researcher	127.	And then, where do you see yourself in five years? You’re 13 now, so then you’re in matric. Are you going to Affies? So where do you see yourself, you said you wanted to become a mechanical engineer? So where do you see yourself, do you want to study?	51
Fouché	128.	Yes I want to study further, I just don’t know where yet.	
Researcher	129.	I’m going to ask this question somewhat differently: How does something like what that happened to your family, influence how you see the world and your future in SA?	
Fouché	130.	Most of the time you hear only negative things on the news (for example) and it’s basically the imperfect world – the negative. And then there’s the perfect world that God originally created for us and you can choose to live in it so that you only see the positive things and all the negative things you leave out.	36, 57, 60
Researcher	131.	So that’s how you see SA and that’s how you think of SA? You don’t think there’s no future? That’s good to hear because we need good engineers like the one you’re going to be!	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

Fouché: Semi-Gestruktureerde Onderhoud			
Navorser	1.	Goed, so ek wil hê jy moet bietjie vir my sê hoe was dit vir jou om deel te neem aan hierdie projek? Al die goedjies wat ons gedoen het, die vragies wat ek vir jou gevra het om jou storie te kry - jou veerkragtigheid as 'n persoon voor te stel. Hoe was dit vir jou om deel te neem?	
Fouché	2.	Dit was nie enigsins sleg nie. Dit was lekker!	
Navorser	3.	En wat was vir jou die lekkerste gewees daarvan?	
Fouché	4.	Die lekkerste was die tekening.	
Navorser	5.	Die tekening. En jy't dit ook nou geniet om jou video te sien?	
Fouché	6.	Ja.	
Navorser	7.	En was daar enige iets wat vir jou moeilik was om oor te praat of om oor te dink?	
Fouché	8.	Nee.	
Navorser	9.	So, wat ek nou gaan doen is, ek gaan gou-gou weer van die begin af jou storie speel en ek gaan stop by party goedjies en vir jou vragies vra daaroor. Die liedjie wat jy gekies het, wat is sy naam?	
Fouché	10.	Pirates of the Caribbean	
Navorser	11.	Hoekom het jy dit gekies?	
Fouché	12.	Dit herinner my aan die see en ek hou baie van die see.	
Navorser	13.	Wat is die storie? Vertel so vinnig wat gebeur het.	
Fouché	14.	Jack Sparrow is nou die kaptein van 'n pirate ship en hy's nogal snaaks maar hoe hy optree maak hy asof hy rêrig dom is, maar hy's eintlik baie slim en ja.	
Navorser	15.	So hoekom hou jy van die storie?	
Fouché	16.	Ek weet nie regtig hoekom nie. Dis net 'n baie lekker storie.	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

Navorser	17.	Is dit snaaks? Is dit avontuurlik? Laat dit jou lag?	
Fouché	18.	Ja, dit laat my baie lag.	
Navorser	19.	Ja en daai tipe liedjie is nogal 'n baie dramatiese tipe liedjie: [Sing] "Te-te-te-te-re."	
Fouché	20.	Ek dink dit het in Tannie se kop gaan vassit.	
Navorser	21.	Ja, ek hoor dit al die hele naweek. So, die liedjie, hoe laat dit jou voel?	
Fouché	22.	Dit laat my opwindend voel en avontuurlustig	
Navorser	23.	Mmm, OK. Herinner my net gou het jy gesê dat jou bynaam onder jou maatjies ook vis is.	
Fouché	24.	Ja.	
Navorser	25.	Hoekom het hulle dit vir jou gekies? Hoekom noem hulle jou dit?	
Fouché	26.	Dit was op 'n Voortrekkerkamp. Ek het gespring, toe doen ek die "Silly Salmon", toe noem hulle my vis.	
Navorser	27.	Die "Silly Salmon"? Terwyl jy ingespring het in die water?	
Fouché	28.	Nee, terwyl ek in die lug rondgespring het. [Demonstreer die passies.]	
Navorser	29.	[Lag] Het jy die "Silly Salmon" self uitgedink.	
Fouché	30.	Nee, glad nie, maar daarna het die kinders in die bus gekree "waar's die vis?" en toe het 'n paar kinders wat langs my gesit het gekree "hier's die vis!"	
Navorser	31.	So dis vir jou 'n positiewe naam? Jy hou daarvan?	
Fouché	32.	Ja	
Navorser	33.	En sê jou maatjies nog steeds vir jou vis?	
Fouché	34.	Ja	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

Navorser	35.	En Fouché en Vis begin met dieselfde klank so dis hoekom dit dalk so vasgesteek het. OK, so jy't gesê jy hou van boomklim, jy hou van visse. Het jy van visse gehou voordat hulle jou vis genoem het?	
Fouché	36.	Ja, ek hou nog steeds van visse want ek eet sushi, dis baie lekker!	
Navorser	37.	So jy hou daarvan om dit te eet, jy hou nie noodwendig daarvan om dit te...	
Fouché	38.	Nee, ek hou daarvan.	
Navorser	39.	Jy hou van alles van visse. Nou sê vir my hoekom? Hoekom dink jy? Dis nogal 'n vreemde ding om van te hou. Mense hou van honde en hamsters...	
Fouché	40.	Ek hou ook van honde, maar ek hou ook baie van visse en dalk 'n bietjie meer van honde.	
Navorser	41.	Mmm. Maar wat van 'n vis spreek tot jou?	
Fouché	42.	Party visse, byvoorbeeld 'n salm, hulle is nogal slim as jy hulle probeer vang. Hulle sal maak dat jy dink jy kan hulle vang, en dan swem hulle weg van jou en hulle ruk die stok uit jou hand uit.	
Navorser	43.	So 'n vis is eintlik slimmer as wat mens dink.	
Fouché	44.	Ja	
Navorser	45.	So is dit nie bietjie soos Captain Jack Sparrow nie?	
Fouché	46.	Ja.	
Navorser	47.	Want hy lyk so half bietjie duh maar dan eintlik...	
Fouché	48.	[Val my in die rede] Hy act bietjie dom.	
Navorser	49.	Maar dan eintlik is hy slim?	
Fouché	50.	Ja.	
Navorser	51.	Sjoe, goed, en dan. [Video speel: "Ek sien myself as iemand wat vinnig herstel en kan vergewe."] So hier het jy 'n GIF gebruik.	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

Fouché	52.	GIF [Korrigeer Navorser se uitspraak.]	
Navorser	53.	Ja, maar al die GIF's is so 'n bietjie tong-in-die-kies, so bietjie snaaks, bietjie grapperig nè?	
Fouché	54.	Ja.	
Navorser	55.	So jy praat nou daarvan om te vergewe, maar nog steeds op 'n humoristiese manier?	
Fouché	56.	Nee, daai het ek ernstig bedoel; ek kon net nie 'n ernstige een kry nie.	
Navorser	57.	Jy't gesê jy sien jouself as iemand wat vinnig herstel?	
Fouché	58.	Ja.	
Navorser	59.	Sjoe, so hoekom?	
Fouché	60.	Meeste gevalle wanneer iemand my boelie of enige ietsie... ek voel nie noodwendig altyd die pyn nie en ek gee nie noodwendig altyd om nie. Soos dit pla my nie.	
Navorser	61.	Goed. Jy laat dit so 'n bietjie soos water van 'n eend se rug afrol?	
Fouché	62.	Ja, ek ignoreer dit.	
Navorser	63.	OK, so dis hoe jy herstel, jy ignoreer dit en dan gaan jy net aan?	
Fouché	64.	Ja.	
Navorser	65.	[Video speel: "Ek noem my veerkragtigheid Viskrag." Ek wil net daar stop. So "Viskrag" is ook vir my so bietjie humoristies né?	
Fouché	66.	[Lag] Ja.	
Navorser	67.	[Video speel: "Op die spieël verskyn die woorde..."] Jy's in staat tot jou eie potensiaal, jou besluite beïnvloed jou toekoms, moet nooit opgee nie. Sjoe, dis nogal al drie goeters wat baie sterk deurkom en wat mens baie kan help in die lewe. Waar kom dit vandaan?	

ANNEXURE F5**"Fish Power"**

Fouché: Semi-Structured Interview [Afrikaans]

Fouché	68.	Van daai woorde, die een van "moet nooit opgee nie" kom van die ou wat braille geskep het af, en ek kan nie onthou waar "jy's in staat tot jou eie potensiaal" vandaan kom nie.	
Navorser	69.	Maar ek dink jy het dit vir jouself uitgemaak, is dit nie?	
Fouché	70.	Nee, ek dink nie so nie.	
Navorser	71.	Is dit iets wat jou ma-hulle gesê het?	
Fouché	72.	Nee, ek dink dis iets wat ek of in 'n storie of by die skool gehoor het.	
Navorser	73.	En moet nooit opgee nie?	
Fouché	74.	Mmm	
Navorser	75.	En is al daai goeters soos jy?	
Fouché	76.	Soos in as ek nou byvoorbeeld ietsie wil bou. Ek kan soveel moontlikhede probeer, maar ek sal op 'n tyd regkom.	
Navorser	77.	OK. sjoe. Jy't nou die voorbeeld van blokkies bou gebruik, maar het daar al groter goeters met jou gebeur waar jy gevoel het, nee ek gaan nie opgee nie, ek gaan net aangaan.	
Fouché	78.	Ja.	
Navorser	79.	Goeters wat al vir jou moeilik was? Met maatjies of iets in die familie?	
Fouché	80.	Nee, nou kan ek nie onthou wat ek wou sê nie.	
Navorser	81.	OK, ons kan terugkom daarnatoe. [Video speel: " Ek het hom vir die eerste keer in die kleuterskool gesien..."] OK wat het daar gebeur?	
Fouché	82.	My vriende het my geblameer vir geen rede nie want hulle het 'n venster gebreek en toe trap die juffrou my uit.	
Navorser	83.	En toe wat leer jy daaruit?	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

Fouché	84.	Toe leer ek dat ek eintlik moet vriende maak met mense wat nie, wat saam met jou staan en nie net jou in die rug sal steek nie.	
Navorser	85.	Ja. En kon jy dit regkry?	
Fouché	86.	Ja.	
Navorser	87.	[Video speel: "As jy jou verbeelding gebruik, kan jy eintlik enige ietsie bereik waaroor jy droom as jy..."] As jy gemotiveerd is, so daar sê jy eintlik klomp goed, as jy jou verbeelding gebruik kan jy enige iets bereik as jy net gemotiveerd is. Want mens kan baie keer oor goed droom maar jy kom nie daarby uit nie want jy's nie gemotiveerd nie. So hoe motiveer jy jouself?	
Fouché	88.	Jy moet aanhou probeer, jy moet vir jouself sê jy kan en dat jy goed genoeg is. Jy moet nooit luister na mense wat jou slegsê nie en dit net ignoreer.	
Navorser	89.	Mmm.	
Fouché	90.	En jy moet aanhou droom en nooit ophou droom nie.	
Navorser	91.	Ja. OK waaroor droom jy soos vir jouself?	
Fouché	92.	O, ek wil graag goeters bou soos wat lewens kan verander en die wêreld kan verander.	
Navorser	93.	Soos byvoorbeeld?	
Fouché	94.	So te sê amper oneindige energie. Soos dit klink onmoontlik maar ek dink dit is moontlik om 'n klein mini-son op aarde te maak.	
Navorser	95.	Dink jy?	
Fouché	96.	Ja ek weet dit want mense probeer dit al doen maar kan dit nie regkry nie.	
Navorser	97.	So hulle wag net vir jou om skool klaar te maak dat jy hulle kan gaan help [Lag]	
Fouché	98.	[Glimlag]	
Navorser	99.	[Video speel: "Na die inbraak, kan ek kies..."]	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

		OK so daar sê jy die lewe gaan oor keuses en na die inbraak was jy bietjie af gewees daarna?	
Fouché	100.	Ek was vir 'n rukkie en toe besluit ek, ek moet ophou sleg voel vir myself en net aangaan.	
Navorser	101.	En toe help dit jou?	
Fouché	102.	Ja, toe help dit my baie!	
Navorser	103.	[Video speel: "Ek 'glo knowledge is power' en dat social skills baie belangrik is..."] Goed, so "knowledge is power". Verduidelik vir my op watter manier is dit so?	
Fouché	104.	As jy nie slim is nie kan jy nie nou altyd soos in as jy dan nie 'n algemene kennis het nie dan gaan jy nie regtig ver kom nie, want as jy 'n algemene kennis het, behoort jy social skills te hê.	
Navorser	105.	En dan wat kry jy reg as mense na jou luister?	
Fouché	106.	Jy voel trots op jouself en dit voel asof hulle respek aan jou gee.	
Navorser	107.	[Video speel: "Viskrag se plan vir my is om soveel mense moontlik te help om weer op hulle voete te kom..."] Dit is nogal 'n baie anderster ding om te sê. As iemand nou inbreek, hulle vat jou goed, hulle bind jou ma-hulle vas, om nou te sê jy wil hulle help. Wat het jou nou daarop laat besluit?	
Fouché	108.	Ek weet dat sekere mense net die verkeerde pad gekies het soos om sleg te doen, so ek wil hulle help om op die regte pad te kom en in Jesus te glo. En Hom te vind.	
Navorser	109.	Ja, sjoe dis baie mooi Fouché. [Video speel: "Om te vergeet is maklik, om te vergewe is nie".] So jy sê dis nie onmoontlik om te vergewe nie. Hoe weet jy dit?	
Fouché	110.	Want dit is baie moeilik soms, maar as jy dit doen om iemand te vergewe dan voel jy baie beter in jouself en dit help jou eintlik om selfvertroue op te bou sodat jy meer en meer kan vergewe.	
Navorser	111.	Sjoe, dit is baie besonders dat jy dit sê. Van watter deel van hierdie video hou jy die meeste?	
Fouché	112.	Die deel waar ek gesê het ek kan kies om depressief te wees of ek kan maar net 'n seun wees wat van alles vergeet [Glimlag]	

ANNEXURE F5

"Fish Power"

Fouché: Semi-Structured Interview [Afrikaans]

Navorser	113.	[Lag] En jy lag daaroor, so ek neem aan dis vir jou snaaks ook. Dis 'n bietjie met humor gesê, is ek reg?	
Fouché	114.	[Glimlag] Ja.	
Navorser	115.	En hoekom staan dit vir jou uit?	
Fouché	116.	Gewoonlik is seuns nie vergeetagtig nie, maar dis vir hulle baie makliker om te vergeet as wat dit vir 'n meisie is. OK, sê nou net jou meisie het al vir jou gesê sy hou nie van daai soort blomme nie en jy vat vir haar daai soort blomme omdat jy vergeet het, sy sal jou herinner dat jy dit vergeet het.	
Navorser	117.	Dis oulik [Lag]	
Fouché	118.	En sy sal jou altyd daaraan herinner dat jy dit nie weer moet doen nie.	
Navorser	119.	OK, ek dink ons het hierdie al geantwoord. Jy is nou al 'n tiener en een van die hoof goed wat 'n tiener moet doen is om hulle eie identiteit te vind, hoe word wie jy is hierin weerspieël.	
Fouché	120.	Jy kan jou eie identiteit vind deur in jouself te glo en nuwe goeters te probeer om te kyk waarin jy belangstel en wat vir jou lekker is. As jy ook nuwe goeters probeer as jy een van daai persone is wat nie luister in die klasse nie dan sal jy vinnig agterkom dat jou identiteit nie is soos iemand wat baie luister in klasse nie.	
Navorser	121.	Maar wat ek kan sien uit hierdie video is dat jy iemand is wat met humor leef en dit is ook een van jou coping skills, dink ek, en dit maak die lewe vir jou makliker en waarskynlik ook vir die mense om jou. En dis die een ding en die ander ding is jou denke is baie sterk. Jy praat van "knowledge is power" en jy praat van wilskrag van weer probeer, jy's nie iemand wat ophou nie. En sal jy dit vir iemand wys?	
Fouché	122.	Hoe bedoel tannie nou?	
Navorser	123.	Sal jy dit vir jou pa wys en vir jou ma?	
Fouché	124.	Ja	
Navorser	125.	En sal dit vir jou lekker wees om dit vir hulle te wys.	

ANNEXURE F5**"Fish Power"**

Fouché: Semi-Structured Interview [Afrikaans]

Fouché	126.	Ek weet nie, ek het dit nog nie gedoen nie.	
Navorser	127.	En dan waar sien jy jouself oor 5 jaar? Jy's nou 13 so dan is jy in matriek. Gaan jy Affies toe? So waar sien jy jouself, jy't gesê jy wil 'n meganiese ingenieur word? So waar sien jy jouself; wil jy swot?	
Fouché	128.	Ja ek wil swot, ek weet nog net nie waar nie.	
Navorser	129.	Ek gaan hierdie vragie vir jou bietjie anders vra: Hoe beïnvloed iets soos hierdie wat met julle gebeur het, hoe jy die wêreld sien en jou toekoms in SA?	
Fouché	130.	Meestal hoor jy bv. net negatiewe goeters oor die nuus en dis nou basies die onperfekte wêreld – die negatiewe. En dan is daar die perfekte wêreld wat God vir ons geskape het oorspronklik en jy kan kies om in dít te lewe sodat jy net die positiewe goeters raaksien en al die negatiewe goeters uitlos.	
Navorser	131.	So dis hoe jy SA sien en dis hoe jy dink oor SA? Jy dink nie daar's nou geen toekoms nie? Dis goed om te hoor want ons kort goeie ingenieurs soos wat jy gaan wees!	

ANNEXURE G

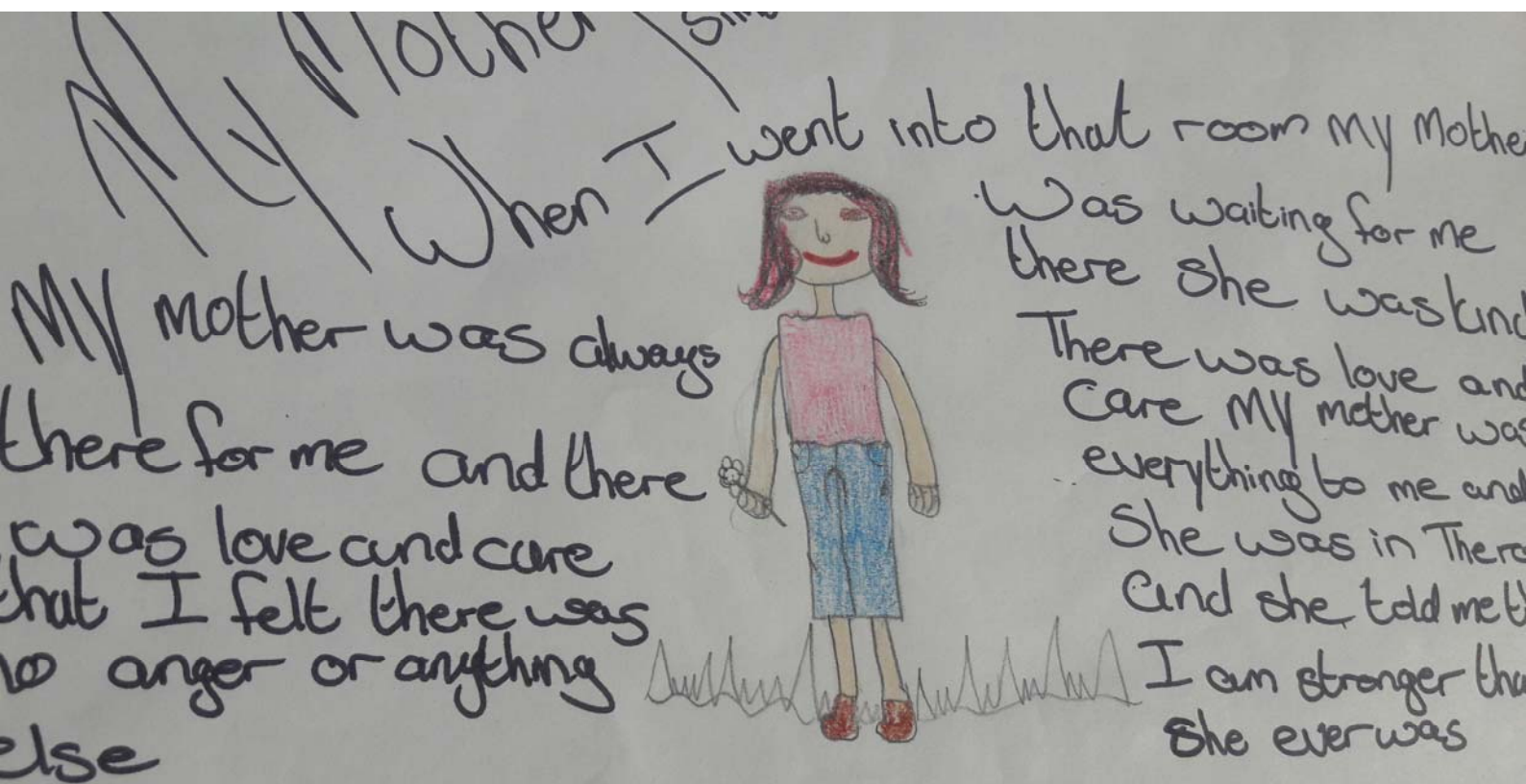
"RED ROSE" – MARIE'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE G2

"RED ROSE" – MARIE – DIGITAL STORY

Watch MP4 file on flash disk

ANNEXURE G3

"Red Rose"

Marie: Digital Story Script [Translation]

DIGITAL STORY 6 "Red Rose"							
Length: 2:42 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
1	Reading a) Music notes b) Peace and quiet	00:03 00:05 00:06	Amazing Grace	00:05	1)	I am 15 years old. I love to read, listen to music and enjoy peace and quiet. It helps me focus on the positive.	63,60,52.2
2	Hand reaching	00:10			2)	Bad things have happened to me in the past,	
3	Survivor pendant	00:13			3)	but I see myself as someone who is a survivor.	47
4	Red Rose drawing	00:16			4)	I call my resilience Red Rose. She is holding a rose which is a symbol of love. She is my mother, my strength, very loveable and always there for me.	9,20
5	Funeral letter	00:34			5)	I saw her for the first time on the day when I saw my mom in hospital before she died of pneumonia, with all the pipes and the heart monitor. I didn't start crying. I held my tears back. Something inside me just said: "It will be okay no matter what."	68,66,47

ANNEXURE G3

"Red Rose"

Marie: Digital Story Script [Translation]

6	Candle blown out	00:49			6)	The day I was raped, I felt like what my mom must have felt when she was lying in hospital. There is no hope, there is nothing that anybody can do for her.	30 65
7	Girl sitting on a bench	00:58			7))	I pushed everyone away and I just wanted my mom.	69
8	Door opening	01:04			8)	It felt like she could walk through the door any minute and say it's a mistake I'm alive.	62.1
9	Console picture	01:09			9)	But my grandmother, my brother and my uncle's wife tried very hard to be there for me.	89,7
10	White bedding/holding cushion	01:15			10)	I spent a lot of time in the room where I used to sleep with my mother and I'd just hold her cushion.	
11	Starry sky				11)	I imagined that she was there and I spoke to her and heard her say: "I will love you no matter what."	68
12	Marie's hand with ring belonging to her mother.	01:35			12)	My mom called me "Babbie". She said I will always be her baby. But once she told me that I was her strength, because I could be strong when she couldn't.	68, 74,85

ANNEXURE G3**"Red Rose"**

Marie: Digital Story Script [Translation]

13	Rose with dew drops	01:42			13)	I always told her that it will be okay.	
14	Lawn	01:47			14)	Red Rose will never leave me. There will always be greener grass on the other side and she will show me the way.	68 9
15	Red roses	01:51			15)	There will always be redder flowers in the garden.	9
16	Heart with roses	01:55			16)	There is a brighter future ahead. I have many people who care about me.	19,89
17			Breathless				

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie: Semi-Structured Interview [TRANSLATION]			
Researcher	1.	Tell me, you've now participated in this research project of mine and we've now heard your story and searched for pictures and music and we made a video. Out of everything, what did you enjoy the most?	
Marie	2.	When I could talk about my problems and that I could give information about what happened to me and what I am going through.	1
Researcher	3.	Why do you think you enjoyed the chance to do this?	
Marie	4.	So that I could get those things out of my system and so that I could focus more on myself instead of on those things. So that helped me a lot.	61
Researcher	5.	So, you say that it helped you to focus more on yourself instead of on your problems. That is interesting. Explain that to me.	
Marie	6.	When it happened, it was like, I once went for therapy and never again. I went to [the school counsellor] once and never again and then I met you. And I sensed that bond and that help and yes.	
Researcher	7.	I hear you say that when you were able to put those things outside of yourself, you could focus on yourself. Now that focus on yourself, what is it? What does it mean?	
Marie	8.	To focus more on my schoolwork and how I respond to others and how I could see myself talk to a boy or a man again, like that.	94, 61,24
Researcher	9.	Wow. What was the most difficult for you?	
Marie	10.	To really open up and open up about what happened. It's not a dream, it happened. It's reality.	2
Researcher	11.	So what you're saying is that when we started working on this and we looked for pictures and thought about what your story is, then it actually became more real to you.	
Marie	12.	Yes, it became real because I always thought it was a dream but when we were done, it felt more real. It's not a dream and I need to make peace with it. So, I was actually caught me off guard quite a lot doing it and saying it and accepting that it had happened.	62, 62.1,62.4
Researcher	13.	And do you think the fact that we put it in a video and thought about it and the different facets thereof, do you think it helped you on the road to acceptance, to get closer to accepting it?	3

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie	14.	Yes, it did. To accept it, is one thing but to experience it is another. To accept it is easy but to experience it is not.	
Researcher	15.	To experience it? What do you mean?	
Marie	16.	To be in the moment and to experience it, like seeing it happen now, and things are very difficult.	
Researcher	17.	But we're talking about acceptance and that's where we are now. So, you say you are at a stage where you must begin to accept. But when you say "experience", do you mean when you think back about it: that is difficult for you.	
Marie	18.	Yes.	
Researcher	19.	And when you look at the video, does it help you to accept it? Does it feel ... What is the emotion that you experience when you look at the video?	
Marie	20.	Survival. As in it did happen, and I came out again at the top where I was before. To accept it now and to live with it. But actually, it helps a lot to watch the video because then you see this person who talked more about the experience and who knows more about what happened.	47, 62.4
Researcher	21.	So, it helped you: did you actually not think about what happened again? Did you rather try to not think about it until I came?	
Marie	22.	I thought about it. The first time I did, it was last week, I was very emotional. I was very sad and it took over everything. And the thing I do when I'm sad, scared or depressed, is I go to sleep.	62, 62.2, 63
Researcher	23.	Okay.	
Marie	24.	It helped me a lot when I went to sleep because I could forget about everything. So yes.	
Researcher	25.	So, you say sometimes you need some time-out, but what I mean is: before you met me for the first time, did you find that you did not really think about it much just to keep going? When I came to the school for the first time and we started talking about it, did you find that you had not thought about it for a long time so that you could go on with your school work and other things? Was this moment that we met each other did it cause you for the first time again to think intensely about it?	
Marie	26.	Yes, it did.	61 (3)
Researcher	27.	And was it good or bad for you or how did you experience it?	

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie	28.	It was a bit difficult but it helped me a lot. A lot.	(3)
Researcher	29.	So, you said you went to see [the school counsellor], but you only went once. Now you saw me a couple of times. What made the difference?	
Marie	30.	I felt very open and I felt comfortable with you. Not that I was not comfortable with [the school counsellor], but there was something different between you and me.	
Researcher	31.	Do you think it has something to do with the fact that I said we are going to make a video, we are going to look for pictures? Because I mean the way that I work is not therapy. I told you we were going to portray your story in a creative manner. Do you think that helped you?	
Marie	32.	It helped me and it made me feel I want to come again and again and again.	1
Researcher	33.	What I'm asking is do you think it's a nice medium to use?	
Marie	34.	It is actually very nice.	
Researcher	35.	I want us to look at your story now. You have seen it once and now I will stop after every image and I want you to tell me a bit about where it comes from and why you chose it. It is an image of someone that is reading and listening to music and that enjoys silence - peace and quiet.	
Marie	36.	I am into reading. Reading is very important to me. It lets me think of other things and silence. It takes you on new experiences and adventures.	64, 64.1,53
Researcher	37.	So, you were raped in 2018 and you used the word survivor. Explain to me why you use that word and what it means to you.	30
Marie	38.	I didn't know what to do. I didn't know who to talk to. Everyone that I had talked to, stabbed me in the back and told everybody what I had said. To trust someone is actually very difficult for me. So, to me <i>survivor</i> means that I was at the bottom but now I'm at the top again.	25.1 47
Researcher	39.	So, here's the picture you drew of your mother. You say you call your resilience <i>Red Rose</i> , but she's your mother and she is holding a flower – a red rose. What is the symbolism for you behind a red rose? What does it mean to you?	9
Marie	40.	For me it means love and hope.	20, 65,68
Researcher	41.	Your mother is not here anymore. What does it mean that your mother is holding it?	

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie	42.	That there is hope. There's someone out there that cares for me like my mother cared for me and that loves me like she loved me.	20, 65,68
Researcher	43.	The next picture is your mother's funeral tribute that you wanted to include and it's a picture that looks like she's on holiday and it's summer. Is this a special photo of her for you?	
Marie	44.	Yes, it's from my uncle's wedding.	
Researcher	45.	She looks very happy. How long before her death was this taken?	
Marie	46.	She passed away on 18 June and they were married on 13 June.	66,30
Researcher	47.	Oh, so it's shortly before her death. What does that specific photo of her mean to you? Does it have any specific meaning to you?	
Marie	48.	It has. It means my mother is now in a safer place. And that she no longer hurts or has pain.	66
Researcher	49.	Good. As background music you chose the song Amazing Grace. Do you want to tell me what it means to you?	
Marie	50.	Because in the song it says " <i>I once was lost, but now I'm found</i> ". So, when it happened and when I lost my mother, I was lost and I found myself and I've made peace with it. Even though it's difficult to think about the fact that she's no longer with us.	61,62, 62.1, 67.1
Researcher	51.	Yes, and then the words <i>it will be okay, no matter what</i> . Can one say it's almost like your life motto?	
Marie	52.	Yes, she always said "there's a way. There's always a way even if there's no way." Yes, she was actually very "strict".	47
Researcher	53.	So that was a picture of a candle being blown out. I find that to be a very strong image. Tell me why you specifically thought about that image.	
Marie	54.	Well, my candle was lit and when I started making peace with everything, my candle was out. Then it meant there's hope and there will always be hope.	21.2
Researcher	55.	Is the lit candle hope or is the blown-out candle hope?	
Marie	56.	The lit candle.	65

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Researcher	57.	So actually, what happened, and what I think you're trying to say, is that before your mother passed away and when you were raped, the candle was lit and then blown out, and you thought it was over.	
Marie	58.	Yes.	
Researcher	59.	And where's your candle now?	
Marie	60.	It's lit.	47
Researcher	61.	Okay, so here you say that your mother can come walking through the door at any time saying " <i>it's a mistake, I'm alive</i> ". Tell me why you felt this way.	
Marie	62.	My mother was always my everything and I was her everything. There was nothing anybody could say about her. So, to accept that she was no longer there was very difficult and sometimes it felt as if she could walk in at any moment.	62, 62.4
Researcher	63.	You could almost not believe that it was true?	
Marie	64.	I didn't believe it. I couldn't make peace with it. And then one morning I got up and usually when I called "Mommy" then my mother would come, but she did not come and then I knew.	62, 62.1
Researcher	65.	So, here's a picture of people giving other people hugs and that are supporting someone. So, tell me about the support you received after it had happened. Your mother wasn't there anymore but...	
Marie	66.	The family was there for me.	7
Researcher	67.	And what did it mean to you?	
Marie	68.	It meant a lot to me because I've never had support from the family. Everyone was always under me and I was always the bad one. And things like that and to have that kind of support helped me a lot through everything.	6,89
Researcher	69.	And how does this kind of support help one?	
Marie	70.	It helps you in the sense that you believe that there is someone that cares for you and that loves you.	20,33

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Researcher	71.	You said there that he was all about how you felt. You just wanted to be in your mother's presence and in the room that the two of you had slept in. That is also a strong image for me of her pillow that you held. Yes, I don't know whether you want to say something about that. Does it still comfort you? Do you still do it?	
Marie	72.	I do it sometimes when I miss her, then I do it.	
Researcher	73.	"I will love you no matter what". Is it almost like something you hear in your head?	
Marie	74.	Yes.	68
Researcher	75.	And then also that beautiful name she gave you, Babbie ... You're her baby. What does it mean to you?	68,74
Marie	76.	It meant everything to me when my mother gave me that name. I'll always be the baby, no matter what anyone tells me.	68
Researcher	77.	And then, here's a photo of your hand and you have your mother's false nails that she left behind and which you put on together with her make-up. It's a picture of you hand with her nails, her engagement ring.	
Marie	78.	No, that's my engagement ring.	
Researcher	79.	Is it your engagement ring? So, it's a picture of your hand with her 'nails'?	
Marie	80.	Yes, and my mother gave me the ring.	
Researcher	81.	Oh, that ring!	
Marie	82.	Yes.	
Researcher	83.	Do you wear it today too? What meaning does it have for you?	
Marie	84.	Just that my mother cared for me, more than anyone else.	68
Researcher	85.	And her nails? Do you feel close to her?	
Marie	86.	Yes, it feels like she's here with me and she's saying that what has happened is over and I need to make peace with it. So yes.	62.4
Researcher	87.	The next picture you chose was one of strength – a red rose with dew drops on. Why that specifically?	9

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie	88.	Well, the dew drops resemble the tears and the rose means there is hope.	62.2,65
Researcher	89.	And the dew drops, water, what's the meaning thereof?	
Marie	90.	The water at the end of the river is clean.	
Researcher	91.	Okay. I like this very much: redder roses in the garden and greener grass. It is very similar to what we have already said. There's hope.	9
Marie	92.	Yes.	
Researcher	93.	And then you have a heart here with a lot of roses and you say "there's a brighter future ahead". Do you believe that?	
Marie	94.	Yes.	
Researcher	95.	And what makes you believe that?	
Marie	96.	There's love, there are people out there who care.	20, 68
Researcher	97.	What does a brighter future mean to you? You specifically, Marie?	
Marie	98.	It means there are people out there who care.	19
Researcher	99.	And what are they going to do for you? How will they give you a "brighter future"?	
Marie	100.	It will give me a brighter future in terms of the support, the love and the support that they give.	19,20,68
Researcher	101.	And where do you see yourself in five years?	
Marie	102.	I don't know yet.	19.1
Researcher	103.	If you have to dream about it now. How old will you be in five years?	
Marie	104.	I'll see myself as part of a family but ...	
Researcher	105.	Your own family? As in to get married?	
Marie	106.	Yes	19
Researcher	107.	Okay	
Marie	108.	And sitting in front of a computer writing a book about the life I went through and what it taught me now about what life is.	19,47
Researcher	109.	And do you think other people would benefit from reading it?	

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie	110.	Yes.	
Researcher	111.	And then the last song: "If our love was a fairy tale ..." You know the words better than me. Why did you choose this song?	
Marie	112.	Well, it was my mother's favourite song.	
Researcher	113.	Oh really?	
Marie	114.	Yes, and after my mother passed away it became my favourite song. I can't stop listening to it.	64.2
Researcher	115.	What do you get from the words? What do the words mean to you?	
Marie	116.	It means that there is hope.	
Researcher	117.	A fairy tale?	
Marie	118.	Yes.	65
Researcher	119.	Despite what happened to you since?	
Marie	120.	Yes, there's still love.	20
Researcher	121.	How does a fairy tale work Marie? What is always part of a fairy tale?	
Marie	122.	Love.	20
Researcher	123.	And what else? If you think of Cinderella, there are always nasty people. But how does it usually work?	
Marie	124.	There are nasty people who want to destroy your life but in the end you help them. And whatever you give them, you must receive back.	34
Researcher	125.	And good wins?	
Marie	126.	And good wins.	
Researcher	127.	Is there any specific moment while we were making this story – perhaps pictures you looked for or pictures you drew – that stands out for you? Something that you found rather wow? What was it?	
Marie	128.	The lady that sat on the chair, that was alone, that stood out for me.	18
Researcher	129.	Okay, because that's how you felt.	
Marie	130.	Yes.	
Researcher	131.	And do you still feel like that?	

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

Marie	132.	I do.	
Researcher	133.	And do you think it's a bad thing to feel like that?	
Marie	134.	Yes, because you push everyone away that loves you.	69,20
Researcher	135.	And is that what one needs, to push them away?	
Marie	136.	No.	
Researcher	137.	And do you think you have more insight into this? Do you think you understand better now why you did it or maybe still do so?	18
Marie	138.	Yes.	
Researcher	139.	And then, do you think you'll show this video to someone?	
Marie	140.	Yes, to the family.	7, 17,42
Researcher	141.	And how will it make you feel to share this with them?	
Marie	142.	[Swallows.]	
Researcher	143.	A number of emotions, I can see from just looking at your face.	
Marie	144.	Yes. [Laughs.]	
Researcher	145.	Which emotions, how do you think it'll be for you?	
Marie	146.	Happiness.	17.1,67.2
Researcher	147.	Really? It will make you feel happy because?	
Marie	148.	Because now they know where I am in life and now they don't have to explain to me what is wrong.	17.1
Researcher	149.	[Laughs] Yes, they don't have to explain to you, you'll explain to them. Have you learned anything new about yourself?	
Marie	150.	Yes.	
Researcher	151.	Is there anything that stands out for you?	
Marie	152.	Yes, I am happier, more open and there is more joy in my life.	3,67.2
Researcher	153.	Wonderful! Okay, they always say a teenager is still trying to figure out who they are in life and you're a teenager, so you're still trying to figure it out. Do you think there's a part of your identity	

ANNEXURE G4

"Red Rose"

Marie: Semi-Structured Interview [Translation]

		in this story and where do I find it? Of all the pictures you chose, which one of them are like Marie?	
Marie	154.	The girl on the chair.	70
Researcher	155.	The girl on the chair.	
Marie	156.	It's so like me, to just be on my own and to think. Clear my head.	70
Researcher	157.	Okay.	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Marie: Semi-Gestruktureerde Onderhoud			
Navorsers	1.	Vertel vir my, jy't nou deelgeneem aan hierdie navorsingsprojek van my en ons het nou jou storie gehoor en prentjies gekies en musiek en die videotjie gemaak. Wat was vir jou die lekkerste van als?	
Marie	2.	Toe ek oor my probleme kon praat en dat ek informasie kon gee oor wat met my gebeur het en waardeur ek gaan.	
Navorsers	3.	Hoekom dink jy het jy dit geniet om dit te kan doen?	
Marie	4.	Sodat ek daai goeters uit my sisteem uit kan kry en sodat ek meer op myself kan fokus as om op dit te fokus. So dit het my baie gehelp.	
Navorsers	5.	So jy sê dit het jou gehelp om meer op jouself te fokus in plaas van op jou probleme. Dis interessant. Verduidelik dit vir my?	
Marie	6.	Toe dit gebeur het, was dit like, ek het een keer therapy toe gegaan en nooit weer nie. Ek het een keer na [die skoolberader] toe gegaan en nooit weer nie en toe ontmoet ek nou vir Tannie en daai bond. En daai hulp het ek aangevoel en ja.	
Navorsers	7.	Ek hoor jy sê toe jy dit nou buite jou kon sit, toe kon jy fokus op jouself. Nou daai fokus op jouself, wat is dit? Wat beteken dit?	
Marie	8.	Om meer op my skoolwerk te fokus en op hoe ek op ander reageer en hoe ek myself weer met 'n seun of 'n man kan sien praat, so.	
Navorsers	9.	Sjoe. Wat was vir jou die moeilikste?	
Marie	10.	Om rêrig oop te maak en om oop te maak oor wat gebeur het. Dis nie 'n droom nie dit het gebeur. Dis realiteit.	
Navorsers	11.	So wat jy sê is toe ons nou daaraan gewerk het en ons soek na prentjies en dink oor wat is jou storie toe word dit eintlik vir jou meer real.	
Marie	12.	Ja, dit het real geword want ek het altyd gedink dis 'n droom maar toe ons nou klaar is toe voel dit vir my meer real. Dis nie 'n droom nie, en ek moet nou vrede maak daarmee. So dit het my eintlik baie, baie onkant gevang om dit te doen en dit te sê en te aanvaar dit het gebeur.	

ANNEXURE G5**"Red Rose"**

Marie: Semi-Structured Interview [Afrikaans]

Navorser	13.	En dink jy die feit dat mens dit nou in so 'n videotjie gesit het en daaroor gedink het en die verskillende fasette daarvan, dink jy dit het jou meer gehelp op die pad van aanvaarding om nader te kom daaraan om dit te aanvaar?	
Marie	14.	Ja, dit het. Om dit te aanvaar is een ding, maar om dit te experience is 'n ander ding. Om dit te aanvaar is maklik maar om dit te ervaar is nie.	
Navorser	15.	Om dit te ervaar? Hoe bedoel jy nou?	
Marie	16.	Om op die oomblik te wees en om dit te experience, like om te sien dit gebeur nou, en goed is baie moeilik.	
Navorser	17.	Maar ons praat nou van aanvaar en dit is waar jy nou is. So jy sê jy's meer op 'n punt waar jy dit moet begin aanvaar. Maar as jy sê "ervaar", bedoel jy as jy terugdink daaraan: dis vir jou moeilik?	
Marie	18.	Ja.	
Navorser	19.	En as jy nou na die videotjie kyk, help dit vir jou om dit te aanvaar? Voel dit vir jou... Wat is die emosie wat by jou opkom as jy die videotjie kyk?	
Marie	20.	Survival. Like in dit het gebeur, en ek het weer bo uitgekom waar ek was. Om dit nou te aanvaar en daarmee te leef. Maar dit help eintlik baie om die video te kyk want dan sien jy hierdie persoon wat meer oor die experience gepraat het en meer weet oor wat gebeur het.	
Navorser	21.	So het dit vir jou gehelp: het jy eintlik glad nie weer gedink oor wat gebeur het nie? Het jy liewer probeer om nie daaraan te dink nie totdat ek nou gekom het?	
Marie	22.	Ek het daaraan gedink. Die eerste keer, dit was laasweek, toe dink ek daaraan en ek was baie emotioneel. Ek was baie hartseer en dit het net alles oorgevat. En die ding wat ek doen as ek hartseer of bang of depressed is, is ek gaan slaap.	
Navorser	23.	OK	
Marie	24.	Dit het my eintlik baie gehelp toe ek gaan slaap het want toe vergeet ek van alles. So ja.	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Navorser	25.	So jy sê jy't partykeer bietjie time-out nodig, maar wat ek bedoel is: voordat jy my ontmoet het die eerste keer, het jy eintlik gevind dat jy nie baie daaraan gedink het nie om net aan te gaan? Toe ek nou die eerste keer na jou skool gekom het en ons het nou hieroor begin praat, het jy gevind dat jy eintlik vir 'n lang tyd nie hieraan gedink het nie sodat jy kon aangaan met jou skoolwerk en met ander goeters? Het hierdie jou eintlik gehelp om ...was hierdie moment toe ons nou mekaar ontmoet het, het dit jou vir die eerste keer weer intens daaraan laat dink?	
Marie	26.	Ja dit het.	
Navorser	27.	En was dit vir jou sleg of goed of hoe was dit vir jou?	
Marie	28.	Dit was 'n bietjie moeilik, maar dit het my gehelp. Baie.	
Navorser	29.	So jy't gesê jy't vir [die skoolberader] gaan sien by die skool, sy's die berader, maar jy't net een keer gegaan. Nou jy't meer kere na my gekom. Wat het die verskil gemaak?	
Marie	30.	Ek het baie oop gevoel en ek het gemaklik met Tannie gevoel. Nie dat ek nie gemaklik met [die skoolberader] gevoel het nie, maar daar was iets anderster tussen my en Tannie.	
Navorser	31.	Dink jy dit het miskien te doen met die feit dat ek gesê het ons gaan 'n videotjie maak, ons gaan prentjies soek? Want ek bedoel die manier waarop ek werk is nie terapie nie. Ek het vir jou gesê ons gaan op 'n kreatiewe manier jou storie uitbeeld. Dink jy dit het jou gehelp?	
Marie	32.	Dit het my gehelp en dit het my laat voel ek wil weer en weer en weer kom.	
Navorser	33.	Wat ek vra is dink jy dit is 'n lekker medium om te gebruik?	
Marie	34.	Dit is eintlik baie lekker	
Navorser	35.	Ek wil nou hê ons moet na jou storie kyk. Jy het hom nou al een keer gekyk en dan gaan ek stop na elke beeld en ek wil hê jy moet bietjie vir my vertel waar kom dit vandaan en hoekom het jy dit gekies. Dis 'n beeld van iemand wat lees en musiek luister en hou van stilte - peace and quiet.	
Marie	36.	Ek is into lees. Lees is vir my baie belangrik, dit maak my dink aan ander goed en stilte. Dit vat jou op nuwe ervarings en adventures	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Navorser	37.	So jy is verkrag in 2018 en jy gebruik die woord <i>survivor</i> . Verduidelik vir my hoekom daai woord en wat beteken dit vir jou.	
Marie	38.	Ek het nie geweet wat om te doen nie. Ek het nie geweet met wie om te gaan praat nie. Almal met wie ek gaan praat het, het my in die rug gesteek en het vir almal gaan vertel wat ek gesê het. Om iemand te vertrou is eintlik baie moeilik vir my. So, <i>survivor</i> vir my beteken ek was onder, maar ek is nou weer bo.	
Navorser	39.	So hier's dan nou die prentjie wat jy geteken het van jou ma. Jy sê jy noem jou resilience <i>Red Rose</i> , maar sy's jou ma en sy hou 'n blom vas – 'n rooi roos. Wat is vir jou die simboliek agter 'n rooi roos? Wat beteken dit vir jou?	
Marie	40.	Dit beteken vir my liefde en hoop.	
Navorser	41.	Jou ma is nie meer daar nie, maar die feit dat jou ma dit nou vashou wat beteken dit?	
Marie	42.	Dat daar is hoop. Daar is iemand daar buite wat vir my omgee soos wat sy vir my omgee het en wat vir my lief is soos wat sy my liefgehad het.	
Navorser	43.	Die volgende prentjie is jou ma se begrafnisbrief wat jy graag wou ingehad het en dis 'n prentjie waar sy amper lyk of sy op vakansie is en of dit somer is. Is daai 'n spesiale foto vir jou van haar?	
Marie	44.	Ja, dis van my oom se troue.	
Navorser	45.	Sy lyk baie gelukkig. Hoe lank voor sy oorlede is, is dit geneem? *	
Marie	46.	Sy is oorlede die 18e Junie, hulle het getrou die 13e Junie.	
Navorser	47.	O so dis kort voor haar dood. Wat beteken daai spesifieke foto van haar vir jou? Is daar enige spesifieke betekenis daaraan vir jou?	
Marie	48.	Daar is. Dit beteken my ma is nou op 'n veiliger plek. En dat sy nie meer seer of pyn het nie.	
Navorser	49.	Goed. In die agtergrond het jy hier 'n liedjie gekies en dis Amazing Grace. Wil jy bietjie vir my sê wat dit vir jou beteken?	
Marie	50.	Want in die liedjie sê dit " <i>I once was lost, but now I'm found</i> ". So toe dit gebeur het en toe ek my ma verloor het ek was verlore en ek het myself gevind en ek het vrede gemaak daarmee. Even though dit hard is om daaraan te dink dat sy nie meer daar is nie.	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Navorser	51.	Ja en dan daai woorde, <i>it will be ok no matter what</i> . Kan mens sê dis amper soos jou lewensleuse, jou motto?	
Marie	52.	Ja, sy't altyd gesê <i>daar is 'n way. There is always a way even if there's no way</i> . Ja, sy was eintlik baie "kwaai".	
Navorser	53.	So daai was nou 'n prentjie van 'n kers wat uitgeblaas word. Dis vir my 'n baie sterk beeld. Sê vir my hoekom het jy spesifiek aan daai beeld gedink.	
Marie	54.	Wel, my kers was aangesteek en toe ek nou begin het om vrede te maak met alles toe is my kers dood. Toe beteken dit daar is hoop en daar sal altyd hoop wees.	
Navorser	55.	Is die kers wat aangesteek is, is dit die hoop of is die kers wat dood is die hoop?	
Marie	56.	Die kers wat aangesteek is.	
Navorser	57.	So eintlik, wat gebeur het en wat ek dink wat jy probeer sê is toe jy, voordat dit gebeur het dat jou ma oorlede is en toe jy verkrag is, was die kers aangesteek en toe is dit uitgeblaas en jy't gedink dis nou klaar.	
Marie	58.	Ja.	
Navorser	59.	En nou waar's jou kers nou?	
Marie	60.	Hy's aangesteek	
Navorser	61.	OK, so hierso sê jy ja enige tyd kan jou ma deur die deur geloop kom en sê " <i>it's a mistake I'm alive</i> ". Vertel bietjie hoekom jy so gevoel het?	
Marie	62.	My ma was altyd my alles en ek was altyd haar alles. Daar was niks wat enige iemand van haar kon sê nie. So om te aanvaar dat sy nie meer daar is nie was baie hard en partykeer het dit gevoel dat sy kan net enige tyd instap.	
Navorser	63.	Jy kon amper nie glo dat dit waar was nie?	
Marie	64.	Ek het dit nie geglo nie. Ek kon nie vrede maak daarmee nie. En toe een oggend toe staan ek op en gewoonlik as ek roep "Mammie" dan het my ma opgekom en dit was nie so nie en toe weet ek.	
Navorser	65.	So hier's 'n prentjie van mense wat ander mense drukkies gee en wat iemand ondersteun. So vertel bietjie van die ondersteuning wat jy gehad het nadat dit met jou gebeur het. Jou ma was nie meer daar nie maar...	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Marie	66.	Die familie was daar vir my.	
Navorser	67.	En wat het dit vir jou beteken?	
Marie	68.	Dit het baie vir my beteken want ek het nog nooit support gehad in die familie nie. Almal was altyd onder my en ek was altyd die slegte een. En goed soos dit en om daai support te hê het vir my baie gehelp deur alles.	
Navorser	69.	En hoe help sulke support mens?	
Marie	70.	Dit help jou net om te glo daar is iemand wat vir jou omgee en jou liefhet.	
Navorser	71.	Jy't gesê daar dit gaan maar oor hoe jy gevoel het. Jy wou net in jou ma se teenwoordigheid wees en in die kamer waar julle geslaap het. Dis ook vir my 'n sterk beeld van haar kussing wat jy vasgehou het. Ja ek weet nie of jy ietsie daaroor wil sê nie? Is dit nog steeds vir jou 'n troos? Doen jy dit nog steeds?	
Marie	72.	Ek doen dit partykeer as ek haar mis, dan doen ek dit.	
Navorser	73.	"I will love you no matter what". Is dit amper soos iets wat jy in jou kop hoor?	
Marie	74.	Ja.	
Navorser	75.	En dan ook daai mooi naam wat sy vir jou gegee het Babbie... jy's haar Baby. Wat beteken dit vir jou?	
Marie	76.	Dit het vir my alles beteken toe my ma daai naam vir my gegee het. Ek sal altyd die baby wees maak nie saak wat enige iemand vir my sê nie.	
Navorser	77.	En dan hier's 'n fototjie van jou hand en jy't jou ma se vals naels wat sy vir jou oorgelos het en wat jy nou saam met haar grimering aangesit het. Dis 'n prentjie van jou hand met haar naels, haar verloofring.	
Marie	78.	Nee, daai is my verloofring.	
Navorser	79.	Is daai jou verloofring? So dis 'n prentjie van jou hand met haar naels?	
Marie	80.	Ja en my ma het die ring vir my gegee.	
Navorser	81.	O daai ring?	
Marie	82.	Ja.	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Navorser	83.	Dra jy dit vandag ook? Watse betekenis het dit vir jou?	
Marie	84.	Net dat my ma het vir my omgee, meer as enige iemand anders.	
Navorser	85.	En haar naels? Voel jy na aan haar?	
Marie	86.	Ja, dit voel asof sy by my is en sê dat wat gebeur het, is verby, ek moet vrede maak daarmee. So ja.	
Navorser	87.	Die volgende prentjie wat jy gekies het, was 'n prentjie van sterkte – 'n rooi roos met doudruppels op. Hoekom spesifiek dit?	
Marie	88.	Wel, die doudruppels beteken die trane, en die roos beteken dan daar's hoop.	
Navorser	89.	En dan die doudruppels, water, wat is die betekenis daarvan.	
Marie	90.	Die water aan die einde van die rivier is skoon.	
Navorser	91.	OK. Ek hou baie van hierdie: rooier rose in die tuin en groener gras. Dis baie van wat ons nou al gesê het. Daar's hoop.	
Marie	92.	Ja.	
Navorser	93.	En dan het jy hier 'n hart met klomp rose en jy sê "there's a brighter future ahead". Glo jy dit?	
Marie	94.	Ja	
Navorser	95.	En wat maak dat jy dit glo	
Marie	96.	Daar is 'n liefde, daar is mense daar buite wat omgee.	
Navorser	97.	Wat beteken "a brighter future" vir jou? Vir jou spesifiek, Marie?	
Marie	98.	Dit beteken dat daar is mense daar buite wat omgee.	
Navorser	99.	En wat gaan hulle vir jou doen? Hoe gaan hulle vir jou 'n "brighter future" gee?	
Marie	100.	Dit sal vir my 'n brighter future gee oor die support, die liefde en die ondersteuning wat hulle gee.	
Navorser	101.	En waar sien jy jouself oor vyf jaar?	
Marie	102.	Ek weet nog nie.	
Navorser	103.	As jy nou moet droom daaroor. Oor vyf jaar is jy hoe oud?	
Marie	104.	Ek sal myself sien in 'n familie maar...	
Navorser	105.	Jou eie familie? Soos om te trou?	
Marie	106.	Ja	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Navorser	107.	OK	
Marie	108.	En voor 'n rekenaar te sit en net 'n boek te skryf oor die lewe waardeur ek gegaan het en oor wat dit my nou geleer het oor wat die lewe is.	
Navorser	109.	En dink jy ander mense sal daarby baat vind om dit te lees?	
Marie	110.	Ja.	
Navorser	111.	En dan die laaste liedjie: "If our love was a fairy tale..." Jy ken nou die woorde beter as ek. Hoekom het jy hierdie liedjie gekies?	
Marie	112.	Wel, dit was my ma se gunsteling liedjie.	
Navorser	113.	O rêrig?	
Marie	114.	Ja en na my ma se dood het dit my gunsteling liedjie geword. Ek kan nie ophou om daarna te luister nie.	
Navorser	115.	Wat gee die woorde vir jou? Wat beteken die woorde vir jou?	
Marie	116.	Dit beteken dat daar is hoop.	
Navorser	117.	'n Fairy tale?	
Marie	118.	Ja.	
Navorser	119.	Ten spyte van wat nou met jou gebeur het?	
Marie	120.	Ja, daar is nog liefde.	
Navorser	121.	Hoe werk 'n fairy tale Marie? Wat is altyd in 'n fairy tale?	
Marie	122.	Liefde.	
Navorser	123.	En wat nog? As mens nou dink aan aspoestertjie, daar's altyd soos nare mense daarin. Maar hoe werk dit gewoonlik?	
Marie	124.	Daar is nare mense wat jou lewe wil verwoes, maar aan die einde help jy hulle. En wat jy vir hulle gee moet jy terugkry.	
Navorser	125.	En die goeie wen?	
Marie	126.	En die goeie wen.	

ANNEXURE G5

"Red Rose"

Marie: Semi-Structured Interview [Afrikaans]

Navorser	127.	Is daar enige spesifieke oomblik terwyl ons hierdie storie gemaak het, prentjies wat jy gesoek het dalk, prentjies wat jy geteken het, wat vir jou uitstaan? Iets wat vir jou nogal self wow was? Wat is dit?	
Marie	128.	Die vrou wat op die stoel gesit het, wat alleen was, dit het vir my baie uitgestaan.	
Navorser	129.	OK, want dis hoe jy gevoel het.	
Marie	130.	Ja.	
Navorser	131.	En voel jy nog steeds so?	
Marie	132.	Ek doen.	
Navorser	133.	En dink jy dis sleg om so te voel?	
Marie	134.	Ja, want jy stoot almal weg wat vir jou lief is.	
Navorser	135.	En is dit wat mens nodig het, om hulle weg te stoot?	
Marie	136.	Nee.	
Navorser	137.	En dink jy jy't nou meer insig daarin? Dink jy jy verstaan nou meer hoekom jy dit gedoen het en dalk doen?	
Marie	138.	Ja.	
Navorser	139.	En dan, dink jy jy sal hierdie video vir iemand wys?	
Marie	140.	Ja, vir die familie.	
Navorser	141.	En hoe sal dit jou laat voel om dit met hulle te deel?	
Marie	142.	[Sluk.]	
Navorser	143.	Klomp emosies, ek kan sommer op jou gesig sien.	
Marie	144.	Ja. [Lag.]	
Navorser	145.	Watter emosies, hoe dink jy sal dit vir jou wees?	
Marie	146.	Geluk.	
Navorser	147.	Is dit? Sal dit jou gelukkig laat voel omdat?	
Marie	148.	Omdat nou weet hulle waar ek is in die lewe en nou hoef hulle nie vir my te verduidelik wat is fout nie.	

ANNEXURE G5**"Red Rose"**

Marie: Semi-Structured Interview [Afrikaans]

Navorser	149.	[Lag.] Ja, hulle hoef nie vir jou te verduidelik nie, jy sal vir hulle verduidelik. Het jy ietsie nuuts van jouself geleer?	
Marie	150.	Ja.	
Navorser	151.	Is daar ietsie wat vir jou uitstaan?	
Marie	152.	Ja, ek is meer gelukkig, meer oop en daar's meer vreugde in my lewe.	
Navorser	153.	Wonderlik! OK, hulle sê altyd 'n tiener figure nog uit wie hulle is in die lewe en jy's 'n tiener, so jy's nog besig om uit te figure. Dink jy daar's 'n deel van jou identiteit in hierdie storie, en waar vind ek dit? Van al die prentjies wat jy gekies het, wat van dit is so Marie?	
Marie	154.	Die meisie op die stoel.	
Navorser	155.	Die meisie op die stoel.	
Marie	156.	Dis so ek, om net op my eie te wees en om te dink. My kop skoon te maak.	
Navorser	157.	OK.	

ANNEXURE H

"WONDER WOMAN" – THANDO'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE H2

"WONDER WOMAN" – THANDO – DIGITAL STORY

Watch MP4 file on flash disk

ANNEXURE H3

"Wonder Woman"

Thando: Semi-Structured Interview [English]

DIGITAL STORY 5 "Wonder Woman" Length: 3:37 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Code
1	Selfie	00:01			1)	I am 14 years old. My name means our love, our trust, our hope in Xhosa.	74
2	Photograph	00:07		00:15	2)	I'm always smiling. I'm also loving and a good listener, because my friends tell me their troubles and I give them advice.	25,20
3	Cici Twala / microphone	00:16			3)	My dream is to become a singer.	19
4	Person sitting on a jetty by a lake	00:21			4)	Bad things happened to me in the past, but I see myself as someone who needs time to think about it and then come up with a solution.	30,47, 55,(9)
5	Hillbrow/children playing	00:32			5)	I live in Hillbrow. If you know the culture of growing up here it's not hard. It's life living in flats. And you end up almost knowing everyone in the neighbourhood.	82, 83,105

ANNEXURE H3

"Wonder Woman"

Thando: Semi-Structured Interview [English]

6	Person touching image of himself in a mirror with thorns.	00:44			6)	But it's also a culture which tries to destroy you if you try to be perfect.	105, 30
7	Drawing of Wonder Woman	00:49			7))	I call my resilience Wonder Woman.	86,35
8	Drawing: background to Wonder Woman				8)	In the background there's a mix of green, pink and blue colours and birds flying.	
9	Sunflowers	00:58			9)	Green is nature, cause I love the way I'm created.	9
10	Smurfs' blue moon	01:05			10)	Blue is for glowing like the blue moon in Smurfs,	78,
11	Rainbow	01:06			11)	which is how I feel when I sing. And growing up I just always loved pink.	78, 78.1
12	Birds flying	01:14			12)	The birds flying show that I can't always stay in one place for a long time...	
13	Closed door "if it doesn't open it's not your door"	01:20			13)	...and I'm searching for my purpose in life, the missing key.	16
14	Wonder Woman drawing / 14a) photo of mother 14b) Cici Twala	01:25			14)	The Wonder Woman is a mix of power, of a strong woman who are in my role models – my mother with her wisdom who raised us alone; and woman like Cici	16,89,68,104,79

ANNEXURE H3**"Wonder Woman"**

Thando: Semi-Structured Interview [English]

						Twala who grew up in a poor place like me but became a famous singer.	
15	Xhosa woman with intonga	01:46			15)	Wonder Woman has intonga in her hand and wearing traditional dress. Whatever comes in her way she will fight it.	105,12
16	People helping each other	01:49			16)	Whatever happens to you, you will overcome it and you will forgive yourself for it. For example, I have forgiven myself for the day I walked around with my phone, listening to music in a dangerous place to show off. Not only I was robbed of my phone, but I was almost stabbed.	48,30
17	Traditional wedding attire	02:16			17)	I love her traditional wear, her cosmetics and her style. I love the traditional attire people wear on heritage day.	104
18	South African flag	02:20			18)	I want to inspire people to be the person who you are and be proud of your culture. Your culture makes you stronger.	104
19	Jessica Mbangeni (Xhosa poet)	02:34			19)	The Xhosa poet Jessica Mbangeni inspired me with her words that said women are powerful, women are warriors.	106

ANNEXURE H3**"Wonder Woman"**

Thando: Semi-Structured Interview [English]

20	Photo Elethu's family	03:09			20)	I saw Wonder Woman for the first time when I lost my grandmother. My family was angry with each other and fighting over their inheritance and my aunt made a suggestion that changed everything. She made a plan and everybody listened to her.	66,55,24,86
21	Music picture	03:25			21)	Wonder Woman's dream for me is that I should focus on what I want and not be taken with everything my peers are doing but give preference to my wants and needs.	19, 25,78,87
22	Peer pressure	03:31					

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Thando: Semi-Structured Interview [English]			
Researcher	1.	Thando, I would like you to tell me about participating in this project and what you enjoyed. If there was anything that you found challenging, please tell me about your experience.	
Thando	2.	Okay, so I learned that sharing your story with others helps a lot to overcome it.	4, 10
Researcher	3.	Explain that to me?	
Thando	4.	It's like carrying a burden inside. You're scared to share your story with others, because you've done a wrong thing and some of them will be like – you've actually deserved it, because you shouldn't have done it.	72, 73
Researcher	5.	Since you're mentioning it, I just want to state what you're talking about. You are talking about carrying your cell phone in a dangerous place, listening to music and then you got mugged and nearly stabbed. Okay, so you think others will say you deserved it.	
Thando	6.	Yes.	
Researcher	7.	So you didn't really talk about it?	
Thando	8.	I didn't really talk about it. I was actually scared to talk about it.	
Researcher	9.	But then you talked about it...	
Thando	10.	I did and I became clean and much more open and relieved.	4
Researcher	11.	Relief? Wow! So, how did you find this medium of looking for music, searching for images, telling your story and trying to put it all together. How did you find it?	
Thando	12.	I'm actually a person who is always on my phone. Whenever I have time I just go through something and search about maybe music, maybe pictures, but mostly pictures I find them on Facebook and Whatsapp through my friends.	1

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	13.	Okay, so what you're saying is you enjoy all those things and that's what you do in your pastime? Looking for pictures and stuff?	
Thando	14.	Yes.	
Researcher	15.	So actually this project was a good fit for you?	
Thando	16.	Very much.	1
Researcher	17.	Alright, so we have watched your story once and can you just tell me what did you feel when you watched it?	
Thando	18.	I actually didn't know how I felt but I was smiling. Okay, like I actually loved the video! 'Cause like it was actually beautiful and the background song and everything came out fine and I felt very happy.	8
Researcher	19.	I'm very glad to hear that. So now, we are going to start watching the video and I'm going to pause at different images and I'm going to ask you to comment on them and why you chose them. [Video pauses after first photo of Thando.] So interestingly enough you are my first participant who used pictures of yourself in the video and I don't know if this one is a selfie, but the previous one was?	
Thando	20.	Yes.	75
Researcher	21.	So tell me why did you use pictures of yourself in your story and why did you feel that it was appropriate? And what do you feel if you see pictures of yourself?	
Thando	22.	I actually feel great. It tells that's me actually.	75
Researcher	23.	And in the one picture you are wearing funny glasses. Are you making fun, are you making someone laugh there or...	
Thando	24.	I was happy because my friend visited me that week and yeah it was really a cold day and then she blessed me with a coffee.	25
Researcher	25.	So it's just really a happy picture.	
Thando	26.	Yes.	

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	27.	And the other one is of you in your school clothes	
Thando	28.	Yeah, I actually took a photo at school.	
Researcher	29.	And then do you use those pictures as profile pictures?	
Thando	30.	Some of them yes, but not all of them.	
Researcher	31.	And then your name. This is also very interesting, you are the first person who mentioned your name and what it means to you. So you say it means our love trust faith in Xhosa.	
Thando	32.	What I like about my name is that anyone can complete it. It needs to be fulfilled, like when I say E* Thando (our love), then E* Themba (our hope) and you can complete my name anyway you like with any word you like.	74
Researcher	33.	Wow!	
Thando	34.	Even put it before and after.	
Researcher	35.	After? I didn't know that wow. So Thando does it mean "our"?	
Thando	36.	It means "our", but at home they say Our Love, Our trust, Our Faith, Our Hope.	77
Researcher	37.	Is that what your mom told you?	
Thando	38.	My mom told me, but my father was the one who gave me that name.	76
Researcher	39.	And which one of those completions do you prefer?	
Thando	40.	"Our trust".	77
Researcher	41.	Our trust? Tell me about that?	
Thando	42.	Because they first said it's gonna be a boy which is now it became that I'm a girl. So in our family there's no celebrity out there. So now I want to embrace our surname so yes it's "our trust".	77
Researcher	43.	So you feel that you would like to maybe become a singer and then it's like the family they trust in you to...?	
Thando	44.	Yes, because my family are musical people but they don't embrace it. I want to be the first one.	78, 78.1,41

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	45.	So that's E* Themba. So let us continue [Video plays: "I'm also loving and a good listener..."] I want to stop there and just talk about what you said. You said you're a good listener, your friends always tell you their heartaches and you give them advice. Yet when something happened to you, you felt you're not really going to talk about it because you don't know how you are friends are going to react?	25,20,89,103
Thando	46.	Yes, I actually, I do go to one of my friends. Her name is Surprise. I actually tell her everything and she also tells me everything. So whenever I'm in a bad space I tell her and she knows all my secrets.	25
Researcher	47.	And what does it mean to you to have a friend like that?	
Thando	48.	It's like I have a big sister. Although I have a big sister, it's like a big sister who understands.	25
Researcher	49.	So here we are already at the next image: it is Cici Twala and a microphone. Tell me a bit about Cici, you told me about her. I have never even heard of her before. Okay, she is famous, she's just not singing in English or in my language.	
Thando	50.	She does mix English and her language.	
Researcher	51.	Is she Xhosa?	
Thando	52.	Yes she's Xhosa.	
Researcher	53.	Tell me a bit about her. Why do you idol her?	
Thando	54.	She became famous in 2013 because she sang all these groovy songs and then until she got into an abusive relationship and told her secrets to everyone. And she started singing those emotional songs and she'd mix English, Zulu and Xhosa.	79
Researcher	55.	So it actually makes her message accessible to more people?	
Thando	56.	Yes, and to all people.	
Researcher	57.	And you also told me that she came from a place like you?	
Thando	58.	Yes, but she grew up with her grandmother and in a shack.	104,30

ANNEXURE H4
"Wonder Woman"
 Thando: Semi-Structured Interview [English]

Researcher	59.	So it was poverty.	
Thando	60.	Yeah.	30
Researcher	61.	And she overcome...	
Thando	62.	She overcame and lived her dream and made her grandmother proud.	81
Researcher	63.	And you would like to make your family proud.	
Thando	64.	Very much, especially my mother.	77, 81
Researcher	65.	And what do you think what will it mean to her? What does she say to you about your dream of becoming a singer?	41
Thando	66.	Well, she actually does ignore me and say how about becoming an accountant or a lawyer? No Mom I want to be a singer. [Smiling.] Okay, so I'll do two courses but let's start with the musician thing first.	51
Researcher	67.	[Laughing.] Do you play any instruments Thando?	
Thando	68.	No, but I want to play one at least. Maybe a piano or a guitar.	
Researcher	69.	Can your mother sing?	
Thando	70.	No, only my sister and my younger sister, my uncle but not my mother, 'cause she's the first born.	
Researcher	71.	So why can't the firstborn sing?	
Thando	72.	I don't know, I don't know. [Smiling.]	
Researcher	73.	But you feel that your mother would feel proud of you if you pursue your dream.	
Thando	74.	If I pursue my dream and she sees that I'm very serious she will be proud, but now she's just like "okay". [Pulls her face and jokingly tries to speak like her mother.]	51
Researcher	75.	[Laughing.] Okay. [Video plays: Music starts..."Bad things happened to me..."]	

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

		So if bad things happen, you see yourself as someone who needs time to think about it. If you face adverse times, you need time to think about it and come up with a solution. That is your problem-solving skill that you apply?	
Thando	76.	Oi, yes [Sighs.]	
Researcher	77.	Does it work for you?	
Thando	78.	Yes it does actually. Like maybe yesterday something bad happens or someone says something bad about me, then that night I won't sleep at all. When I wake up in the morning I'll be like okay but how come I was crying at night but now I'm so happy. Maybe I'll go somewhere quiet, maybe then I'm gonna think about a solution and say to myself. Okay, how am I gonna do this?	47, 52, 52.2,55
Researcher	79.	And you trust yourself?	
Thando	80.	Sometimes I do, but sometimes I just think about stupid things.	
Researcher	81.	But you trust yourself for being able to come up with solutions? And you go somewhere quiet. Are there certain places you go to? I know later on in the video you mention nature and that that is important to you. Where do you go?	
Thando	82.	There's this place, they call it The Wilds, it's walking distance, so I just...	9
Researcher	83.	[Interrupts.] It's beautiful! Is that where your mom's picture was taken?	
Thando	84.	No that was Sun City. If I go to the Wilds maybe I'm going to see the cutest dog and I'll just be like Oh so cute!	9
Researcher	85.	There's also lots of water there...	
Thando	86.	Lots of water and lots of trees.	
Researcher	87.	We like going there.	
Researcher	88.	And you chose this picture of someone also sitting in nature.	

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	89.	[Video plays: "I live in Hillbrow. If you know the culture of growing up here it's not hard. It's life living in flats. And you end up almost knowing everyone in the neighbourhood."] I think that this is such a strong sentence. "If you know the culture of growing up here it's not hard." Because people have got a ...if you say "Hillbrow".	
Thando	90.	People go: "It's so dangerous, sho".	30,
Researcher	91.	Hillbrow has got a reputation, but yet you say: "If you know the culture of growing up here it is not hard".	
Thando	92.	Yes.	
Researcher	93.	Explain that to me.	
Thando	94.	It's like okay there's certain places where you can go with your phone and whatever, but there's certain places where you can't.	
Researcher	95.	So you have to be streetwise?	
Thando	96.	Yes, you have to be careful. Rather be scared than...you see so the thug far away will see okay you're scared so he'll follow you and take whatever he wants but if you look tough you like be angry [Demonstrates with her face.] Smile but be angry at the same time.	82
Researcher	97.	[Laughs.]	
Thando	98.	I don't know how but I got used to it.	
Researcher	99.	Ok, but you can do it. Is that the look that you just demonstrated?	
Thando	100.	Whenever a thug is looking at you, you also look at that person.	28, 39
Researcher	101.	You check them out?	
Thando	102.	Yes and if ever he or she looks in the other direction you also go into your own direction.	
Researcher	103.	So you face that person?	
Thando	104.	Yes.	

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	105.	You look them in the eye?	
Thando	106.	Yes.	28, 39
Researcher	107.	And then they think I'm not going to mess with this lady.	
Thando	108.	Ya! They'll be like, okay this one she knows what she's doing.	82
Researcher	109.	But what is it doing to you Thando, to have this look where you smile, but you're angry at the same time. What is it...	
Thando	110.	Well at first I thought "why am I doing this I should be free?", until I got used to it. But it's a must, 'cause whenever you're smiley they will think you are not from here so you're an easy target.	12
Researcher	111.	And you say it's life living in flats and you end up almost knowing everyone in the neighbourhood. So that also means that you know the thugs?	83,89
Thando	112.	I actually do know the thugs.	83
Researcher	113.	Just explain to people who don't know what a thug is?	
Thando	114.	A thug, they mug people out there maybe on the 15 th or on the 25 th and one of them is a family friend so yes. So that one is especially protective of me.	
Researcher	115.	Because he is actually a family friend of your sister you said, he's dating your sister?	
Thando	116.	Yes. Yes.	
Researcher	117.	But why did you mention dates now? Are there certain dates?	
Thando	118.	There are, 'cause most people earn money on the 15 th and the 25 th and on the 30 th .	
Researcher	119.	Oh so they know?	
Thando	120.	They know very well.	
Researcher	121.	That's terrible!	
Thando	122.	And especially woman. They are very scared, so maybe they will just pick pocket you and be done with it. But mostly men will just... [Demonstrates strangling with her hands on her throat].	76.2

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	123.	Strangle you?	
Thando	124.	It's very traumatizing but hey they say it's their way of living. I don't know how but. [Shrugs her shoulders.]	84
Researcher	125.	Tell me, do you feel that you are still going to live in Hillbrow by the time you write your matric?	
Thando	126.	No, my mom is actually thinking of going to a suburb but I don't know which one, maybe in Wynberg.	
Researcher	127.	And what will that do for your family? Living in a suburb?	
Thando	128.	To me it would be boring but [Shrugs shoulders.] I've heard in suburbs you always have to stay at home [and do] nothing. There's nothing to do outside...	
Thando	129.	No, I love going outside. Maybe even though there's nothing short at home, I just have to go out and buy that candy. Just to see outside. [Smiles.]	83
Researcher	130.	And to see the other people. But you're very social and that's why you love knowing everyone in the area. [Laughs.]	
Researcher	131.	Okay and then you say: [Video plays: "But it's also a culture which tries to destroy you if you try to be perfect."] So that to me is the strongest image in your whole video or it's a shocking image, because you don't expect it: you just said it's a culture, if you know it you're gonna be fine girl! And then you say it tries to destroy you if you try to be perfect. Explain that?	
Thando	132.	Okay, so some people where we live, they undermine you and say "there's no men living there". This mother is not living with her husband, there's no men in the household. It's like she's useless or whatsoever and they try and bring her down. So my mom is like: "I'm also a father of this children and I'm also a husband for this children."	76.1, 85,68
Researcher	133.	How do they bring her down? With their words?	
Thando	134.	Well, they do use words but my mom is a very fast catcher, she would say okay I know what you are talking about but I won't say anything. It's like they emphasize it but they don't want to say it.	

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	135.	But even though your mom is independent and coping, they still...	
Thando	136.	They still want to bring her down.	
Researcher	137.	Do you feel that way also about children your age? You say "when you try to be perfect." So in which way do you Thando try to be perfect?	
Thando	138.	It's like maybe some girls they'll try bullying me. Now because they have fathers they'll be like: "I'm going to call my father." So I'm like no I'm going to call myself and my mother. Yo, my mother when she's angry she's angry but...	86,68,87
Researcher	139.	So there's a thing about fathers?	
Thando	140.	Yeah, they're always talk about fathers and that. But my mom tells me don't listen to them the reason why your father ran away. I know why and you don't and don't mind it 'cause I'm your father now and your mother. So don't cry 'cause your father is not here. You don't need your father, your father won't be part of your life.	5, 30, 30.2, 76.1, 86
Researcher	141.	Mmm.	
Thando	142.	Yeah.	
Researcher	143.	They bring you down if you want to achieve things in life, like for instance you want to become a singer? Would they then tease you about that and say no you're never going to do it?	25.1
Thando	144.	By that I mean like at school. Whenever I try to be smart they'll be like "oh you're trying to make yourself perfect". I remember when I got my first certificate in mathematics they were like "you cheated, you did something".	25.1
Researcher	145.	So there must be another reason you did well...How do you cope with that?	
Thando	146.	I just told my mom and my mom said don't mind them, they're jealous. And maybe I'll find a way to answer them 'cause I have a big mouth...	68
Researcher	147.	[Laughing] [Video plays: "I call my resilience Wonder Woman."] Two things: I hear a song that just started playing in the background: "Guiding like a lighthouse".	

ANNEXURE H4**"Wonder Woman"**

Thando: Semi-Structured Interview [English]

		So tell me about this song. I've never heard it before but it is very dramatic and you hear it in your head afterwards kind of song and it's very important words and it resonates with your story. How come and why did you choose it?	
Thando`	148.	I first heard it at the performing arts group, so I was actually like "okay I love this song." This song will actually make me calm down, 'cause when you listen to it: "There's a house upon a hill; guiding like a lighthouse; it's a place where you feel safe whenever you lost your way." So whenever I've lost my way I just go to that lighthouse.	64.2
Researcher	149.	So what is the lighthouse	
Thando	150.	It's mostly the Bible 'cause there's this picture whereby it says whenever you have anxiety or are scared or angry or nervous.	21.3
Thando	151.	And it does help me, it says a lot.	
Researcher	152.	Wonderful. And I suppose you also pray and go to church	
Researcher	153.	And your mom does she share the same religious values than you?	
Thando	154.	But we don't go the same church, that's a problem.	21.5
Researcher	155.	[Smiling.] Well maybe it's just a mother teenage daughter thing, or why do you not like her church?	
Thando	156.	Hers is very far. Mine is just across the road.	21.5,
Researcher	157.	Okay, so "Wonder Woman" and she's holding intonga. So tell me why did you choose that name? You've just spoken about males in the community where you live and that there's probably (I don't know you must tell me), are there more people with or without fathers?	
Thando	158.	Yeah there are more people, mostly there are with fathers and without.	
Researcher	159.	Do you think it's about 50/50?	
Thando	160.	Yes, yeah 50 /50.	76.1
Researcher	161.	Okay.	
Thando	162.	But most of my friends, they grow up with their mothers and some grow up with both parents.	76.1

ANNEXURE H4**"Wonder Woman"**

Thando: Semi-Structured Interview [English]

Researcher	163.	"Wonder woman". So women are very important to you?	
Thando	164.	Very, they actually inspire me!	79, 86
Researcher	165.	Ok tell me about that.	
Thando	166.	Ok, I'll maybe use [the social worker at the city missionary organisation].	79
Thando	167.	Whenever I come to her and I'm not fine she'll be like: Are you okay my child? I'll tell you when I put my bag down, and then I tell her what happened and so on. And when it comes to my mother, my mother will also see my child is not fine and she will call me "are you fine". No Ma, I had this day and this happened and that happened.	89
Researcher	168.	So you go to strong women in your life?	
Thando	169.	Very.	79
Researcher	170.	For...	
Thando	171.	Mostly comfort and maybe if I feel like crying, I'll just cry. Then they see I'm actually hurt.	86
Researcher	172.	And you are mentioning wisdom and guidance in your video. [Video plays: "In the background there's a mix of green, pink and blue colours and birds flying. Green is nature, 'cause I love the way I'm created."] You love the way you're created. You just spoke about God, you believe that you're created by God. Can you speak a bit about that?	
Thando	173.	I have a relationship with God, a very strong one. So sometimes I'll be like: "why am I like this" and I imagine that's why and then you should do this, this and that and I would be like: "Ja, that's how it is and then sometimes at church when the pastor preaches it's like and I'm like okay, how does he know that I've been through this? Yeah that's how it is.	21
Researcher	174.	And Nature, you spoke about The Wilds, you go there. Is nature special to you?	
Thando	175.	It's very special. Very much, especially 'cause I'm Xhosa, and back at home like in the Eastern Cape, we do have people that are like sangomas (traditional healers). I'm used to it. I know herbs.	9, 106
Researcher	176.	So the power of nature almost, the wonder? The healing properties?	9

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Thando	177.	Yeah, mostly its herbs, yeah.	
Researcher	178.	And then, this is the blue moon in Smurfs "glowing like the blue moon in Smurfs." I love this metaphor. I didn't see that movie, so what does the blue moon mean?	
Thando	179.	So that blue moon, if I can remember, it was the day that the Smurfs had to go back to their village. I can't remember what happened. But the first time I saw the movie I was like okay, yeah, I felt like singing and it was like 12 o'clock. And my mother shouted at me: "Yo, why are you singing? You're making a noise, keep quiet." I said: "Well this song is nice!"	
Researcher	180.	And then the rainbow, so rainbows, singing, is there any relation there? Looking at a rainbow and the way you feel when you sing? What does a rainbow mean to you?	
Thando	181.	A rainbow is like: at least I have a little hope. So in the morning I can wake up, eat, talk, then whatever comes to me I can be like, okay whatever happened just happened, but at least I have a little hope.	65
Researcher	182.	For?	
Thando	183.	Well to overcome the anger I'm in at the moment.	62, 62.4
Researcher	184.	And as you mentioned to become something. [Video plays: "The birds flying show that I can't always stay in one place for a long time ..."] Can't stay in one place?	
Thando	185.	Well, I'm always outdoors, and maybe I'm here. After 5 minutes I'm that side.	24
Researcher	186.	"If it doesn't open it's not your door" Explain that to me?	
Thando	187.	It's like trying to fit in with friend. Actually, I don't fit in with this group, but with that one and how should I go there? 'Cause I mostly have pride. I have a big ego. But some friends will just shut you down out of nowhere. So if it doesn't open it's not your door, so you've got to find the right door.	24, 25.1
Researcher	188.	The right fit of friends.	87
Thando	189.	Ja, friends that will actually say: "That dream actually suits you."	24, 25.2
Researcher	190.	[Video plays: "The Wonder Woman is a mix of power, of a strong woman ..."]	86

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

		Intonga, just explain, what is it and what does it mean in your culture?	
Thando	191.	Okay, intonga men like, maybe like when the boys come from the circumcision, then they will start carrying that everywhere. They go to show that they're now men. For woman it's just the occasion whereby they carry it. You have the job you carry it. If you're wearing the attire, you have to carry it 'cause it's part of the attire.	76, 106
Researcher	192.	Ok, so it's part of the attire of woman, although men traditionally carry it. How important are woman in Xhosa culture?	
Thando	193.	I say if there's no woman in Xhosa there is no Xhosa. Cause the woman do much more than men.	86, 106
Researcher	194.	So they do the work?	
Thando	195.	Ja, in the morning they have to fetch water, before you sleep they have to fetch water. Maybe midday they have to collect wood, they have to cook, take care of their family and while the men is there working, maybe the boys will be taking care of the cattle but I still suggest that woman have more jobs than men.	86
Researcher	196.	So it's their job to run the whole household?	
Thando	197.	Yes.	
Researcher	198.	"Whatever happens to you, you will overcome it." It's a belief that you have. What makes you think that?	47, 80
Thando	199.	I was crying yesterday, but today I'm laughing. And tomorrow I'll cry again...yeah so. Sometimes you will overcome it, but you will be helped by someone you never thought will help you.	19, 47, 83.,89
Researcher	200.	Yes, people are important in overcoming things and that's that picture. Where people are helping-building a bridge to get someone over that rocks. And without all those people. So you've learned in your life that people and connections are very important?	
Thando	201.	Holding a grudge won't help me. Say someone has done something wrong towards me, I will just forgive them 'cause holding a grudge won't change anything.	48

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	202.	And also holding a grudge against yourself won't help. Because you say I was in a dangerous place and mugged but I've forgiven myself. [Video plays: "... I have forgiven myself for the day I walked around with my phone ... I love the traditional attire people wear on heritage day."] Thando culture comes out very strongly in your story, tell me why and how does it make a difference?	
Thando	203.	Knowing that I'm a Xhosa, yo the traditional wear and the clicking, I just really love that. Culture is very important to me, 'cause it's like going back to my roots and I should know where I come from. Maybe I one day go to university and someone will be like: "Please tell me more about Xhosa culture." And I will be like and I want to be able to tell them something that they have never heard before and that will be taught by me.	106,16
Researcher	204.	So you are like an ambassador for your culture?	
Thando	205.	Yes.	
Researcher	206.	And what will that help?	
Thando	207.	Some people will be like Xhosas are aggressive, Xhosas love money and then I can correct them. It's not only that, we love things, but this is why we love things.	
Researcher	208.	Is culture as important to your friends as it is to you?	
Thando	209.	Yes.	25,87
Researcher	210.	So it's part of your identity as you grow up, or it forms your identity.	
Thando	211.	Yes.	16
Researcher	212.	So what do you take out of Xhosa culture for yourself that you think this is something wow that I can live up to?	
Thando	213.	I think it's music, yes.	78,
Researcher	214.	Tell me about the love for music that Xhosa people have? Is it making music on drums? Tell me more...	

ANNEXURE H4**"Wonder Woman"**

Thando: Semi-Structured Interview [English]

Thando	215.	It is drums and something that I call a rattle that they wear on their feet and stamp them. There's Tembus and Mpondos and...	106
Researcher	216.	And you what are you?	
Thando	217.	Me, I'm just a Xhosa Xhosa. But on my mother's side I'm a Mhutu and on my father's side I'm a Xhosa so that means I'm a Xhosa.	106
Researcher	218.	And is it as important to your mom?	
Thando	219.	Yes, it is, but my mom she likes making herself as a white person. She doesn't like such things. She says: "Me I'm an English woman."	88
Researcher	220.	Does it bring conflict?	
Thando	221.	No, it doesn't.	
Researcher	222.	[Video plays: "Your culture makes you stronger."] Thando and this counts for any culture. You want people to embrace that?	
Thando	223.	Yes.	
Researcher	224.	How does it make you stronger?	
Thando	225.	I've got a friend that claims to be Zulu, but you can hear she sounds like a Venda. And she once told me: "Okay, I'm a Venda." And I said to her: "You know how I love Venda culture, I love their skirts etc.", and she said: "Do think I should wear Venda attire on heritage day?" I'm like: "Yes, I would like to see you in that attire and you will see me in Xhosa attire."	106,49
Researcher	226.	So you feel, each to its own?	
Thando	227.	Yes, and in South Africa do you feel that people should embrace their culture.	
Researcher	228.	So Jessica Mbangeni is saying: "Power to woman, forward to woman", our mothers helped us to grow into the woman we are today/woman wanted to do men's job because they felt that they could do it and then they could. They carried that courage in them and that love. And today we are celebrating Woman's day in happiness."	86, 106

ANNEXURE H4

"Wonder Woman"

Thando: Semi-Structured Interview [English]

Researcher	229.	So your aunt could come up with a solution and it was cool because it came from a woman and it was full of wisdom and ended the quarrels.	
Researcher	230.	Do you think you will show your story to anyone and how will it make you feel?	
Thando	231.	They will feel empowered. I'm doing something that I should've done a long time ago. I feel proud.	14, 17
Researcher	232.	What stands out for you in your video?	
Thando	233.	The moon and the rainbow and where my mom shows up and the song.	51,68
Researcher	234.	Why?	
Thando	235.	The rainbow and moon emphasize my singing dream and then I really love my mom.	51, 68
Researcher	236.	Did you learn something about yourself?	
Thando	237.	I did learn something on the inside. I think it made me a person who can now tell another person who I don't know, maybe someone my age, that I went through something bad and I got over it.	3, 14, 18
Researcher	238.	Where do you see yourself in five years?	
Thando	239.	I see myself in Cape Town and in Concerts all around the country.	19
Researcher	240.	So, living your dream?	
Thando	241.	Yes!	

ANNEXURE I

"KARIEN" – ELSJE'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE I2

"KARIEN" – ELSJE – DIGITAL STORY

Watch MP4 file on flash disk

Annexure I3

"Karien"

Elsje: Digital Story Script [Translation]

DIGITAL STORY 7 "Karien"							
Length: 4:29 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
1	Friends on the beach	00:05			1)	I am Elsje and I am 16 years old. I love people and feel energised when I interact with them.	89
2	Dog	00:11			2)	I feel safe when there is light and love my little dog Bettie who comes to wake me up every morning.	21.2
					3)	Bad things have happened to me, but I see myself as a light bearer.	47,21.2
3	Drawing: Karien in school uniform	00:21			4)	I call my "resilience" Karien – an easy name that no one ever wonders how to spell. She's spontaneous and a free spirit! No matter what happens, she takes everything in her stride. She reminds me somewhat of my cousin and good friend Carla. She is happiest wearing her favourite daydreaming outfit,	74,25,41,26,94

Annexure I3*"Karien"**Elsje: Digital Story Script [Translation]*

						her school uniform. Academic achievement does not concern her at all, but she always has her mind fixed on something she would really like to do, something that excites her! She never has a lunchbox because she is one of four children, so she shares my lunchbox sandwiches. Her hair is sun streaked because she spends so much time outdoors doing fun things.	9
5	Girl with sunglasses	00:54			5)	I became aware of her the first time when I was 3 or 4 years old, in the form of my imaginary friend Golly. I was only 17 months old when my brother was born, thus while my parents were busy with him, she and I did everything together. She was grown-up from the start, she was never small.	
6	World map	01:16			6)	We travelled together and saw the world!	53,38

Annexure I3

"Karien"

Elsje: Digital Story Script [Translation]

7	Girl on board walk	01:19			7)	I think she became the voice in my head that motivates me to get up in the morning and start doing stuff. She helps me to focus on what's important. It's the same voice that kept me calm the night my dad was shot.	91,91
8	Girl in sunflower field	01:32			8)	Karien's dream for me is that I should be happy. That feeling of being free with nothing that makes you anxious. "If it is not going to matter 5 years from now, don't spend more than 5 minutes thinking about it."	44,50.52
9	Grass in the wind Definition of JOY	01:52 02:09	I've got faith	01:58	9)	I believe my life is only (God's) grace and a blessing. It is a miracle that my dad is alive. I feel that if you are angry about something, such as what happened to us: don't think about it. Try not to give "headspace" to negative thoughts and feelings. No one can steal my happiness or take my joy away from me.	21,52

Annexure I3*"Karien"**Elsje: Digital Story Script [Translation]*

10	Jumping off a cliff				10)	I don't give them access and they do not influence my future. Nothing can upset my applecart. One should do everything in life 100%. I do not want to do half a job!	19,91

Annexure I4*"Karien"**Elsje: Semi-Structured Interview [Translation]*

Elsje: Semi-Structured Interview [Translation]			
Researcher	1.	Elsje, you have participated in my research project. I came to visit you and we made a short video and looked at your story. We chose pictures and all sorts of things for the video. Tell me what you found the most enjoyable about participating in this project?	
Elsje	2.	Well, first of all, I want to say that I so, so, so love my story! I enjoyed to talk about what had happened.	1, 8
Researcher	3.	Was there anything that you found very difficult to do?	
Elsje	4.	It was difficult for me to find pictures that portray my emotions and ideas accurately.	2
Researcher	5.	So we have looked at your video and I will now focus on certain parts of your video and then I want you to tell me more. Please tell me about the role people play in your life and also about the relationships that helped you through the trauma with your dad?	
Elsje	6.	I can truly say that the people in my life play a more important role than what I previously realised. I cannot even imagine how it would have been without them. Wow! There were incredibly many people who prayed for our family throughout everything, and so many people that made us food and really walked with us each step of the way – and they still do! But I think that I am most thankful for Carla. Carla was and still is the one person I can open up to about all my troubles, and in a way she always knows exactly what to say – I would not have been able to manage without her.	21.5, 89 25

Annexure I4*"Karien"**Elsje: Semi-Structured Interview [Translation]*

Researcher	7.	Do you find that some of your relationships deepened after what had happened and which relationships?	
Elsje	8.	Absolutely! Our family of four has always been "close", but now we reached a new level of "closeness".	7, 89
Researcher	9.	Your video says you see yourself as a light bearer. Figuratively speaking, how do you ensure that there is light?	21.2
Elsje	10.	The light inside of me is not my own light, it is the Lord's light that shines through me. So all that I can do is to sit at His feet. Therefore I also feel calmer if there is light because then I know He is with me.	21, 21.5, 47
Researcher	11.	What does Karien value most about Elsje? And what does Elsje value most about Karien?	
Elsje	12.	Karien appreciates the fact that Elsje does not begrudge Karien the happiness that comes across Karien's path. Elsje not only shares in Karien's joys but also helps her carry the burden of unwanted developments. And that is exactly Karien's personality trait which Elsje appreciates the most amongst all of Karien's excellent traits.	25
Researcher	13.	Your video shows a girl in a field with yellow flowers. That is where you talk about Karien's dream for you: Why did you chose this particular picture?	
Elsje	14.	Where can it be more fun to daydream than in an open field with joyous, yellow flowers dancing around you? In my view it is the most enjoyable place to daydream.	9,41
Researcher	15.	Why do you think Golly was never small?	

Annexure I4*"Karien"**Elsje: Semi-Structured Interview [Translation]*

Elsje	16.	Sometimes one loses the child in you when you grow up. Golly was never small, which means that she never outgrew her little-girl-part.	90
Researcher	17.	Golly became the little voice in you head motivating you to get up and do things. What role does "doing" play in your life and do you see yourself as a 'doer'?	
Elsje	18.	My Mom's Dutch aunt after whom I am named always says: "At once!" It means that one has to start working immediately on what you want or have to do; otherwise the odds are that it will never happen. So I guess that attitude was passed on to me along with my name...	74, 91
Researcher	19.	The image of the girl on the jetty – which emotion stands out for you when you look at it and what meaning does it have for you?	
Elsje	20.	It just makes me feel "at peace" when I realise that whatever I am busy with is really only a tiny portion of the creation.	92
Researcher	21.	The same little voice which calmed you on the evening that your dad was shot: if you have to put it into words and in a sentence, what do you think that voice said to you then?	30
Elsje	22.	Just trust ruthlessly that miracles do actually happen.	21, 21.6,77
Researcher	23.	Your video says your life is God's grace and a blessing – what role does God play in your life?	
Elsje	24.	I do not know how God can not play the most important role in my life.	21
Researcher	25.	I love your "joy" quote! Hoe do you ensure that you do not give people the opportunity to steal your joy?	

Annexure I4*"Karien"**Elsje: Semi-Structured Interview [Translation]*

Elsje	26.	By not having repetitive negative thoughts. By thinking about it you give people access to steal you your joy.	26,52, 52.1
Researcher	27.	Your song is so cool! Tell me briefly why you picked it?	
Elsje	28.	The phrase "She walks around like she's got nothin' to lose. Yes she's a go-getter" gives me new courage and the drive to look everything squarely in the eye. "And you've been such a good friend of me" reminds me how much I love the people around me.	25, 28, 89
Researcher	29.	Which moment or moments during the task of "making" (the one session we had or when you selected pictures on your own) or "watching" your story stand out for you? Tell me more about this moment.	
Elsje	30.	To watch my story. It was fun to see how everthing came together in such a beautiful video!	8
Researcher	31.	Do you think you will show your story to anyone and if so, how do you think they will respond? How will it make you feel to share your story?	
Elsje	32.	Of course! I think they will be excited and filled with hope along with me.	17, 17.1,65
Researcher	33.	Did you learn anything new about yourself during the course of participating in this project?	
Elsje	34.	Yes, I learnt that I sometimes under-estimate myself and I realised that I can more often tell the people around me how much of an influence they have on my life.	3, 18,89
Researcher	35.	How is part of your identity (of who you are) reflected in your story?	

Annexure I4*"Karien"**Elsje: Semi-Structured Interview [Translation]*

Elsje	36.	My identity lies in the story's bright, light pictures and music! I love music and light – one or both are always on.	16
Researcher	37.	What do you think you will take home with you after this experience?	
Elsje	38.	To lighten the load – not to carry a heavy burden of what is in the past, and to realise each morning is brand new.	10, 18
Researcher	39.	Where do you see yourself five years from now? What will happen next in your life story?	
Elsje	40.	Wow: I trust I will then be a happy Matie student in a Stellenbosch residence, steeping myself in international business studies. I am excited about my future and about where the Lord is leading me, but of now the Grade 10 exam...	21, 21.5, 51, 94

Elsje: Semi-Gestruktureerde Onderhoud [Afrikaans]

Navorser	1.	Elsje vertel vir my... jy't nou deelgeneem aan my navorsingsprojek. Ek het by jou kom kuier en ons het 'n videotjie gemaak en gekyk wat is jou storie, en prentjies en goedjies gekies. Vertel vir my wat was vir jou die lekkerste daarvan om deel te neem aan hierdie projek?	
Elsje	2.	Ek wil net eers sê ek is so, so, so mal oor my storie! Ek het daarvan gehou om oor wat gebeur het te praat.	
Navorser	3.	Is daar enige iets wat vir jou baie moeilik was om te doen?	
Elsje	4.	Dit was vir my moeilik om prentjies te kry wat my gevoelens en idees presies uitbeeld.	
Navorser	5.	So ons het na jou storie gekyk en ek gaan nou fokus op sekere plekkies in jou storie en dan wil ek hê jy moet vir my meer daarvan vertel. Vertel bietjie vir my oor die rol wat mense in jou lewe speel en ook die verhoudings wat jou gehelp deur die trauma met jou pa.	
Elsje	6.	Ek kan regtig sê die mense in my lewe speel 'n groter rol as wat ek altyd besef, ek kan my nie eers indink hoe dit sonder hulle sou wees nie. Sjoel! Daar was ongelooflik baie mense wat vir ons gesin gebid het dwarsdeur dit alles, en soveel mense wat vir ons kos gemaak het en regtig elke treë saam met ons gestap het – en steeds doen! Maar tog dink ek is ek die dankbaarste vir Carla. Carla was en is steeds die een persoon by wie ek afpak en op 'n manier weet sy altyd persies wat om te sê – ek sou dit nie sonder haar reggekry het nie.	
Navorser	7.	Vind jy dat sekere verhoudings in jou lewe verdiep het na wat gebeur het en met wie is dit?	

Annexure I5*"Karien"**Elsje: Semi-Structured Interview [Afrikaans]*

Elsje	8.	Verseker! Ons gesin van 4 was nog altyd 'close' maar nou het ons 'n volgende vlak van 'close' bereik!	
Navorsers	9.	Jou video sê jy sien jouself as 'n ligdraer. Hoe maak jy seker dat daar lig is op 'n figuurlike vlak?	
Elsje	10.	Die lig binne my is nie my eie lig nie, maar die Here se lig wat net deur my skyn. So al wat ek kan doen is om by Sy voete te sit. Daarom voel ek ook sommer rustiger as daar lig is omdat ek weet dat Hy by my is.	
Navorsers	11.	Wat waardeer Karien die meeste van Elsje? En wat waardeer Elsje die meeste van Karien?	
Elsje	12.	Karien waardeer die feit dat Elsje haar die geluk wat oor haar pad kom gun – en saam deel in haar vreugde, maar ook saam met haar deur die ongewenste dinge gaan. En dit is presies wat Elsje die meeste van al Karien se goeie eienskappe waardeer.	
Navorsers	13.	Jou video wys 'n meisie in 'n veld met geel blomme. Dit is waar jy praat van Karien se droom vir jou: Hoekom het jy juis die prentjie gekies?	
Elsje	14.	Waar is dit lekkerder om te droom as in 'n oop veld met vrolike geel blomme wat om jou dans? Volgens my is dit die lekkerste plek om te droom.	
Navorsers	15.	Hoekom dink jy was Golly nooit klein nie?	
Elsje	16.	Soms verloor mens die kind in jou so met die grootword. Golly was nooit klein nie, wat beteken dat sy nooit die dogtertjie-deel in haar ontgroeit het nie.	
Navorsers	17.	Golly het die stemmetjie in jou kop geword wat jou motiveer om op te staan en dinge te doen. Watter rol speel "doen" in jou lewe en sien jy jouself as 'n "doener".	

Annexure I5*"Karien"**Elsje: Semi-Structured Interview [Afrikaans]*

Elsje	18.	My Ma se Nederlandse tannie na wie ek vernoem is sê altyd: “Meteeen!” Wat beteken dat jy dadelik aan die werk moet spring met dit wat jy wil of moet doen; anders is die kans goed dat dit nooit gaan gebeur nie. So dit is seker so saam met my naam na my toe “aangepass”...	
Navorser	19.	Die beeld van die meisie op die jetty – watter gevoel kom by jou op as jy daarna kyk en watter betekenis dra dit vir jou?	
Elsje	20.	Dit laat my sommer net ‘at peace’ voel, as ek besef dat dit wat my nou besig hou eintlik so klein deel van die skepping is.	
Navorser	21.	Dieselfde stemmetjie wat jou rustig gemaak het die aand toe jou pa geskiet is: as jy dit in woorde en in 'n sin moet sit, wat dink jy het daai stemmetjie vir jou gesê?	
Elsje	22.	Vertrou net roekeloos dat Wonderwerke tog gebeur.	
Navorser	23.	Jou video sê jou lewe is net genade en seën – watter rol speel God in jou lewe?	
Elsje	24.	Ek weet nie hoe God nie die mees bepalende rol in my lewe kan speel nie.	
Navorser	25.	Ek's mal oor jou "joy" beskrywing/aanhaling! Hoe gee jy mense nie toegang om jou vreugde te steel nie?	
Elsje	26.	Deur nie herhalende negatiewe gedagtes te hê nie. Hetsy dit is oor wat hulle gedoen óf gesê het. Deur daaraan te dink gee jy mense toegang om jou vrede te steel.	
Navorser	27.	Jou liedjie is so cool! Vertel kortliks hoekom jy dit gekies het.	
Elsje	28.	Die woorde “She walks around like she's got nothin' to lose. Yes she's a go-getter” gee my nuwe moed en ywer om alles vierkantig in die oë te kyk.	

Annexure I5*"Karien"**Elsje: Semi-Structured Interview [Afrikaans]*

		“And you've been such a good friend of me” herinner my hoe lief ek vir die mense rondom my is.	
Navorser	29.	Watter oomblik of oomblikke gedurende die taak van "die maak" (daai een sessie wat ons gehad het of toe jy op jou eie prentjies gesoek het) of "die kyk" na jou storie staan vir jou uit? Vertel my meer van daardie oomblik.	
Elsje	30.	Om na my storie te kyk, dit was lekker om te sien hoe alles so bymekaarkom in so mooi video!	
Navorser	31.	Dink jy jy sal jou storie aan iemand wys? As jy sal, hoe dink jy sal hulle reageer? Hoe sal dit jou laat voel om jou storie te deel?	
Elsje	32.	Natuurlik! Ek dink hulle sal saam met my opgewonde hoopvol wees!	
Navorser	33.	Het jy enige iets nuuts van jouself geleer terwyl jy aan hierdie projek deelgeneem het?	
Elsje	34.	Ja, ek het geleer dat ek myself soms onderskat en ek het besef dat ek meer gereeld vir die mense rondom my kan sê hoe groot invloed hulle op my lewe het.	
Navorser	35.	Hoe word 'n gedeelte van jou identiteit (van wie jy is) uitgebeeld in jou storie?	
Elsje	36.	My identiteit lê lekker in die storie se helder, lig prentjies en musiek! Ek is mal oor musiek en lig – een of albei is altyd aan.	
Navorser	37.	Wat dink jy sal jy met jou saamneem uit hierdie ervaring?	
Elsje	38.	Om ligter te maak – nie swaar te dra aan wat verby is nie, om te besef elke oggend is splinternuut.	
Navorser	39.	Waar sien jy jouself oor vyf jaar van nou af? Wat gaan volgende in jou lewenstorie gebeur?	

Annexure I5*"Karien"**Elsje: Semi-Structured Interview [Afrikaans]*

Elsje	40.	Sjoe: ek glo ek is dan 'n gelukkige Matie student in 'n Stellenbosch-koshuis besig om myself in te grawe in internasionale besigheidstudies. Ek is opgewonde oor my toekoms en waarheen die HERE my lei, maar vir nou Gr 10-eksamen...	

ANNEXURE J

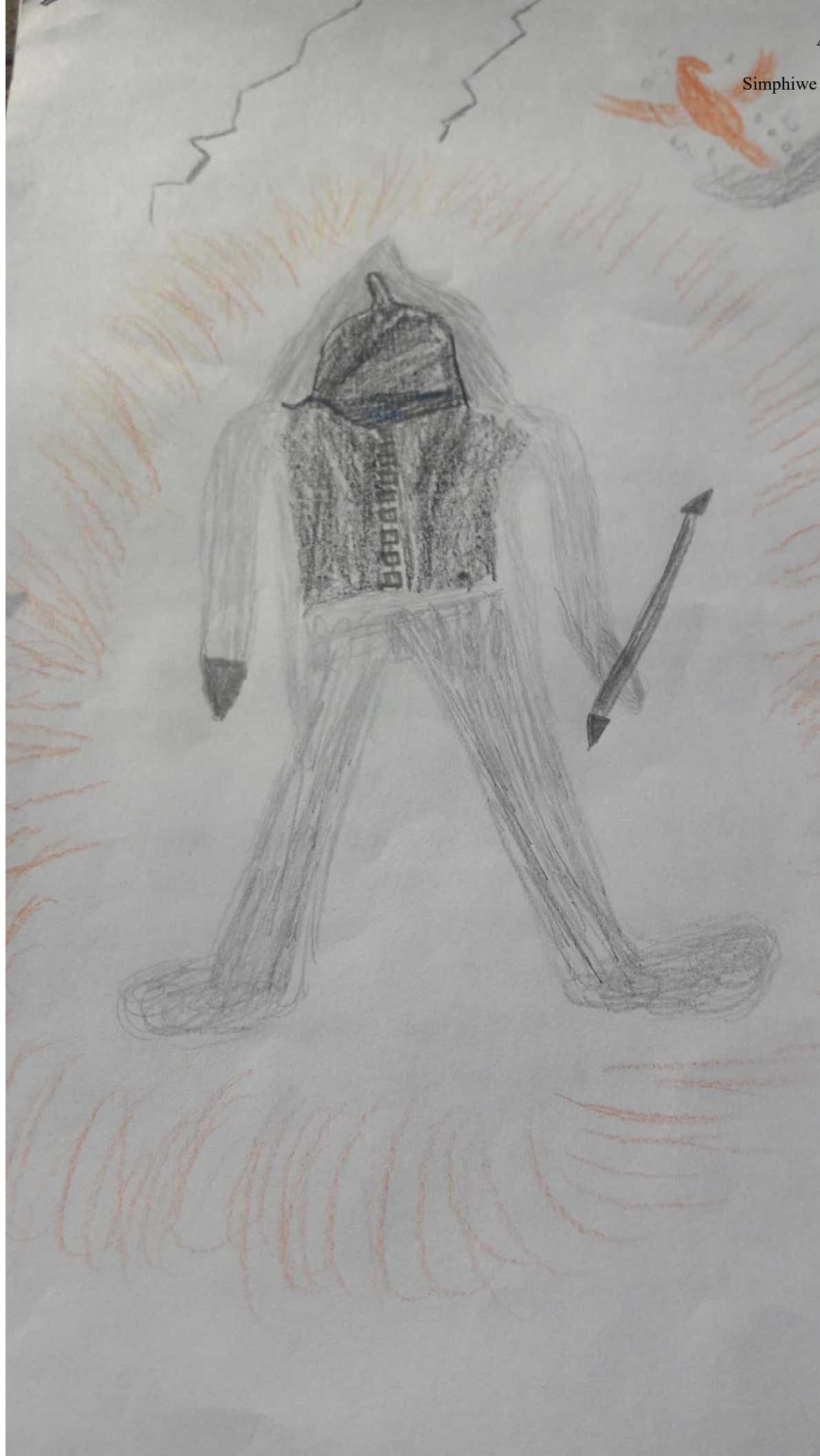
"THE WARRIOR" – COMFORTER'S RESILIENCE STORY

Request to delete and destroy at the end of the examination process:

In the interests of maintaining confidentiality, the examiner is respectfully requested to delete the electronic files and destroy the hard-copies in the examiner's possession containing the participant's –

- drawn personification;
- digital story; and
- video and interview transcripts,

forming part of this Annexure.



ANNEXURE J2

"WARRIOR" – SIMPHELE – DIGITAL STORY

Watch MP4 file on flash disk

ANNEXURE J3
"The Warrior"
 Simphiwe – Digital Story Script [English]

DIGITAL STORY 8 "The Warrior"							
Length: 4:57 minutes							
IMAGES		Timing	MUSIC	Timing		SCRIPT	Comment
	Blank screen	00:01	Audio clip	00:01	1)	Audio clip (Chapter 6,p27)	21.2
1	Baby sleeping / comforting picture	01:08			2)	I am 15 years old. My name means 'comforter'. [Note: Not the meaning of the pseudonym]	74
2	Natural science	01:11			3)	I enjoy natural sciences and I love theatre and performing.	16
2a	Theatre / dancing						
3	Overcomer image with bible verse: Blessed is the one who trusts in the Lord whose confidence is in Him	01:16			4)	Bad things happened to me but I see myself as an overcomer.	47
4	The Warrior drawing	01:20			5)	I call my resilience <i>The Warrior</i> . He never gives up even though sometimes he may feel defeated. He keeps on pushing and fighting.	45,12

ANNEXURE J3

"The Warrior"

Simphiwe – Digital Story Script [English]

5	Phoenix <i>The Warrior</i> drawing	01:34 01:36			6)	He is like the phoenix that rises from the ashes. In this picture it sits in the ashes and not in a nest. <i>The Warrior</i> is a person just like me. His face is dark with a hoodie so that people cannot identify him. His right hand itself is a weapon and in his left hand he holds a modern day spear. The spear has got metal points on both sides and is sharp like a knife. This can protect him from someone trying to stab him in the back.	96, 47, 12, 91,39
6	<i>The Warrior</i> drawing with flames	02:11			7)	There is something like real flames around him. He gives me goose bumps. The hoodie makes him look mysterious like in the movies.	
7 7a	Hillbrow tower at night with lightning bolts Super Hero picture	02:21 02:27			8)	The lightning bolts show that it's a bad place, but in that place you find a hero.	102, 30
8	Dirt road with sun rays	02:33			9)	This hero saves himself, not in a selfish way but he tries to overcome bad situations.	47,
9	Bully	02:37			10)	For example, when you are humiliated in front of children at school there is no other	100,87,28,58,80,

ANNEXURE J3

"The Warrior"

Simphiwe – Digital Story Script [English]

9a	Fingers pointing (image)	02:42				way, you just have to face the humiliation and go forward.	
10	Picture of baby with thumbs-up	02:47			11)	I saw him for the first time this year. I have been through a lot, especially when I lost my brother in an accident and all the crime and violence that I've witnessed from a young age.	30, 30.1, 30.2
11	Hero in mirror	02:58			12)	It did not affect me. I see <i>The Warrior</i> in the mirror. It happens only sometimes just to remind myself: some things you can't change what happens to you, you just have to adapt and deal with it like everybody else.	16,35,80
12	Phoenix	03:17			13)	He wants to teach me to be strong and brave and not hold back... and rise up, especially when others tell me I'm weak.	15,50,47,39
13	Parents fighting	03:25			14)	"Be the best you can be in life". For most people who are exposed to domestic violence...	30
14	Types of violence	03:31			15)	...it comes out in bullying, depression and violence, but not for me. The violence I'm	

ANNEXURE J3

"The Warrior"

Simphiwe – Digital Story Script [English]

						exposed to is not my business, but that doesn't mean I must ignore such.	
15	Looking	03:39			16)	Because bad things happen when good people are silent. Even if you can't fight for other people, always fight for your loved ones.	
16	Gazing at the moon at nightfall	03:47			17)	I just have to carry on doing what I am doing. It must not haunt me.	98
17	"You can't start the next chapter of your life if you keep re-reading the last one"	03:55			18)	You must mind your own business and focus on your future, something you will be. I will not predict what I will be. Things happen.	19, 19.1
18	Graduation picture	04:02			19)	I want to be educated but I do not think <i>The Warrior</i> is educated.	
18	Plant growing	04:07			20)	He is just figuring himself out in the university of life, I say.	
19	Helping others	04:15			21)	I always wanted to be an entrepreneur, not helping myself but helping other people.	34
			<i>I will leave the light on</i>	04:21	22)	I will get there by not looking back or holding back.	36
20	I can / can't image	04:30			23)	The past influences the future but negative things of the past must not affect you.	19,36,104

ANNEXURE J3

"The Warrior"

Simphiwe – Digital Story Script [English]

					"Laziness will not bring you anywhere in life except to poverty on a later stage."	

ANNEXURE J4**"The Warrior"**

Simphiwe: Semi-Structured Interview [English]

Simphiwe: Semi-structured Interview [English]			
Researcher	1.	So, tell me Simphiwe about participating in this project: what did you enjoy most, and was there anything that you found challenging?	
Simphiwe	2.	I enjoyed everything, telling my story and giving other people my experience, especially living in a place like Hillbrow. [NOTE: On seeing the video at first the participant said “It gave me goose bumps to watch my video!”]	1, 1.3, 8
Researcher	3.	Okay, so living in a place like Hillbrow. For those of us that don't know, what is it like living in a place like Hillbrow?	
Simphiwe	4.	Yo, it's noisy, people are always running around, everyone is going somewhere and sometimes it's full of violence. Sometimes you see people mugging each other and killing each other in front of you but you just keep quiet and keep going.	30
Researcher	5.	Oh my gosh! So everybody is like, nothing happened, it's just an ordinary day?	
Simphiwe	6.	Yes, you can either join the person that mugged that person, they join them and then they beat that person that mugged the person just for giving them something like payback and sometimes they just let that person mug that person and that person is just screaming, crying and people are just looking, they're like, sorry, sorry, but they did not do anything.	95, 95.1
Researcher	7.	So it's that lack of action. Nobody goes over into action. So how is it for someone like you, how is it affecting you, growing up? This is your teenage years – they say it's the time when you form your own identity. So what is it like to grow up here?	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Simphiwe	8.	Sometimes it's difficult, 'cause I was also mugged in front of people, in front of a woman who just stared at me, in fact in front of everyone! It was humiliating, it was so degrading especially for a person that has never been mugged. It was my first time and it was not nice, it was horrible. I felt like I was small, especially being degraded into a victim and then people not helping me. It was difficult and sometimes I wish that person will just get that payback, even though it's not right. Sometimes I have that anger that "why did this happen to me and why did that person get away with it?"	67, 67.3, 100, 101
Researcher	9.	And what sort of payback do you want that person to get?	
Simphiwe	10.	Get my phone back	
Researcher	11.	[Laughs] So you just want him to be mugged as well.	
Simphiwe	12.	No, not really.	
Researcher	13.	Because sometimes there's other types of payback that happens here that's often quite violent which you told me about. I think they call it vigilantism?	
Simphiwe	14.	It's where the community comes and beats him up or stone the person to death or sometimes burn the person alive.	30
Researcher	15.	[Shocked] I can't believe what I'm hearing...	
Simphiwe	16.	Most of the time it happens at night or the afternoon, but sometimes they just scare that person away. Or sometimes they just pour that person with paraffin and then they let them go, just to scare that person away.	
Researcher	17.	So what do you do when you see these things happen like this?	

ANNEXURE J4**"The Warrior"**

Simphiwe: Semi-Structured Interview [English]

Simphiwe	18.	A lot. When you hear someone shouting, "STOP THAT PERSON!", then you just walk out onto the balcony and then you look down and then you see the person who mugged someone and you see another person beating him up and other people surrounding him and that person is pleading, pleading...	30
Researcher	19.	And then what do you do when you see that? Do you look, do you keep on looking?	
Simphiwe	20.	[Sighs] I look, 'cause I don't know what I can do? I don't know if I can stop them. I'll be disrespected when I go down.	95
Researcher	21.	Do you not run away?	
Simphiwe	22.	No, because it doesn't scare me 'cause I'm inside at home.	
Researcher	23.	But will you keep on looking even when they kill that person?	
Simphiwe	24.	It's difficult to answer that. Sometimes you don't always look, you look away, but sometimes it depends on the circumstances. If the person is being burned alive...	
Researcher	25.	But you haven't seen something like that?	
Simphiwe	26.	No.	
Researcher	27.	You have just seen them scare people?	
Simphiwe	28.	Yes, they scare people away with paraffin.	
Researcher	29.	But if you would see something like that, would you look away? Would you run away?	
Simphiwe	30.	No.	
Researcher	31.	Would you just stand there?	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Simphiwe	32.	I'd be shocked. Sometimes I ask myself what can I do? Because the person was mugged. Sometimes being a neutral person is sometimes not right because you don't know where you stand with them. On the other hand the person mugged is a victim. And on the other hand someone is trying to take revenge on that person but in a much more violent way. So you don't know who is right and who is wrong and you don't know who deserves mercy. You just don't know. Like sometimes being neutral is not right.	95, 95.1, 97, 101
Researcher	33.	Okay, but do you still have a sense of right and wrong? Like is it right to burn a person alive?	
Simphiwe	34.	No, it is not right.	
Researcher	35.	Even though they are bad like someone who committed some sort of crime?	
Simphiwe	36.	It is not right.	
Researcher	37.	But what does it do to you to look, to see it. To see violence like that?	
Simphiwe	38.	I would not say it traumatises me, I would just say it teaches me a lesson	98
Researcher	39.	So it does not traumatise you. Do you think it traumatised you before and now you just got used to it? Seems like that.	
Simphiwe	40.	No it never traumatised me before because they have never done anything that much that I would actually look and witness. They have never gone all the way.	
Researcher	41.	But you have said you have seen someone being shot in the street. What did you do?	
Simphiwe	42.	I ran away because I felt like that person was crazy. He could just shoot bullets up in the air.	
Researcher	43.	So you were scared for your own life. There's a theory that says if people are exposed to and grow up in a violent place then they become numb, it doesn't scare them so much anymore, it	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		doesn't ...Like if you live in a place that nobody ever gets killed then it would be much more shocking for you to see such a thing. But if you live in a place where you've heard from very young, oh that person was shot. What do you think, would it affect you as much?	
Simphiwe	44.	No it wouldn't.	
Researcher	45.	But that's what I'm asking, do you think it's because you live here and it's so part of everyday life, that it doesn't affect you as much?	
Simphiwe	46.	Yes, it doesn't affect me as much 'cause you witness it every single day. Sometimes you get scared because you could be part of that crossfire where people shoot each other and accidentally you're the one that comes in between everything. That's what makes me scared. Seeing someone shoot that person.	84
Researcher	47.	That internal conflict that you just described, of an onlooker but then feeling that maybe you have to do something but then you don't know what you can do because what would they do if a child from a building just came and said stop it! And you told me that when you were mugged people didn't help you and you don't want to be like that. But what is it doing to you if you feel like you have to help but you feel like you can't? What sort of inner turmoil is there in your mind?	
Simphiwe	48.	It makes me feel guilty 'cause it makes me feel like that's the reason why people never helped me, even though they were crowded and even though most of them know me it made me feel guilty but it makes me feel like a part of me understands why they did not help me.	73

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	49.	Okay, right so, there's one question that I want to ask you: why do you think telling your story in this way was nice for you? You said it gives you goose bumps to watch it. Why do you think it's so helpful to tell your story – helpful and "healthful" [Smiles] – and in such a way because you can tell your story just sitting down with someone. What's the difference for you in seeing it like this?	
Simphiwe	50.	Seeing it like this helped me to remind myself to know my worth and to know my value. Seeing it like this helped me remind myself by doing this I can be able to help other people. If it was able to remind me that I'm worth more than anything in the world, it can also remind other people.	18, 34,49 30
Researcher	51.	So let's look at it together, the first thing is that song that you used and it's the song that you danced to in the performing arts group you belong to. What do you call it?	
Simphiwe	52.	<i>Dance for joy</i>	
Researcher	53.	When did you join them?	
Simphiwe	54.	Last year.	
Researcher	55.	And what has that meant to you?	
Simphiwe	56.	I feel joy in my heart 'cause I feel like I belong. I always wanted to dance. I see people doing these things, I wondered if I was able to do those things. Sometimes it was hard because I had to adjust and I was a lot more different than I am now, 'cause I had this strong personality where I speak my mind and don't keep quiet and I never knew that sometimes when you do that it hurts other people and makes them angry. Sometimes I learned that I can	67, 67.2, 99

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		be able to just lower it down and behave. Sometimes I don't need to say things that are insulting.	
Researcher	57.	Okay that's great, but the song you used is from that production that you did and that first part it basically says all the violence, everything that's going on and where's God? So why did you want to start with that? I think it's a very strong beginning to the video and you didn't want to put any images there 'cause you just wanted that voice and it starts with "darkness" So why did you want to use that?	
Simphiwe	58.	'Cause I wanted to remind people that not only bad things happen in one place, they also happen in various places like that why it says "darkness there's no denying that". I wanted to inform people that Hillbrow is not the only place that is bad. It's everywhere and you cannot avoid it but it's up to you if you want to do something about it or you just don't want to. So that is why I wanted to start with it.	91
Researcher	59.	So can we change that? I mean can we change the darkness? You say it's your choice if you want to do something about it.	
Simphiwe	60.	Yes	21, 21.1, 91
Researcher	61.	Can you?	
Simphiwe	62.	Yes	
Researcher	63.	How?	
Simphiwe	64.	By not running away from it but facing it.	28
Researcher	65.	So let's listen...	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		[Video plays: "Darkness, there's no denying..."] Who are they talking about?	
Simphiwe	66.	The criminal	
Researcher	67.	Has his presence passed us by?	
Simphiwe	68.	They're talking about the criminal. They're talking about the criminal's life, where he is, is he fine with what he did? Does he sleep at night after doing all the crimes that he did. They're talking about the criminal's life and how he affected the people and how does he live with that? Is he fine, or is he guilty?	97
Researcher	69.	Mmm, okay. [Video plays: "I am 15 years old."] So your name means "comforter". Just talk a little bit about that. Do you like your name? Can you identify with being a comforter? You told me the story about how it came about. Just quickly tell it...	[Note: Pseudonym (Simphiwe) does not mean "comforter".]
Simphiwe	70.	Well, since I was born on the week where my grandmother's aunt died and then after that it comforted my grandmother even though they were grieving for her. They were very fond of their aunt 'cause she played an important role in the family. So since I was born, they were comforted that even though we lost someone we had another person that came in – took that place.	74
Researcher	71.	Okay, and then how do you relate to your name? Is there something in the way that you live or what you bring to situations that's like that – comforting?	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Simphiwe	72.	I give people advice. Most people know me as a person who gives other people advice, someone who is sad or lonely. I'm able to comfort that person. So I believe that I...	
Researcher	73.	You embody the name.	
Simphiwe	74.	Yes	74
Researcher	75.	Right and then the picture that you chose here is a picture of your theatre group but is it the play that you're doing now? Can you see yourself in it?	
Simphiwe	76.	I'm there. [Points]	
Researcher	77.	Are you there? Oh okay, wow yes!	
Researcher	78.	So, if you look at this picture, what words come to your mind?	
Simphiwe	79.	Theatre and dance.	
Researcher	80.	And what does dance and theatre do for you? You told me now about what you learned after joining the group, but if you dance and if you act what does it help you?	
Simphiwe	81.	When we dance, we are able to express our emotions. It's just like your happy place – to you it's like a place where nobody can enter. You're just in the zone, you're just happy you're away from the daily challenges of life. And you're just able to dance. And it makes me happy to dance 'cause it helps me to get away from all the things that make me angry, all the things that make me sad and all the things, they are just challenging.	99
Researcher	82.	It's like being in the moment, just enjoying the moment for the moment?	
Simphiwe	83.	Yes	
Researcher	84.	[Video plays: "Bad things happened to me but I see myself as an overcomer."]	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		Okay, so there was a Bible verse there, I think it is Jeremiah. It says blessed is the one who trust in the Lord whose confidence is in Him. Why did you choose that? What role does God play in your life?	
Simphiwe	85.	He's the pillar of my life so whenever I have a problem, whenever I'm sad, I pray to Him to comfort me. I pray to Him to help me, especially sometimes I see the things that I'm dealing with. I pray to Him because he is the only person who knows everything about me. So I believe in Him 'cause I know that he's there for me.	21, 21.1, 21.3
Researcher	86.	Have you always known Him? Did your mom teach you about Him? How did you come to know Him?	
Simphiwe	87.	Well, at first I was really a born-again since last year but I've always known him since I was a catholic. I always went to catechism and when I was just a toddler I went to the crèche.	
Researcher	88.	So how did it happen that you are reborn? Did the city missionary organization play a role?	
Simphiwe	89.	Yes, they played a role 'cause I knew Him but at the same time I didn't believe that He was there.	
Researcher	90.	Okay and how do you know He's there now?	
Simphiwe	91.	'Cause, I don't know how to explain this, but ever since I started believing in Him, ever since I started praying, I see that things are now coming right 'cause He is the one that shows light to everyone. *	
Researcher	92.	Light in darkness?	
Simphiwe	93.	Yes.	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	94.	"I see myself as an overcomer", so what is an "overcomer"?	
Simphiwe	95.	Someone who goes through dark times but overcomes it by getting out of it.	21, 21.1, 47
Researcher	96.	And do you see yourself as that and how come?	
Simphiwe	97.	Some things affected me in life, especially the death of my brother and everything that happened in my family but it did not get in the way of my dreams and everything that I wanted in life. It did not really depress me 'cause I reminded myself that sometimes the past must remain the past and you must focus on the present to make sure that the future is more bright.	30, 30.1, 36
Researcher	98.	Wow, that's very true. [Video plays: "I call my resilience <i>The Warrior</i> ."] So you call him the warrior, so it's like a fight. And then you mention darkness, so can one say it's the fight against darkness?	
Simphiwe	99.	[Nods]	21, 21.1
Researcher	100.	So, this warrior, he's got real weapons and is protected by all sorts of armour, so just by looking at him you would think that he's up against something that can really hurt him.	
Simphiwe	101.	Yes.	12
Researcher	102.	But he's ready for it. Do you want to say something else about it?	
Simphiwe	103.	No, you actually said everything that I wanted to say.	
Researcher	104.	[Video plays: "He is like the phoenix..."] I want to talk about the phoenix – why did you choose that image?	

ANNEXURE J4**"The Warrior"**

Simphiwe: Semi-Structured Interview [English]

Simphiwe	105.	'Cause it reflects on me and the way I...there's this teacher that told me, you may live in a place that is... you may face bad things in your life, even if in your family there's violence or there's drama and even if at school there's all these things, you have to rise above the situation. You don't always have to sulk and feel sorry for yourself and wonder if people are feeling sorry for you. Rather disappoint yourself knowing that you did something about it than to be disappointed by other people.	47, 96
Researcher	106.	That's very true. So you are like the phoenix that rises from the ashes.	
Simphiwe	107.	Yes	47
Researcher	108.	"It sits in the ashes...his face is dark with a hoodie so that people cannot identify him." Why does he not want to be identified?	
Simphiwe	109.	He doesn't want to be known. It's not something like wanting people to know you. Sometimes like I said minding your own business like being yourself but not doing that for other people	16
Researcher	110.	"...his right hand itself is a weapon...this can protect him from someone trying to stab him in the back." Have you been stabbed in the back?	
Simphiwe	111.	Yo, a lot of times. I had friends that are not really friends who just do bad things to you for no reason, especially when you made a small mistake. Especially what I experienced this year and what I experienced last year. People being fake. Like, maybe it, I can't say it's okay to be fake to a person you don't know, but it's not okay to be fake to a person whom you know. If you want to speak your mind, speak your mind. If you want to be straightforward,	25, 25.2

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		be straightforward, but you don't have to beat around the bush and then go tell other people's problems to other people, instead of telling them. If someone is afraid to say something, why aren't they afraid to say to someone else?	
Researcher	112.	Mmm. But do you have other friends that you can trust and that you like?	
Simphiwe	113.	Yes at the city missionary organization and at school. At school it's just happy Christians [Smiles] and the ones that are not happy Christians are the ones that are the back stabbers.	25, 25.2
Researcher	114.	Happy Christians? [Laughs]	
Simphiwe	115.	[Laughs] 'Cause they're always on Bible study, meetings after school, so I call them the happy Christians.	
Researcher	116.	[Video plays: "There is something like real flames around him."] What's that? The flames?	
Simphiwe	117.	When I envisioned him when I opened the door, it was flames. I don't know if it was a force to be reckoned with or if it was something dangerous.	
Researcher	118.	Okay. [Video plays: "He gives me goose bumps."] So you don't know if it's his power or his force?	
Simphiwe	119.	Yes.	
Researcher	120.	But what do you think?	
Simphiwe	121.	It's his force.	12
Researcher	122.	[Video plays: "... makes him look mysterious like in movies. The lightning bolt shows that it's a bad place ..."]	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		Okay, I want you to talk about this picture. So this is Hillbrow, I can see this from my house because I live closer to (I don't know where's the north and the south) but away from the tower. So I live in a place called Linden. But when I drive down the main street in my area, I can see these towers in the middle ... this is the skyline that I see too. But, looking at it from this picture, it's a whole lot of flats and man-made city things that you can see. But that is contrasted with lightning bolts, which is nature. So it's contrasted in this picture and it's a dangerous place. Also, when I look at this picture, there is lots of trees where I live. So I see it sort of in a green face to this picture. So I want you to talk about why you chose this picture but I also want you to talk about the city, all the man-made things, all the big buildings, all the cement and the streets. Tell me about that and growing up in a place where there is green (I can see trees) but there's not so many.	
Simphiwe	123.	Well, it's a city. To tell you the truth, it has a beautiful view because it looks beautiful but on the inside it is not beautiful. Like when you see it here at night, it may look beautiful and nice but when it's day time you can see what it really is. Dirty, very untidy, it's a place full of crime and place full of violence. People are exposed to explicit things like having a brothel near where you live. It is a bad place, that's why the lightning show that under this beautiful place there is something.	12
Researcher	124.	Yes, something brooding ... Okay, I am just going to ask you straight away because some of the other children that I have been seeing told me about the role that nature plays in their lives. Now I want to ask you, that is what I was sort of aiming at with my question as well.	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		You answered it beautifully, but, so nature, green, greenery, you live in a flat so there is no garden. At school you have grass at school? Do you play sports at school?	
Simphiwe	125.	We don't really have sports anymore.	
Researcher	126.	Why?	
Simphiwe	127.	I think its financial problems.	
Researcher	128.	Okay. But what role does nature play in your life?	
Simphiwe	129.	What role does nature play in my life?	
Researcher	130.	Yes, like is it something you want to spend more time in? Is there somewhere you go to be in nature? You told me that your brother died when he jumped from a truck. You were playing with a ball but you were playing on a truck ... why did you play there?	
Simphiwe	131.	No, like he was fetching the ball from the truck and then as he got off, he was ...	
Researcher	132.	I know, but why were you playing with the ball on the truck?	
Simphiwe	133.	The ball on the truck – He was not playing on the truck, he was fetching it.	
Researcher	134.	But where were you playing?	
Simphiwe	135.	We were playing on the road.	38, 38.1
Researcher	136.	Okay, so you were playing on the road. But that is exactly my point, you were not playing on the grass somewhere. So that is why I am asking, this place doesn't have a lot of green in it and is it affecting you? Is there somewhere you go to see green and does it help, does it do anything for you?	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Simphiwe	137.	Yes, it makes me feel calm because it represents life. Man-made things... I don't know why people play on the road, I don't know what is so nice about it. But, yah, nature calms me down because I can see that there is still life. There is still something that calms me down. The look of green and the look of life just helps me.	9
Researcher	138.	But is there somewhere you can go to be in nature?	9
Simphiwe	139.	The park.	
Researcher	140.	The park, okay. Is that the park where you were mugged?	
Simphiwe	141.	No, that one is more corrupt. We have three parks. There is the one in this street that does not have any grass, it just has jungle gyms and playgrounds. The second park is next to where I live, it has green and it is peaceful because not most people play there. And then the third park is the park where I was mugged...	
Researcher	142.	So you go to this other park and what do you do there?	
Simphiwe	143.	I just sit down, get some fresh air. Sometimes I just play.	38
Researcher	144.	[Video plays: "...but in that place you find a hero."] I love this picture of all the different heroes with all their masks and stuff and you don't know who they are. So where do you find the hero in a place like this?	9
Simphiwe	145.	You find them, just like they say there is a garden in the midst of everything. So you find the hero in the midst of every single person. There is a hero in every single person and it's just that you need to show it and you need to let it out.	102

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	146.	That is fantastic. [Video plays: "This hero saves himself, not in a selfish way but he tries to overcome bad situations. For example, when you are humiliated in front of children at school there is no other way, you just have to face the humiliation ..."] I just want to go back. You chose this picture Why did you choose this?	
Simphiwe	147.	Just like a path where you just need to face everything and just need to get out. Like people say there is a light at the end of the tunnel.	21, 21.1, 28
Researcher	148.	[Video plays: "For example, when you are humiliated in front of children at school there is no other way, you just have to face the humiliation and go forward."] And you've been humiliated at school? Then, what do you do afterwards?	
Simphiwe	149.	I just continue with whatever I was doing. It doesn't mean that you must hide yourself or you have to run away and then cry alone. Yeah, you can cry because sometimes yes others will cry but I don't cry in public. I have to go home. If I'm alone then I can let it all out.	67, 67.4
Researcher	150.	But then your anger, how do you deal with the anger? Because if you are humiliated, you must feel ... So if you are humiliated and people hurt you, do they hurt you physically? No, okay. But do you feel (you have mentioned anger), do you feel that it makes you angry and you have anger about it sometimes?	
Simphiwe	151.	Yes, sometimes it does make me angry and then I avoid it, but sometimes ... anger sometimes comes up in different ways. Sometimes you lash it out on somebody else or you try to retaliate on that person that said something hurtful to you. Throwing each other with hurtful words, which really ends up hurting you at the end of the day.	62.4

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	152.	But have you ever been physical with someone?	
Simphiwe	153.	Yah.	
Researcher	154.	But lately, or when you were younger?	
Simphiwe	155.	When I was younger. Not lately.	
Researcher	156.	[Video plays: "I have been through a lot, especially when I lost my brother in an accident and all the crime and violence that I've ..."] You have chosen that little boy with the thumbs up. You don't have to answer straight away, I'm just going to listen to it afterwards, take your time, then just say why you choose that specific picture.	
Simphiwe	157.	I didn't want to choose a person like a boy that just plays and does anything. The baby represents his innocence, the way he is so kind, ... he was a very sensitive child. Like maybe if you say something that will hurt him, he would just cry.	66
Researcher	158.	Was he older?	
Simphiwe	159.	No, he was younger, two years younger. It represented his innocence. And then the thumbs up represented how happy he was, how playful he was. No matter what, he would just make any bad day become a good day.	30, 30.2, 38
Researcher	160.	And now that he is not here anymore, do you take him into account when you make decisions? In the sense that if you decide you are going to be your own hero, you are going to go forward in life, you have dreams and stuff. Do you think about him when you think about your own life and your own future?	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Simphiwe	161.	Yah, I do think about him. Not in a way where I like, okay, then ... I don't know how to explain this. I do think about him. If I was able to support people in need, I would do it in his name because he was also one of the disabled kids. Like he was just a playful child, a person that likes to run and then from the next thing he was a child in a wheelchair. So, it really hurt me. I always go around and say to myself the best thing to honour the dead is to just keep on living, but it doesn't mean you have to forget about them.	38, 38.1
Researcher	162.	[Video plays: "...from a young age. It did not affect me. I see <i>The Warrior</i> in the mirror."] Yes, that's what you said. "... sometimes just to remind yourself some things you can't change what happens to you. [Video plays: "...you just have to adapt and deal with it like everybody else. He wants to teach me to be strong and brave and not hold back ... and rise up, especially when others tell me I'm weak. 'Be the best you can be in life'. For most people who are exposed to domestic violence, it comes out in bullying depression and violence, but not for me..."] Why not?	30
Simphiwe	163.	Because I have always been raised in the way that sometimes when you see something bad, you must not be influenced by it.	36, 26, 22
Researcher	164.	Okay	
Simphiwe	165.	I don't think it is an excuse for abusive people saying that they saw it as a child and now they do it. Like if you know it's bad, it's bad. You don't have to do it. And if it affects you emotionally, it's okay to talk to someone else about it.	97

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	166.	[Video plays: "The violence I'm exposed to is not my business, but that doesn't mean I must ignore such. Because bad things happen when good people are silent. Even if you can't fight for other people, always fight for your loved ones. I just have to carry on doing what I'm doing. It must not haunt me. You must mind your own business and focus on your future..."] You can't start the next chapter of your life if you keep re-reading the last one. That's a very good ... But we spoke about all of this. [Video plays: "...something you will be. I will not predict what I will be. Things happen. I want to be educated, but I do not think <i>The Warrior</i> is educated"]. Talk to me about this a little bit. So you ... you will not predict what you will be, why not?	
Simphiwe	167.	Because sometimes you may say I want to live in this area, I want to have this, I want to have that, I want to have that. And then you are not determined to work for it. In life sometimes, things happen, things just take another turn. So I don't think I need to ... I know what I want but I can't predict what I will be. All I have to do is just to make sure that what happens in the present, makes my future more brighter.	19, 19.1
Researcher	168.	[Video plays: "He is just figuring himself out in the university of life, I say. I always wanted to ..."] And that's what you are doing as well, the university of life. There is nothing you're not ... I mean you're in school at the moment. And you have to be street-wise living here, another participant told me. So, is there something that you can ... Like if I am new to this place, is there something that you will tell me that I shouldn't do, like what?	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Simphiwe	169.	Don't talk to strangers.	82
Researcher	170.	At all?	
Simphiwe	171.	Not like at all. Because sometimes they ... then when they greet you, you just walk. You can greet them but it doesn't mean you have to talk to them.	
Researcher	172.	Okay. Is that when they ...	
Simphiwe	173.	Yah, that is when they mug you and whatever. If you see a person in need sometimes, even though this may sound bad, don't help. Because that person can ... I remember when I was, when my aunt was mugged in front of me. She was not mugged in a violent way. There was this woman who was wearing stuff, I don't know, she was wearing a jacket and then it was like she was from the gym. She came and then she said that there is stuff that she needs to take to her car, there, because she comes from the gym. She will pay us R99 and then thereafter my aunt is like "let's go". I just kept quiet, like, okay. And then we went there, there was this other guy who pretended to be a hobo. Like he was dressing as if he was a hobo. And then we called that guy and said that please come and help me, I will pay you R99. Then we went and then the next thing she started changing the story. She said "Uhm, please give me your phone, I need to go, uhm, put a price tag on it. Then I will bring it back to you and then I'll pay you". And then she started becoming hesitant at the same time. She wanted to give it to her but she started becoming hesitant. And then she started asking me questions. I said to her I don't know. Just do what you want to do. And then she took out the smart phone and then she took out that small phone, the button one. And then I said give her	82

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

		the button one. She gave her the button one and then she went there. She put the price tag and gave it back. And then she gave it back, she did not pay us. She said, she wanted to take that one so that she can pay us. She took the smart phone and then left and never came back. We waited and waited and waited, then we called it and she answered. And then after that my aunt was threatening her saying I will call the police, I will track you, I will find you. And all of this stuff. And then she hung up on that phone. And then the last thing that she said, there was like she's in the Carlton Centre – in 10 minutes she's in Carlton Centre, she started changing stories.	
Researcher	174.	Oh no... Okay. So, an entrepreneur. You wanted to become an entrepreneur, why?	
Simphiwe	175.	Because I want to break the poverty cycle and I also want to help other people.	34, 104
Researcher	176.	Of your family? The poverty cycle of your family?	
Simphiwe	177.	Yes.	
Researcher	178.	So why is your family ... like what is the main things you think that contributed to your family living here and ...?	
Simphiwe	179.	Like the poverty?	104,30
Researcher	180.	Yes.	
Simphiwe	181.	I don't know like ... I don't know what made it happen. Because they do have jobs but they are not in well-paying jobs...	
Researcher	182.	Does you mom have matric?	
Simphiwe	183.	No.	

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	184.	No, okay. What does she do?	
Simphiwe	185.	She was a branch manager, I don't know what she is now. And then my step-father, I don't know.	
Researcher	186.	Okay. Is she earning more now?	
Simphiwe	187.	Yes, she is earning more. And they are treating her well and it's more enjoyable than the last job.	
Researcher	188.	Where did she work, where in Joburg?	
Simphiwe	189.	In Sandton.	
Researcher	190.	Okay	
Simphiwe	191.	In Sandton. And then now she works in Boksburg at Leroy & Merlin.	
Researcher	192.	Is it a what, Leroy & Merlin, is it a...?	
Simphiwe	193.	I think it's a ... I don't know whether it's a warehouse or something. It is where you sell furniture and stuff, home stuff	
Researcher	194.	Okay. Let's carry on. [Video plays: "...not helping myself but helping other people."] And what ... why do you want to help other people?	
Simphiwe	195.	I want to help other people because I think it is not a bad thing of having something called "Ubuntu". Being an entrepreneur allows you to help other people by providing at least jobs for them. And my plan is that, even if they are not that educated, you can still educate them ...	105

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	196.	And then "Ubuntu" – is it a Zulu word? And what's your culture?	
Simphiwe	197.	Sotho.	
Researcher	198.	And just tell me about the role that culture plays in your life. Does culture play any role, or not?	
Simphiwe	199.	It just helps me to remember my roots, where I come from. And sometimes it just gives you value because in your culture, like, they have these proverbs that help you in life.	105,49
Researcher	200.	Like, for example?	
Simphiwe	201.	Like – there is this one that says, "children receive lessons by being obedient to their parents". So it helps you that, like, in life, you still need to respect your parents in order to receive blessings in life.	105
Researcher	202.	Do you speak Sotho to your parents?	
Simphiwe	203.	Yah, I speak Sotho to my parents.	
Researcher	204.	Okay. But you haven't like visited Sotho families somewhere in the rural areas, in Lesotho or ...?	
Simphiwe	205.	Only once. I haven't seen them in years. But they know me but I don't know them. When I went back, people were calling me by name, people were calling me by my baby name.	74
Researcher	206.	Oh really, what is your baby name?	
Simphiwe	207.	It's Setswana. It means "mud" but it was the nickname for my name.	74

ANNEXURE J4

"The Warrior"

Simphiwe: Semi-Structured Interview [English]

Researcher	208.	So culture, your roots basically just mean that you've got value because you know where you come from. So it plays a role but it's not one of the main things in your ... because it didn't really come out in your story? Okay. [Video plays: "...get there by not looking back or holding back. The past influences the future but negative things of the past must not affect you. "Laziness will not bring you anywhere in life except to poverty on a later stage." (Music starts...)] Okay, I think I've asked everything. I just wanted to ask, will you show your story to anybody?	
Simphiwe	209.	Yes.	
Researcher	210.	Okay, to who?	
Simphiwe	211.	Maybe to my mother and my friends.	42,89,42
Researcher	212.	And your friends? And how do you think, like your mother, will respond to it?	
Simphiwe	213.	She will actually take whatever I do seriously because she didn't think that this was serious. Especially, when she saw the overcomer she was like: "What did you overcome as a child?" She doesn't take these things seriously, she just thinks that as a child you just eat, they pay school fees and all that other stuff. I don't need to be stressed ...	17
Researcher	214.	Yes, you don't have any stress. She has all the stress.	
Simphiwe	215.	Yes	
Researcher	216.	And how will it feel to then show your story?	

ANNEXURE J4**"The Warrior"**

Simphiwe: Semi-Structured Interview [English]

Simphiwe	217.	It will feel ... I think for me I will feel happy. To my friends I will actually feel happy to at least show my story to them to remind them of their worth.	17, 17.1, 25
Researcher	218.	Okay, that's a good answer. Okay and then, which moment in your video do you like the most?	
Simphiwe	219.	The part where it shows the Phoenix and then the overcomer and then it shows the flames...	
Researcher	220.	... the flames, okay. I thought so. And then, did you learn anything new about yourself?	
Simphiwe	221.	Yes.	
Researcher	222.	Okay, what?	
Simphiwe	223.	I learnt that in life you must not look back because I've always been looking back and I've always been feeling sad. So it reminded me not to look back and just look forward.	3, 18
Researcher	224.	That's a very important thing. And then where do you see yourself 5 years from now? You said you don't want to say you want to become this or you want to become that, but if you can dream, what?	
Simphiwe	225.	I see myself being an entrepreneur.	51
Researcher	226.	And then creating those jobs? Okay, you've actually answered that. And then, which part of who you...if I look at your story, which part of who you is reflected in your story? Which part of your identity comes through the strongest in your story?	
Simphiwe	227.	The Phoenix.	1, 16

ANNEXURE J4**"The Warrior"**

Simphiwe: Semi-Structured Interview [English]

Researcher	228.	The Phoenix? Okay, so that's the overcoming part. Okay, thank you.	
Researcher	229.	[After the conclusion of the interview the researcher thanked Simphiwe for his time and remarked about the role that culture played in another participant's story. To this he replied:]	
Simphiwe	230.	Yah, my family were catholic missionaries. They distanced themselves from going to the mountains, sangomas and all that.	21,105

**REFLECTIVE SEMI-STRUCTURED INTERVIEW QUESTIONS
ON THE DIGITAL STORYTELLING PROCESS AND FINAL PRODUCT**

1. Tell me about participating in this research project. What did you enjoy most and least? What did you find challenging?
2. Let us view your digital story together pausing after each image so you that you can tell me more about your story referring to the specific images, words and music you used?
3. Which moment(s) during the task of "making" your story stand out for you? Tell me more about this moment.
4. Do you think you will show your story to anyone and if so, how do you think they will respond? How will it make you feel to share your story?
5. Did you learn anything new about yourself during the course of the workshops?
6. How is part of your identity (of who you are) reflected in your story?
7. Where do you see yourself 5 years from now? What will happen next in your life story? How do you think your life story will look in the future?

"This self-construction process is guided by one's memories of the past and one's anticipation of the future"

ANNEXURE L

"STORYING RESILIENCE" – A DIGITAL STORYTELLING WORKSHOP FOR ADOLESCENTS

Storying resilience

A Digital Storytelling workshop for adolescents

Session	Narrative Therapy Micro-map	Workshop Content
Session 1	Deconstruction of the story Re-authoring conversations <i>Externalisation</i>	• Introduction to the workshop • Meeting the participant. • Increasing the participants' focus of their resilience story. • Facilitating the storytelling process: enabling the participant to tell their story of resilience. • Facilitate the process in which the participants elaborate on and describe their resilience story more richly • Facilitate the process of scriptwriting by employing digital storytelling techniques.
Session 2	Re-authoring conversations	• Recording of audio voice
Session 3	Re-membering conversations Taking it back practices	• Viewing the digital story • Reflective interview

The duration of session 1 and 2 is 3 hours, while session 3 may only be 60-90 minutes long. After each hour there will be a 10 minute break.

SESSION 1

SCRIPTING THE STORY

Objectives:

- ◆ Meeting the participant and establishing rapport
- ◆ Introduction to the workshop
- ◆ Open-ended guided visualisation to increase the participants' relaxation and self-focus
- ◆ Externalising resilience: drawing resilience as a figure/person/character (personification)
- ◆ Providing support for script writing 250-375 words
- ◆ Homework: finalising the script to be brought along to the next session

Supplies:

Cell phone

Tablet

Play dough

Paper & crayons

Picture & Music Idea chart

1. Ice breaker activity "Taking a selfie"

Instructions:

Instruct the participant to make an object representing something about themselves that the presenter doesn't know. The presenter will complete the same activity where after they will take

a "selfie" together holding the object they made. The selfie commemorates the start of the merging of the story of the presenter and the participant.

Rationale:

- ✓ Getting to know each other
- ✓ Getting into contact with them self.

2. Contracting

The presenter discusses the agreement of confidentiality, the availability of debriefing, anonymity, safe storage of data and sharing of research findings. Researcher also explains the workshop process and outcome of making their own digital story.

3. Introduction to the programme and orientation towards the participant's story of resilience

Instructions:

- The presenter and participant look at the recruitment flyer together (which most participants have seen before) together, while the presenter ask the participant why they would like to participate in the study and more specifically why they think they are a suitable candidate.
- The presenter also shows the participant a metal spring and ask if they know what the word resilience means.
- Explain the purpose of the workshop: to create a brief movie about their lives and specifically how they survived, adapted well and thrived after the trauma of falling victim to violent crime.

Rationale:

- ✓ The participant understands what the workshop is about
- ✓ The participants' focus on their resilience story has increased

4. Guided visualisation exercise

Instructions:

The presenter reads a visualisation as a way to increase relaxation and self-focus (Adapted from Oaklander, 2007, p.3).

Fantasy Journey

I'm going to ask you to close your eyes. I'm going to take you on a make-belief trip. At the end of this trip I'm going to ask you to open your eyes and draw something you saw at the end of the trip.

Close your eyes and become aware of the space that your body takes up in this room, on this chair. It is a good space because it is yours. Become aware of how your body feels: tensed or relaxed, tired or energetic. Move through your body from head to toes and just become aware. Now I want you to focus on your breathing. Are you taking deep breaths or shallow breaths. I want you to take a couple of deep breaths right now – in through your nose and out through your mouth (repeat x3).

Now, I'm going to tell you a short story. See if you can follow me in your imagination. Imagine that you are walking on a foot path through a forest with lots of beautiful trees, flowers and maybe a rabbit scurrying away in the bushes. There are rays of sunlight shining through the trees but where you are walking it is nice and cool. You notice that suddenly the path is going uphill and you find that you are climbing a mountain. On the top of the mountain you sit on a large rock to rest and you notice a cave across the valley on the other side. You wish that you

can go to that cave. You see the birds flying there easily and because this is a fantasy you turn into a bird and fly to the other side.

You turn back into yourself enter the cave, curious of what you might find. In the cave there's rows of doors. You come to a door with your name on it _____.

You know when you open that door you will come face to face with your resilience in the form of a person. You turn the door knob and look your resilience in the eye ... If you are ready you can open your eyes and draw your resilience.

Rationale:

- ✓ The participant's focus on their resilience is increased

5. Drawing resilience as a person/character

Instructions:

At the end of the visualisation the participant will be instructed to draw their resilience as a person. The presenter asks questions about the picture such as:

- *Give your resilience a name*
- *Describe the picture in your own words?*
- *When did you see your resilience for the first time?*
- *How does resilience influence your life?*
- *What does it intend for your life?*

Rationale:

- ✓ The participant has an increased focus on their resilience story.
- ✓ Strengths or positive attributes are externalized, allowing participants to engage in the construction of preferred identities.

6. Script writing guidance

Instructions:

The presenter facilitates the process of condensing the participant's story of resilience in a short script which the participant will take home and refine.

Rationale:

- ✓ Facilitate writing of a short coherent narrative of their resilience.

7. Homework

- The participants must finalise the script and bring it along to the next session.
- In addition, the participant must bring along pictures, photos (electronic or hard copy) and music or ideas for pictures and music that they would like to use in their video. Hand out *(Picture & Music Idea Card)*

SESSION 2

STORYBOARDING

Objectives:

- ◆ Recording the script
- ◆ Facilitate the process of selecting the visual material for the digital story (stills and video 15 in total)
- ◆ Facilitate the selection of music to include in the soundtrack of their story.
- ◆ To create a storyboard

1. Audio narration recording

Instructions:

Record the participant reading their story using a smartphone. Play the recording back to the participant and ask if they are happy with it.

Rationale:

- ✓ Through this exercise the participant takes ownership of their story by giving it their own voice.

2. **Create a storyboard**

Instructions:

Supplies: Poster board and post-it notes.

Picture & Music Idea Card (Homework)

The presenter facilitates the process of sorting and selecting images for the participant's story. (Magazines and Google Images will be supplied if the participant did not have access to the appropriate media at home). The chosen pictures are labelled, while the post-it notes are used to name and describe each image. A rough drawing of an image can also be used. Create 5 or 6 horizontal rows across the poster, leaving room for writing text below each post-it. Fill in the script in pencil, and place the appropriate images above the appropriate words. The post-it's allows for moving things around.

Rationale:

- ✓ Re-authoring and enriching the preferred story of resilience.

3. **Final design and production**

Instructions:

The presenter will produce the video according to the storyboard (selected images, soundtrack and voice-over of the participant. This process will start during the workshop session, but due to time constraints the presenter might have to finish this process while the participant is not present.

(This step was outsourced to a professional video editor due to time constraints and the researcher's lack of technical skills.)

SESSION 3

SCREENING OF VIDEO AND INTERVIEW

Objectives:

- ◆ Reflection

1. Screening of the digital story

Instructions:

- The presenter and participant watch the video clip together. The participant must be happy that the clip includes all the elements that they selected as part of their resilience story.
- The participant receives their story on a memory stick or it is saved on their device of choice. The researcher explains that they are welcome to share their story with important people in their life, but explains the dangers of sharing it freely on social media.
- Participants who used personal photographs in their story, signs consent that the personal images in their story may be included in this study.

Rationale:

- ✓ Taking it back practices

2. Semi-structured Interview

Instructions:

The presenter engages the participant in a semi-structured interview (Annexure K). The questions pertain to the digital story, which the researcher and the participant now watch

together for a second time. The presenter pauses the video at certain words (storylines), images and songs and ask for the participant's reflection on these.

Rationale:

- ✓ To give the participant a chance to reflect on their story as well as the process of participating in the research project.

3. Ending "Taking another selfie"

Instructions:

The presenter and participant take a selfie together to commemorate the ending of the workshop.

Rationale:

- ✓ To enable the participant to create a positive ending to the research project and say goodbye to the presenter.

#overcomer

#yourstorycanhelpothers

Are you between 12 and 16?
And in the last 3 years:

**HAVE YOU
BEEN A VICTIM
OF A VIOLENT
CRIME?**

Do you
feel that
you are
doing
well?

Your story
can make a
difference!

Or even
feel stronger
than before?

Please consider participating in my study
whatsapp #sharingmystory
to Francilié @ 084 240 5257

Sp Adobe Spark

CODEBOOK	
Code	Description
1	Digital storytelling process: Enjoyable / Nice
1.1	Search for images
1.2	Drawing (externalizing resilience)
2	Digital storytelling process: Difficult
3	After participation in the project
4	Positive function / Value of talking or telling your story
5	Family: Sadness
6	Family: Mixed feelings
7	Family: Positive emotions
8	Positive experience of digital story video
9	Nature
10	I'm different / I've changed
11	Remembering / Memories
12	Fighting spirit / Assertiveness
13	Emotional reaction
14	More resilient More familiar
15	Other's feedback
16	Own identity
17	Proud to show digital story to others
17.1	Emotions when showing digital story to others
18	Insight because of the process
19	Vision / Future
19.1	Undefined/open-ended future

20	Love and kindness
21	God / Spirituality (also God's voice/forgiveness)
21.1	God's protection
21.2	Darkness versus Light
21.3	Religious activities (reading Bible & prayer)
21.4	Angels
21.5	Spiritual support
22	Skills of discernment
23	Self-control / Internal locus of control
24	Social skills / Social insight
25	Friendship
25.1	Wrong friends / fake friends
26	Non-focus on events / Cognitive coping
27	Physical strength
28	Facing your fears
29	The role of fantasy
29.1	Fantasy as a coping mechanism
29.2	Fantasy as escapism
30	Risk factors (Vulnerability)
31	Unique qualities/characteristics
32	Need for nurturance / Lack of nurturance
33	Receiving love
34	Altruism / Paying it forward
35	Alternative identity building
36	Forgetting (bad things)
37	(The importance of) Sensory experiences

38	Play
39	Being brave
40	Proud of oneself
41	Dream
42	Re-membling
43	The importance of positive emotions
44	Less stress
45	Perseverance
46	Humour
47	Bouncing back
48	Forgiveness
49	Self-esteem
50	Positive self-talk
51	Dreams/goals for the future
52	Cognitive coping
52.1	Positive distraction
53	Adventure
54	Outwit (Ability to)
55	Good problem-solving skills
56	Imagination
57	Choices
58	Pushing forward
59	Respect
60	Positive worldview
61	Self-focus
62	Cycle of grief

62.1	Denial
62.2	Sadness
62.3	Anger
62.4	Acceptance
63	Self-care
64	Value of solitary activities
64.1	Reading
64.2	Listening to music
65	Hope
66	Death
67	Feelings
67.1	Feeling lost
67.2	Feeling happy
67.3	Feeling at-peace
68	A mother's love
69	Pushing people away: Isolation
70	Increase in self-knowledge
71	Internal motivation
72	Scared to tell story
73	Blameworthiness
74	Name/meaning of a name
75	Selfie
76	Masculinity
76.1	Fathers / Absent fathers
76.2	Hyper-masculinity
77	Trust

78	Embracing your talents
79	Role models
80	Overcoming circumstance
81	Making your family proud
82	Streetwise
83	A sense of community
84	Desensitisation to violence
85	Independent strong woman
86	Feminism
87	Peer group
88	Westernisation
89	Social support
90	Inner-child
91	Taking action / Doing
92	Inner-peace
93	Perspective
94	Scholastic achievement
95	Bystander effect
95.1	Neutrality
96	Mythology: Phoenix
97	Morality
98	Wisdom / University of life / Life lessons
99	Theatre / Dancing
100	Humiliation
101	Payback
102	Hero

ANNEXURE N
"Codebook"

103	Interpersonal strength
104	Poverty
105	Culture

SAMPLE FEEDBACK TO PARTICIPANT

Dear Elsje

Thank you so much for your joyfulness, positive attitude and everything you shared with me without knowing me. Your story and that of the other teenagers' appear on different post-it notes stuck against the wall where I have my PhD workspace, and your words "I see myself as a light bearer", "nobody can overturn my applecart" and "nobody can steal my joy" are now my inspiration to complete this work (even during this December holiday) and I will definitely remember it in future as well!

Interesting (at least, interesting to me ;-)) findings that "popped" out of my study's data, is that **nature, friendships, culture, faith / God / spirituality** (all the teenagers I saw mention the Christian faith), a **vision for the future** and **love and kindness** / "**paying it forward - kind of love** all help SA teenagers to cope with violent crime, to bounce back and to grow and to flourish (flourish being derived from "flower" and such a beautiful word to me!) afterwards.

Enough academia!

I hope you are satisfied with your school report and that you will have a wonderful holiday!

You ARE a light bearer!

Wishing you a blessed Christmas
Francilié

ANNEXURE P

VIDEO EDITOR'S CONFIDENTIALITY UNDERTAKING

VIDEO EDITOR'S CONFIDENTIALITY UNDERTAKING

I, the undersigned,

Shané Louw

- 1 confirm that I am rendering video compilation and editing services to Francilié Raath ("**Francilié**") for purposes of her PhD in Child Psychology at the University of the Free State, which involves the compilation and editing in video format of the digital story created by each of the eight minors who participated in her study ("**Participants**");
- 2 acknowledge that the identity of the participants and the information they disclose about themselves in their digital stories are confidential ("**Confidential Information**");
- 3 undertake that I shall –
 - 3.1 treat all such Confidential Information as strictly confidential;
 - 3.2 not, under any circumstances whatsoever in any manner or form or to any extent whatsoever, disclose, divulge or disseminate or cause the Confidential Information to be disclosed, divulged or disseminated to any person, unless –
 - 3.2.1 express permission has been obtained from Francilié or any Participant to disclose all or part of such Confidential Information, or a Court orders otherwise;
 - 3.2.2 all or part of the Confidential Information becomes publicly available through no breach of this undertaking; or
 - 3.2.3 I become obliged by law to disclose the Confidential Documents, in which event I will, to the extent practicable, first inform Francilié of the particular Confidential Information to enable her and/or the relevant Participant/s to make the necessary representations in an endeavour to prevent such disclosure;

- 3.3 at all times keep the Confidential Information, together with all notes, summaries and/or annotations thereon, in a safe place and to ensure that it is not available or accessible to any unauthorised persons;
- 3.4 upon written request from Francilié (following the successful completion of her PhD) destroy all material in my possession containing any of the Confidential Information, including electronic and hard copies, notes and the like of the Confidential Information and confirm in writing that all such documentation has been destroyed.

SIGNED AT DURBANVILLE ON THIS THE 17 DAY OF JANUARY 2020.



ANNEXURE Q

TURN IT IN – DIGITAL RECEIPT

Turnitin is an internet-based plagiarism detection service available at the library of the University of the Free State. Similarity index percentages of below 15% indicate that plagiarism has not occurred. A similarity index of 8% was indicated in the feedback received after submitting this dissertation to Turnitin (see extracts provided on the following pages)

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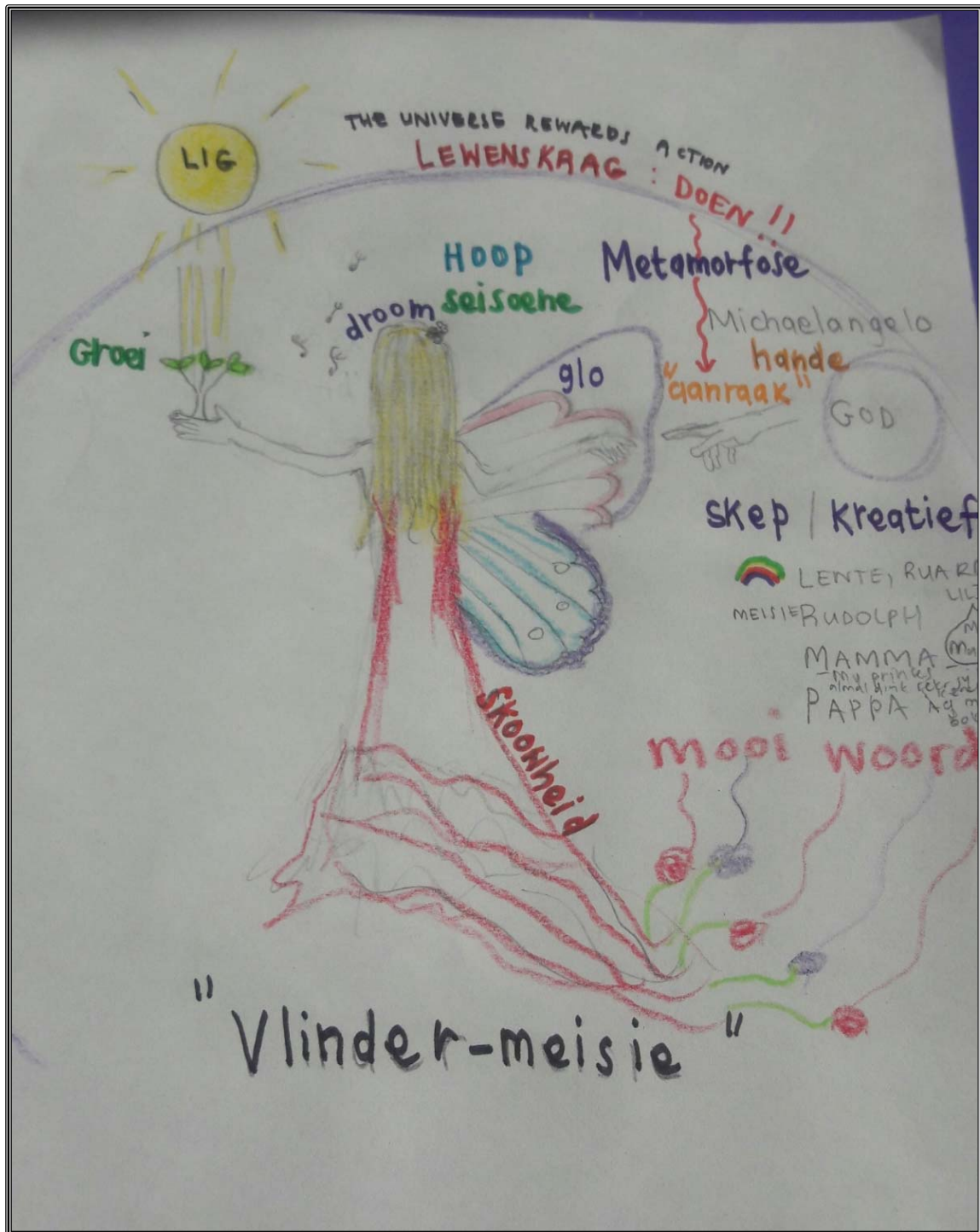
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STUDENT PAPERS

PRIMARY SOURCES

1	Submitted to University of the Free State Student Paper	2%
2	www.tandfonline.com Internet Source	<1%
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8	Submitted to University of Colorado, Denver Student Paper	<1%
9	"Handbook of Child Well-Being", Springer	

RESEARCHER'S RESILIENCE PERSONIFICATION AND SCRIPT
FOR DIGITAL STORY



"Butterfly Girl"

TRANSLATION:

I call my resilience *Butterfly Girl*

I saw her for the first time on the first day of nursery school when the teacher showed me where I should put my school bag: "in the wooden shelf with the orange butterfly". This will be your symbol for the year she said and searched my face to see if I like it. I was ecstatic! I saw the butterfly when I walked in the door passing a leaf, a caterpillar and a fish and guessing that we will be assigned a symbol, I thought to myself if I am not the butterfly, I am not coming back.

Here she's standing on a mountain appreciating the view. She blows dandelion seeds in the hope that her dreams will grow in happy yellow abundance from it. She tries to be fully present in the moment, in each season, but always carries a wreath of the first jasmine of spring in her hair –the hope, the promise of a new beginning. She's standing with outstretched hands. Out of her left hand stretched out to the sun, grows a seedling. Her right hand is a butterfly wing and symbolises the continuous metamorphosis of being. This hand is outstretched in anticipation of God's touch like in the Michaelangelo fresco. If God touches her, she can touch others, create new and beautiful things.

With her beauty she tries to make everything around her more beautiful. From the seam of her dress grows flowers of meaningful words that people have spoken over her through her life.

The circle around her symbolise eternity and the potential influence of her life on the lives of others and vice versa. *Butterfly girl's* dream for my life is that I will actively use my vitality/life force (talents, resources, God's grace), to make life more beautiful for myself and others.

ORIGINAL TEXT:

Ek noem my veerkragtigheid Vlinder-meisie

Ek het haar vir die eerste keer gesien op my eerste dag by die kleuterskool toe die juffrou vir my wys waar ek my tassie moet bêre: "in die houtrakke met die oranje vlinder op" – die mooiste simbooltjie van die hele ry. Ek het dit reeds opgemerk toe ek by die klassie ingekom het, en het by myself gedink- as ek nie die vlinder is nie dan gaan ek nooit weer kom nie.

Hier staan sy op 'n berg en kyk na die uitsig. Sy blaas perdeblomsaad wat sy altyd met haar saamdra en hoop dat haar drome goudeel daaruit sal blom. Sy probeer in die oomblik leef en beleef al die seisoene maar dra altyd eerste jasmyn in haar hare – die hoop, die belofte van lente. In haar een hand wat sy uitstrek na die son fotosinteer en groei 'n plantjie. Haar ander arm is eintlik 'n vlindervlerk en simboliseer die voortdurende metamorfose van menswees. Sy strek haar vlinderhand na God se aanraking soos in die Michaelangelo muurpaneel. As God haar aanraak kan sy ander aanraak, skep en kreatief wees.

Met haar skoonheid probeer sy als om haar mooier maak – daar groei opslaablomme van mooi woorde wat ander mense oor haar uitgespreek het uit haar rafelrok. Die kring om haar, soos die son en die maan en die ewigheid simboliseer haar potensiele invloed op die lewe, haar eie lewe en die lewens van ander, ook die invloed van ander se lewens op hare. Vlinder-meisie se droom vir my lewe is dat ek my lewenskrag/doenkrag sal gebruik (talente, hulpbronne, God se guns) om die lewe vir myself en ander mooier te maak.