

Storybird-Based Narrative Writing Activities among Indonesian EFL Learners: Focusing on Contributions

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Abstract:

The advancement of Information, Communication and Technology (ICT) has significantly affected English language teaching, such as the utilization of miscellaneous applications, social media and other digital platforms facilitating the learners to invigorate their language skills, notably L2/FL writing context. However, insufficient attention has been addressed to the contributions of employing *storybird* to the learners' narrative writing activities. To fill this void, this study aimed at delineating the contributions of employing *storybird* to the Indonesian EFL learners' narrative writing activities. Three Indonesian junior high school learners participated as research participants. The data were gathered through semi-structured interview and analyzed with Thematic Analysis (Braun & Clarke, 2006). The findings designated that *storybird* (1) generated ideas for writing a story (2) facilitated to construct generic structure of English narrative texts (3) considered lexicogrammatical features of English narrative texts (4) produced English narrative texts joyfully and (5) wrote English narrative texts actively. Given these facts, *storybird* enables the learners to think creatively, provides them enjoyable learning experiences, brings their abstract thoughts to real life, and guide them to communicate and collaborate effectively.

Keywords: *Digital Storytelling, Indonesian EFL learners, Narrative writing, Storybird*

INTRODUCTION

The transformation of innovative technologies and dynamic definitions of literacy have changed new literacy growth of language learners (Coiro, Knobel, Lankshear, & Leu, 2008; Warschauer,

2010; Kilpatrick, Saulsburry, Dostal, Wolbers, Graham, 2014; Simpson & Obdalova, 2014; Tandiana, Abdullah & Komara, 2017). This contributes to the viewpoint of literacy in terms of digital technologies and methodology to language and literacy teaching (Tour, 2015). To illustrate, the rise of *new literacies* is closely related to the networking, collaborating, interacting and creative notions enhanced by technologies (Lankshear & Knobel, 2011; Al-Emran, Shaalan, & Hassanien, 2021). As a result, learners should be given chances to learn appropriate competences beyond print-based literacies (Tour, 2015). Thus, *new literacies* remain crucial to language and literacy pedagogy.

In Indonesia, among various writing genres taught to EFL learners at the secondary level, narrative writing has played a key role. Narrative writing is regarded as a basic genre for the next advanced ESP genre (*e.g.* literary response essay, news report, feature report or film review) (Cheng, 2008; Pranoto & Suprayogi, 2020). However, the learners commonly face sundry challenges to write. Among miscellaneous problems, limited time still exists as a paramount obstacle for them to writing practices (Pujiyanto, Emilia & Ihrom, 2014, Turmudi, 2017).

Badrasawi, Zubairi and Idrus (2016) maintained that writing apprehension contributes negatively to students' writing performances, notably in ESL context. Another problem generates from the language transfer from their L2 (Bahasa Indonesia) to the target language (English) while they write in foreign language context (Tandiana, et. al. 2017).

In addition, the foci of teaching writing in Indonesia tend to put an emphasis on cultivating learners' knowledge about spelling, word formation, vocabulary, grammar and theories of writing rather than the use of contextual writing practices, learners' needs and learning objectives (Alwasilah, 2001). Inadequate exposures to reading materials and demotivation to writing practices are another portrait of their problems in L2/FL writing pedagogy (Moses & Mohamad, 2019). Jabali (2018) adds that students take their cultural background when learning to write.

This may interfere their L2/FL writing performances. Given these facts, providing them appropriate pedagogical intervention to teaching writing remains predominant (Tandiana, Abdullah & Komara, 2018) such as the integration of technologies (*e.g.* computer-assisted language learning and mobile-assisted language learning) to teaching writing (Ballance, 2012).

To date, the trends of incorporating technologies to teaching writing practices have been documented in a variety of studies across investigative issues, such as the use of e-mail-based

narrative writing (Merchant, 2003), teaching writing through Edmodo (Purnawarman, Susilawati & Sundayana, 2016), the use of Digital Writing Tools (DWTs) to teach and learn argumentative essays (Tandiana, et. al., 2017) and the application of technology and structured peer reviews to enhance students' writing (Law & Baer, 2020, Turmudi, 2020).

Although extensive research has been conducted on the application of technologies to teaching writing, the literature on how *storybird* contributes to learners' narrative writing practices is fairly limited (see Nordin, 2010; Ramírez, 2013), notably in Indonesian context (Anita, 2016). Against such a background, this study aimed at deciphering the contributions of employing *storybird* to the Indonesian EFL learners' narrative writing activities.

More specifically, this study was guided by a research question, namely:

How does the employment of storybird contribute to the Indonesian EFL learners' narrative writing activities?

METHOD

Design

The present study utilized a descriptive case study to depict the contributions of exerting *storybird* to the Indonesian EFL learners' narrative writing activities. Yin (2003) argues that a descriptive case study provides a detailed and contextualized depiction of a particular phenomenon. Another consideration of applying such a method encompassed its potentials to describe and understand an investigative issue from multifaceted lenses. Also, it functions to bridge unclear thread between an occurred phenomenon and its context. Further, it enables to portray a phenomenon and the real-life context (Baxter & Jack, 2008).

Participant

This research was carried out in one of the junior high schools in Tasikmalaya, West Java, Indonesia. This school was selected since the investigative issue occurred there, namely an English teacher deploying *storybird* as an instructional medium to teach writing, particularly English

narrative texts. Equally important, the school policy maker (headmaster) allowed the researcher to undertake a study in such a place. As a result, the school was opted to be the research site of this study.

Three female learners were voluntarily participated as the research participants of this study. They were the second-grade learners. Their ages ranged from 16-17 years old. They were literate in two languages viz. Basa Sunda (L1) and Bahasa Indonesia (L2). They have been learning English formally for eight years (e.g. General English). They have been learning four basic skills of English, such as listening, speaking, reading, and writing in their school grounded in Curriculum 2013. These lead to a number of considerations to recruit them for the current study

The recruitment considerations cover that (1) they learned a number of genres based on the English course syllabus, notably narrative texts, (2) their English teacher regularly applied *storybird* as an instructional medium to teach genres (e.g. descriptive, recount and narrative texts), (3) they designated increased motivation and engagement during learning to write with *storybird*, (4) they indicated improved writing skills and products after learning to write with *storybird* and (5) they showed willingness to participate in this research. For these reasons, they were recruited to be the participants of this study.

Technically, they were informed of this research aim. They were requested to read, complete, and sign an informed consent form provided by the researcher. Their identities were made pseudonyms (e.g. student # 1, student # 2 and student # 3). In relation to this, Morse, Barrett, Mayan, Olson, & Spiers (2002) add that the recruited administrators, the teachers and the learners becoming the participants remain suitable to the education-based research since they denote the values of representativeness and relevance to the research issue. Equally important, they reflect the pivotal characteristics required by the researcher in this study (Williamson, 2006).

Instrument

The study unitized a semi-structured interviews to gain the data. The question was performed in Bahasa Indonesia and the interview questions varied dynamically based on the interviewees' responses and unpredictable situations. The co-instrument was a smartphone. Thus, the interview practices were audio-recorded with this smartphone.

Data Collection Technique

The data were gathered with semi-structured interviews. These interviews enable the interviewers to obtain a clear description of interviewing process grounded in particular topics. Additionally, the interviewers are able to develop unpredictable directions of interview based on encountered phenomena during interview practices (Richards, 2009).

The interviews were anchored in several question topics, such as basic knowledge of English narrative texts (e.g. social functions, generic structure and lexicogrammatical features), learning experiences of utilizing *storybird* (e.g. English narrative texts), challenges and opportunities of applying *storybird*, prescribed features of *storybird* and learning outcomes after deploying *storybird* (e.g. writing performances). Nevertheless, the interview questions varied dynamically based on the interviewees' responses and unpredictable situations. Hence, they remain changing. The interview practices were audio-recorded with a smartphone.

Additionally, the interviews were performed in Bahasa Indonesia. Papadopoulou and Vlachos (2014) note that the usage of first language (L1) during interviews enables to decrease learners' unwillingness and anxiety to respond to the interviews and offer them an equivalent chance to express their viewpoints. Subsequently, the researchers transcribed and translated interview results into English. Related to the transcribing process, this study followed the steps proposed by Widodo (2014), namely listening to the spoken data, constructing spoken data, conveying data through an interpretative focus, rewriting and rebuilding the spoken data and establishing the data as credible as possible. With these in mind, the credibility and dependability of interview practices can be maintained.

Data Analysis Technique

Thematic Analysis (hereafter, TA) was set out to analyse the data. TA is a qualitative data analytical procedure to analyse, organise, describe, and notify themes in a data set (Braun and Clarke, 2006). One of the considerations of utilizing TA in this study was due to its adaptability, pluralism, and flexibility (King, 2004; Braun & Clarke, 2006). Another consideration lied in its appropriateness to address the purpose of this study, namely ascribing the delineating the contributions of employing *storybird* to the Indonesian EFL learners' narrative writing activities.

In practice, this study adapted six steps of TA. First, *familiarizing with the data* (phase 1) encouraged the researchers to familiarize and took part themselves with the garnered data regularly. Second, *generating initial codes* (phase 2) helped the researchers to design initial codes from the analyzed data by posing activities to appraise the data. Third, *searching for themes* (phase 3) guided the researchers to characterize and manage the relevant data to certain themes. Then, reviewing themes (phase 4) facilitated the researchers to review the thematic data to determine a reliable related and thematic patterns rooted to the research questions. Next, defining and naming themes (phase 5) constituted the researchers' activities in developing the fine-grained themes of data related to the investigative scope and focus. The last, *producing the report* (phase 6) represented the writing up of emergent themes to a final report. Therefore, TA had potentials to pick up an effective multidimensional understanding of the data set (Spiers & Riley, 2018).

Lastly, the process utilized MS Word 2016, and APA style 6th edition. The whole process of citation; intext-and list of references was a Manual typing system with the format by typing the sources using Word Reference Manager (Turmudi, 2020).

FINDINGS AND DISCUSSION

Once the data were analyzed, there are five major thematic findings revealed in relation to illustrate the contributions of applying *storybird* to the Indonesian EFL learners' narrative writing activities. Such findings encompass (1) generating ideas for writing a story, (2) facilitating to construct generic structure of English narrative texts, (3) considering lexicogrammatical features of English narrative texts, (4) producing English narrative texts joyfully, and (5) writing English narrative texts actively. More specific elucidation of these are outlined subsequently.

1. Generating Ideas for Writing a Story

Generating ideas for writing a story becomes the first contribution experienced by the learners when they were engaging in learning to write English narrative texts through *storybird*. As an example, student # 1 was inspired after viewing various pictures provided in one of *storybird* features (“There are **a lot of pictures** that I **like** in *storybird*, and it is so **inspiring** me.”).

Additionally, she perceived that such pictures remain assistive when she encountered obstacles to brainstorm before writing.

Table 1. The extract of getting and generating ideas for the story

Participants	Extracts
Learner # 1	Mhh, there were a lot of pictures that I like in <i>storybird</i> . It was so inspiring me, especially for me who have difficulties in getting the ideas. (semi-structured interview, 31 st May 2019)
Learner # 2	When I started to write, many themes for shaping my story. Then, I found the themes that I like most. From those themes, I got an idea for my story although it was just an initial idea . After I opened the themes, there were many pictures related each other, just like the main character with different conditions . From those pictures, I could generate ideas for my own story (semi-structured interview, 31 st May 2019).

In a similar vein, student # 2 realized that such pictures stimulated her to raise initial ideas to start writing. For instance, she was able to recognize and select the main characters to be included in her story. Also, she could contextualize the setting appropriate to her selected characters and plots of her story as she remarked that “After I opened the themes, there were **many pictures** related each other, just like **the main character with different conditions**.” With this in mind, she could construct a story based on what she observed from the visuals presented in the thematic features of *storybird*.

Basically, current technologies provide the learners broader knowledge and experiences, support their social interaction, stimulate their autonomous learning behaviours and enhance their learning motivation (Dudeney & Hockly, 2007; Ministerio Educacion Nacional, 2005; Prensky, 2010; Ramírez, 2013; Teo, Tan and Ong, 2020; Al-Emran, et. al., 2021). Nordin (2010) adds that the use of digital storytelling (*storybird*) when writing English narrative texts empowers the users (the writers) to turn their own ideas and values into permanent objects shared by the others. In addition, Yang (2012) postulates that digital storytelling narratives represent the learners’ thinking process and they tend to occur multimodally. Thus, *storybird* assists them (foreign language learners) to generate ideas through thematic visualisations supplied by its features.

2. Facilitating to Construct Generic Structure of English Narrative Texts

Another contribution of exerting *storybird* to teaching writing is it facilitates the learners to construct generic structure of a text. Regarding the context of this study, they were able to identify, analyse and apply the generic structure of English narrative texts appropriately, such as *orientation*, *complication*, *resolution*, and *reorientation* (Gerot & Wignell, 1994). Student # 3 remarked that “The **orientation** is **definitely easier to get**. We just **follow** it according to the **theme** we **chose**. The **complication** was also **helped** from *storybird*, *storybird* also **helped** us in **getting an idea** for the **resolution** in our story. Finally, it's **getting easier to write here**.” The empirical evidence of each stage is presented in the following extracts:

Table 2. The extracts of facilitating to construct generic structure

Participants	Extracts
Learner # 1	Oh, it's hard for me to make a story, ma'am. Personally, it's difficult in all aspects. Storybird certainly helped us, as I've said before. I have difficulties in getting ideas. However, from the first time of using <i>storybird</i>, I was enlightened to decide about who character is, how the setting for the story is. Consequently, the orientation is easier to get. When I wrote a story, I got the initial idea, and the conflict was from the pictures available in the <i>storybird</i> (semi structured interview, 9 th June 2019).
Learner # 2	...In making <i>reorientation</i> for the story, I gained the ideas from the pictures appearing in <i>storybird</i> . I found the pictures supporting me to end my story. (semi structured interview, 9 th June 2019)
Learner # 3	The <i>orientation</i> was definitely easier to get . I just followed it according to the theme I chose. The <i>complication</i> was informed from <i>storybird</i> . <i>Storybird</i> also helped me to get ideas for writing the resolution of my story. Finally, it turned easier to write here. (semi structured interview, 9 th June 2019)

In the *orientation*, they did not require much time to determine who involved, where the circumstance (setting) took place, what characterization was attributed to and how the plot was chronologically narrated. In the *complication*, they were inspired to raise the complication of a story from the images offered by the *storybird*. In particular, the complication was created based on the conflicts among the characters. By doing so, the stories can emotionally lead the audiences as if they were involved directly in the given situation as student # 1 verbalized that “The **conflict** was from **the pictures available** in the *storybird*.” The *resolution* is a stage where they attempted

to reduce or even overcome the conflicts. This is a response to complication in which the conflicts are established, intensified, and directed to reach the peak (climax).

In other words, the *resolution* is metaphorically regarded as a descending road signifying that the conflicts gradually decrease and are resolved eventually. This is reflected on the utterance of student # 3 recounting that “*Storybird* also helped me **to get ideas for writing the resolution** of my story.” Finally, in the *reorientation*, they located proper pictures to support them in creating the *reorientation* of their stories. As a matter of fact, student # 2 mentioned that “In making *reorientation* for the story, I **gained the ideas from the pictures** appearing in *storybird*.” In other words, they perceived that *storybird* facilitated them in constructing the generic structure of English narrative texts by selecting and organizing the pictures offered within it. The following figure sketches how *storybird* features assist the participants in composing the generic structure of English narrative texts.



Figure 1. A thematic picture in *storybird*

One of the pictures illustrated in the *storybird* was a little red hood girl walking around the forest with basket which is full of apples. The picture is manifested in 3D version and has various colors enabling the learners to explore more about what they observe. In other words, the picture stimulates them to determine the characters, their characteristics, their roles, circumstances, and plots of their stories. Avery (2011) affirms that *storybird* as a considerably engaging digital platform enabling the learners to focus on the contents of their writing. For instance, it assists them to build what occurred in the story, who participated in the story, where and when the story took place and how the story flowed.

By employing the *storybird*, they are able to shape the generic structure of their English narrative texts, such as orientation, complication, resolution, and reorientation effectively.

3. Considering Lexicogrammatical Features of English Narrative Texts

Storybird enables learners to consider lexicogrammatical features of English narrative texts. In this sense, they acquire new English vocabulary commonly utilized in the texts, such as hid, creepy, benign, valuable, incident, the dwarfs and wisdom. As a matter of fact, student # 1 contended that “**It quite helps** ma’am. **I know more words** used in making narrative texts. Those words are **hid, creepy, benign, valuable, incident, the dwarfs and wisdom**” as outlined in the subsequent excerpt:

Table 3. Considering in lexicogrammatical feature of English narrative texts.

Participants	Extracts
Learner # 1	It quite helped ma’am. I knew more words used in making narrative texts , such as hid, creepy, benign, valuable, incident, the dwarfs and wisdom . I could get more English vocabulary in simple past tense. They were commonly used in the narrative texts when you read other people's stories available in the <i>storybird</i> (semi structured interview, 9 th June 2019)
Learner # 2	Yes ma’am, I saw how the other authors wrote narrative texts in the <i>storybird</i> . I learned their styles of writing after reading their stories. Thus, I knew how to make a narrative text . Also, it was not really difficult to use simple past tense for my story, such as the use of the words walked, saw, jumped, hit, was sad, were trapped and so forth. (semi structured interview, 9 th June 2019)
Learner # 3	Sometime, if the story wasn't really long, it makes me remember the word usually used in narratives . <i>For example, it reminded me to use 'was' instead of 'is'</i> (semi structured interview, 9 th June 2019)

In addition, she gained knowledge of what tense and how such a tense was manifested in an English narrative text (walked, saw, jumped, hit, was sad, were trapped, etc.). For instance, student # 1 argued that “I could get **more English vocabulary in simple past tense**.” In a similar vein, Gerot & Wignell (1994) assert that narrative texts are generally recognized of simple past tense as the primary time signal since it narrates the past experiences of the characters or past events occurred.

Moreover, most of the learners were inspired by other narrative texts from their writing style, word choices, contents of the story and characterization. Student # 2 acknowledged that “Yes ma’am, I saw **how the other authors wrote narrative texts** in *storybird*. I **learned their styles of writing** after reading their stories. Thus, I **knew how to make a narrative text**.” Given these facts,

technology-based digital storytelling enables the learners to foster their language skills comprehensively (e.g. comprehension, interpretation, and story building) (Tobin, 2012).

However, Jafari, Shokrpour and Guetterman (2015) note that students (L2/FL) tend to face a number of challenges while practicing to write, such as teacher related factors (e.g. deficiency in spoken English, poor sociolinguistic competence, etc.), learners related factors (e.g. low English competence and motivation) and educational systems (e.g. large classes and grammar-based evaluation). Additionally, *storybird* functions as a tool facilitating the participants to remember English vocabulary and form of simple past tense as student # 3 contended that “it makes me **remember the word** usually used in **narratives**. For example, it **reminded me to use ‘was’** instead of **‘is’**.” Ramírez (2013) asserts that *storybird* can assist the learners to invigorate specific linguistic aspects of a written discourse, such as syntactical awareness, vocabulary size, and grammatical and textual competences. These aspects support them to articulate their conceptual ideas into narrative writing practices. With this in mind, *storybird* is regarded as an effective digital platform to raise the learners’ language competences and performances, particularly in the L2/FL milieu (Anita, 2016).

Further, DeVoss, Aadhal and Hicks (2010) and Alexander (2011) argue that the learners learn to build their knowledge while writing from the provided writing model. Basically, they can obtain ideas and inspiration from the professional writers. Overall, *storybird* contributes to the learners’ knowledge building and writing practices effortlessly, especially in constructing lexicogrammatical features of the English narrative texts.

4. Producing English Narrative Texts Joyfully

Producing English narrative texts joyfully is another contribution perceived by the learners after practicing writing through *storybird*. In general, student # 1 and # 2 experienced enjoyable, exciting, and engaging learning activities when writing English narrative texts with *storybird* as depicted in the following excerpts:

Table 4. The excerpts of writing English narrative text joyfully

Participants	Extracts
Learner # 1	“ It was very exciting ma’am. It felt more enjoyable because of many interesting pictures in the <i>storybird</i> ” (semi structured interview, 31 st May 2019)

Learner # 2	The difference is it was more attractive so that I did not feel bored . Other friends were also excited in making a story. I felt more active than usual. It's really helpful for me to make a story. When I wrote a story commonly, I was not really excited and facilitated to write. However, now it's very enjoyable to make it. Further, storybird helped me finish my assignments faster . (semi structured interview, 31 st May 2019)
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Rooted in the abovementioned excerpts, student # 1 underwent exciting and enjoyable experiences when producing narrative texts through *storybird*. She added that a plethora of interesting pictures were the most influential factors for her to engage in writing English narrative texts as represented in his utterance “It was **very exciting** ma’am. It **felt more enjoyable** because of **many interesting pictures** in the *storybird*.” Equally important, this perception is reinforced by student # 2 maintaining that *storybird* was more attractive than conventional writing technique since it can avoid her to feel bored while writing (“The difference is it was **more attractive** so that **I did not feel bored**.”). Also, she perceived that *storybird* gave her an opportunity to be more active during writing compared to the traditional writing activities. For instance, she stated that “**I felt more active** than usual. **It's really helpful for me** to make a story.” Besides, *storybird* helped her to accomplish her assignments faster (“Further, **storybird helped me finish my assignments faster**”). Erkan and Saban (2011) contend that "Success with writing in a foreign language may be related to attitudes towards writing, apprehension about writing, and self-efficacy in writing" (p. 168). These indicate that the learners’ positive attitudes towards a learned language potentially enhance their attainments (Karahan, 2007; Andriani & Abdullah, 2017).

5. Writing English Narrative texts Actively

The learners become more attentive, active, participated to writing activities in the classroom when the teacher led them to deploy *storybird* in their activities. As an illustration, the student # 1 and # 2 argued that *storybird* motivated them to write English narrative texts actively.

Table 5. The excerpt of writing English narrative text actively

Participants	Extracts
Learner # 1	It's clearly different. The first, it made me more participated . I didn't feel bored . I did not realise that I spent much time . (semi structured interview, 31 st May 2019)

Learner # 2

Storybird really **motivated** me to write. I felt more **active** in this group while writing. Besides, **it** helped me finish my assignments faster. Probably, it was due to my **increased attention** and **participation**” (semi structured interview, 31st May 2019)

Based on the excerpts above, student # 1 engaged in writing English narrative texts actively. Even, she did not realize that he spent much time while participating in English narrative texts writing activities. More specifically, she stipulated that “The first, **it made me more participated. I didn’t feel bored.**” A similar voice is reflected by student # 2 elucidating that she can keep focusing on what she wanted to write and how to write her narratives because of her increased attention and participation (“Probably, it was due to my **increased attention** and **participation**”). Pop (2012) remarks that the technology-enhanced language learning (hereafter, TELL) allows the learners to have higher language learning interests, participation, and activeness. To exemplify, *storybird* offers the learners to have a positive engagement to write English narrative texts due to its ready-made high-quality visualization. Another study attested that *storybird* as one of effective digital storytelling platforms facilitating them to make sense the complex and unordered world of experience through crafting story lines (Brunner, 1991). Briefly stated, it does not only encourage them to write English narrative texts effectively but also manage their learning experiences involving technological tools :e.g. *storybird* (Anita, 2016).

For these reasons, the notion of paradigmatic shift from traditional language teaching to technological one has significantly affected the practices of writing pedagogy, notably in L2 or FL contexts (Tandiana, et. al., 2017).

CONCLUSION

This study puts a heavy emphasis on delineating **the contributions of *storybird* to learning writing English narrative texts**. Five major findings are thematically outlined, viz. (1) *storybird* generates the learners’ ideas for writing a story, (2) it facilitates them to construct generic structure of English narrative texts, (3) it allows them to consider the lexicogrammatical features of English narrative texts, (4) it encourages them to produce English narrative texts joyfully and (5) it stimulates them to write English narrative texts actively. Dealing with its contributions, the present study provides theoretical, empirical, and practical contributions to a paradigmatic shift of writing

pedagogy from the print-based to screen-based teaching writing philosophy. Nevertheless, Teo, et. al. (2020) argues that “the old is never dated and the new is never unfamiliar” (p. ix). With this in mind, either traditional or contemporary pedagogical approaches should be understood wisely and put proportionally to gain the intended learning outcomes.

LIMITATIONS

Apart from its significant contributions to writing pedagogy, this study has a number of limitations, such as sole data collection technique (e.g. semi-structured interview), small number of participants and descriptive investigative characteristics. Further studies can calibrate the data collection by employing multiple techniques, such as interview, observation, and documentation to maintain its credibility, dependability, confirmability, transferability, and trustworthiness. Additionally, engaging more participants are suggested to reach representativeness of the sampling practices. Eventually, investigating in a more in-depth, exploratory, and critical perspective are demanded to gain multifaceted empirical findings.

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