Reconceptualising a job interview through the use of a Digital Story
Résumé: The experiences of creators and viewers

Jane Turnbull

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Reconceptualising a job interview through the use of a Digital Story
Résumé: The experiences of creators and viewers.

Jane Turnbull

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Doctor of Education
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Abstract

The ability for all adults to be able to successfully participate in employment recruitment processes is a social justice issue. This study investigated the reconceptualisation of the job interview through the use of a digital story résumé to inform and mediate the process based on the experiences of the creator and the viewer.

Digital stories have changed the way we tell stories, and they have been promoted as a new form of literacy which can empower marginalised voices through the use of multiliteracies to share images, words and ultimately perspectives in new ways. The aims of creating digital stories are many. They include, for example, for therapy, for advocacy, and to educate the viewer. The multimodalities within digital stories, the interplay of images and sounds, have the ability to provoke empathy, foster polyvocality, and engage communities. While there have been investigations into the creation of digital stories, to date there has been little evidence of digital stories being used to their full potential.

Young adults with learning challenges are required by society to write résumés as their initial step to finding employment. Many of these young adults struggle to express themselves in the written format. If they are “lucky” they are then invited to attend a job interview where a high portion are not successful. Many of these young adults also struggle to express their strengths, weaknesses and visions in oral form. This reveals that traditional job seeking conventions have prevented these people from being able to successfully enter the employment market. This has resulted in a need to consider new ways – new literacies – that may enable this cohort to truly present their skills and qualifications from the beginning to the end of the recruitment process.
At the same time, employers are frustrated because they are unable to access quality information from this cohort (through both written résumés and job interviews). As a consequence, there is need for a new way to obtain information that identifies their skills, abilities and previous experiences, while at the same time providing a resource to help mediate interview experiences to enable prospective employers to engage with these young adults in a meaningful and potentially fruitful conversation.

This study investigated the potential of digital story résumés to mediate the interview experience for young people with a learning disability. The study examined the processes engaged in when creating a digital story résumé, how a digital story résumé informs the viewer, and the nature of the discussions that took place between the creators (interviewees) and viewers (interviewers) during mock interviews.

A qualitative case study was conducted. Data was collected from five creators (participants from a transition to work program in metropolitan New South Wales, Australia) and three viewers (participants who were local employers). The data was collected over a three-week period from interviews, observations, the researcher’s reflective journal, and work samples. This study was informed by New Literacy Studies (NLS) that encourages a rethink about what constitutes literacy by shifting the focus from literacy theories and strategies which emphasise individual cognition, to social practices of literacy.

The study examined:

- The different authorship processes each creator enacted to create their digital story résumé and their use of multimodalities
The affordances for the viewers of the digital story résumé in providing them with information which in turn guided the additional information they wanted to gather during subsequent interviews.

The nature of the interview conversation where both creators (interviewees) and viewers (interviewers) jointly participated as the interviewees shared additional information about previous experiences, skills and employment aspirations.

The data was analysed both inductively and deductively and a key finding was that the digital story résumés mediated the interview experience for young people with a learning disability and for the viewers of the résumés. The digital story résumé provided the viewer with initial important work experience information. The creation process and the initial viewing both contribute to inform the subsequent job interview, which challenges the traditional recruitment system. Based on this, practical recommendations are provided on how to construct and implement digital story résumés, together with suggestions for future areas of research. Overall, this study found that digital story résumés have the potential to act as important vehicles which enable these young people to have a voice and to be heard.
Acknowledgments

First I wish to acknowledge and pay respect to Aboriginal Elders people past and present as the traditional owners of the land on which I conducted this research, and on the ancestral lands that the University of Wollongong is built upon.

Through the kind direction and expertise of my supervisors it allowed me to be challenged so as to gain an extraordinary amount of knowledge to develop this thesis; for which I am truly grateful. The project was under the supervision of Associate Professor Shirley Agostinho, Professor Lisa Kervin and then at a later stage, Associate Professor Sharon Tindall-Ford. All three in their unique ways offered views and guidance that forced me to think critically and dig deep. By subtly suggesting areas that I should focus on, while at the same time remaining patient with me, each of them helped me to new discoveries and the occasional ‘aha’ moment. However on reflection, I can understand that these were valuable moments to think deeply and gather my inner strength about what I was trying to achieve. People comment that writing a thesis is a tough and isolated adventure and I now realise that this is so true.

I wish to particularly offer my gratitude to Associate Professor Shirley Agostinho and Professor Lisa Kervin for their patience, gentle guidance, and endless support while I was overseas with my son for three years receiving therapy. If it was not for their regular Face-Times meetings and guidance, I would not be writing this acknowledgment now.
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This research allowed me to present at a conference in Denmark where I met many inspiring academics. It was indeed where I met a UK PhD student who has been such a great sounding board.

To finish off I want to thank my husband Robert and our children Alice and Harry who have encouraged and supported my learning journey. Robert has experienced frustration through this journey with me, but and has listened to me continuously reflect on my work, and remained silent when I was seeking his support when I said “it won’t be long now, just another year”.
Certification

I, Jane Elizabeth Turnbull, declare that this thesis submitted in fulfilment of the requirements for the conferral of the degree Doctor of Education, from the University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged.

This document has not been submitted for qualifications at any other academic institution.

__________________________

Jane Elizabeth Turnbull

November 2020
List of names or abbreviations

Key terms and acronyms used throughout this thesis are defined below.

Creator: Creator of a digital story. In this study, young adults from a Transition to Work program used the digital story creation process to construct digital story résumés.

Digital storytelling (DS): The creation of two- to three-minute video stories that are constructed using text, images, audio, and video (Lambert, 2009a, 2013, 2020).

Digital story résumé (DSR): A digital story résumé developed in this study using the digital story approach of introduction, script writing, storyboard, image gathering and production.

Inquiry cycle: This is a framework to inform the study and guide the data collection process. An inquiry cycle is a model of a recursive and overlapping learning process which involves the five elements of ask, investigate, discuss, create and reflect (Bruce and Lin, 2009, p. 14).

Mock job interview: In this study, this term refers to simulated job interviews in which digital story résumés were used. The potential employees who created the résumés and the viewers all understood that no job was actually being offered.

Transition to Work program: This program assists young adults who have a learning disability to transition from school into employment.
**Viewers:** Potential employers who participated in the initial viewing and sharing of the digital story résumés at the interviews.
# Table of contents

- **ABSTRACT** ............................................................................................................................................. 1  
- **ACKNOWLEDGMENTS** ............................................................................................................................ 4  
- **CERTIFICATION** ..................................................................................................................................... 6  
- **LIST OF NAMES OR ABBREVIATIONS** ...................................................................................................... 7  
- **TABLE OF CONTENTS** ............................................................................................................................ 9  
- **APPENDICES** ......................................................................................................................................... 11  
- **LIST OF TABLES** ..................................................................................................................................... 12  
- **LIST OF FIGURES** ................................................................................................................................... 13  
- **CHAPTER 1: INTRODUCTION** .................................................................................................................. 14  
  - 1.1 INTRODUCTION ................................................................................................................................. 14  
  - 1.2 BACKGROUND ..................................................................................................................................... 15  
  - 1.3 THEORETICAL FRAMEWORK ............................................................................................................ 18  
  - 1.4 PURPOSE AND SIGNIFICANCE ........................................................................................................... 20  
  - 1.5 RESEARCH QUESTIONS ...................................................................................................................... 21  
  - 1.6 RESEARCH DESIGN ............................................................................................................................ 21  
  - 1.7 LIMITATIONS OF THE STUDY ........................................................................................................... 22  
  - 1.8 A PERSONAL JOURNEY .................................................................................................................... 23  
  - 1.9 THESIS STRUCTURE .......................................................................................................................... 25  
- **CHAPTER 2: LITERATURE REVIEW** .......................................................................................................... 28  
  - 2.1 INTRODUCTION .................................................................................................................................... 28  
  - 2.2 BACKGROUND ..................................................................................................................................... 29  
  - 2.3 STORYTELLING AS A LITERACY PRACTICE ...................................................................................... 30  
    - 2.3.1 Literate practice – multiple ways to tell and share stories .............................................................. 30  
    - 2.3.2 Storytelling – the literacies of oral and written traditions .............................................................. 32  
  - 2.4 THE STORIES PEOPLE TELL – A FOCUS ON THE RÉSUMÉ AND THE INTERVIEW ......................... 35  
    - 2.4.1 Job résumé ...................................................................................................................................... 36  
    - 2.4.2 Pre-interview stage ......................................................................................................................... 37  
    - 2.4.3 Job interview ................................................................................................................................. 37  
  - 2.5 EVOLUTION OF TOOLS FOR STORYTELLING ................................................................................ 38  
  - 2.6 DIGITAL STORYTELLING ...................................................................................................................... 42  
    - 2.6.1 Digital stories as a social justice movement .................................................................................... 42  
    - 2.6.2 Multimodalities within a digital story ............................................................................................ 43  
  - 2.7 CREATING A DIGITAL STORY ............................................................................................................. 48  
    - 2.7.1 Stage 1: Script writing .................................................................................................................... 49  
    - 2.7.2 Stage 2: Storyboarding .................................................................................................................. 51  
    - 2.7.3 Stage 3: Image gathering ................................................................................................................ 52  
    - 2.7.4 Stage 4: Production ....................................................................................................................... 53  
  - 2.8 VIEWING A DIGITAL STORY ................................................................................................................. 55  
    - 2.8.1 The image mode ............................................................................................................................ 55  
    - 2.8.2 The sound mode ............................................................................................................................ 56  
    - 2.8.3 The audio-visual mode .................................................................................................................... 58  
  - 2.9 DIGITAL STORIES – AN EXAMPLE OF A NEW LITERACY (LOWER CASE) ........................................... 59  
  - 2.10 DIGITAL STORIES AS A NEW FORM OF RÉSUMÉ TO INFORM JOB INTERVIEWS ...................... 61  
    - 2.10.1 The potential for the creators ....................................................................................................... 61  
    - 2.10.2 The potential of the initial viewing ............................................................................................... 62  
    - 2.10.3 The potential for the interview ..................................................................................................... 62

9
CHAPTER 3: METHODOLOGY ................................................................................................................. 64

3.1 INTRODUCTION ............................................................................................................................. 64
3.2 RESEARCH QUESTIONS .................................................................................................................. 64
3.3 RESEARCH DESIGN ........................................................................................................................ 65
   3.3.1 Qualitative research .................................................................................................................. 65
   3.3.2 Natural setting .......................................................................................................................... 66
   3.3.3 The researcher as a key instrument for data collection and analysis ........................................ 67
   3.3.4 Multiple sources of data ......................................................................................................... 67
   3.3.5 Rich description ..................................................................................................................... 68
3.4 THE CASE ......................................................................................................................................... 68
   3.4.1 Case study design .................................................................................................................... 71
3.5 THE INQUIRY CYCLE ..................................................................................................................... 73
   3.5.1 Explanation of each element of the inquiry cycle ..................................................................... 75
   3.5.2 Inquiry cycle process for each of the three phases ................................................................. 77
   Phase 1: Creation of digital story résumés ...................................................................................... 79
   Phase 2: Initial viewing of the digital story résumés .................................................................... 79
   Phase 3: Sharing the digital story résumé at the job interview ................................................... 80
3.6 THE PARTICIPANTS ........................................................................................................................ 80
   3.6.1 Case study site ....................................................................................................................... 82
   3.6.2 Recruitment of participants ................................................................................................ 82
3.7 ETHICAL CONSIDERATIONS ........................................................................................................ 83
   3.7.1 Informed consent ..................................................................................................................... 83
   3.7.2 Confidentiality ....................................................................................................................... 84
   3.7.3 Vulnerable participants ......................................................................................................... 84
   3.7.4 Bias .......................................................................................................................................... 85
3.4 METHODS OF DATA COLLECTION ............................................................................................... 85
   3.4.1 Phase 1 Data collection: ......................................................................................................... 89
   3.4.2 Phase 2 Data collection ......................................................................................................... 92
   3.4.3 Phase 3 Data collection ......................................................................................................... 94
   3.4.4 Challenges during data collection ....................................................................................... 97
3.5 DATA ANALYSIS ............................................................................................................................. 98
   3.5.1 Segmenting the data into creation, viewing and sharing of digital stories ......................... 98
   3.5.2 Inductive analysis .................................................................................................................... 104
   3.5.3 Deductive analysis .................................................................................................................. 105
3.6 CONCLUSION .................................................................................................................................. 108

CHAPTER 4: PHASE 1: CREATING A DIGITAL STORY RÉSUMÉ ......................................................... 110

4.1 INTRODUCTION ............................................................................................................................. 110
4.2 BACKGROUND: WORKSHOP AND PARTICIPANTS ................................................................. 110
4.3 THE FIVE CREATORS AND THE CREATION PROCESS ............................................................ 114
   Nancy: Administration .................................................................................................................... 114
   April: Beauty .................................................................................................................................. 121
   Percy: To work outside .................................................................................................................... 127
   Rose: Hospitality ............................................................................................................................. 132
   Sally: Retail .................................................................................................................................... 137
4.4 SUMMARY OF FINDINGS ............................................................................................................. 142
4.5 CONCLUSION ............................................................................................................................... 153

CHAPTER 5: PHASE 2: VIEWERS’ INITIAL THOUGHTS OF THE DIGITAL STORY RÉSUMÉ ........... 155

5.1 INTRODUCTION ............................................................................................................................. 155
5.2 ABOUT THE VIEWERS AND HOW THE DIGITAL STORY RÉSUMÉS WERE VIEWED .......... 155
   Ann: “Being able to see who they are, offered a sense of knowing them” .................................. 157
   Martin: “An experience of honesty” ............................................................................................. 162
 CHAPTER 6: PHASE 3: HOW THE DIGITAL STORY RÉSUMÉ WAS USED IN THE MOCK JOB INTERVIEWS...........................................................................................................176
6.1 INTRODUCTION ...........................................................................................................176
6.2 BACKGROUND: MOCK INTERVIEWS........................................................................176
   Nancy’s interview with Ann: Administration ...............................................................179
   April’s interview with Martin: Beauty .........................................................................186
   Martin’s interview with Percy: To work outside ........................................................192
   Rose’s interview with Pierre: Hospitality .....................................................................197
   Sally’s interview with Pierre: Retail ...........................................................................202
6.3 SUMMARY OF FINDINGS ..........................................................................................207
6.4 CONCLUSION ..................................................................................................................212

 CHAPTER 7: DISCUSSION AND CONCLUSION ....................................................................213
7.1 INTRODUCTION AND BACKGROUND ......................................................................213
7.2 A MODEL FOR THE DIGITAL STORY RÉSUMÉ TO MEDIATE A JOB INTERVIEW .............214
   Creators (Interviewees) ..............................................................................................215
   Viewers (Interviewers) ...............................................................................................227
   Mock job interview ....................................................................................................234
7.2.2 RESEARCH FINDINGS IN RESPONSE TO THE SUB-RESEARCH QUESTIONS .......... 242
   RQ1: What are the processes applicants engage in as they create a digital story résumé? ....242
   RQ 2: How does the digital story résumé inform the viewers? .....................................250
   RQ3: What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview? ..............................................................252
7.3 IMPLICATIONS FOR PRACTICE .................................................................................254
7.4 LIMITATIONS .............................................................................................................255
7.5 FUTURE RESEARCH .................................................................................................256
7.6 CONCLUSION ..............................................................................................................257

REFERENCES ....................................................................................................................259

APPENDICES .....................................................................................................................279

Appendices

APPENDIX A: ETHICS COMMITTEE APPROVAL ..................................................................279
APPENDIX B: RENEWAL ETHICS COMMITTEE APPROVAL ...................................................280
APPENDIX C: RESEARCH CONSENT FORM FOR TRANSITION TO WORK PARTICIPANT ...........281
APPENDIX D: CONSENT FORM FOR TRANSITION TO WORK STUDENT ..............................283
APPENDIX E: CONSENT FORM FOR EMPLOYERS ................................................................284
APPENDIX F: AUDIT TRAIL FOR COLLECTED DATA ............................................................285
APPENDIX G: FOCUS GROUP QUESTIONS .........................................................................289
APPENDIX H: NANCY DIGITAL STORY RÉSUMÉ SCENE AND LINK TO VIEW HER RÉSUMÉ .... 291
APPENDIX I: APRIL DIGITAL STORY RÉSUMÉ SCENE AND LINK TO VIEW HER RÉSUMÉ ....... 294
APPENDIX J: PERCY DIGITAL STORY RÉSUMÉ SCENE AND LINK TO VIEW HIS RÉSUMÉ ........ 297
APPENDIX K: ROSE DIGITAL STORY RÉSUMÉ SCENE AND LINK TO VIEW HER RÉSUMÉ .................... 299
APPENDIX L: SALLY DIGITAL STORY RÉSUMÉ SCENE AND LINK TO VIEW HER RÉSUMÉ ............... 302
APPENDIX M: FIRST THOUGHTS WITH STAR RATING AND ELABORATED NOTES .................... 305
APPENDIX N: OBSERVATIONS: FIRST STEP IN VIEWING .......................................................... 306
APPENDIX O: INITIAL VIEWING FOCUS GROUP INTERVIEW SAMPLE .................................... 307
APPENDIX P: CREATORS’ AND VIEWERS’ FOCUS GROUPS ..................................................... 308
APPENDIX Q: A GUIDE ON USING THE DIGITAL STORY RÉSUMÉ IN THE INTERVIEW ............ 309
APPENDIX R: ORGANISING OF DSR FILES ............................................................................. 310
APPENDIX S: DEDUCTIVE ANALYSIS OF A MOCK INTERVIEW ............................................ 311
APPENDIX T: SAMPLE OF THE WORKSHOP SLIDES ................................................................. 312
APPENDIX U: DIGITAL STORY RÉSUMÉ SAMPLE FROM PILOT WORKSHOP ........................ 313
APPENDIX V: SCRIPT WRITING TEMPLATE .............................................................................. 314
APPENDIX W: DIGITAL STORY STORYBOARD TEMPLATE ....................................................... 315
APPENDIX X: MODALITIES USED IN MEANING MAKING: FROM THE CREATION OF THE DIGITAL STORY RÉSUMÉ TO ITS USED IN THE JOB INTERVIEW .............................................. 316

List of tables
TABLE 2.1 EIGHT PRINCIPLES OF NEW LITERACY ........................................................................ 60
TABLE 3.1 PARTICIPANTS’ ROLES IN THE THREE PHASES ....................................................... 72
TABLE 3.2 PROFILE OF THE FIVE CREATORS .......................................................................... 81
TABLE 3.3 PROFILE OF THE THREE VIEWERS ........................................................................... 81
TABLE 3.4 DATA COLLECTION FOR ALL THREE PHASES ....................................................... 81
TABLE 3.5 NEW LITERACIES THEORY PRINCIPLES LINKED TO A NEW LITERACY ............. 100
TABLE 3.6 ORGANISE AND PREPARE THE DATA FOR ANALYSIS ......................................... 103
TABLE 3.7 CODING DESCRIPTIONS .......................................................................................... 107
TABLE 3.8 AN EXAMPLE OF HOW DATA WAS ANALYSED FROM ALL PHASES ................ 107
TABLE 4.1 DIGITAL STORY RÉSUMÉ WORKSHOP ................................................................... 112
TABLE 4.2 SUMMARY OF THE FIVE CREATORS’ DIGITAL STORY RÉSUMÉ ........................ 114
TABLE 4.3 MODALITIES GATHERED ....................................................................................... 147
TABLE 5.1 PROFILE OF EACH VIEWER AND THE RATIONAL FOR PARTICIPATING IN THE STUDY .... 155
TABLE 5.2 CREATORS’ DIGITAL STORY RÉSUMÉS ................................................................... 156
TABLE 5.1 ANN’S STAR RATING AND INITIAL COMMENTS .................................................... 157
TABLE 5.2 MARTIN’S STAR RATING AND INITIAL COMMENTS ............................................. 162
TABLE 5.2 PIERRE’S STAR RATING AND INITIAL COMMENTS ............................................... 167
TABLE 5.4 MODALITIES INFORMED AN INITIAL UNDERSTANDING OF THE DIGITAL STORY RÉSUMÉS 171
TABLE 6.5 DURATION OF THE MOCK INTERVIEW .................................................................... 178
List of figures

TABLE 2.1 EIGHT PRINCIPLES OF NEW LITERACY ................................................................. 60
TABLE 3.1 PARTICIPANTS’ ROLES IN THE THREE PHASES .................................................. 72
TABLE 3.2 PROFILE OF THE FIVE CREATORS ..................................................................... 81
TABLE 3.3 PROFILE OF THE THREE VIEWERS ..................................................................... 81
TABLE 3.4 DATA COLLECTION FOR ALL THREE PHASES .................................................... 87
TABLE 3.5 NEW LITERACIES THEORY PRINCIPLES LINKED TO A NEW LITERACY ............... 100
TABLE 3.6 ORGANISE AND PREPARE THE DATA FOR ANALYSIS .................................... 103
TABLE 3.9 INDUCTIVE ANALYSES OF THE THREE PHASES ............................................... 105
TABLE 3.7 CODING DESCRIPTIONS .................................................................................... 107
TABLE 3.8 AN EXAMPLE OF HOW DATA WAS ANALYSED FROM ALL PHASES ..................... 107
TABLE 4.1 DIGITAL STORY RÉSUMÉ WORKSHOP ............................................................... 112
TABLE 4.2 SUMMARY OF THE FIVE CREATORS’ DIGITAL STORY RÉSUMÉ ......................... 114
TABLE 4.3 MODALITIES GATHERED .................................................................................... 147
TABLE 5.1 PROFILE OF EACH VIEWER AND THE RATIONAL FOR PARTICIPATING IN THE STUDY .... 155
TABLE 5.2創作者的數字故事概要 ................................................................. 156
TABLE 5.1 ANN’S STAR RATING AND INITIAL COMMENTS ................................................. 157
TABLE 5.2 MARTIN’S STAR RATING AND INITIAL COMMENTS .......................................... 162
TABLE 5.2 PIERRE’S STAR RATING AND INITIAL COMMENTS .......................................... 167
TABLE 5.4 MODALITIES INFORMED AN INITIAL UNDERSTANDING OF THE DIGITAL STORY RÉSUMÉ 171
TABLE 6.5 DURATION OF THE MOCK INTERVIEW .............................................................. 178
TABLE 6.2 KEY MODALITIES WERE SELECTED IN THE INTERVIEWS ................................ 208
Chapter 1: Introduction

1.1 Introduction

The ability for all adults to be able to successfully participate in employment recruitment processes is a social justice issue. This study investigated the social justice issue of how to support young people who struggle with written literacy to produce job résumés and participate confidently in job interviews. To do this, the study investigated the reconceptualisation of the job interview so to understand the experiences of the creators and the viewers in using a digital story résumé.

Literacy is how we make meaning and represent ourselves. In a traditional sense, literacy refers to reading, writing and speaking skills. These skills enable active participation in society, that includes gaining, and retaining employment. People with poor traditional literacy skills can become socially disadvantaged due to their limited ability to be employed, compared to others with high levels of literacy. Therefore, people with poor traditional literacy skills may not be able to fully participate in the workforce (Howlin, 1997; Kossek, Huber-Yoder, Castellino & Lerner, 1997; Pomfret, 2008). Literacy and social justice are thus tightly intertwined (Comber, 2015; Luke, 2012).

Technology has changed the way we communicate. Communication has become ‘multi-dimensional’ and this enables people to express themselves through a combination of images, audio, and movement modalities (Cope & Kalantzis, 2000). This has resulted in the concept of ‘literacy’ evolving from traditional forms focusing on written and oral modalities to a combination of multi-modalities (Kress, 2003; Pahl, 2014). The ‘new’ literacies, afforded by the
use of digital technology may benefit people who struggle with traditional literacy skills (Cope & Kalantzis, 2009).

This study works from the premise that these new literacies may offer opportunities for people with a learning disability to explore new forms of communication that potentially enable meaningful employment.

Digital storytelling can be considered a new literacy, as it is a way to create and share stories and information using images and sounds. Digital stories are widely accepted as tools for empowering marginalised people to have a voice that is heard, creating an opportunity for interaction and listening (Matthews & Sunderland, 2017). This study examines how digital storytelling could be used to present personal résumés, transforming the conventional written mode of a job résumé into a digital story résumé. It also examines how digital story résumés could be used in the recruitment process. Thus, the study explores the reconceptualisation of the job interview and examines the experiences of the creators and the viewers of digital story résumés.

1.2 Background

Employment is recognised as a key element of social inclusion (Smith, McVilly, Gillivray & Chan, 2018). Being employed is important for health and wellbeing. It contributes to one’s happiness, builds confidence and self-esteem, and provides financial rewards. For young people, joining the workforce and finding a job is an important step on the path to adulthood. Unemployment, particularly among young adults, is one of the most significant economic and social issues facing Australia (Australian Government Department of Jobs & Small Business, n.d.). It is widely recognised that young adults with a disability face distinct challenges in their
attempts to join the workforce, and this has implications for their health and financial independence (Howlin, 1997, 2004, 2013, 2014).

Governments and employers benefit when young adults are actively participating in the workforce. Employers are able to overcome skill shortages, broaden their talent pools, become employers of choice, and reflect a positive community spirit (OECD, 2016). Equally, boosting employment possibilities for young adults with a disability is good for their self-esteem. It allows young adult workers to accumulate superannuation, and they are able to contribute to the mental and financial wellbeing of their households (Jägers, 2020; OECD, 2016).

Reports point out that traditional employment methods actually restrict young adults with a learning disability to participate in the job recruitment market (Centre for Applied Disability Research, 2017; Pomfret, 2008). A national inquiry has shown that there is a large employment gap between young people with a disability and young people who do not have a disability (The National Disability Services, 2017).

In Australia, people with a disability who are classified as having an injury or health condition may be able to receive funding from the National Disability Insurance Scheme (NDIS) (National Disability Insurance Agency, n.d). This funding assists people with a disability to prepare for, find, and keep a job, through the Disability Employment Services (DES) providers (Department of Jobs and Small Business, 2018). There are DES providers nationally who provide either a disability management service and/or an employment support service. One of these programs is the Transition to Work program. This program supports young adults to prepare for work, and this support includes training in résumé preparation and job interviewing skills. DES providers
are a mixture of large, medium and small, for-profit and not-for-profit organisations that support people with disability and help employers to put in place practices that support employees in the workplace.

It is well recognised that successfully participating in recruitment processes is a major challenge for young adults with a learning disability (Howlin, 1997, 2004; Mawhood, & Howlin, 1999; McMahon, Arthur, & Collins, 2008). Studies have indicated that this cohort is disadvantaged in their struggle to express themselves in written job résumés, which effects their feeling of empowerment and control over the information they want to share. Furthermore, if they are invited to attend an interview they are not confident and therefore struggle to respond with clear answers (Howlin, 1997; Pomfret, 2008, Roberts, 2012). This is widely known and there have been previous attempts to support these people. For example, creating a job résumé by using writing templates or through videos (Waung, Hymes, & Beatty, 2014) and even using virtual reality to prepare for an interview (Smith, Ginger, Wright, Wright, Taylor, Humm, & Fleming 2014). However, to date there is little evidence as to how these processes support them to be in control of designing and providing the relevant information to prepare for an interview.

Employers have an expectation when reading a written résumé that the information will be easy to comprehend, and that its content will be aligned to the available position. They are also likely to expect that the applicant will be able to discuss its content with confidence in an interview (Cole, Rubin, Field, & Giles, 2007). Therefore there is a problem when these young adults, who find traditional literacy skills difficult, are required to produce a traditional résumé and perform well at an interview. Hence, while there have been attempts to explore different ways for people with a learning difficulty to participate in the recruitment system there needs to be more work
done in this area so as to empower these individuals. Job seeking for these young adults has become a social justice issue and a new approach is needed. Hence, the digital story as a résumé could be one possibility that addresses the social inclusion gap in employment.

1.3 Theoretical framework

This study is informed by New Literacy Studies (NLS). NLS was developed in the 1980s as a movement within the literacy community (Gee, 2015). It encourages a rethink about understanding literacy by shifting the focus on literacy theories and strategies which emphasise individual cognition to focusing more on the social practices of literacy (Leu, Kinzer, Coiro, Castek & Henry, 2017). Developed from NLS, New Literacy Theory recognises the need to consider both social practices (Street, 2003) and how to account for the “new” ways in which the global community engages with literacy as a result of the growing influence of technology in our lives (Leu et al., 2017). The focus on “new” in new literacies refers to the changing and evolving nature of literacies due to technology (Leu et al., 2017). Although this study takes a focused look at NLS, I also applied the complementary critical literacy lens. Critical literacy refers to the use of technology to analyse, critique, and transfer the norms, rules systems, and practices governing the social field of everyday life (Luke, 2012). Critical literacy and NSL hold hands in the advocacy of political change in the literacy of social justice for marginalised and disenfranchised communities (Comber, 2015; Luke, 2012). Of particular interest to this study is how the use of technology can be used to transform the norms and rules in the way that literacy within job recruitment can be reachable for people, who in the past have been marginalised within the job market system, so they can share their personal stories.

Alongside new literacies, the multiliteracy movement helps us to understand the types and potential of digital texts that can be created and shared. The New London Group, established in
1996 in London, comprised ten academics who wanted to develop a new literacy pedagogy that would serve the concerns facing educators as the existing literacy pedagogy did not meet the learning needs of students (Cope & Kalantzis, 2000, 2009). They coined the term ‘multiliteracies’ to refer to new way we can create, share and access information, and thereby develop a new universal language of meaning making, which comes in the form of images and sound modes (Cope & Kalantzis, 2009).

Digital stories constructed with multiliteracies comprising images and sounds can be used as vehicles to create, share, and access information. They provide a tool for people who have been marginalised by having to comply with the requirements of traditional writing (Hill, 2008; Sylvester & Greenidge, 2009). NLS argues that written language is a technology for giving and getting meaning, and it therefore views digital tools as technologies for giving and getting meaning, just like written language (Gee, 2015). Cope and Kalantzis (2009, pp. 167-168) go further and say that “educational institutions that provide access to material resources to their students will allow them to have better employment opportunities and participate in society on an equal basis”.

This study uses the theoretical lens of New Literacies Studies to explore a specific area of new literacies: the reconceptualising of job résumés as digital story résumés, and the sharing of these résumés at job interviews. The use of digital technology enables the use of multiliteracies to understand the potential of a digital story résumé to support a group of people to participate in a practice (i.e. employment recruitment processes) that has been difficult and has impacted on their ability to participate in a fundamental aspect of society. This theoretical framework enables identity construction to be examined.
1.4 Purpose and significance

The purpose of this research is to investigate how a digital story résumé, considered as a new literacy form of a job résumé, could be used to disrupt the employment recruitment process and provide a possible alternative to the traditional written form of a résumé. This study focuses on both the creators and viewers of digital story résumés. The experience of the viewers is an aspect of the use of digital storytelling that has not had been the focus of a lot of attention in research. This study seeks to explore the process of the creation of the digital job résumé, how it is initially perceived by potential employers in an initial viewing, and then how the digital story résumé is used within a mock job interview.

There has been a research focus on the creation process of digital storytelling and its benefits within education, therapy and advocacy (Lambert 2006, 2009a, 2013, 2020; Kervin, & Mantei, & 2016; Pahl, & Rowsell, 2010; Sylvester & Greenidge, 2009). While there have been claims that the aim of creating a digital story is to share and educate through its inherent multimodalities, there is little evidence as to the lessons learnt from the viewing itself.

This study addresses this gap by exploring how a digital story in the form of a digital résumé could be used in a job interview. It is anticipated that the findings will provide important insights about the use of digital storytelling, from the perspective of both the creator (the applicant or interviewee) and the viewer (potential employer and interviewer); hence, this insight may have the potential contribute to a social justice policy pertaining to disability and job recruitment.
1.5 Research questions

This study is guided by an overarching research question and three sub-questions:

The overarching research question is:

What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability?

The three sub-questions are:

1. What are the processes applicants engage in as they create a digital story résumé?
2. How does the digital story résumé inform the viewer?
3. What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview?

1.6 Research design

A qualitative research approach, in the form of a case study, was used to explore the perceptions of the creators and viewers of digital story résumés. This case study design examined the process of how the texts of digital story résumés were created, the initial reactions of the creators and viewers, and how the résumés were used in mock job interviews. The case study comprised three phases:

**Phase 1:** the creation of a digital story résumé by young adults with a learning disability in a transition to work program;

**Phase 2:** the viewing and interpreting of the digital story résumé by local employers;

**Phase 3:** an examination of how the digital story résumé mediate the conversation in a mock job interview.
To guide the data collection and analysis within each phase, an inquiry cycle approach, comprising five stages of ask, create, investigate, discuss and reflect (Bruce & Lin, 2009, p. 14) was used. This five-stage framework places the primary interest on the learner and a recursive cycle is followed which involves moving from identifying a problem to developing a solution (Bruce & Davidson, 1996; Bruce & Bishop, 2002). The stages of ask, create, investigate and discuss were incorporated into the data collection strategy within each phase as the researcher asked participants questions to investigate in relation to each phase. In the reflect stage, the researcher reflected on how the participants engaged with each stage of the inquiry cycle in each phase, and this reflection informed the data collection strategy in the next phase. For example, the researcher reflected on the data collected in Phase 1 to inform the questions that were asked of participants during the viewing in Phase 2. The data collection methods included participant observation, the examination of developed artefacts, focus group discussions, semi-structured interviews, and the researcher’s reflective journal. Overall, across the three phases, this study analysed how multimodalities were used in the creation of digital story résumés (Phase 1), how they were interpreted at the initial viewing (Phase 2), and how they mediate discussion in the mock job interview in Phase 3.

The research study was undertaken within a ‘Transition to Work’ program at a disability employment organisation site in Western Sydney for young adults whose ages were 18-21 years. The digital story résumé workshop, the initial viewing, and the mock job interview were all conducted at this site over four days during a three-week period.

1.7 Limitations of the study

The limitations of the study are:

Researcher is the main instrument
The researcher was the main instrument for data collection. Hence, the data collection and analysis could have been influenced by the researcher’s own beliefs or perspectives (Gillham, 2000). The researcher made her subjectivities clear through the use of a reflective journal.

**Sample size**

The research was conducted in one disability training organisation, with eight participants: five creators (young people with a disability) and three viewers (potential employers).Whilst this is a small number of participants, the nature of the study afforded the opportunity to describe the case in detail, providing a rich account of each participant’s experience (Merriam, 1998). Thus, the findings are relevant in one particular context and as such further research will be required before it is possible to make generalisations which are relevant in other contexts.

**1.8 A personal journey**

My human resources career began in the 1990s. After graduating from university I, like many new graduates, spent several years learning the ropes and putting theory into practice. I began my HR career in Darwin, becoming the MGM Grand Casino’s training and development manager, and then Executive HR Manager charged with transitioning the MGM culture to Australia from Las Vegas. This allowed me to see first-hand the challenges associated with recruitment and training within the hospitality industry. The nature of the staff in this industry is that they are low skilled and turnover is high. It soon became apparent that the way information about policies and procedures was imparted to employees did not consider the different ways people learn.

I then moved to NSW and completed a master’s degree in human resources, specialising in employee relations. I then worked in HR positions in many industries including hospitality, IT,
material handling and community services. There were constant and consistent reminders of the challenges with recruiting the right staff, and being diligent in educating them in the need to follow companies’ policies and procedures.

One of the main challenges was trying to obtain quality job résumés in order to gain an insight into whether applicants had the people skills to match the advertised position. It was quite obvious that there were barriers to recruiting people with a disability. Managers saw employing people with a disability as high risk because they did not have an understanding about disability. They thought it would disrupt their team, and that providing the necessary infrastructure would increase their costs. I kept thinking that we needed to see what these people could do, and we needed to ask managers to look beyond the disability.

In my search to find a new way to educate people in the workplace, while undertaking a master’s degree in adult education, I came across a presentation on digital storytelling by Professor Lisa Kervin. I undertook a digital storytelling facilitator’s course run by a pioneer in the field, Joe Lambert, in San Francisco’s called “The Story Center”. This was the turning point for me in finding another tool to educate recruiters in seeing the talents and potential for people who have a disability. This which lead me to consider what information can be gathered from a digital story.

In 2014 the idea of the digital story résumé was born out of a conversation I had with a CEO from a large disability employment agency. I was allowed to undertake a pilot study where I witnessed people who normally struggle with the written word express themselves, for the first time, through storytelling using multimodalities.
In May 2019 I attended a diversity and inclusion conference where one of the themes that shone through was that unless you have walked in the shoes of a person with a disability, you can’t really address the root of the problem.

I continuously struggle with the written word every day. I have lived a life of being put down; I am always challenged to express myself and was told not to dream for better. I have a son with a learning challenge, and while undertaking this thesis I have sought to provide him with a particular education program, that was not available in Australia. Therefore I took my son to Canada, and New Zealand, for his education while studying. From being a boy who has limited speech and written communication skills, he now has a brighter future, as he is now attending a Technical and Further Education (TAFE) college.

My professional and personal experience has led me to walk in the shoes of those people who struggle to express themselves through the written word. The digital story résumé enables this cohort to confidently represent themselves through a résumé which expresses their ability and not their disability, offering them a brighter future. This study will be read, and it will allow others to build upon its findings.

1.9 Thesis structure

The structure of this thesis is as follows:

Chapter 1: This chapter provides an overview of the study and its purpose and rationale.

Chapter 2: This chapter provides a review of the literature that considers the written job résumé and its use in interviews as a form of personal storytelling that draws upon traditional literate practices of written or oral presentation. The chapter explains that these literate practices have traditionally marginalised young adults who struggle with the complexities of writing a job
résumé, but digital technology has enabled storytelling tools to evolve in ways that offer new ways of communication which can help marginalised people to share their stories, and to have their stories heard. The chapter ends by proposing that a digital story could be reconceptualised as a digital story résumé, which has the potential to disrupt the traditional written résumé and its conventional use at a job interview.

Chapter 3: This chapter describes the methods used in the research design, data collection and data analysis, and introduces the research site and its participants. It includes a discussion of the methodology and the adoption of the framework of the inquiry cycle that links to a single case study. This leads to an explanation of the participants, the data collection which includes the three phases that draw upon the multiple data collection tools. Data analysis follows, which demonstrates how the evolving inquiry cycle assists my self-reflection through the lens of the new literacies. This provides an understanding of how a digital story résumé disrupts the conventional résumé and its use at the interview.

Chapter 4: Phase 1. The findings from the first phase, the creation of the digital story résumé, are presented in this chapter. It describes the digital story résumé workshops where each creator constructs a digital story based upon their work experience. The chapter gives details of the workshop where each creator goes through the different stages in constructing a digital story résumé and describes the experiences they had in doing so. Three themes are presented to answer the first research sub-question: What are the processes applicants engage in as they create a digital story résumé?
Chapter 5: Phase 2. The chapter presents the results of Phase 2, the viewer’s first experience in watching a digital story résumé. It introduces the three viewers and provides details of the contextual background of the first viewing. The viewers’ responses captured during the viewing are then described. A single theme is presented to answer the second sub-question: How does the digital story résumé inform the viewer?

Chapter 6: Phase 3. This chapter presents the results from the sharing and viewing of the digital story résumé in a mock job interview setting. It provides the contextual background to the job interview, and a description of how the digital story résumé mediates conversation and the thoughts of both the creators and the viewers. A single theme is offered to answer the third question: What is the nature of the discussion that takes place by the interviewees and the interviewers during the mock interviews in this study?

Chapter 7: Discussion. This chapter draws together the findings presented in Chapters 4 to 6 to address the main research question. It presents a model to summarise the findings as it examines the digital story résumé as a tool to mediate the recruitment process, which supports the answer to the research question: What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability? This chapter then identifies areas for further investigation.
Chapter 2: Literature review

2.1 Introduction

This study is focused on how digital technology, specifically the creation, viewing and sharing of digital stories, in the form of digital story résumés, could be used by a marginalised group of young people with a learning disability to support them to participate in the job recruitment process.

This chapter presents a review of the literature in five sections:

- Firstly, the context for this study is explained. The argument is presented that digital stories have the potential, as a new form of job résumé, to inform and to mediate job interviews for a group of people that is often marginalised.
- Secondly, the relevant literature discussing storytelling as a literate practice is presented. The literature highlights that literate practice is important for social connection, with traditional storytelling practice, a specific literate practice, possibly marginalising some people.
- Thirdly, the literature on the function of digital storytelling and the unexplored potential of viewing digital stories is reviewed.
- Fourthly, the theoretical framework of this study, New Literacy theory is discussed to investigate how technology can be used to reconceptualise traditional résumés as digital story résumés
- The final section situates this study within the literature by highlighting the gaps this study addresses.
2.2 Background

Storytelling is an important social practice as it enables people to share information about themselves and to offer their perspectives of the world (Livo & Rietz, 1986). People can participate in storytelling and tell their stories in different ways through oral and image modalities (Pahl & Rowsell, 2010; Romney & Johnson, 2020; Serafini, 2014). Each modality has its own affordances which enable the storyteller to connect with the audience, convey a key message, and share perspectives (Bezemer & Kress, 2016; Bezemer & Mavers, 2011; O'Halloran, & Smith, 2011).

Traditional oral and written literacy is embedded within a power structure that has marginalised certain groups, preventing them from participating fully in society (Cope, & Kalantzis, 2009; Gee, 2015; Fairclough, 2001; Street, 2003). While oral expression caters for many, the written mode privileges those who are proficient at expressing themselves with words (Derewianka, 2014). Cope and Kalantzis (2009) argue that literacy is important for the development of people seeking jobs, and that literacy competency is an important factor in employment participation. With the introduction of the digital era, stories can now be told through multiple modes of images and sounds. This has the potential to disrupt the literacy power structure and provide an opportunity for marginalised people who struggle with literacy to be heard.

This research study recognises the job recruitment process is bounded by storytelling, from the construction of a résumé and its interpretation, to the sharing of work stories at a job interview. People with a learning disability find it challenging to express themselves in a paper résumé, and to participate in job interviews (Howlin 1997, 2004). Digital storytelling creation processes, with embedded images and sounds, provide a new way for people to tell and share stories. This new
literacy has become popular as a communication tool for equity, providing an opportunity for the voices of marginalised people to be heard (Lambert, 2009a; 2013; Lindvig, 2017; Matthews et al., 2017). This literature review suggests that the digital story has the potential, as a new form of job résumé, to inform and mediate the job interview, so that people with learning difficulties can fully participate in the job market on an equal basis.

2.3 Storytelling as a literacy practice

Storytelling as a literacy practice is about making meaning. Gee (2015, p.21) defines meaning as a primary result of social interactions, negotiations, contestations and agreements among people. Meaning is made in communication, and stories provide the means for people to communicate, make sense of their world, and create their sense of self. This leads to empowerment so that people may take their place in society (Bove & Tryon; 2018.). According to Bruner, (1990) stories impose structure on our experiences and are essential tools for understanding and reflecting in order to participate socially. We can design the way we communicate our stories orally or with images to represent what we want to say. The following sections provide a discussion on how the traditional oral, images and writing tools for storytelling have developed over time, and how they provide relevant and important opportunities for people to tell and share their individual perspectives.

2.3.1 Literate practice – multiple ways to tell and share stories

Oral, images and written storytelling modes each have their own benefits for narrators and their audiences. Before the invention of writing, oral storytelling evolved through the telling of spiritual stories (Kalantzis & Cope, 2012; Kovarik, 2016) where ancient peoples orally told stories and used rock drawings to inform and maintain their cultures for future generations over thousands of years (Taçon, Chapple, Merson, Ramp, Brennan, King & Tasire, 2010). In Ancient
Greece, theatre played an important role in providing a creative space for actors to act out events both past and current in a story format for the purpose of generating change, and to engender conversations and interactions with the audience (Österlind, 2008). The role of the theatre of the oppressed takes an important role in social activism for critical thinking and conformist social values that may stimulate emotion or reason in the audience (Boal, 2008; Taylor, Klein & Boal, 2019).

Due to innovations ranging from the cutting down of trees to make commercial paper to the development of modern screen technology, we have now moved from oral, drama, and rock drawings where the storytelling was done remotely to a medium of images and words that is consumed at the audience’s leisure. Technology has enabled many people to share their perspectives on subjects ranging from world events to imaginary fairy tales. They are able to do so via the written word and online newspapers, for example (Lapham, 1995; Zipes, 2013; Kovarik, 2016).

Storytelling progressed into moving pictures in 1833, through an instrument called a phénakisitiscop. The sequential pictures of the phénakisitiscop allowed it to become something other than a mere toy; it became an educational tool, for example showing the pumping action of the heart (Wade, 2004; Wade & Brozek, 2001). In 1895, moving pictures were developed by the Lumiére brothers which led to the ‘talkies’ (Zhao 2010). Moving pictures have evolved to the point where individuals can be immersed in a three-dimensional or even a four-dimensional story (Kovarik, 2016). Moving pictures have allowed story creators to document real stories, creating an important social narrative of identity that captures a wider audience.
Despite the different ways we can now tell and receive stories, the purpose of storytelling remains the same; we tell stories to share our perspectives and/or experiences of important occurrences. However, while storytelling plays an important role in social practice that enables people to share information about themselves, there are still those who do not have agency over their storytelling, and this limits their ability to communicate to their audience. The next section argues that the traditional oral and written modes that are most common in society marginalise certain groups and create challenges, particularly for people with learning disabilities when they are seeking employment.

2.3.2 Storytelling – the literacies of oral and written traditions

Oral and written modes each have different storytelling benefits for narrators and their audiences due to their differing organisations and structures (Graddol & Boyd-Barrett, 1994). Talking and writing modes produce text, which can be either listened to or read to interpret meaning (Halliday, 1994). The differences between talking and writing are illustrated in Figure 2.1, which draws upon Derewianka’s (2014, p. 167) research. Figure 2.1 shows how oral and written modes of communication can be considered along a continuum on which language use ranges from the “most spoken-like” (active) and the “most written-like” (reflective and slow).

<table>
<thead>
<tr>
<th>Spoken like (Language accompanying action)</th>
<th>Written like (Language in reflection)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Embedded in physical context</td>
<td>• Independent of physical context; distanced in time and space</td>
</tr>
<tr>
<td>• Dialogue (interactive, jointly constructed)</td>
<td>• Monologue (sole responsibility)</td>
</tr>
<tr>
<td>• Spontaneous, first draft</td>
<td>• Planned, frozen and edited</td>
</tr>
<tr>
<td>• Flowing (grammatical intricacy)</td>
<td>• Compact</td>
</tr>
<tr>
<td>• Lexical space</td>
<td>• Lexical density</td>
</tr>
<tr>
<td>• Congruent</td>
<td>• Nominalised</td>
</tr>
</tbody>
</table>

Figure 2.1 The mode of continuum (Derewianka, 2014)
The following section explores the affordances of these two modes and raises the issue that the written mode is more challenging for people with a learning disability.

2.3.2.1 Oral mode

Oral and written modes of language each have their own complexities. For example, oral language is represented on the left side of the continuum in Figure 2.1. It is grammatically intricate, but is lexically sparse (Halliday & Hasan, 1985), and “the spoken clause has a small number of content words” (Derewianka, 2014, p. 167). Derewianka (2014) states that the narrator tends to process a high level of lexical material “in the moment”, allowing little time for reflection, and presentation is achieved in a first draft, with no opportunity for editing. Equally important is that when we talk, we make meaning with expression through intonation, pauses and rhythm, synchronised and reinforced with gestures and facial expressions to emphasise the story (Kress & van Leeuwen, 2006; Kendon, 2004; Tannen, 2007).

Sharing ideas orally in a story requires audience participation to make meaning. This situation-embedded conversation between storyteller and listener takes place in a spontaneous physical and psychological environment that helps shape the conversation (Livo, 1986). The spontaneous nature of this communication can sometimes create vague meanings; the narrator offers a chance for the listener to ask questions for clarification which provides meaning making for both the narrator and the listener (Tannen, 2007; Thompson, Fox & Couper-Kuhlen, 2015). While explanation comes from asking a question, it can also come from paralinguistics and facial expressions, which enable the narrator to provide visual clues that explain and complement the words (Gumperz, 1982; Okazaki, 1993). Erickson and Schulz (1982) note that while the spoken word is important for making meaning, there is importance in the embedded social interactions that also support and builds on meaning, enabling the listener to obtain another perspective of the
narrator. The spoken mode is active in nature, and it is embedded in how humans interact, whereas the written mode, which is explored next, is not as active.

2.3.2.2 Written mode

The written mode has developed very different characteristics from the spoken mode. In Figure 2.1, writing is the right or written side of the continuum. It is a lexically dense, compact mode, in which “the written clauses have a large number of content words” (Derewianka, 2014, p. 167). Designing a written story is a slow individual process with lots of time for reflection where the author has to comply with grammatical rules and story structures, and does not rely on the respondents or reader to help make meaning. Scholars have long recognised reflective writing as a transformative approach. Reflecting while writing is important to support the development of a story, or to access the information needed to select the words that capture that information and transfer it to the audience that is at a distance (Moon, 1999; Scheidegger, 2020; Schön, 1983; Walker, 1985).

Research suggests that many people find writing challenging, the reason being the difficulty with the complexity of translating content into written text and having to comply with grammatical rules (Graham, 1990; Troia, 2014). Writing, where the author has to comply with grammatical rules and story structure, and where the writer cannot rely on the respondents to help make meaning, may result in people with a learning disability being disengaged (Graham, 1990; Macarthur, 2014). What is evident is that the writing process may prevent people with a learning disability from engaging with meaningful material and partaking in purposeful reflection. This may prevent these learners from developing a deep level of understanding and it may mean they are unable to transfer information in a meaningful written form (Dockrell, Lindsay, Connelly, &
Mackie, 2007; Graham, 1990; Hatcher, Snowling & Griffiths, 2002; Lyon, Shaywitz, & Shaywitz, 2003). Nevertheless, society requires people to comply with these grammatical rules, even though some sectors of the community encounter challenges.

Interpreting the written text is performed at a different time and location, generally not in the presence of the author. This independent interpreting allows the reader to control the pace of engagement and understanding by reading and re-reading when necessary to clarify meaning (Ferlazzo, & Sypnieski, 2020; Halliday, 2013; Kelley, & Clausen-Grace, 2009). Images are also considered a form of visual text where people can interpret meaning from a photo, diagram or picture (Banks, 2001, Kress et.al., 2006). While an image can provide various clues, which allow the reader to make informed guesses about their meaning, people may need assistance to interpret their full meaning (Kervin & Derewianka, 2011; Serafini, 2012). In a similar vein, as writing is governed by grammatical rules, people need to be taught how to read, and meaning comes from these grammatical rules and imagination (Roskos et al., 2015).

Therefore, exploring the role of language along a continuum from the most spoken to the most written is helpful for understanding how we make meaning. Oral expression caters for many (except the deaf and the hearing impaired), whereas the written mode privileges only those who are lexically proficient within this mode.

2.4 The stories people tell – a focus on the résumé and the interview

The traditional job recruitment process is a challenge that people with a learning disability encounter, and it may prevent them obtaining meaningful employment. Storytelling is an important part of the job recruitment process (Savickas, 2013). The job recruitment storytelling process has three parts, and each is used to make meaning. Firstly, there is the written element
known as the résumé, then there is the initial interpreting of the résumé, and then the oral element, known as the job interview (Chapman & Webster, 2003). The following section discusses the three job recruitment storytelling parts, their purposes and the challenges people with a learning disability encounter which may prevent them obtaining meaningful employment. The overall argument presented is that there are elements embedded in the recruitment process that inherently point to social justice issues.

2.4.1 Job résumé

For many years, employers have expected people to use the traditional written job résumé when applying for a job. This section argues the written résumé prevents people who have a learning disability from successfully representing themselves to a potential employer (Furbish, 2015). A job résumé is one of the most important aspects of job recruitment. Its purpose is to market your work skills in order to get the attention of the person interpreting the information (Knouse, 1994; Tillotson & Osborn, 2012). Constructing a written résumé is actually a very unusual form of literacy that has different rules from other forms of writing (Ross, & Young, 2005). The narrator of the résumé has to condense words in a sophisticated and cohesive way by using dot points and compacted sentences. All the meaning is in the story text (Derewianka, 2014; Ross et al., 2005). Even highly literate people struggle with the résumé format, partly because they have to “sell” themselves and not be modest, and there is a need to condense a lot of material into a very limited space (Bortoli, 1997; Ireland, 2002; Ross & Young, 2005). Therefore, when people with a learning disability have to comply with the abovementioned written literacy conventions, they may encounter difficulty in transferring work experience information into words (Miles, Gilroy & Du Pre, 2007). This suggests that within society where businesses expect a high standard of
written literacy in a job résumé, there are inherent disadvantages for people with a learning disability.

2.4.2 Pre-interview stage

The pre-interview stage, in which the recruiter interprets the job résumé, serves two purposes. The first purpose is to process information quickly. Recruiters on average take only about three to five minutes to read a résumé, or even less when artificial intelligence conducts the screening (Armulf, Tegner & Larssen, 2010; Cohen, 2019; Cole et al., 2007). Recruiters eliminate job résumés that do not include accounts of skills, experience and knowledge relevant to the open position, as well as résumés that have spelling and grammar mistakes (Martin-Lacroux & Lacroux, 2017). The second purpose is to make decisions about whom to interview and to prepare for the interview. Because the recruiter makes meaning at a distance from the author of the résumé, they have time to reflect upon their interpretation. This initial interpreting of information is where understandings are formed and assumptions are made, and the questions that need to be asked are formulated (Roskos et al., 2015). Therefore, people who have a learning disability who are presently required to conform to a certain level of writing to describe their work experiences may be prevented from successfully participating in the pre-selection stage. This may preclude them from attending a job interview to assist in the interpretation of their job résumé.

2.4.3 Job interview

The job interview is a social interaction between an interviewer and the interviewee, mediated by the written résumé. It is a time for the two parties to engage in dialogue and exchange points of view (Minson, VanEpps, Yip & Schweitzer, 2018). The face-to-face meeting provides an
opportunity for the interviewer to ask interviewees about their experiences, to determine whether they are suited to the position being offered (Cole et al., 2007). This face-to-face inquiry means the interviewee needs to have good oral and social skills in order to provide clear responses within a limited time (Damian, Baur, Lugin, Gebhard, Mehlmann, & André, 2015). They must be able to navigate a hierarchical relationship involving complex discourse. The conversation can be characterised by inequality involving a skewed distribution of power, and the language used can reflect this imbalance (Campbell, & Roberts, 2007; Kress et al., 1979). Academics in the disability and employment field argue that people who struggle with oral and written communication could be challenged when confronted with having to navigate hierarchical interview relationships and the complex conversations they entail (Mawhood & Howlin 1999). These people do not have the opportunity, when writing their résumés, to develop a deep understanding of the position they are applying for. This may prevent them from confidently communicating at the interview (Moon, 1999). This suggests that the traditional job interview may restrict those people with a learning disability from successfully entering meaningful paid employment.

Thus, the traditional written résumé that mediates the customary pre-selection and interview recruitment system points to a social justice issue in that it prevents people with a learning disability from successfully participating. The following section discusses the evolution of the technological tools available for creating and sharing stories. It shows how, with the use of technology, traditional recruitment processes could be adapted to foster more equal participation.

2.5 Evolution of tools for storytelling
Ever-evolving technologies provide new ways to create and share stories (Kervin & Mantei, 2016). Technology has afforded a pathway for people who have in the past been marginalised. They can now be active communicators in society, which means they have a more active voice with which to educate others, but also to learn from them. Social media is characterised by online spaces for rapid communication, social network sites, vlogs (video blogs) and podcasts that use images and sounds to enable different ways of creating and sharing stories (Carlton, 2018; Waltz, et.al., 2015). The following discusses how these platforms allow diverse meaning making in order to support marginalised groups to have a voice and to be heard within society.

Social media such as Twitter and Instagram, provide a platform for disengaged and marginalised people to be empowered so as to educate, advocate, and network. Historically, disability advocacy groups have been traditionally organised by tight-knit groups of parents of those people with a disability, where they themselves have been at a distance from the wider society (Rolph, 2002). Nevertheless, with technology these groups now have another option to communicate and where they are empowered with talking to a wider audience; Ammari and Schoenebeck call these “networks of empowerment” (2015, p. 2805).

Twitter is a tool where the creator writes a maximum of 140 characters per Tweet / message and the use of hashtags to generate social networks. Instagram allows the creator to communicate via images. Both Twitter and Instagram have been used for social justice allowing people, such as those with down syndrome to engage with a wider community. The focus was not just parents or carers but now people living with the disability of down syndrome to lead and bring important information into the public domain. This means they can educate the public and have the long
overdue conversations and rewrite past negative information and the mistaken perceptions of people with down syndrome (Burch, 2017; Poe-Alexander & Hahner, 2017).

From the audiences’ perspective, interpreting images from the Instagram site created an ‘intimate screen” where the audience adopted a new way of understanding that stimulated empathy engendering an informed society. In addition to this following the public viewing of a documentary called A World Without Down’s Syndrome, the public were then invited to write their reactions on Twitter. It allowed the audience to critically reflect on how we value human lives. What this signifies is that social media technology using words and pictures now allow marginalised groups to be engaged with the wider community, which educates and re-writes the wrong information of the past.

Podcasts are audio recorded files distributed via the internet. They have been proven to support the inclusion of government services and initiatives (National Pro Bono Resources Centre, 2011). Podcasting has changed the traditional means of face to face oral storytelling, which now affords the public access to government policies on human rights 24/7. To have an understanding of common human rights is important in determining the way people are able to live their lives. The podcast ‘human rights memory’ supports engagement and the broadcasting of issues that raise awareness of human rights and that will give voice to affected communities and individuals who do not always receive recognition or exposure to mainstream media (Carlton, 2018). The study found that the podcasts educated and empowered its listeners so that they may be included and have an understanding of their place in society when it comes to human rights.
Video blogs provide a means to connect people and in doing so overcome societal controls or oppressive restrictions that were imposed by authority on one's way of life, behaviour, or political views. The term “video blog” is usually shortened to Vlog. Vlogs are embedded audio-visual texts, offering a multimodal opportunity for documenting, telling and commenting on stories (Molyneaux, O’Donnell, Gibson, & Singer, 2008). Vlogs are digital autobiographies which record our experiences in a way which portrays an authentic and recognisable self, narrated and visualised in a particular personal message (Raun, 2015). Raun (2015) provides the example of vlogs used by transgender people to help document and share the experiences of their transitions, where otherwise their stories traditionally would have not been made public.

Viewing a transgender vlog at a different location from the creator enables the audience to witness the process of the transformation by creating an intimate relationship between the viewer and the person on screen (Hansen, 1998; Molyneaux, et al., 2008). As the vlogs are viewed at a different location, written comments can be made and discussions can take place in which the vlog creator and the viewers can exchange points of view, adding to meaning making of this important time in their lives. Vlogs reshape the private diary and turn it into a social activity and a form of communication, allowing people to view others’ vlogs and create their own. Technology has now provided groups who were previously driven underground and undervalued to share important and valued experiences.

The discussion above indicates that the evolution and the impact of digitalisation has led to new opportunities to create and share stories. It has shown that marginalised groups have been liberated to now have a voice which is heard through evolving technologies.
It displays the fact that by means of online technology using images and sounds offers a new mode for these people to educate and rewrite past perceptions, to advocate, and form networks. Technology has a large part to play in supporting social justice issues because it offers tools that can now correct past injustices and create a pathway for real engagement and service inclusion within society.

2.6 Digital storytelling

Digital storytelling has embraced the art of traditional storytelling, reconfiguring it using modern digital image and sound mediums. This section discusses digital storytelling as a social justice movement. Specifically, it examines how the modalities of images and sounds support expression for marginalised groups. It then proceeds to discuss how the four stages of story construction can be used to support marginalised people to be authors and share their stories. The literature then points to an unrealised potential for the use of digital stories; that is, the viewing of a digital story. This is the focus of this study: examining the potential for people with a learning disability to meaningfully create job résumés which can be viewed and interpreted by potential employers.

2.6.1 Digital stories as a social justice movement

Digital storytelling has been described as an art form, as an educational practice, and as a social justice movement (Ohler, 2008; Lambert, 2009a, 2013, 2020; Kervin, McMahon, O'Shea & Harwood, 2014; Nixon, 2009). Joe Lambert and the late Dana Atchley founded the digital storytelling movement in the 1990s at the San Francisco Digital Media Center, now called “The Story Center” (Lambert, n.d.). Since then, digital storytelling workshops have been held all over the world with a focus on social justice (Hartley & McWilliam, 2009). One example is the
Silence Speaks a digital storytelling workshops which promote gender equality, health, and human rights. Amy Hill (2008) from Silence Speaks encountered Ugandan women affected by obstetric fistula, and by working with meaningful material in the form of images and sounds she gave the women agency to educate their communities about this condition. Providing digital technology enabled these women to speak where previously it was not possible. The section below discusses how multimodalities within a digital story can allow marginalised people to convey their stories.

### 2.6.2 Multimodalities within a digital story

A digital story is a two- to three-minute narrated video using multimodalities (images and sounds) for intentional meaning making. A unique quality of a digital story is that it enables anyone to tell a story through images and sound modes in a short time frame. Working with multimodalities helps the creator to figure out who they are and what their social worlds mean to them (Nixon, 2009). Engaging with multimodalities provides a multi-sensory story that provokes emotion. Plantinga (2009, p.9) characterises emotion as “concern-based construal’s” where the viewer can make judgements or perceptions based on their viewing of the story. Creators can use their voices, in a manner similar to radio announcers (Crook, 2009) or use images and written text (Strassman & O’Dell, 2012) to tell their stories in a way which depends on the creator’s abilities and preferences about how to make meaning and transform this information into their story (Unsworth 2001). The following section discusses the literature on how multimodalities can be used for intentional meaning making in a digital story.
2.6.2.1 The mode of an image

Writing and photos are both classified as images. Each image mode offers different benefits, and when used in combination in a digital story they can offer a real-world visual sensory experience for the creator (Kress & van Leewen 2006; Pahl & Rowsell 2010, Unsworth 2001). How different image mode of an images can be used for meaning making in a digital story is discussed below.

Writing

Writing is a medium which uses symbols; the alphabet is a set of symbols (Kress, 2003). Words all have their own meaning, and it is the treatment we give them through technology that can emphasise this meaning. The narrator can change font, weight, size and colour in the middle of the sentence to emphasise a word (Jewitt, 2005). Quenneville (2001) found that students with a learning disability, who normally found the writing process frustrating, could be creative with technology in a way which was enjoyable and which improved their written expression. Yang, (2012) found different communities could represent themselves in digital stories through being creative with fonts. Technology has revolutionised the written word, enabling people to be creative and give meaning and clues to individual words when authoring their digital stories. Photos, on the other hand, are full of representational meaning.

Photos

A photo or photograph is a still visual recording taken by a user operating a camera (Knowles & Sweetman, 2004). Photos are filled with meaning and activate an author’s visual memories (Pahl et al., 2010). They enable those people who struggle with traditional storytelling to become engaged because they can now work with their own meaningful materials which enables them to
incorporate associated experiences and emotions into their stories (Pahl et al., 2010). Adolescents in a community justice centre were asked to reflect on photos from their past to embed in their digital stories (Morris & Knight, (2018). They were prompted to select people and circumstances to portray in order to evoke the reasons why a particular environment may have contributed to their committing a crime. By engaging with their own visual memories, the authors become critical thinkers with the intention of pursuing a particular course of action in their story rather than another (O’Halloran, Tan & Marissa, 2017; Tan, & O'Halloran, 2012). Bull and Anstey (2003) and Unsworth (2001) all emphasise that reflecting while engaging with images is a process of analysing the content critically. It requires the ability to decode the meaning, thus producing meaningful texts. While content in a photo can call out to us, we can also capture and distil it.

*The mode of movement*

The “Ken Burns Effect” (KBE) is a unique way of telling stories through still photographs (DeGennaro, 2008). The KBE is an editing technique applied by distilling and sequencing stills in which each original image might be “subjected variously to slow, vertical and horizontal pans, dolly movements in and out, in a succession of five or six separate shots” (Tibbetts, 1996, p. 126). It is an important component of digital storytelling as it functions as an entry point to focus, interpret and capture a moment in order to stimulate emotion and capture information. A creator deliberately freezes and zooms to a particular moment and this supports the viewer to focus on and resonate with the message. Having said that, images are only one part of the multimodal ensemble, and accompanying the pictures with words aids further meaning making.
Writing and images

When constructing a digital story placing a photo in the editing screen provides an opportunity for the author to act in a particular way. Looking at the content of a photo stimulates a reflective response to the situation. It encourages the author to consider what to write to explain their interpretation of the information it holds. Moon (1999) suggests that the use of materials onto which meaning can be projected can be less threatening than direct work and, therefore, useful for introducing reflective activities. Observing the actions in a photo provides a scaffold that allows the content to be transformed into meaningful written information. A scaffold is the provision of support to promote learning, and it is recognised that when instructional scaffolds are put into place students can reach a higher level of performance than when unassisted (Nguyen & Williams, 2019). In this situation a photo provides the scaffold/support for writing. McLean and Rowsell (2015) note that people who write about their photos improve their critical thinking, and written composition. The authors in this study revealed that the information and experience recalled from the photos provided a response which impelled them to then focus on writing about that emotional experience. Therefore, linking visuals with written text enables the creator of the digital story to offer thick information within one frame. While visuals offer an optical reflective sensory experience, sounds give an entirely different experience.

2.6.2.2 The mode of sound

Sounds provide their own benefits when creating a digital story. A person’s voice can offer an insight into who they are, where noise can be used to represent surroundings, and where music may heighten the mood or act as a signpost (Kress, 2009; Sterne, 2003; van Leeuwen, 1999). To engage with sounds is a physical experience for the creator of a digital story.
Oral recordings

Creating an oral recording, using software such as iMovie and Audacity, supports our voice-over creation to aid in designing our insightful stories, providing an audio perspective of who we are (Crook, 2009). Undertaking this oral narration stimulates a connection to memorable experiences prompting emotions to come to the surface (Datta, 2018; Marlar, 2010). Capturing these emotions in spoken words can support self-expression and offer insight into the storyteller via tone and pitch. Alternatively, a nervous voice, for example, can add tension (van Leeuwen, 1999). Children who struggle with writing have found that the audio recording process of continuous recording, listening and editing supported their story script writing, and it also acted as another way for them to be creative in telling their story (Sylvester, & Greenidge, 2009).

Music

Music is accessible from the internet or it can be created with GarageBand software. Music is an essential mode when communicating an important message (Lambert, 2009a; Nardo, 2009). It can support the creator to point to important story information (Tan, Cohen, Lipscomb & Kendall, 2013), shape the culture of the story (van Leewen, 1999), and reflect feelings (Västfjäll, 2002). Stenhouse, Tait, Hardy and Sumner (2013) found that carers of patients with dementia helped them select music for their digital stories. A particular melody supported the patients to tell their story in dealing with their debilitating condition when words by themselves were a struggle. Hence, having access to technology for making music or downloading it is an important element as it is not only enjoyable, it also supports sign making to point to the insightful information that needs to be communicated.
The audio-visual mode

Video is an audio-visual medium. Working with visual motion, with spatial awareness and sound, enables the creator to have an audio-visual sensory experience (Ellis, 1982; Pink, 2013). Cullen (2008) found that filming coal miners allowed her to capture the specialised physical environment they work in, and she was able to film the men while they described their feelings and experience of mining injuries. The film allowed the author to capture specialised thick visual and audio information for the particular purpose of advocating safety management. Miller (2007) argues that digital video composition requires effortful attention in order to engage with multiple representational modes. She found that while some students struggled with integrating multimodalities, the embodied learning acquired through using the modes provided an evidence-based pedagogical framework that enabled disengaged students to be participants in their learning.

The following section discusses how incorporating a range of modalities in the stages of construction of a digital story can be empowering for the author.

2.7 Creating a digital story

Creating a digital story is an independent, yet also a collaborative, and rich process for gathering and reflecting upon story information (Nishoka, 2016; Yang & Wu, 2012). Collaborative learning is defined as two or more learners working together either as a pair or group to achieve shared goals (Barkley, Cross & Major, 2014). Creating a digital story is a four-stage process, as illustrated in Figure 2.2. The four stages provide a scaffold where creators can build upon this framework to be agents of their story. This section discusses the literature on creating digital stories which provide struggling writers with a way to construct and share their narratives.
2.7.1 Stage 1: Script writing

Script writing is the first stage in creating a digital story. It is important as it provides the foundation for the creation stages which follow.

A story circle is envisaged as a base for mutual collaboration and inspiration in the preliminary creation of stories (Lambert, 2006, 2009a, 2020). It is a common practice in digital story projects to ask the story creator to bring a photo to the circle. The story circle fosters a sense of community which plays an important role in the cultivation of ideas and the development of a commitment to writing (Landry & Guzdial, 2006; Meadows & Kidd, 2009). Lambert (2020) points of a story circle is the first time the person voices their story out loud which can stir up emotions and identify the “moment” in their story therefore providing safe and
comfortable space is critical for the story to be told but also for the audience to listen and ask questions. Using this literacy process is a positive experience for story creators who struggle with writing, as the audience in the story circle “pay careful attention to the experiences of the teller” and where the teller feels they are being heard (Casey, 2008; Matthews et al., 2017, p. 16). When story creators tell their stories for the first time, they are able to gauge audience reaction, obtain feedback, and begin writing or editing their written script (Guse, Spagat, Hill, Lira, Heathcock & Gilliam, 2013; Meadow & Kidd, 2009). Story circles are an extension of the writing workshop as a forum where the creators can share their initial story.

The writing workshop is a supported environment where authors collaborate with their peers one on one by sharing their script texts. The group provides encouragement and constructive feedback (Jacobi, 2008). The literature suggests that this process is particularly helpful for struggling writers, as collaboration with peers who support their interests, who share suggestions, and who question and listen and help develop arguments, contributes to expanding their terminology and written texts (Jacobi 2008; Jaeger, 2019; Jones, 2003). Moon (1999) argues that structures for guided reflection such as those used in talking and writing provide the story creator with the confidence to see value in their narrative. Engaging with a reliable peer can provide a place for encouragement and constructive feedback, which fosters a positive environment in which the story creator can develop their language to advance their written argument.

Writing workshops and story circles are two strategies that may support story creators who struggle with writing. They are strategies that can help them create their own scripts. Both processes enable story creators to talk about their own experiences, and gathering information (i.e., photographs) provides them with a scaffold to support their writing. Providing writers with the opportunity to talk while referring to their own images can stimulate their visual memories
and oral language, which in turn has the potential to support them to develop the writing of their scripts. Storyboarding, being the next stage, allows their memories to come alive and be expressed through a range of modalities.

### 2.7.2 Stage 2: Storyboarding

Storyboarding the second stage, enables the story creator to use their own creative scaffolds, the initial script and photo, to develop their digital story résumé. The most recognisable feature of the storyboard technique is its use of sequential images and sounds (Balzotti, 2016; Lambert, 2009a). A storyboarding template is a series of connected boxes where the creator brings in their initial story script and then pictorially represents it with an accompanying text and a descriptive audio track containing a narrated voice-over and possibly music. The creators, in referring to and reflecting on the information gathered in their initial script, are able to order and transfer their representations into illustrating images and sounds. This can serve as a visual way to observe their authentic story and “find the moment” (Lambert, 2006, 2009a). Lambert, (2009a, p. 35) states that helping the creators to “find the moment”, “the storyteller becomes clear about the meaning of their story, we want to help them tell their story as a story by identifying a single moment that they can use to illustrate their insight”.

While Lambert (2009a) recommends writing an initial script beforehand, Eisner (2003) recommends writing at the beginning and at the end of storyboarding. Eisner believes this enables the creator to see the story script evolve. He continues that after the images and sounds are arranged, the author again uses writing to add and edit the script. Balzotti (2016) argues that using the storyboard for basic writing emphasises the need to sequence writing, and provides the writer the time to play and reorganise their story. It is important because it gives the creator
space and time to work with different modes in order to ‘tune in’ to each frame of the story. However, while working individually provides important creative time to “tune in”; Hart, (2013) and Barkley, et al., (2014) point out that collaboration with others to talk about information that the storyboard generates supports problem solving and stimulates new ideas in creative writing. By providing a “hands on” approach in sequencing the frames, it provides a scaffold for the creator to fill in the blanks and generate new ideas in the writing process.

Therefore, storyboarding provides the creator with creative time to gather and reflect on the story argument. For example, the initial script facilitates self-reflection which then allows the gathering of information which the creator uses to illustrate the story sequence. This “hands on” approach provides a scaffold for those who are challenged with writing as it allows them to be in control of finding “the moment”, where the story becomes clear in its meaning. The storyboard is an important stage, providing an individual interactive process for the story to unfold in a multimodal way in order to focus on the argument. Storyboarding reshapes traditional story construction so that it is thought of it in terms of pictures and sounds, which leads the creator to cross the bridge to the gathering of images.

2.7.3 Stage 3: Image gathering

The third stage, gathering images, is where the creator collects photos or video to illustrate their story. The story script and the storyboard support the creator to gather their own images. The process of collecting visual evidence stimulates reflection, which serves as a scaffold to further edit the script. Reviewing photos and reflecting upon them can trigger conversations about the occurrences they depict, which supports the creators to write and make decisions on their place in the story.
Auto-photography is a practice that brings the creator’s own photos to life through talking (Kehily, 1995; Noland, 2006). Noland (2006, p.2) remarks the practice of the creators interacting with others allows for self-reflection and critical thinking upon what their photos represent “is a method that allows marginalised people to speak for themselves”. Lambert (2009a) suggests that in order to “see” the creator’s story, the creator needs to reflect upon “why this image?” and “what does it represent?” (or their intended meaning), as the image assists in critical thinking about the facts and where they are placed in the story. The literature suggests that people with a learning disability are skilful at effectively analysing their own photos, as the photos serve as a reflection tool (Povee, Bishop & Roberts, 2014). McLean and Rowsell (2015) argue that reflecting on images acts as an aid for struggling writers, as the analysing and talking enables them to recall and to interpret meaning which supports them to write the events into prose.

Therefore, gathering images provides the creative time to be reflective and critically think of the facts. The visual lens provides an opportunity to talk about facts and occurrences, which provokes the editing of the story. Collecting images and then editing the script allows the digital story to evolve and become deeper. This next stage is where all the gathered information is brought together; where the digital story is produced on the screen.

2.7.4 Stage 4: Production

The production is the fourth and last stage in creating a digital story. This stage provides a platform where the pieces of information gathered from the previous stages of script writing, storyboard and images come together on the editing screen to produce a digital story.
Production enables the creator to engage with the editing screen to develop a message into a story structure for the audience to follow their story. Storytelling structure has a beginning, a middle and an end (Livo & Rietz, 1986). The creator needs to be aware of this structure, where the editing screen with its inbuilt frames provides a framework to work towards building and sequencing the story structure (Kervin, 2016; Pahl & Rowsell, 2010). Burn and Durran (2007, p.17) propose that engaging with the editing screen is an “iterative and a feedback process” and “it’s like making a filmic sentence”. It is iterative in that it involves the continuous revision of the story by responding to text, deleting frames and correcting errors. This leads to refinement of the story. The editing screen provides as a useful story construction tool for struggling writers, as the iterative process of continuous revision and responding to images and sounds provides a hands-on platform and offers feedback to the creator, enabling them to further develop their digital story (Pahl & Rowsell, 2010; Sylvester & Greenidge, 2009).

The argument presented in this section is that each of the four stages provides a scaffold for the creator to construct their own digital story by enabling the continuous gathering of information, and the development and reflection on their story at each stage. This digital storytelling process has been used within justice education (Gachago et al., 2014), and within mental health (De Vecchi & Kenny, 2016). Script writing provides the initial gathering of thoughts to initiate the writing of their story, storyboarding develops a multimodal text to sequence into a story, and the gathering of images is the collection of visual evidence. Finally, in the production stage the outcomes from the previous stages are sown together to sequence a coherent digital story. The four-stages facilitate an evolving process that results in an insightful story that is able to be viewed.
2.8 Viewing a digital story

The aim in creating a digital story is to educate the audience by offering a persuasive argument via multimodalities (Gupta, 2018; Lambert, 2006, 2009a, 2013; Matthews et al., 2017). There is a debate as to whether digital storytelling educates and changes behaviours. One argument is that digital stories capture sentimentality and have a confessional style seen as possibly nostalgic, and according to this view they will not substantially transform agendas (Matthews et al., 2017, Simondson, 2009). Conversely, it is exactly this sentimentality that most people find powerful, as different modes provoke empathy and an understanding of the creator of the story (Gupta, 2018; Lambert, 2006, 2009a, 2013). Having said that Lambert (2009b, p.82) comments that the value of digital storytelling has been co-opted; it has “stretched the concept and value to a thin superficial veneer”. Commercial broadcasters and its use in marketing campaigns have depleted the importance of digital storytelling and the information that is gathered by the viewer. While there is a need for research studies to understand what meaning comes from viewing a digital story (Matthews et al., 2017), there is evidence that multimodalities offer very powerful insights (Cope, & Kalantzis, 2009; Coiro, Knobel, Lankshear, & Leu, 2008; Kervin, & Mantei, 2016; Kress, & Van Leeuwen, 2006; Pahl, 2014). This is elaborated below.

2.8.1 The image mode

Viewing a digital story is about interpreting and responding to visually designed information (Matthews et al., 2017). Words and photos are both types of images, and each is interpreted differently. Words are possibly viewed as being empty of meaning as they are letter-shaped and need to be interpreted by the reader. However, Kress (2003) explains that reading a novel where
words are strung together gives us clues which enable us to enjoy them, as they can incite our imagination.

When photos accompany words, meaning can be extended and a deeper understanding is developed (Pink, 2014). Photos are full of information waiting to be interpreted (Kress, 2003; Noland, 2006). The power of pictures is clearly demonstrated when children look at picture books and gather an abundance of data to understand the story (Serafini, 2014). Photos are everywhere waiting to be interpreted, but due to the complexity of interpreting images it could be a challenge for amateur viewers when judgements are made and there is a need to clarify them with the author (Collier & Collier, 1986). However, the Ken Burns Effect (KBE) that deliberately freezes and or zooms to a particular moment, supports the viewer by providing a unique opportunity to focus and reflect to interpret the meaning of the story. These are “moments of absolute stillness that can be treasured” (Tibbetts, 1996, p. 121).

2.8.2 The sound mode

Listening to different sounds in a digital story has the potential to stimulate emotion and advance our understanding of the story (Van Leeuwen, 1999; Västfjäll, 2001). Sounds can come from a person’s voice, an environmental noise, or music. Each type of sound invites different interpretations for making meaning. These different sound modes and interpretations are discussed below.

A viewer listening to the spoken narrative in a digital story gathers insightful oral information, provoking the viewer’s imagination about the storyteller. Each word has its own meaning but combined with the tone, energy and pitch of the voice they can trigger images, often leading to a
deeper connection to the storyteller’s words (Chion, 2019). Stenhouse, Tait, Hardy and Sumner (2013) found that when student nurses listened to the voices of dementia patients, the energy within their speech provided the nurses with clues and deeper insights into the issues associated with the care of dementia patients. Therefore, listening to a voice gives insight about the storyteller, whereas interpreting noise and music can offer a different experience.

Different noises may provide clues about culture, or the development of an initial understanding of an unfamiliar story, prompting the listener to investigate further (Brown & Waterhouse-Watson, 2014; Nufer, 2018; Shortt, 2013). An example is audio branding in marketing where noise clues help the consumer to recall a familiar brand name (Nufer, 2018). A study by Matthews et al. (2017) is an example of research that has looked at how digital stories could be used in health education. When student health care workers heard a noisy door which was bothersome to a patient in their digital story, this provoked them to reflect and build understanding about patient care. Noise can support our interpretations and understandings of familiar and unfamiliar environments, and they provoke questions which can deepen our understanding. Music is another sound pointing us in a particular direction in the story.

Listening to music can be a pleasurable experience, and may evoke memories, provide signposts, and connect the viewers to the different modes (images and audio) in the story (Gebauer, Kringelbach, & Vuust, 2012). When there are no words, the viewer may be alerted to a certain part of a digital story by the music. This is where the imagination may be provoked, impelling the listener to make judgments and ask questions (Balch & Lewis, 1996; Gorbman, 1980; Wingstedt, Brändström, & Berg, 2010) For example, music signposting can prepare an audience. It can provide a “prediction” and offer direction to enhance the impact of what is to
come, getting the listener ready to gather information (Kress & van Leeuwen, 2006, p. 123).
Music in a digital story not only has the potential to entertain the listener; it also contributes by alerting the listener to forthcoming information.

2.8.3 The audio-visual mode

Audio-visuals can provide the viewer with the ability to gather an understanding of visual movement with sounds, provoking emotion and critical thinking (Plantinga, 2009). As spectators, we can see oneself or mimic/matched motor response of another person which is called a motor mimicry (Plantinga, 2009). Various sorts of motor mimicry such as voice and movement have a strong effect without us being consciously aware of their influence (Plantinga, 2009). Emotion can be inferred through the expression of happiness, anger and fear, where feelings can induce critical thinking (Plantinga, 2009; Tomarken, Davidson & Henriques, 1990). Influencing policymakers through emotion captured in audio-visuals occurred when National Disability Insurance Scheme (NDIS) participants were asked to upload their stories to the “Every Australian Counts” website. While the results from this strategy are not clear, it is interesting they used this method even when studies have shown policy makers do not take emotional evidence seriously enough to produce the required change (Matthews et al., 2017; Plantinga, 2009). Viewing audio-visuals has the potential to provoke viewer emotion and produce critical thinking, but the influence of digital stories on viewers’ actions is not clear (Matthews et al., 2017).

In summary, each mode has its own affordances for the viewer to interpret. Images offer a visual experience; the written word needs imagination; pictures are full of information to be analysed,
and together they can extend and deepen understanding. Sounds offer auditory experiences; a
tone of voice can lead to a deeper connection to the storyteller’s words; noise provides familiar
and unfamiliar clues open to investigation; and music can lead the viewer through the narrative
to promote memory recall upon the story. The literature presented in this section shows that the
viewing of a digital story that includes multimodalities may provoke various feelings that lead to
questions which foster a deeper understanding. However, this section also shows that connecting
with our feelings could be interpreted as being sentimental and therefore they may not be taken
seriously enough to stimulate change in the viewer.

2.9 Digital stories – an example of a new literacy (lower case)

The argument presented throughout this literature review is that through the use of
multimodalities, new social practices are possible. The research field of inquiry known as New
Literacies Studies, focuses on examining these new social practices using digital technology.

New Literacies Studies (NLS) is a movement that argues literacy is a sociocultural phenomenon
(Pahl, 2014). What has emerged from NLS is New Literacy theory. This theory posits that due to
technology, literacy is continuously changing and evolving, and is therefore developing “new”
literacies and in order to keep up with these changes. Scholars in the field frame new literacies
on two levels. Figure 2.3 offers an illustration of these two levels according to a ‘dual level
theory of new literacy’: lower case (new literacies), and upper case (New Literacies). The former
explores a specific area of new literacies, such as the new literacies of multimodal reading
(Serafini, 2012) or making meaning from multimodality (Kress, 2009). This lower-case level
supports researchers to keep abreast of the rapid changes that are taking place, which interests
those who study them. The upper-case New Literacies is a broader concept, based on eight
principles that are common findings that have emerged across specific area of new literacies
These eight principles of New Literacy appear to be common across multiple lower research cases and they are shown in Table 2.1 below.

Table 2.1 Eight principles of New Literacy

<table>
<thead>
<tr>
<th>Eight principles of New Literacy</th>
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<tbody>
<tr>
<td>1. The Internet is this generation’s defining technology for literacy and learning within our global community.</td>
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<tr>
<td>2. The Internet and related technologies require new literacies to access fully their potential.</td>
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<td>3. New literacies are deictic.</td>
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<td>4. New literacies are multiple, multimodal, and multifaceted, and, as a result, our understanding of them benefits from multiple points of view.</td>
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<tr>
<td>5. Critical literacies are central to new literacies.</td>
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<td>6. New forms of strategic knowledge are required with new literacies.</td>
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<td>7. New social practices are a central element of new literacies.</td>
</tr>
<tr>
<td>8. Teachers become more important, though their changes, within new literacy classrooms.</td>
</tr>
</tbody>
</table>

New Literacies informed by 8 common principles of new literacies

Example of new literacies

- new literacies of interpreting visuals (Serafini, 2012)
- new literacies making meaning from multimodality (Kress, 2009)
- new literacies is a social practice (Street, 2003)

Figure 2.3 Dual-level theory of New Literacy (Leu et al., 2017)
This study contributes to upper-case New Literacies by investigating a particular form of technology, digital stories, which is the subject of a new lower-case new literacy study.

2.10 Digital stories as a new form of résumé to inform job interviews

Digital stories have the potential to reconfigure traditional résumés into digital story résumés that can be shared with potential employers. This contributes to New Literacies principles in that New Literacies are deictic because technology has transformed traditional literacy and created a new social practice (Leu et al., 2017). The following section discusses the potential for people who have a learning disability to create digital story résumés that inform both at their initial viewings and when they are viewed during job interviews.

2.10.1 The potential for the creators

The four iterative stages of constructing a digital story – script writing, storyboarding, gathering images and the production stages, have the potential to provide a scaffold for the creators to develop a digital story résumé. Multimodalities could act as a support to help viewers understand what digital story résumés represent from multiple points of view. The construction of a digital story résumé contributes to the New Literacies principles 1, 2, 3, 4 and 5, in that the processes of gathering and reflecting through multimodalities are critical literacies central to constructing the new literacy of the digital story résumé, potentially changing reliance on the written résumé (Leu et al., 2017). The iterative process of meaning making has the potential for people who have a learning disability to construct a digital story résumé that informs potential employers.
2.10.2 The potential of the initial viewing

The opportunity to view information prior to the job interview enables the viewer to familiarise themselves with new information. Engaging with information through multiple modes provides an opportunity to make sense of the digital story résumé and build upon previous knowledge. Reflecting upon multiple modes has the potential to making meaning and allows the development of the creator’s profile. The potential for the initial viewing aligns with the New Literacies principles 4, 5 and 7 in that the processes of familiarising, engaging, and reflecting through the multiple modalities within a digital story résumé enable the viewer to be critical thinkers when preparing to share at an interview (Leu et al., 2017).

2.10.3 The potential for the interview

The iterative process of constructing a digital story résumé prepares the interviewee for the interview experience. The interviewer can prepare for the interview by engaging with and reflecting on the multiple modalities of a digital story résumé. The interviewer and the interviewee possess agency, and they can generate a collaborative space where there has the potential for an equal distribution of power. The interview itself potentially contributes to New Literacies principles 3, 4, 5 and 7 (Leu et al., 2017). The creation of a digital story résumé is representative of the role of modern digital texts which have created a new social practice based on new technology.

Technology is changing traditional literacies to the point where “new” literacies are being developed (Leu et al., 2017). The discussion above has highlighted the potential of digital story résumés and their application in the recruitment process. While digital technology of using multimodalities for personal branding/ self-representation in the format of a story as a job seeker
tool is not new (McCool, 2019; Minor-Cooley & Parks-Yancy, 2020); research in the use of a digital story as a résumé in the recruitment process, from the iterative process of creating a digital story résumé to interpreting its potential by an employer and then its application in the job interview has not been conducted prior to this study. Digital story résumés could reduce the dependence on traditional job résumés, but their use needs to be investigated. To date there has only been limited work done in examining the effects of viewing digital stories. Hence, one purpose of this study is to examine how viewers interpret digital story résumés. Similarly, there has been little work on using the inquiry cycle to facilitate the digital story creation and viewing processes. Overall, this study aims to address these gaps in knowledge.

2.11 Conclusion

The literature was reviewed regarding the fact that job résumés are important for telling potential employers about our work experiences and professional aspirations. Businesses require people to explain their work experience story in a written résumé, but this requirement marginalises those people who struggle with using writing to communicate meaning in order to participate in the job market. Technology has now enabled storytelling tools to evolve in ways that enable these marginalised people to represent and share their stories in ways that allow them to more fully interact with their audiences. New Literacy theory argues that because of technology, “new” literacies are developing for everyone to create and share their stories. Viewed through the theoretical lens of New Literacy theory, this study is also informed by the dual level theory. It investigates the potential for technology to reconceptualise the traditional written résumé as a digital story résumé. This literature review has highlighted the need for this study to investigate the potential of the digital story résumé to mediate an interview experience for people with a learning disability. The following chapter presents the methodology used in this study.
Chapter 3: Methodology

3.1 Introduction

This chapter presents the methodology used in this study to explore how digital stories, as digital story résumés were used to mediate the job interview process. This chapter has five sections:

- Section 3.2 outlines the research questions
- Section 3.3 explains the qualitative research design and why it is the most appropriate for this study and introduces the participants
- Section 3.4 presents the methods for data collection in the three phases of the research
- Section 3.5 discusses the deductive and inductive analysis
- Section 3.6 summarises the key aspects of the methodology chapter and introduces the results chapters, Chapters 4, 5 and 6.

3.2 Research questions

The overarching research question for this study is:

What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability?

The research is guided further by three sub-questions:

- What are the processes applicants engage in as they create a digital story résumé?
- How does the digital story résumé inform the viewer?
- What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview?
3.3 Research design

A qualitative research approach was used in this study in order to understand the creation of the digital story résumé, the initial viewing of it, and then the sharing of it. Guided by the inquiry cycle (Bruce & Bishop, 2002), this research adopted a single case design (Yin, 2014) that investigated the development of digital story résumés and the responses to their implementation. There were eight participants: five young people with a disability who each created their own digital story résumé (creators) and three viewers (employers). The single case design had three phases:

- Phase 1 in which the five creators constructed their digital story résumés in a workshop environment
- Phase 2 in which the three viewers responded to the digital story résumés at an initial viewing
- Phase 3 in which the creators and the viewers together viewed and discussed the digital story résumés in a mock job interview setting.

3.3.1 Qualitative research

Qualitative research is exploratory research where the aim is to gain an understanding of a phenomenon (Merriam, 2009). It allows the researcher to gather and analyse multiple pieces of data in order to understand the participants in their natural environments (Creswell, 2013). Qualitative research has been described as a “woven fabric with many threads, colours, textures and blends, such that this fabric cannot be explained simply” (Creswell, 2013, p. 64). The novel and complex nature of this study determined that it could not be investigated or explained simply. To address this complexity, the gathering and analysing of the data was undertaken using a single case study which examined the creation of the digital
story résumés and their application. This enabled a rich description to be developed in order to gain an understanding and make meaning.

Qualitative research designs are recognised for their use in the study of social justice issues (Denzin and Giardina, 2009). The researcher can provide tools for analysing humans in their natural settings to address practical concerns in social justice studies (Johnson and Parry, 2016). This study addresses the social justice concerns and the complex challenges young adults with a learning disability face in seeking employment. Young adults with a learning disability are often challenged in their communication, and have difficulties in expressing themselves, which leads to difficulty in writing conventional job résumés and can prevent them from gaining meaningful employment (Howlin 1997). To address this concern, this research examined the construction of digital story résumés in a workshop setting and its utilisation at a job interview. The sections below discuss how a qualitative research design was applied in this study.

3.3.2 Natural setting

A qualitative researcher collects data at the site where people perform the activities being studied. I engage with the participants’ experiences of the issue or problem in their natural environment. Data is gathered by talking directly to the participants and observing their behaviour. In this setting, the researcher had face-to-face interactions with the participants over time (Creswell, 2009). As the researcher in this study, I became engaged within the natural setting of the workshop (Phase 1) by sitting alongside, observing and talking with the creators, while making reflective journal notes as each creator constructed their digital story résumé. For example, by sitting next to the creators and listening to their work experience story pitches, and then asking questions about what images they collected for their digital
rédumés, I was able to gain insights into the ways the creators engaged with the process of constructing their digital story résumés.

3.3.3 The researcher as a key instrument for data collection and analysis

The qualitative researcher is the primary collector and analyser of data from multiple sources (Creswell, 2009). In this study the researcher had the advantage of talking to the participants, clarifying and expanding upon information and then analyse the data to uncover and understand unknown experiences (Merriam, 1998). Moon (2004) argues that to ask questions is to clarify the issue. This can be followed by reflecting upon the answers, with the aim of supporting the understanding of the problem. In this study, by taking field notes and journaling self-reflective thoughts, I, as the researcher was at the forefront of data collection. For example, the process of asking questions and clarifying issues was undertaken while observing the viewers initially viewing the digital story résumés, and then again at the focus group where they explained how the images and sounds informed their understanding. This process involved the assimilation of new information in order to make sense of the data, and by journaling my thoughts and through further reflection, and understanding of the information was supported.

3.3.4 Multiple sources of data

Collecting data from multiple sources increases a study’s credibility (Creswell, 2013). In this study, the multiple sources of data included: work samples, focus groups, unstructured interviews, field notes, and a reflective journal. Using these sources allowed me as the researcher to analyse the data from multiple perspectives within the three phases of data collection. A commitment to gathering data from multiple sources enables the researcher to understand the phenomenon being studied. In this case, the research involved gathering data
from the creators’ and viewers’ viewpoints, conducting inquiries with the minimum
disruption to the natural context of the phenomenon. This allowed the reporting of findings
in a literary style rich in participant commentaries and experiences (Vaismoradi, Turunen &
Bondas, 2013). Multiple sources also enable the data to be triangulated to more fully
represent the different perspectives incorporated within the study.

3.3.5 Rich description

The aim of a qualitative study is to capture a rich description in which words and images
convey what the researcher has learnt about a phenomenon (Merriam, 2009). During this
study, I as the researcher, compiled descriptions of the experiences of the creators and the
viewers involved in each of the three phases. The Phase 1 descriptions captured the five
creators constructing their digital story résumés in a workshop environment.
Phase 2 captured descriptions of the three viewers as they initially viewed the digital story
résumés. Phase 3 descriptions captured the creators and the viewers viewing the creators’
digital story résumés in a mock job interview setting.

3.2 The Case

Case study research is a qualitative approach in which the investigator explores real-life
situations (Creswell, 2013; Denzin & Giardina, 2009). The case study provides a structure
within which the researcher selects methods of data collection and analysis (Creswell,
2013). Creswell (2013, p. 97) noted that case study research is “a qualitative approach in
which the investigator explores either a bounded system (a case) or multiple bounded
systems (cases) over time”. There are two different design situations: holistic or
embedded. This study is considered a single bounded case where the case is the digital
story résumés, how they were created by the five creators, how they were initially viewed
by the three viewers, and subsequently the role the résumés played in facilitating the mock job interview.

Yin (2014, pp. 92-94) explains that, a single case design is eminently justified under four certain conditions:

- Critical: The case is critical to the theory or theoretical proposition, resulting in a significant contribution to knowledge and theory building.
- Unusual: The case represents the unusual, deviating from theoretical norms or everyday occurrences to reveal insights into process and practices.
- Common: The case study captures the circumstances and conditions of an everyday situation and provides lessons about social processes related to the theory of interest.
- Revelatory: This situation exists when the researcher has opportunities to observe and analyse a phenomenon previously inaccessible to social science inquiry.

Based on Yin’s (2014) four conditions, a single case approach is appropriate in this study because:

- It is critical in that it builds on New Literacy theory (Leu et al., 2017), but also from a social justice perspective (Comber, 2015), in that new creation and sharing literacy practices are born from technology.
- It is unusual as a digital story résumé is different from a standard job recruitment event.
- It represents the “common” as the study used an everyday situation of writing a résumé and thus captured common literacy events and provides lessons about social literacies related to the New Literacy theory of interest (Leu et al., 2017) and finally,
• It was revelatory as the single case study provided the opportunity to study the phenomenon of using a digital story as a digital story résumé in a job recruitment process.

The following elaborates how the above conditions apply to this study:

• Critical: This case explored and contributed to knowledge in the area of new literacies (Leu, et al., 2017), such as knowledge about the social communicative transaction that occurs when multiliteracies within a digital story are reconceptualised as a résumé, and the exploration of the disruption of the creation of the conventional job résumé in a job recruitment process.

• Unusual: The process and practice of a using digital story résumés in job interviews deviates from normal recruitment practice.

• Common: Collecting and analysing multiple sources of data enabled the researcher to capture the experiences of the participants, which changed the accepted practice of presenting standard written résumés through the use of digital story résumés. This deals with an issue of social justice and links new literacies to an important role in employment.

• Revelatory: This case study revealed a social justice issue: young adults between 18 and 21 years of age were not privileged with the written literacy skills needed to write a job résumé and were therefore unable to properly participate in the job market. The researcher had the opportunity to observe and analyse the creation, viewing and sharing of digital story résumés in job interviews, something which had not previously been possible.
3.4.1 Case study design

This single case study looked at the entire process, including the creation of the digital story résumés, the initial viewing of the résumés, and the role they played in the job interviews.

This single case study had eight participants: five creators, and three viewers. Figure 3.1 illustrates the case being studied and how the eight participants were organised within the study.

![Diagram](image)

**Figure 3.1 Single case design: five creators in the development and three viewers’ implementations of the digital story résumés**

To summarise the key aspects of Figure 3.1:

- C1–C5 represent the five creators using the pseudonyms April-C1, Percy-C2, Nancy-C3, Rose-C4 and Sally-C5. They each constructed a digital story résumé (DSR) in a workshop environment, facilitated by the researcher (Phase 1).
- V1–V3 represent the three viewers of the digital story résumés (DSR) using the pseudonyms Martin-V1, Ann-V2, and Pierre-V3 (Phase 2).
For the mock interviews (Phase 3), a creator (C) and one viewer (V) were randomly teamed up for a mock job interview that was mediated by the digital story résumé (DSR)

Each of the three phases is summarised in Table 3.1. What follows below is a detailed explanation of each phase.

**Table 3.1 Participants’ roles in the three phases**

<table>
<thead>
<tr>
<th>Phase</th>
<th>Participant roles mediated by the digital story résumés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase 1</td>
<td>The creators’ (C) construction of a digital story résumé</td>
</tr>
<tr>
<td>Phase 2</td>
<td>The viewers’ (V) initial viewing of, and thoughts on the digital story résumés</td>
</tr>
<tr>
<td>Phase 3</td>
<td>The job interview between each creator (C) and a viewer (V) where the digital story résumé (DSR) mediated the interview.</td>
</tr>
</tbody>
</table>

**Phase 1: Creators**

The five creators constructed their digital story résumés in a workshop environment.

Exploring the construction stages of the digital story résumés allowed me, as the researcher, to gain insight into the creators’ experiences. It enabled me to understand how the creators made meaning by using the modalities (visual and auditory), and how the digital story résumé contributed to the conversation at the mock job interview. Multimodalities are classified as a new literacy; they make possible a new approach to meaning-making that changes the form and function of earlier literacies (Pahl, 2014). Pursuing this process contributed to new literacy studies by linking the changing form and function of a job résumé and its role in job recruitment.

**Phase 2: Viewers**
The three viewers in this phase were responding to the texts of digital story résumés. Engaging with the viewers’ experiences in viewing images and sounds in a digital story résumé allowed me, as the researcher, to understand what type of initial meaning was inferred, and how those interpretations then emerged in the job interview. New literacies are multiple, multimodal and multifaceted, and as a result our interpretations of them afford multiple points of view (Leu et al., 2017). Looking through the lens of new literacies highlighted the various ways new literacy was used to make meaning (Pahl, 2014).

Phase 3: Sharing the digital story résumé at the job interview

Transitioning from the creation of the digital story résumés to their viewing at the mock-interviews provided a means by which to focus upon how this new form of digital text to mediate the interview between the creator and the viewer. From my perspective as a researcher, this was an opportunity to reflect and make meaning from the questions that were asked, and to gauge the overall nature of the conversations. The literacy of today in the digital world is social (Leu et al., 2017; Street, 2005). Engaging with this interview phase contributed to the discussion that new social practices are born from within new literacies (Leu et al., 2017).

3.5 The inquiry cycle

An inquiry cycle is a model of the learning process that guides an approach to understanding experiences through questioning and exploration, which in turns leads to more questions (Bruce & Davidson, 1996; Bruce & Bishop, 2008). Bruce and Davidson (1996) drew upon this notion of inquiry to develop their inquiry cycle model, in which they place the primary interest of the learner in the framework of the cycle of inquiry where there is a problem, and where a solution is developed (Figure 3.2).
The inquiry cycle has previously been applied in the understanding of how the new literacies of mobile technology assist students to become active and autonomous learners (Bennett & Fisher, 2014; Rish, Cun, Gloss & Pamunk 2018). In these studies, the researchers introduced the inquiry cycle into their study, and this served as a scaffold to guide students’ thinking as they engaged with mobile technology. Also, the students interacted with the elements of the cycle of Ask, Create, Discuss, Investigate, and Reflect, and this approach informed their study. A specific example is in the study by Bennett and Fisher (2014). This study examined how senior high school students used GPS technology during a geography activity. The inquiry cycle was used to inform their study. For example, the students used GPS technology and recorded their work using a video camera. This enabled the researchers to capture how the students investigated their topic by recording their findings by creating a video.

In this study, the elements of the inquiry cycle were used by the researcher as tools to scaffold the data collection process. What is explained below is how each element of the

Figure 3.2 Inquiry cycle (Bruce & Bishop, 2008)
inquiry cycle was enacted in this study within the three phases. This was done by the researcher to reflect on what occurred in each phase.

3.5.1 **Explanation of each element of the inquiry cycle**

*Ask:* To ask a question is the root of inquiry as questions initiate, sustain and invigorate the steps in the inquiry cycle. They direct the investigation, stimulate creativity, provoke discussion, and are the foundations of reflection (Bruce & Bishop, 2008). Examples of how this element was used in data collection include: In Phase 1, when participants engaged in story production I observed the creators and thought about the kinds of questions I wanted them to ask themselves, such as “why this photo and how does it tell my story?” to prompt them to reflect and select a certain scene. This element of the inquiry cycle encouraged me as a researcher to think about how photos stimulate meaning making, and how this meaning would be interpreted by the viewers.

*Create:* To create means engaging with hands-on activities. Balzotti (2016) explained that when a storyboard is arranged with images, written dialogue and descriptions, it becomes an opportunity to plan the creation of a film. According to Bruce, Bishop and Budhathoki, (2013), people working together on a project requiring specific content knowledge or skills encounter various problems, which they solve. I, as the researcher, observed the creators working with others in stage managing their visual workplace tasks (Phase 1). This provoked my note taking on how this collaborative hands-on activity of making a digital story was seen to be enjoyable, and I thought about whether this meaning making may have influenced the discussions in the mock interviews (Phase 3).
Discuss: To discuss is for some people to share by talking and for others to listen. Pahl and Rowsell (2010) observed how children collected home artefacts to take to school, which was an opportunity for the children to express their identities and create discussion within the classroom and the home. Bruce et al. (2013) argued that discussion within a group is important for solving problems, and for developing the interpersonal skills of communication and decision-making. Observing the creators discussing their stories in order to decide what evidence I needed to collect (Phase 1), allowed me to reflect on how talking aloud supported their creativity, and the potential impact this would have at the interview.

Investigate: To investigate is to discover and examine the facts in the process of detecting something new. Bruce et al. (2013) explained that to investigate is to use rich authentic material that promotes student inquiry. Sadik (2008) found that interactions between students while creating digital stories allowed a flow of ideas and thinking aloud encouraged them to foster active investigation techniques. In this study, during Phase 1, the creators discovered and addressed gaps in their understanding when explaining concepts to others. Observing the viewers interact with the digital story résumés at the initial viewing (Phase 2), and then investigating my understanding of the creators’ experiences whilst observing the mock interviews (Phase 3), allowed me to reason and review the previous phases to further develop my understanding of how modalities in a digital story résumé make meaning for the creators and viewers in the recruitment process.

Reflect: To reflect is to express experience, and thereby have the ability to put new concepts into practice (Bruce & Bishop, 2008, p. 707). Bruce et al. (2013) viewed reflection as constructivist learning that provides many opportunities for learners to think
and create their own knowledge and meaning. Reflective practice journaling provides opportunities to stop, think and explore unfolding events, “to attend to feelings, re-evaluate the experiences, integrate, validate and appropriate” (Moon, 1999, p. 81). In this study it was important for me, as the researcher, to stop and think in order to make sense of the experiences that unfolded in each phase. Translating this understanding by writing down my thoughts allowed for my reasoning of the new information, which also informed the subsequent phases. For instance, when I heard the creators’ express frustration about creating a conventional résumé, I made entries in my journal of my thoughts and feelings. This understanding was carried forward to the time when the creators communicated their optimism because they had expressed themselves through images and sounds, thus showing a change in their feelings. Thus, in summary, I was informed by this stage of the inquiry cycle to reflect on the data collected in the development of the digital story résumés (Phase 1) to inform how data was collected in Phases 2 and 3 when the digital story résumés were viewed and used in mock job interviews.

3.5.2 Inquiry cycle process for each of the three phases

Figure 3.3 provides an overview of the research design using the five elements of the inquiry cycle across the three phases of the study. In the figure the reflect element is indicated by the blue arrows on the left. I reflected on, and documented, how the participants engaged in each element of the inquiry cycle and this ‘reflect’ element acted as a conduit to the next phase. The way in which the inquiry cycle informed each phase is discussed through examples in the section below.
Figure 3.3 Recursive inquiry cycle

**Phase 1: Creation of digital story résumé**

**Purpose:** For the creators to construct their digital story résumé and explore the creation process.

**Participants:** 5 creators; (young adults from the transition to work program)

**Process:** As the researcher, I took the reflective part of the inquiry cycle to scaffold the creators’ engagement with each element of the cycle while they proceeded to create their digital story résumés.

This process facilitated the data collection methods used to understand the experiences of the creators during the development of their new résumé. This understanding then informed the subsequent phase.

**Phase 2: The initial viewing of the digital story résumé**

**Purpose:** To investigate the employers’/viewers’ initial thoughts of the digital story résumés, which then informed the interviews.

**Participants:** 3 Viewers (Employers)

**Process:** Outcomes and understanding from Phase 1 informed Phase 2.

Once again, as the researcher, I took the reflective part of the inquiry cycle to scaffold the viewers’ engagement with the inquiry cycle elements while they initially viewed the digital story résumé.

This process facilitated the data collection methods used to understand how the digital story résumé informed the viewers; which then informed Phase 3.

**Phase 3: Sharing the digital story résumé at the job interview.**

**Purpose:** The creators and viewers shared the viewing of the digital story résumés, which mediated their discussions at the mock job interview.

**Participants:** 3 Viewers and 5 Creators

**Process:** Outcomes and understanding from Phases 1 & 2 informed Phase 3.

My reflections shifted again as I took on the reflective part of the inquiry cycle to scaffold the interactions at the mock interview where the creator and the viewer engaged with the elements of the inquiry cycle as the interview was conducted.

This process facilitated the data collection methods in order to understand how the digital story résumé disrupted a traditional interview for the creator and the viewer.
Phase 1: Creation of digital story résumés

Aim for me as the researcher was to investigate the “What are the processes the creators engaged in as they create a digital story résumé”, to then be interpreted at the initial viewing phase. I worked closely with each of the creators, utilising the reflective part of the inquiry cycle (Figure 3.3) to document the creation stages of presentation, script writing, storyboarding, image gathering, and production. I also documented my understandings. When the creators were introduced to the concept of creating a digital story résumé during the presentation stage, this process stimulated them to reflect upon the frustrations they had experienced when expressing themselves via a conventional résumé. Discussing how the creators could plan their stories using the storyboard provoked creativity and stimulated them to investigate what images they needed to gather. I reflected to make sense of what the processes applicants were engaged in as they created digital story résumés. This reflection guided the planning and research for the next Phase.

Phase 2: Initial viewing of the digital story résumés

Phase 2 investigated how the digital story résumés initially informed the viewers, to prepare for the interview. The collected reflections from my reflective journal in Phase 1 also informed my observations in Phase 2. My journal entries were supported by observing how the viewers proceeded through the inquiry cycle which informed their understanding of the digital story résumé. In essence, the creators effectively asked the viewers to view the newly created literacy of a digital story résumé, which then put the viewers in the position of reflecting and to later discuss with the other viewers on how an images or sounds in the digital story résumés informed their understanding. My reflections guided the planning and research for the next Phase 3, where the digital story résumé mediated the discussions at the job interview.
Phase 3: Sharing the digital story résumé at the job interview

Phase 3 is where I observed the creators and the viewers interacting using the digital story résumés. This supported my observations and reflections on the nature of discussions that took place. My observations included how this newly created digital story résumé mediated the discussions; what questions were asked by the viewer, and what was the nature of the discussions. During Phase 3, I also reflected upon Phases 1 and 2 to support my deliberations and observations of the discussion in the job interview.

The scaffolds utilised in each of the phases supported my investigation. Scaffolding provided an important strategy to reflect on a particular phase but also to think about the previous or even the following phase. This allowed me to develop a comprehensive profile of the case study to support me in answering the research question; “What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability?”

3.6 The participants

This case study had two sets of participants: creators and viewers. The creators were five young adults, named April-C1, Percy-C2, Nancy-C3, Rose-C4 and Sally-C5, all from a Transition to Work learning program. Table 3.2 provides a profile of each of the creators. The three viewers, named Martin-V1, Ann-V2 and Pierre-V3, were all local employers. Table 3.3 provides a profile of each of the viewers. Access to the participants, the location of the case study, recruitment and ethics are discussed below.
Table 3.2 Profile of the five creators

<table>
<thead>
<tr>
<th>Name*</th>
<th>April-C1</th>
<th>Percy-C2</th>
<th>Nancy-C3</th>
<th>Rose-C4</th>
<th>Sally-C5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age (years)</td>
<td>18</td>
<td>18</td>
<td>20</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>Year in Transition to Work program</td>
<td>2nd year</td>
<td>1st year</td>
<td>2nd year</td>
<td>1st year</td>
<td>2nd year</td>
</tr>
<tr>
<td>Work experiences undertaken with employment training organisation</td>
<td>Retail, Admin, Hospitality Services-beauty</td>
<td>Retail</td>
<td>Admin.</td>
<td>Retail, Hospitality</td>
<td>Retail, Admin, Hospitality</td>
</tr>
<tr>
<td>Experience with technology</td>
<td>Computer skills: word processing</td>
<td>Computer skills: word processing</td>
<td>Computer skills: word processing</td>
<td>Computer skills: word processing</td>
<td>Computer skills: word processing</td>
</tr>
</tbody>
</table>

Note: *Pseudonyms are used for all creators

Table 3.3 Profile of the three viewers

<table>
<thead>
<tr>
<th>Name*</th>
<th>Martin-V1</th>
<th>Ann-V3</th>
<th>Pierre-V2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Position</td>
<td>Manager</td>
<td>Recruitment Manager</td>
<td>Chief Financial Officer</td>
</tr>
<tr>
<td>Industry</td>
<td>Social Services</td>
<td>Logistics</td>
<td>Logistics</td>
</tr>
</tbody>
</table>

Note: *Pseudonyms are used for all viewers
3.6.1 Case study site

This research was conducted at the premises of a disability employment service provider which has about 20 offices in New South Wales. The researcher attended one site for this study, which was in a low socio-economic area of western Sydney. One of the training programs at this site was a Transition to Work program for young adults aged 18–21. The participants had some form of disability; however, the type of disability was not disclosed. Young adults attended the Transition to Work program three days a week for two years to study how to prepare for work. This included résumé preparation, time management, and work health and safety. As part of its service, the company also liaises with potential employers to assist the young adults to obtain employment.

3.6.2 Recruitment of participants

To recruit creators of the digital story résumés, the researcher first approached the chief executive officer of the disability employment service company to obtain support, and then discussed the program, and the recruitment of the creators and the viewers, with the area manager. The researcher presented to the Transition to Work students at two sites in western Sydney. Five creator participants volunteered, as summarised in Table 3.2. On the first day of the workshop (described in Chapter 4) one creator had to attend TAFE and another pulled out at morning tea. The three remaining creators completed the whole workshop day. In the following week, the person who was unable to attend the first workshop due to their TAFE attendance returned and another participant volunteered to replace the person who pulled out, leading to five creators in all. Two job coaches, who volunteered and gave consent to participate in the study, supported the creators. This support included helping to take photos or assisting in writing a story script or storyboard. All creators were familiar with the job coaches as they were members of the employment training company.
The other participants were three viewers who were local external employers (see Table 3.3). Recruitment of the viewers was initially by email. Fifteen employers from the employment training organisation’s database were emailed, and the researcher then followed up with phone calls. However, recruitment was not successful. The researcher then contacted twenty local employers randomly selected from the search engine Google. This resulted in five local external employers expressing interest in taking part in the study. Two were not able to attend on the day, so this resulted in three employers participating.

3.7 Ethical considerations

The research received ethical approval from the University of Wollongong Human Research Ethics Committee HE 14/332 on 11 September 2014 (Appendix A) with a renewal of approval on 14 September 2016 (Appendix B). Key ethical considerations in this study included the following issues.

3.7.1 Informed consent

All participants, both creators and viewers, were given information about the research including the aims of the study, their role and their voluntary participation. Each participant was given a consent form to complete (Appendices C, D and E). I conducted a face-to-face presentation about the study that explained the consent form to the creators, with the job coaches and area manager present to help answer questions. After the presentation, the researcher handed out the information and consent forms, with potential participants given an option to take either a comprehensive version or a simple, easy to understand version, which included a separate document for the participants’ parents and guardians. The creators were asked to take the document home to discuss with their families. If they decided to participate
in the study, they were to sign and return the consent form.

I met with the five employers individually to discuss the study, and to provide information and the consent form. The documentation was left with the employers to review and they were invited to complete the forms then email them back to me if they wished to participate. Five employers agreed to participate, but two were unavailable on the day of the mock job interviews.

3.7.2 Confidentiality

All the data collected remained confidential. Creswell (2013) highlighted that it is important for the researcher to take reasonable steps to safeguard the privacy of all participants in a study. The identities of all participants, including creators, viewers and the employment services company, were kept confidential. This was achieved through the participants having pseudonyms and all documentation storage being consistent with the ethics approval.

3.7.3 Vulnerable participants

This study carefully considered the vulnerability of each of the creators. Adopting this perspective, I explored the concerns the creators might have had in attending an interview with the employers. This was first discussed with the job coaches, where it was agreed that the researcher would discuss this issue with each participant individually, and then with the group of creators as a whole. The items for discussion included how to use the digital story résumé, the interview rooms, and the backgrounds of the employers. While participation in the research did not lead to employment, it did provide them with support to create a resource that they might be able to use in the future, and an opportunity to have a positive encounter with
prospective employers (who demonstrated an openness to this new way of recruitment through their involvement).

3.7.4 Bias

Bias can arise at any point in the study process including planning, data collection and analysis. It is vital for trustworthiness for the reader to understand the researcher’s bias and how it could affect the results. Merriam (1998, p. 206) stated that clarifying “the researcher’s bias from the outset of a study is important so that the reader understands the researcher’s position and any bias or assumptions”. Chapter 1 provided a discussion of my position within the research study, which may cause bias or assumptions from the reader’s perspective.

3.4 Methods of data collection

Table 3.4 provides an overview of data collected over the three phases. In line with a qualitative approach and case study design, data was collected from a range of sources across the three phases to answer the research overarching question; What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability?

The researcher generated an audit trail for each Phase. It was important to keep track and have triangulated visual evidence of the data collected. Creswell (2007), and Taylor, Bogdan and DeVault, (2015) point out that when a researcher draws upon multiple sources and methods to provide evidence, it is good practice to establish the validity and reliability of the findings. Appendix (F) provides a comprehensive audit trail of the structure and process of data collection. Yin (2014, p. 175) noted a major strength of case study data collection is the opportunity to use many different sources of evidence.
The following Table 3.4 provides a description of the purpose of each data source and an explanation of how the researcher triangulated the data.
<table>
<thead>
<tr>
<th>Question</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Q1 What are the processes applicants engaged in as they created their digital story résumés?</td>
<td>Day 1: field notes with photos Day 2: field notes, with photos Day 3: field notes with photos</td>
<td>Q2. How does the digital story résumé inform the viewer?</td>
<td>Day 4: Written notes from observing and the videoing of the initial viewing</td>
<td>Q3. What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview?</td>
<td>Day 4: Notes from viewing the video footage of the job interview</td>
</tr>
<tr>
<td>Phase 1: Creation of digital story résumé</td>
<td></td>
<td>Phase 2: Initial viewing of the digital story résumé</td>
<td></td>
<td>Phase 3: Sharing the digital story résumé at the job interview</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Data type</th>
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</thead>
<tbody>
<tr>
<td>Observation</td>
<td>Day 1: field notes with photos Day 2: field notes, with photos Day 3: field notes with photos</td>
<td>Observation</td>
<td>Day 4: Written notes from observing and the videoing of the initial viewing</td>
<td>Observation</td>
<td>Day 4: Notes from viewing the video footage of the job interview</td>
</tr>
<tr>
<td>Focus groups</td>
<td>Day 1: focus group at end of day with 3 participants Day 2: focus group at end day with 5 participants Day 3: focus group at end day with 5 participants</td>
<td>Focus group</td>
<td>Day 4: Focus group after the first viewing with 5 creators and 5 viewers</td>
<td>Focus group</td>
<td>Day 4: Focus group after the job interview with 3 viewers Day 4: Focus group after the job interview with 5 creators</td>
</tr>
<tr>
<td>Unstructured Interviews</td>
<td>Day 1: unstructured interviews with 3 participants Day 2: unstructured interviews with 5 participants</td>
<td></td>
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<td></td>
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</tbody>
</table>

87
<table>
<thead>
<tr>
<th>Question 1</th>
<th>Question 2</th>
<th>Question 3</th>
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<tbody>
<tr>
<td>What are the processes applicants engaged in as they created their digital story résumés?</td>
<td>How does the digital story résumé inform the viewer?</td>
<td>What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview?</td>
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</table>

**Phase 1: Creation of digital story résumé**

**Phase 2: Initial viewing of the digital story résumé**

**Phase 3: Sharing the digital story résumé at the job interview**

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<tr>
<th>Data type</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Day 3: unstructured interview with 5 participants</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Artefacts</td>
<td>Work samples collected after workshop: 5 story scripts 4 story boards 5 digital stories</td>
<td>Artefacts</td>
<td>3 x initial notes and ratings from viewers 3 x elaborated notes from viewers</td>
<td>Artefacts</td>
<td>2 viewers’ notes from the job interviews</td>
</tr>
<tr>
<td>Researcher reflective journal</td>
<td>Day 1 journal Day 2 journal Day 3 journal Notes taken while analysing data</td>
<td>Researcher reflective journal</td>
<td>Notes taken during and after the collection of data</td>
<td>Researcher reflective journal</td>
<td>Notes taken during and after the job interview then again while analysing data</td>
</tr>
</tbody>
</table>
3.4.1 Phase 1 Data collection:

Phase 1 of the study focused on the construction of the digital story résumés, which represents the first part of the disruption of the conventional recruitment process. This phase was designed to address the first research sub-question: *What are the processes applicants engage in as they create a digital story résumé?* Table 3.4 provides an overview of the data collection for Phase 1.

As the creators constructed their digital story résumés, they took part in a workshop which went for three days over a three-week period, led by me and supported by the two job coaches. Observations, unstructured interviews, focus groups, developed artefacts and reflective journal entries made up the data collected in this phase. Each data collection source is described below.

3.4.1.1 Phase 1 observations

Participant observation was deemed an appropriate data collecting technique (Creswell, 2013; Merriam, 1988). Sitting next to the creators and demonstrating each digital story résumé stage while talking and listening to their questions and stories allowed me to form non-authoritarian relationships with them. Taylor, et al. (2015) stated that when entering a setting where you need to collect data it is important to gain the trust of the participants, manage your identity, and project an image of yourself that will not harm the study.

The process of collecting data was as follows. Working alongside the creators, observing, and talking with them, allowed the me to capture moments of their experience. These notes were transcribed as a Word document. Photos were also taken as this action and later looking at the images acted as a reflective device while writing field notes. Creswell (2013) explained that being a participant observer makes it possible to note events based on the research purpose
and the research questions. The participant observer is able to capture the participants’ involvement of the event being studied. Central to answering the research question was that written notes and photos were reflected on by the researcher and engaging with this data captured important moments of the creators’ experiences in constructing their digital story résumés.

3.4.1.2 Phase 1 focus group

“The purpose of the focus groups was to identify a range of views on a research topic and to gain an understanding of the issues from the perspective of the participants themselves” (Hennink, 2013, p. 2). While there are several methods for conducting a focus group (Kamberelis & Dimitriadis, 2013; Wilkinson, 1998), there is very little written on focus group activity for people with a learning disability (Bollard, 2003). Bollard (2003) noted that focus groups can work well with people who struggle with communication as it gives them the opportunity to have their say in a controlled environment. There is a consensus that the researcher needs to be flexible and innovative, keep questions simple, and there is a need to keep the groups small in order to get all participants’ perspectives (Bollard, 2003; Cambridge & McCarthy, 2001; Kroll, Barbour & Harris 2007). In this study, I created a relaxed environment where we sat in a circle. I wrote the questions and their responses on the whiteboard, which assisted the discussion. Questions asked at the focus group are presented in Appendix G.

Three focus groups were scheduled, each at the end of the day throughout the workshops for the creators to collectively share their experiences and respond to my questions. An example of a question asked was: What images do you think you need to collect, and how would this image connect to your story? These focus groups were audio recorded and later transcribed.
3.4.1.3 Phase 1 unstructured interviews

During the workshop, unstructured interviews were conducted with each creator while they worked on their résumés. Creswell (2013) points out that some may argue that conducting unstructured interviews during data collection could be an opportunity for the participants to control the interview. However, this type of interviewing provided opportunities for me to spend time with the creators in an informal way, and to hear them talk about their experiences as authors of digital story résumés. In each unstructured interview, the questions were captured in my field notes and later recorded in a Word document. An example was where Percy was asked; “how are you feeling about writing your script?” He replied; “I hate writing”. This supported field observations, reflective journal entries and work samples.

3.4.1.4 Phase 1 developed artefacts

Work samples from this Phase are characterised as developed artefacts. These included the creators’ written work, their script and storyboards, their collected photographs and eventually their completed digital story résumés. These were collected to capture the progress the creators made. Hatch (2002) noted that collecting artefacts is part of a qualitative research project and it enables valuable sources of meaning to be captured, especially as an adjunct to other collected data. These collected artefacts were an important opportunity to support and focus conversations in the focus groups, together with the field notes to achieve a deeper insight into the creators’ experiences. Appendices H, I, J K and L are the completed digital story résumés.

3.4.1.5 Phase 1 Researcher’s reflective journal

Engaging in reflective writing enabled me to capture observations, plus day-to-day reflections. Moon (2004) identified reflective practices as being essential for building informed knowledge and understanding. In this first phase, the purpose of the journal entries was to document my
thoughts during the time the participants created their digital story résumés. It acted as a tool to make sense of the creators’ capabilities in using modalities to express their work experiences. These responses contributed to observations around the developing work samples, and the interactions between and among the creators. Entries were handwritten and were then transcribed and compiled in a Word document.

3.4.2 Phase 2 Data collection

Phase 2 of the study was the initial viewing of the digital story résumé by the viewers (employers), which represented a second disruption of the traditional recruitment process of ‘the gathering of initial work experience information’. Each viewer viewed each résumé twice in succession. This contributed to the compiling of evidence which answered the second research sub-question: How does the digital story résumé inform the interviewer? Table 3.4 provides an overview of the data collection for Phase 2.

The viewers’ first thoughts on viewing the digital story résumés were rated on a Likert Scale using a star rating, with 1 star being the least liked, and 5 stars being the best. This rating system was chosen to provide a quick and easy way to capture initial thoughts. As the viewers watched each story twice, this supported the viewers to reflect on what they had seen in the initial screening to then write their elaborated thoughts. Appendix M. illustrates the Likert Scale using a star rating and the viewers elaborated thoughts. Observations, together with the focus group interview, the developed artefacts and the reflective journal entries, made up all the data collected in this Phase.
3.4.2.1 Phase 2 observations

In this phase the researcher became an “observer of participants” who watched the viewers view the digital story résumés. The viewers knew the researcher was in the room observing them. Video footage was recorded for recall and as a reflection tool. This allowed insights into how engaged the viewers were when watching these digital story résumés. These observations were important as it was the first-time I had seen first-hand how this type of résumé was received by the viewers. This built on the data and researcher understandings of this process. Handwritten observation notes were then transcribed into a Word document. (Appendix N).

3.4.2.2 Phase 2 focus groups

Focus groups were conducted with the viewers after the initial viewing. The dialogue was guided by open-ended questions (see Appendix O). The questions aimed to capture and understand the individual viewer’s experiences and their perspectives on viewing the digital story résumés as a new way to capture meaning in a job résumé. For example, I explored how the viewers made meaning from a particular mode to inform their recruitment decisions. The discussions were audio recorded and later transcribed.

3.4.2.3 Phase 2 artefacts

As the digital story résumés were being viewed, the viewers were invited to document their first impressions. Firstly, they scored the three different criteria with scores from of 1 to 5 where 5 was the best; secondly, the viewer wrote down their elaborated thoughts (Appendix N) While there is some debate about the trustworthiness of star ratings, it is viewed as an economical tool to quickly capture first thoughts, but coupled with comments offers an additional level of detail (Robson, Farshid, Bredican & Humphrey, 2013). This enabled the researcher to capture and document the viewers’ first experiences and thoughts. All data was
scanned and stored electronically. Collecting this information allowed for reflection upon the
data and an understanding of what meaning was made and how this information contributed to
the job interviews.

3.4.2.4 Phase 2 researcher’s reflective journal
Reflective journal notes were made during and after the initial viewing in this Phase 2. Moon
(2004) stressed the importance of looking back in a critical way at what has occurred and
using the results of the process to make decisions. The purpose of the journal entries in this
second phase was to capture self-reflections from the initial viewing that mediated the
recruitment process. As such, the entries focused on the viewers’ interpretations of modalities
in the digital story résumés, or the conversations in the focus groups. Reflecting upon Phase 2
required me to also think about what happened in Phase 1 in order to begin canvassing part of
the recruitment process which developed a pathway into Phase 3, in which the story creators
and the viewers used the digital story résumés in the job interviews.

3.4.3 Phase 3 Data collection
The third and final data collection phase of the research captured the mock interviews, which
simulated job interviews. These interviews were conducted between a viewer and one of the
digital story résumé creators. Together, they shared the viewing of the digital story résumé
within the context of a mock job interview. Phase 3 responds to the third research sub-question:
*What is the nature of the discussion that takes place by the interviewee and the interviewer
during a mock interview?* Table 3.4 provides an overview of the data collection for Phase 3.

The researcher’s observations, together with the focus group interviews, the developed artefacts
and the reflective journal entries, made up the data collected in this phase.
Using the digital story résumé was a new way to conduct an interview. The viewers were handed an interview sheet which offered a brief guide on using the digital story résumé in the interview and some example questions to ask the creator of the story. Each creator had their own iPad that contained their digital story résumé. The interviews were held in individual rooms.

3.4.3.1 Phase 3 observations

The participants were observed in the interview to capture their interactions, the discussions that took place, and the connections that were mediate by the digital story résumés. The five job interviews were video recorded to capture the exchanges between the creators and the viewers. In the days following the job interviews, the videos were viewed twice. The first viewing provided an understanding and an overview of the conversations and the reactions of the participants in all five interviews. The second viewing allowed the researcher to then record the interactions and conversations. Observation notes were typed in a Word document.

3.4.3.2 Phase 3 focus groups

Following the mock interviews, two focus groups were facilitated. The first was with the viewers, the second with the creators. Focus groups were audio-visually recorded to capture the conversations and to support the data analysis. Open-ended questions were asked to capture the experiences and thoughts from each group. Appendix P is a sample focus group transcript together with questions.

The purpose of these focus groups was to seek the creators’ perceptions on how they felt watching and using the digital story résumés during the interviews. With the viewers, the
purpose was to understand their experiences in using the digital story résumés to support their knowledge of the person they were interviewing and the role of the digital story résumés within the interviews.

3.4.3.3 Phase 3 artefacts

The artefacts included handwritten notes made by the viewers as they viewed the digital story résumés and conducted the job interviews. All the viewers were handed a job interview sheet (Appendix Q). This offered a brief guide on using the digital story résumé in the interview, and some example questions to ask the interviewee. These notes provided an insight on what the viewers learnt from the discussion, and how the content within the digital story résumés’ mediated the interview.

3.4.3.4 Phase 3 Researcher’s reflective journal

The journal captured my thoughts during the interview process. The focus of the reflective entries was on the interviews and the subsequent focus groups, but I also reflected on the ways in which Phases 1 and 2 had an impact. My reflections focused on the conversations between the viewers and the creators, and how the digital story résumés mediate the interviews.

To summarise, the collection of data included observations, focus group discussions, artefacts, and the researcher’s reflective notes across the three phases of the study. The multiple data sources provided a method of triangulation that increased the credibility of the findings. Data triangulation supported the development of the themes, which in turn added to the accumulation of evidence to answer each research question.
3.4.4 Challenges during data collection

There were a number of challenges when working with the creators in this study. They are discussed below.

- It was difficult to record field notes during periods of observation because the creators were new to the technology and the making of digital stories, and this resulted in limited time spent with each participant. One participant in particular needed constant supervision and guidance. To address this while facilitating the workshop, I kept a notebook and wrote down quick notes whilst I also carried my phone so that I could take photos of different occurrences. These tools supported the writing up of my detailed observation notes at the end of the day. In addition, I found photos were a valuable resource as I referred to them on many occasions in my reflective journal.

- The classroom at the employment training organisation site was shared with other transition to work students. When these students came back from their work placements, the creators were easily distracted. I would engage with each creator directly and ask them to show me how their résumé was proceeding to overcome this challenge.

- Some of the creators were initially shy and required some encouragement to give their points of view at the focus groups. To address this challenge, I asked questions of the individuals directly.

- The focus groups were small, possibly up to five people, which made it difficult to generate a conversation. However using my pre-interview questions also allowed me to get to know the creators. For example, asking a question about the use of photos became intertwined with their past experiences in writing résumés at school.
3.5 Data analysis

A key to qualitative analysis is for the researcher to be immersed in a continuous back and forth process to identify categories, patterns, and themes within the data in order to understand the phenomenon (Creswell, 2013). In this case study, the qualitative researcher interacted in the process of data analysis informed by the theoretical frame of New Literacies (Leu et al., 2017) and following a three step process:

- Segmenting the data into creation, viewing and sharing of digital stories
- Inductively analysing the data collected to identify emerging patterns and themes
- Deductively analysing data using the theoretical framework of New Literacies (Leu et al., 2017).

Each step is explained below.

3.5.1 Segmenting the data into creation, viewing and sharing of digital stories

In line with the key principles of New Literacies theory, which are outlined in Table 3.5, the data was segmented so that it could be analysed to focus on the creation, viewing and sharing of the digital story résumés. The research design of this study helped segment the data in this way. The phases were: Phase 1 (creation), Phase 2 (viewing) and Phase 3 (sharing).

In the left column in Table 3.5 are the eight key principles developed by Leu et al. (2017). In the right columns are details on how these principles have been translated to represent the use of digital stories, that is, the context of this study.
I applied these key principles holistically when analysing the data. I focused on principle no. 4, that is, “The new literacies of the digital story résumé are multiple, multimodal and multifaceted…” as a key principle to guide the deductive analysis. For example, I looked at how multimodalities were used by both the creators and viewers and based on the responses from creators and viewers I analysed their usage by thinking about how their responses related to the other seven principles. For instance, the way creators were able to create their stories using images is an example of how multimodalities helped their thinking. This illustrates the enactment of principles no. 6 and no. 8. Principle no. 6 states: “New forms of strategic knowledge are required with new literacies,” and the creators used images as a way to form a new strategy to gather knowledge to represent work experiences. Principle no. 8: states that “the role of job coach is important” and the job coach’s role changed from the classroom to the workplace. Table 3.5 below shows examples of how each of the principles informed the data analysis.
Table 3.5 New Literacies theory principles linked to a new literacy

<table>
<thead>
<tr>
<th>New Literacies eight principles</th>
<th>New Literacies in the context of this study</th>
<th>Informed the study analysis.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The internet is this generation’s defining technology for literacy and learning within our global community.</td>
<td>The creation of a digital story résumé is representative of the role of digital texts for defining interactions in our global community.</td>
<td>While the internet wasn’t the focus of this study, it did inform this study as it served to support my observations about how the creators gained access to information and located recruitment materials to include in their digital story résumés.</td>
</tr>
<tr>
<td>• The internet and related technologies require new literacies to fully access their potential.</td>
<td>New literacies are required to fully assess the potential of digital texts to participate in society.</td>
<td>Observing how access to the internet and related technology such as iMovie software and digital text allowed the creators to uncover their full potential for meaning making. Viewers accessing a new literacy of a digital story résumé required new skills and strategies to interpret a work experiences, therefore to prepare for the job interview. New interview strategies were required when the creator and viewer shared the digital story résumés at the job interview.</td>
</tr>
<tr>
<td>• New literacies are deictic</td>
<td>The rapid transformations in the nature of literacy caused by technology changes the primary source for the deictic nature of literacy.</td>
<td>By collecting work samples and observing how technology changed the paper résumé to a digital story résumé. Therefore does technology redefine what it means to become literate in a job résumé and for it’s potential in job recruitment.</td>
</tr>
<tr>
<td>• New literacies are multiple, multimodal, and multifaceted, and as a result our understanding of them benefits from multiple points of</td>
<td>The new literacies of the digital story résumé are multiple, multimodal and multifaceted and our understanding of them benefits from multiple points of</td>
<td>Examine how the multiple modes of images and sounds enabled the creators to tell their stories from multiple points of view.</td>
</tr>
</tbody>
</table>
understanding of them benefits from multiple points of view. view (hence the involvement of both the creators and the viewers) | Additionally, what type information was gather from the viewing multiple modes.  

- Critical literacies are central to new literacies. Talking and reflecting are critical literacies central to constructing the new literacy. | Examine how access to modalities places new demands upon the creators to think critically, and to make decisions in the construction of their texts.  
For the viewers, did the content from the digital story résumés provoke them to analyse and make judgements or decisions based upon the information they interpreted?  

- New forms of strategic knowledge are required with new literacies. New strategic knowledge is required to use new literacies (connecting to the revisioning of the traditional employment processes) | Inquire as to what forms of strategies the creators developed when proceeding through the creation stages when constructing their work experience stories.  
When proceeding to the initial viewing phase, what new strategies were used to understand the digital texts?  
At the interviews, what strategies did the creators and the viewers use to support the conversation? For example, what sort of modalities were used to inform their understandings of the creators’ digital texts?  
Also look to new knowledge that the viewers need in order to understand the text that is created and the role this new knowledge serves within recruitment and employment processes.
| New social practices are a central element of new literacies. | Because they involve accessing the internet and related technologies, new social practices have the potential to be developed from new literacies. | Investigate the social practices that contributed to the creators’ construction of their digital story résumés.

From the viewer’s perspective, did talking to other viewers support interpreting and understanding the new digital text? Inquire about the potential for these texts to mediate the interview experience to support both the interviewee and interviewer. |
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<tbody>
<tr>
<td>Teachers become more important, though their role changes, within new literacy classrooms. (Leu et al., 2017).</td>
<td>The roles performed by facilitators will potentially become even more important, as it is due to new literacies that professional development is required.</td>
<td>To consider and reflect what professional development is needed for job coaches and recruiters as their new literacy pedagogy environment has changed.</td>
</tr>
</tbody>
</table>
Once the data was segmented, Creswell’s (2009) guide on how to organise and prepare data for analysis was followed. In this research this was merited as it helped me to tightly organise the data to analyse and facilitate the exploration of how digital stories, as digital story résumés, were used to mediate the job interview process. This involved preparing the digital story résumé, transcribing interviews, scanning work samples, and compiling field and journal notes, so that all the data was organised into digital folders. All phases and participants had their own files, and codes were assigned. Table 3.6 provides an example of how the mock interview digital files were titled when saved.

<table>
<thead>
<tr>
<th>File name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase 3: Mock interview</td>
<td></td>
</tr>
<tr>
<td>PV1_P4_PH3_D4_Mklnw</td>
<td>Participant Viewer Pierre 1 <em>Participant Rose 4</em> Phase 3_ Day 4_Mock Interview</td>
</tr>
<tr>
<td>PV2_P3_PH3_D4_IntwNos</td>
<td>Participant Viewer Martin 2 <em>Participant Percy 3</em> Phase 3_Day4_Interview notes</td>
</tr>
</tbody>
</table>

In my examination of the preparation of the digital story résumés, I listened to and watched all the résumés and noted where each frame was screen shot with the frame number and the time stamp. I made transcripts of the voice-overs and sounds. Appendix R provides an example of April’s digital story résumé.

The data was then examined using an inductive and then a deductive analysis approach, as explained below.
3.5.2 Inductive analysis

This inductive analysis enabled the researcher to examine the data to understand the meanings the participants attached to key Phases of the research (Rallis & Rossman, 2012; Saunders, Lewis & Thornhill, 2012). Rallis and Rossman, (2012, pp. 10-11) describe inductive analysis “as a slow process in which the researcher moves back and forth between the patterns and the data until an established comprehensive set of themes is developed”. Inductive analysis is a process of “moving from the ground up, toward the theory”.

The researcher familiarised herself with the data by reading and reflecting upon the creation of the digital story résumés, and then the viewing and sharing of the digital story résumés, to identify emerging patterns and themes. The researcher read all data (e.g. transcripts) to identify preliminary categories (codes) that emerged from the data. This was done by writing hand-written notes on paper-based print-outs of transcripts as an example. Creswell (2009, p. 186) argues “that coding is a strategy process of organising the data into chunks of text based upon what the research expects to find from the literature”.

Table 3.9 illustrates how combing through data such as observations, my reflective journal and work samples in the three Phases, enabled patterns to emerge from the inductive analysis. This enabled initial codes and themes to emerge from the ground up towards New Literacy theory principles (Leu et al., 2017). For instance, Voice, Photos, Videos, align with New Literacy principle No. 4 and Analysing aligns with principle No. 5 in Table 3.5 which enabled me to see how the principles were enacted by the creators and the viewers in this study “from the ground up”. Table 3.9 shows the codes that emerged from each of the three Phases.
### Table 3.9 Inductive analyses of the three Phases

<table>
<thead>
<tr>
<th>Phases</th>
<th>Codes that emerged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase 1: The creation of the digital story résumé.</td>
<td>• Control&lt;br&gt;• Prepared&lt;br&gt;• Recall&lt;br&gt;• Confidence&lt;br&gt;• Voice&lt;br&gt;• Reflection&lt;br&gt;• Photos&lt;br&gt;• Analysing</td>
</tr>
<tr>
<td>Phase 2: The viewing of the digital story résumé with employers/viewers.</td>
<td>• Prepared&lt;br&gt;• Analysing&lt;br&gt;• Clarification&lt;br&gt;• Easy to refer to&lt;br&gt;• Voice impact&lt;br&gt;• Images&lt;br&gt;• Video enjoyed&lt;br&gt;• Judgements&lt;br&gt;• Investigative</td>
</tr>
<tr>
<td>Phase 3: Sharing the digital story résumé with the viewers/interviewer and creator/ interviewee</td>
<td>• Prepared&lt;br&gt;• Ask questions&lt;br&gt;• Clarification&lt;br&gt;• Overwhelmed&lt;br&gt;• 2\textsuperscript{nd} time better&lt;br&gt;• Strategy&lt;br&gt;• DSR mediate&lt;br&gt;• Unsure replies&lt;br&gt;• Easy to refer to&lt;br&gt;• Non-hierarchy&lt;br&gt;• Sounds&lt;br&gt;• Images&lt;br&gt;• Collaborative&lt;br&gt;• Investigative</td>
</tr>
</tbody>
</table>

Further elaboration of how I applied a deductive analysis using New Literacy theory is provided below.

#### 3.5.3 Deductive analysis

Deductive analysis enables the researcher to test prior assumptions, as existing theory is used to interrogate the data (Creswell, 2013; Saunders, et al., 2012). Rallis et al., (2012) and
Hennink, Hutter and Bailey, (2020) suggest that deductive analysis relies on categories you have developed through the literature [and theory] and what people have written to be used as a guide. The deductive analysis in this study was informed by New Literacies theory as it recognised the potential and opportunities for multimodal literacies to explore new ways for people and organisations to create, interpret, and share information (Leu et al., 2017).

Kalantzis and Cope (2012) strongly argue that multimodalities allow a fresh way of working which transforms employment practices, expresses identity, and provides new ways of participating. Hence, the deductive analysis was informed by an assumption that the created digital story résumés that employ multiple modes would provide a fresh new way to mediate the job interview process.

Generally speaking, a mode is a unit of expression and representation. Rowsell (2013, p.14) argues that:

In practice, stories and renderings of multimodality cannot get very far without some framing and defining of terminology associated with the field of multimodality. As long as individuals and communities treat something as being able to express and represent meanings, then it meets the criteria of a representational and communicational mode.

The digital story résumés were analysed and framed by defining the terminology associated with Kress’s (2003) work in the field of multimodalities. As the image mode was coded as “I” and the sound mode was coded as “S”, which enabled the deductive analysis of this study. This emerged from the New Literacies principle no. 4 that is listed in Table 3.5: “New literacies are multiple, multimodal, and multifaceted, and as a result our understanding of them benefits from multiple points of view” (Leu et al., 2017). Examples of how this coding was prepared
are shown in Table 3.7 and Table 3.8. (For an example of a comprehensive coding of the mock interview transcript refer to Appendix S).

Table 3.7 shows examples of codes and their descriptions

**Table 3.7 Coding descriptions**

<table>
<thead>
<tr>
<th>Code</th>
<th>Code description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mode of Image</td>
</tr>
<tr>
<td>I-w</td>
<td>Images-writing</td>
</tr>
<tr>
<td>I-p</td>
<td>Images-photos</td>
</tr>
<tr>
<td>I-v</td>
<td>Images-video</td>
</tr>
<tr>
<td></td>
<td>Mode of Sounds</td>
</tr>
<tr>
<td>S-v</td>
<td>Sound-voice-over</td>
</tr>
<tr>
<td>S-n</td>
<td>Sound-noise</td>
</tr>
<tr>
<td>S-m</td>
<td>Sound- music</td>
</tr>
</tbody>
</table>

As can be seen in Table 3.8, each line of the transcribed text was read, and an appropriate code applied. For example, at the timestamp 3.19, the code I-p was applied to Martin’s reference to April’s photo that represented her cleaning, which allowed him to investigate what other tasks she undertook at the beauty salon.

**Table 3.8 An example of how data was analysed from all phases**

<table>
<thead>
<tr>
<th>Phase 1: April, Creator of the digital story résumé</th>
<th>Code</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beauty salon photographs, voice-over, music</td>
<td>I-p</td>
<td>C-DSR</td>
</tr>
<tr>
<td></td>
<td>I-w</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S-v</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S-m</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 2: Initial viewing digital story résumé</th>
<th>Code</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin’s initial viewing</td>
<td>I-p</td>
<td>V_DSR</td>
</tr>
<tr>
<td>Worked in hospitality and seeing her bright smile working in the beauty salon, where her passion is ‘people person I expect’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Then, codes were aggregated by adding up their frequency to identify the prominent modality used by each participant, or by mapping particular modalities across the three Phases. For example, in Table 3.8 it shows the mapping of April’s digital story résumé where she used photos, voice and written text. These modes were then mapped against the following Phases of the initial viewing and the mock interview.

### 3.6 Conclusion

The researcher adopted a single case study approach in which digital story résumés were the focus of the case from their creation through to their implementation, firstly at an initial
viewing and then when they were shared at mock job interviews. This research approach enabled:

An in-depth investigation of digital stories as digital story résumés to mediate job interview processes. Digital story résumés were used to support the collection of multiple sources of data, which captured the experiences of the creators of the digital story résumés across the three Phases of the study. These Phases were: the creation of digital résumés, the initial viewing of the résumés and then the shared viewings at the job interviews.

The adoption of a case study approach also enabled the researcher to shape a thick descriptive case within the boundaries of literacies in the social justice context.

The inquiry cycle informed the three Phases. In each Phase I supported the creators and the viewers to engage in the cycle of Ask, Create, Discuss, Investigate, and Reflect. The analysis of the three Phases was framed by New Literacies based on the understanding that new literacies are multimodal, and they reconstruct the ways people create and share experiences. This single case study provided insight into whether the development of the digital story résumés served to disrupt the traditional recruitment process.

The following chapter presents a detailed description of Phase 1, in which creators constructed their digital story résumés.
Chapter 4: Phase 1: Creating a digital story résumé

4.1 Introduction

This chapter presents the creators’ experiences in the creation process of their digital story résumés. The chapter begins by providing contextual background. It then presents the findings and concludes by providing an answer to the first research question. Throughout the chapter reference to the researcher is made in the first person.

4.2 Background: workshop and participants

A three-day workshop was organised and run by me to mediate the construction of the digital story résumés’. The workshop was delivered at the premises of a western Sydney employment and training company one day a week, for three consecutive weeks from 9 am to 3 pm.

The workshop was designed based on a digital story course that I had attended at the Story-Centre in Berkeley San Francisco, conducted by Joe Lambert in 2012, plus the workshop materials provided to this study by my supervisor Professor Kervin (Kervin, 2015).

A conventional job résumé is classified as a work experience story (Hansen, 2009). The workshop was designed to recontextualise the conventional paper résumé, using the digital storytelling methodology, into a digital format. The digital story résumé author uses the modalities of images and sounds for self-representation.

Five creators attended the workshops. All five participants were in either the first or final year of a two-year transition-to-work program. To be eligible to participate in the program, each
participant had to be assessed for their disability by the Australian Health Services Research Institute, which focused on daily living functions, behaviour and domestic functioning.

The workshop was structured in five stages: presentation, script writing, story boarding, image gathering, and production. While I had planned to have each creator move through the five stages in a structured timeline over the three days, each creator went through the stages in a slightly different order depending on how their story was unfolding. The overhead projector for the presentation, plus all the notebooks and pens provided to the creators, and an iPad used for study, were supplied by me. Table 4.1 below outlines each stage, its purpose and structure, and the equipment used.
Table 4.1 Digital story résumé workshop

<table>
<thead>
<tr>
<th>Stages</th>
<th>Purpose</th>
<th>Structure of each stage / Tools used</th>
</tr>
</thead>
</table>
| Stage 1: Presentation. Introduction to digital story résumés | Discussions for the creators to become familiar with digital stories, and with digital story résumés as an alternative way of résumé expression. | One-hour DSR Power Point presentation (see Appendix T for an example of slides) The presentation consisted of:  
• Overview of 3-day workshop  
• Sample digital stories viewed from The Story Centre (n.d), website (Lambert, n.d). This one example was shown as it allowed me to pause the story to talk about features such as the Ken Burns effect, and sounds, plus its content.  
• A pilot digital story résumé titled ‘The Motor Mechanic’ (see Appendix U as an example).  
• Steps in constructing a digital story résumé. |
| Stage 2: Script writing | To construct a short story script about the creator’s work experience. The script would act as a scaffold throughout the creation stages. | Creators’ own photos used to facilitate conversations where the creators talked with me about their work experiences. The script writing template (developed by me, see Appendix V), acted as an additional support for the creators to construct their initial story scripts. The rationale was so that the creators would start to think about their work experience story, ready to have the narrative unfold in the storyboard. |
| Stage 3: Storyboard | To construct a storyboard. Creators draft their digital story résumé through images and sounds using a storyboard template. | A storyboard template was provided (see Appendix W) to serve as a scaffold for the facilitator to demonstrate how the creators could generate their own. The template design illustrates where images and sounds are to be collected, providing an easy instructional tool whilst maintaining consistency when discussion arose. Referring to the initial story script I demonstrated how a script (Stage 2) is transferred into a series of boxes within the storyboard template for the creator to pictorially represent their story. |
| Stage 4: Image gathering | Images gathered that comprised still photos or video footage are collected and other materials that reflect work experiences | Storyboard and the initial story script acted as scaffolds by which to gather images. The facilitator demonstrated how the story script content and the storyboard acted as tools to gather images of their work experience and hobbies. iPad was introduced to take, and download, images into a photo file. |
| Stage 5: Production | Assembling all the modalities together, including story script, storyboard, images, text, voice-over, and music to construct their digital story résumé. | Storyboard, initial story script together with gathered images acted as scaffolds to produce the digital story résumés.  
I demonstrated the following to produce a digital story résumé.  
- Start the iPad and select iMovie simple template  
- Download the images into the project screen  
- Select images and place them in the edit screen  
- Add accompanying text to illustrate how this mode supports self-representation. (copyright also discussed.)  
- Edit scenes by either cutting or extending frames.  
- Recording voice-over. A demonstration of how to read their script to record their story, play it back, edit the script and re-record.  
- Music using GarageBand software was demonstrated by:  
  - Opening GarageBand  
  - Choosing a default music to save  
  - Creating own tune and save  
  - Downloading music into iMovie and edit to accompany story  
- Demonstrating how to email a copy of their résumé to themselves and to me. |
4.3 The five creators and the creation process

Five of the eight participants in this study took part as creators. Table 4.2 presents a summary of these five participants’ digital story résumés. The digital stories were compiled from still images and sound. The duration of the stories varied from 49 seconds to 1min 42 seconds.

<table>
<thead>
<tr>
<th>Creator</th>
<th>Work industry aspiration</th>
<th>Digital story résumé produced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nancy</td>
<td>Administration</td>
<td>1 minute 42 seconds with 19 frames, 15 still images, 1 video, 25 text words, 65 words in the voice-over plus music. (See Appendix H.)</td>
</tr>
<tr>
<td>April</td>
<td>Beauty</td>
<td>1 min 34 seconds long, 18 frames, 13 still images, voice-over of 108 words and text of 30 words, with a verbal job reference and music. (See Appendix I.)</td>
</tr>
<tr>
<td>Percy</td>
<td>Work outdoors</td>
<td>1 minute 33 seconds, consisting of 12 frames, 8 still images and 2 videos, 50 text words and 33 voice-over words. (See Appendix J.)</td>
</tr>
<tr>
<td>Rose</td>
<td>Hospitality</td>
<td>49 seconds long, 15 frames, 12 still images, 25 text words and 80 voice-over words with music. (See Appendix K.)</td>
</tr>
<tr>
<td>Sally</td>
<td>Retail</td>
<td>1 min 36 seconds long consisting of 16 frames, 9 still images and 1 video, 11 text words and a 90-word voice-over, and guitar music. (See Appendix L)</td>
</tr>
</tbody>
</table>

Each participant’s digital story résumé creation process is explained below.

**Nancy: Administration**

_Images and audio narration stimulated Nancy’s creation process_

**Profile**

Nancy was a twenty-year-old woman in her second and final year with the Transition to Work program. Her aspiration was to work in administration. She was familiar with desktop computers, the internet, email and Microsoft Word. She could use a mobile phone to text and take photos and knew how to use an iPad and had used iMovie previously, but was not familiar with the GarageBand software.
Nancy had attended a previous digital story résumé workshop I had conducted and was keen to construct her own résumé. She liked writing mystery stories but struggled with résumé construction and saw the digital story résumé as a way to support her communications with an employer. As outlined below, images supported her script to evolve, but stage 5 was where Nancy spent a lot of time reflecting on her story to share.

The five stages of Nancy’s digital story résumé creation experience are outlined below.

Stage 1 Presentation

Nancy demonstrated that she understood the concept of a digital story résumé when she was shown an example called the “Motor Mechanic” and she commented, “did not like the story as I did not like the music”, and “that it would be distracting for an employer to hear”. (Day 1, Fieldnotes)

Stage 2 Script writing

Following the presentation, Nancy made a start writing her script in her notebook. While I sat next to her, she said that she aspired to work in administration and that she was very proud she could type 35-40 words per minute. When asked about what she liked or disliked, she said that she preferred to work in a quiet office. Nancy talked about her hobbies: reading, writing mystery stories, and travelling with her family. Towards the end of the conversation we then discussed what she had just told me and how it could be helpful for writing the script.

At the end of Day 1 of the three-day workshop, Nancy’s script was 65 words long. It described the places she had worked, the duration and days worked at each workplace, the people she had
interacted with, and the type of skills she had learnt. Below is Nancy’s first attempt at script writing.

My recent work experience was at [organisation] in the office, as I’d like to do admin as a job. I did work experience there from August to the end of September. I worked there on Wednesdays and Fridays. I have enjoyed my time there. I found the employees really friendly. I learnt how to mail merge, photocopying and scanning documents.

(Day 1 Script)

After reading her story we talked about adding music as it could assist an employer to gain an insight into her personality. This is where she had the idea; “I could use calm music to explain working in a quiet office”. (Day 1 Field Notes)

Between workshop Days 1 and 3, Nancy gathered photos of her working in various administration roles, and of her hobbies. The following is Nancy’s story script from Day 2. Her word count here was 46. The story was becoming more focused on the skills she could offer an employer. She mentions a particular organisation and acknowledges those who helped her.

My tasks at [Worker’s Club] I did filing, collating documents and files, shredding, photocopying, sorting and collating employment applications, archiving files, preparing excel spread sheets, data entry, computer labelling, improving my computer skills.

I would like to thank [training organisation, researchers name] for all their help.

(Day 2 Script).

Day 3 was the production stage where her story script became descriptive and concise. She explained her career aspiration, preferred working environment, the typing skills she could bring to
Hello, my name is Nancy
For a career, I’d like to do administration
I like to be in a quiet environment.
I like computers. I’m a fast typist. I can type 34-40 words per minute.
I’ve done work experience at [Worker’s Club]
My recent work experience was at [Worker’s Club], I did eight weeks in the administration office there.
My hobbies are reading, travelling, photography, and writing stories.

(Day 3 Script)

Stage 3 Storyboarding.

Sitting next to Nancy, I referred to the storyboard template, where it was explained how transferring her story script to the storyboard would allow her to see her story unfold through images and sounds. Nancy illustrated her emotions by drawing herself smiling with the workplace in the background, which conveyed a sense of happiness with her work experiences. She wrote “calm” to describe the music that would play throughout her résumé, and which gave an indication of her preferred work environment. (Day 1 Storyboard)

Nancy’s storyboard was not yet complete, but the time spent talking with me enabled her to recall her emotions and experiences and she hatched the idea to create a video which demonstrated her typing skills, and she chose the music to support a particular photo.
Stage 4 Image gathering

Nancy’s story script and the storyboard acted as a scaffold for her to gather images. She had limited images about her administration work, so on Day 1, she collaborated with others in the workshop to take photos and videos. She wanted video footage of her typing, with a close-up of her fingers, and photographs of her sitting at the computer working and answering the phone. (Day1_FieldNotes)

On Day 2, she brought in images of her collating employment application forms, and photos representing her hobbies. This supported her edited script.

Stage 5 Production

Day 1 Nancy started assembling her digital story résumé using the editing software iMovie. She begin this stage by assembling photos, which featured her working at a computer and answering the phone. She accompanied the images with a written introduction: “Nancy’s digital story résumé”. (Day1, Fieldnotes)

At the end of the Day 2, Nancy had built her story with additional administration photos together with a video demonstrating her typing, in which she incorporated a voice-over. Her narration explained the environment she preferred to work in, the duration of her work experience, her typing speed and her hobbies. (Day 2, Fieldnotes)

On Day 3 Nancy took herself away from the group. This was so that she could synchronise the images she had chosen with her recorded narration, replay it and if necessary, edit it. This assembly process was guided by her script, and her administration and hobby photos. She then added her pre-recorded music from GarageBand. This provided the mood music for communicating that she wanted to work in a quiet office. She constructed her narrative by rearranging her sequence of
images and editing her story. This enabled her to see her story unfold frame by frame and this allowed her to realise her story was coming together. (Day 3, Fieldnotes, Journal)

Nancy – digital story résumé summary

Nancy’s résumé started with a close-up shot of a work desk with a calendar planner on it, which then expands to a wide shot of Nancy working at the computer. This image had a caption saying, “Nancy’s Digital Résumé”. While this image is transitioning to the next one, you hear soft background guitar music with a voice-over, “Hello my name is Nancy, for a career I would like to be in administration”.

Then seven seconds into the résumé, there is a photograph of her sitting down at her computer where she is answering the phone, and while watching you still hear the soft background guitar music whilst she says, “I like to work in a quiet environment”.

The résumé then transferred to three images of her using the photocopier looking very happy with a voice-over, saying “I like computers, I am a fast typist. I can type between 35-40 words per minute. My recent work experience was at [Worker’s Club], I did eight weeks in the administration office there, my hobbies are reading, travelling and photography, and writing stories”; this lasts 36 seconds.

What follows was a 14-second video of Nancy demonstrating her typing speed, with the same guitar music and Nancy typing. After the video footage, the guitar music still plays as she finishes this section with one last image of her undertaking administration duties, collating documents.
At 58 seconds into her résumé, she turns to her hobbies. She placed the text, “my hobbies include photography” over a sunset photograph, followed by a photograph of a flower. Then three images show her on holiday with a text “Travelling” and then a text “Reading” with an image of some books.

Towards the end, she includes a photograph with her back to the person who took the photo, so you can see a full view of her computer screen and she is writing a document with her hand on the mouse. There are acknowledgments with this image.

**Nancy’s reaction to creating a digital story résumé**

The concept of creating an alternative résumé was embraced by Nancy. She came to the workshop motivated, she had ideas to represent her administration skills and she saw imagines as an opportunity that would support her at the interview “as they could do the talking for her”. She said that creating a digital story résumé easy, and added, “I like it because it’s creative and was easy to use” (Day 3, Field notes, Journal)

**Summary of Nancy’s digital story résumé creation process**

Nancy went through the five stages laid out by me. Her story script evolved while working with images and the storyboard allowing her to start drafting her story and ideas. The time spent gathering video footages and still images was significant because it allowed her to reflect upon her meaning making and allowed her to think about and decide on suitable modalities to explain her work experience. But taking herself away from the group to have quiet reflective time to record the voice-over while sequencing images presented a valuable space for her to bring her story together in hoping the “different modalities could tell her story”.

120
April: Beauty

Hospitality and beauty salon photos stimulated April’s creation process

Profile

April was an 18-year-old woman in her second and final year with the Transition to Work program. She was a competent verbal communicator. Her aspiration was to work in the beauty industry. She was familiar with desktop computers, the internet, email and Microsoft Word. She could use a mobile phone to text and take photos, but had no experience using an iPad. April completed her digital story résumé within the first two days of the workshop.

Familiarisation with the digital story résumé concept stimulated her curiosity to sufficiently wanting to create one herself. Script writing was challenging, but she used a photo to trigger the development of a writing template and this supported her writing. Although storyboarding was viewed as ‘work’, when I mentored her it helped to find insight, to “find the moment,” allowing April’s story meaning to become clear, leading a path to the next stage. As outlined below, Stages 4 and 5 were where April invested most of her time. Gathering images was a time to be in control; images kept her focused.

April’s digital story résumé creation experience through the five stages is outlined below.

Stage 1 Presentation/introduction

April saw the potential of creating this new type of job résumé, as she commented “employers can see who you are” (Day 1 Field notes). This came from viewing and discussing the sample pilot digital story résumés. For example, when I asked what an employer might be interested in, April mentioned, “well I saw people working together in a team unpacking the chairs” (Day 1 Field notes). She was keen to start one herself as she said, “so we are going to do this and how are we
going to make one?” (Day 1 Field notes). However, when I explained the story script stage, her motivation seemed to dwindle.

Stage 2 Script writing

Sharing images was the key to script writing for April. On Day 1, April shared a photo of her working in a cinema that stimulated a conversation. She told me that the Transition to Work course allowed her to do various work experience placements. She became aware that some were more enjoyable than others. She hated, for example, undertaking administration tasks, especially filing. However, she enjoyed working in a team environment in hospitality, such as a café or in the cinema where she helped cleaning. She then continued by telling me about her main career focus of working in the beauty industry where she particularly enjoyed the makeup side.

From this conversation I developed a script-writing template to support her initial story script. This template consisted of “what she did on her work experience”, “what she enjoyed” and her “career goals”. (Day 1, Field notes)

April’s story script at the end of Day 1 was 80 words long and was about the duration and type of work experience placements she had completed, and in communicated that she enjoyed working with people. Below is her initial script.

Since January the 16th 2014 I have done lots of work experiences. I have done administration, computers, hospitality and retail. This was not my goal.

In August and September, I got work experience in [beauty salon]. I was so excited that I got work experience at [beauty salon], because that was my main goal.

The task was sweeping, cleaning the waxing pots, answering the phone and stock the products.
But one big thing was I got on well with everyone. (Day 1, Script)

On Day 2, April had gathered photos from working in the café and in the beauty salon that acted as a motivator for her to modify her script, which now comprised 109 words. It was here that she added another date of an industry experience placement and the tasks undertaken, as well as noting that she was going to add a job reference. The following is what was added:

In July 2014 I did work experience in a Campbelltown café, I enjoyed working here as I enjoyed meeting people and participating in making food and working in a team. [Audio job reference follows.] (Day 2 Script)

Stage 3 Storyboarding

Sitting next to April, I referred to the part of the storyboard template where it demonstrated how to transfer her story script to the storyboard. April did not finish her storyboard, but it acted as a planning tool to start fleshing out ideas and a reflection tool to recall her experiences and collect work experience images.

As an example of her work experience, April drew upon a particular placement by drawing stick figures illustrating her emotions of being happy to work in beauty and sad in administration. For her administration placement, she added supporting text which said, “this was not my goal”. Going through the storyboard process also enabled April to identify gaps in the images she needed to tell her story. This spurred her to call her job coach and arrange a time to discuss what she needed. (Day 1, Storyboard, Fieldnotes)

Stage 4 Image gathering

Script writing and storyboarding gave April the foundations to gather evidence through her images. This began on Day 1 and continued through Day 2. On Day 1, with the help of another creator, she
decided to reenact her work placement to represent her undertaking various administration tasks. These photographs signified April sitting at the computer typing and using the photocopier.

Day 2 saw April bring in images of her re-enacted beauty salon work experience at the reception desk, and in the café using the sandwich press and serving drinks. She partnered with another creator to take additional photos to illustrate her cleaning and replenishing stock. (Day 1 and 2, Fieldnotes)

Stage 5 Production

April’s story production began on Day 1 and continued into Day 2. Her story script and talking with me while I demonstrated iMovie and its editing tools allowed April to construct her story. The following is an excerpt from my field notes and journal;

A discussion ensued as to what April wanted as an introduction. She selected the photo of her at the cinema as this showed who she was. The image was downloaded, adding written text saying, “April’s digital résumé”. The conversation went on about how to describe the rest of her story where she referred and then downloaded the re-enacted office photo. Once most of the images were in the editing screen she was taught how to record and edit her voice-over. Dividing her story script into segments record allowed it to become a positive experience; she also audio recorded a job reference at this time. Upon reflections this was an enjoyable stage I was surprised when she created an audio job reference.

Day 2 saw April busy planning, editing and reviewing the images and voice recording, and adding music. First, she edited images in iMovie by deleting and rearranging images. She deleted two
frames of her administration tasks and instead inserted images from the café and the beauty salon. This was an opportunity use a new voice-over. This reviewing process changed the story focus to working in beauty and hospitality.

Adding music was last thing in the production stage. April used the GarageBand music software to create different beats but decided to use a pre-recorded tune. While she had a technical problem with synchronising the music with her images, she persisted until she resolved the problem. On choosing a piece of pre-recorded music, she was asked why, and she replied, “I like it and it’s something the employer will enjoy”. (Day 2 Field Notes)

**April’s digital story résumé summary.**

April’s digital story résumé started with harmonious singing music that coincided with a picture of her at the cinema with a work colleague. The title was, “April’s digital résumé” and the picture and singing lasted for five seconds. Then there were images of her working in administration doing typing and using a photocopier, with the voice-over, saying “since January the 16th 2014, I have done lots of work placements”. Then the résumé changes pace with images of her working in a café carrying drinks, with the voice-over saying, “I have done administration, computers and hospitality, and retail, and this was not my goal”.

The story changes again to her undertaking work experience in a beauty salon, and in a voiceover she says, “However in August and September, I got work experience at [beauty salon name]. I was so excited to get work experience at [beauty salon] because that was my main goal”. Accompanying the voice-over were photographs of April in the beauty salon looking very happy at the reception desk. Then April talks while she shows the tasks she had undertaken. Her voice-over says, “the tasks were sweeping, cleaning waxing pots, answering phone and stocking products” together with images showing her answering the phone.
Then she turns back to the subject of hospitality: “In July 2014 I did work experiences in Campbelltown café, I enjoyed working here as I enjoyed meeting people and participating in making food and working in a team” and she links her voice-over with images of her working the sandwich maker and getting something from the shelves and carrying drinks on a tray.

At the end she had a blank screen with the text, “Here is My Reference” together with an audio recording of the following verbal job reference: “April has been in the Transition to Work program for nearly a year now. In that time, she has done work experience in cinemas, cafes, beauticians, administration and supermarkets, just to name a few. In each of these we got rave reviews from employers. April will become a great employee one day”.

At the end of the story, text acknowledgments were overlaid onto makeup images.

April’s reaction to creating a digital story résumé

April embraced the concept of creating an unconventional job résumé, despite writing being a struggle. She stated that “I hate writing therefore I disliked the script writing and storyboard stage”. However, she enjoyed the production stage: “I love it, but it can be frustrating when the pictures and text won’t line up with the voice-over”. (Day 1 and Day 2 Field Notes)

Summary of April’s digital story résumé creation process

While April went through each of the five stages as set out by me, she was far more comfortable working in Stages 4 and 5. She disliked the initial script writing and storyboard as she considered both as “work”. However, an image of her working in a cinema created a discussion that enabled a writing template to be developed which acted as a scaffold for writing an initial story script. The script and storyboard template, combined with April talking about her emotional journey, triggered
an insight to her story. The time spent gathering images was significant because it allowed her to reflect while talking to others about her meaning making. Having said that, it was the production stage where she drafted and edited images and sounds that really allowed her story to come together.

The five stages of the digital story résumé workshop allowed April to develop her own support mechanisms. The iterative creation stage process, with the script writing and storyboard template, provided support to call up emotions, focus on her story, and transform material to represent her professional work experience story.

**Percy: To work outside**

* Telling stories aloud, and work experience images stimulated Percy's creation process

**Profile**

Percy was a twenty-year-old man in his first year in the Transition to Work program. His aspiration was to work outdoors, and he was considering construction industry. Percy’s knowledge of technology was limited. He could use Word on a desktop computer; he had a smartphone to take photos and send text. He had used a video camera, but had no previous experience using an iPad. Percy created his digital story résumé within two days of the workshop but did not finish it.

Percy gained an initial understanding of composition and the benefits of a digital story résumé from the employer’s perspective in the presentation stage. Script writing and storyboarding were challenging stages for Percy. However, mentoring gave him time to talk about his work experiences and this provided the support to develop a foundation for his story about his aspiration to work outdoors. Re-enacting work experiences and downloading photos from a computer was the beginning of him being in control of his story. He was much happier and more confident when
collecting own and meaningful images and selecting different modalities to place in the editing screen. These tasks generated a creative space which enabled him think critically about the sequencing of events based on their meaning.

Percy’s digital story résumé creation experience through the five stages is outlined below.

**Stage 1 Presentation/introduction**

During the presentation Percy made little attempt to join the discussion unless prompted, and then he only replied with short answers. However, after watching the sample digital story résumé, when asked what an employer might be interested in, he said maybe the music, and that “he [the potential employee] knows about safety and oil” (Day1 Fieldnotes). This demonstrated that Percy understood the purpose of the digital story résumé.

**Stage 2 Script writing**

Percy attempted to start writing. The job coach helped him create an initial script. What they agreed was that he would talk about his work experience in a hardware store while the job coach would scribe. Having this support allowed him to think clearly.

The following demonstrates the two scripts. The first one is Percy’s attempt where he explains that he enjoyed the physical side of working in the hardware store for two months. The second was what the job coach wrote in dot point form, asking Percy what tasks he did, how long he worked there, and what he enjoyed.

1. **Percy script**

   I have worked at the hardware store for two months and have really enjoyed working in a team environment and I enjoyed working in the nursery the most because it is outside, and I really enjoyed physical work.
2 Job coach compiled a list for Percy’s script

- Retail restocking shelves
- Unpacking trolleys
- Restocking plants displays
- Sweeping/ clearing waste
- Created new display
- Watering, weeding, pruning
- PPE (Personal Protective Equipment)
- Store trolley and assisted delivery
- Warehouse-Work with different supervisor each week, work in pairs to complete set tasks. Responsible for different sections each week.

I have worked at [store name] for two months and have really enjoyed working in a team environment. I enjoyed working in the nursery the most because Bob and I really like working with plants and working in the fresh air.

(Day 1 Script)

Stage 3 Storyboarding

When Percy attempted to fill in the storyboard template it was apparent that he was becoming uninterested and needed support. Percy once again asked the job coach for assistance and together with me, we talked about what work he could illustrate. However, while no tangible progress was made on the storyboard template, it became apparent that the discussion provided him the time to reflect. It allowed him to talk about what images he needed to collect. Therefore, a meeting was arranged to take video and photos footage at the warehouse where he currently worked.

(Day 1 Storyboard)

Stage 4: Image gathering

This was the point where Percy took control of his story construction. While image gathering was initially organised by the job coach, it was Percy who directed what still images and video footage were collected. The following field notes outline the ways Percy collected his images.
Day 1, the job coach directed Percy to his work experience file where he had some photos of himself working at variety of work placements. Handing him the written script and storyboard to guide his image gathering, he decided what images he would need to tell his story. Percy downloaded images of himself in a supermarket unpacking boxes, for example, that was in his initial script. (Day 1, field notes)

On Day 2, photos were gathered together with a video that had been produced in the previous week. The job coach was asked how the video footage was orchestrated, she said Percy told her what to take with her phone, which they played back and re-enacted until he was happy with the footage. In another example the job coach showed me a section of him and his work colleagues wheeling the trollies in the loading bay where he lined people up and said ‘shot to start the video while wheeling the trollies’. (Day 2, field notes)

**Stage 5: Production**

Day 2 was a very busy day. I mentored Percy to assist him in constructing his digital story résumé. He had been feeling unsure about how to construct his résumé and the job coach he had been working with was absent.

After I showed him how to download the images from the job coach’s phone, we examined the images together. He was asked why he was doing a certain job and how it fitted into this story, and while he was talking, I scribed for him. For example, some of the images were of Percy in the plant nursery unpacking the trollies or working in the loading dock where he explained receiving stock, and health and safety compliance procedures. Then I demonstrated iMovie and how to place images with accompanying text, and he was then supported with his voice-over narration.

(Day 1, Fieldnotes)
On Day 3, Percy was absent and therefore, did not finish his digital story résumé.

Percy’s digital story résumé summary

Percy’s résumé starts with a photograph of him in a retail establishment smiling, pushing a trolley with products, with the text “my name is Percy, and this is my digital résumé”. Then there are three photographs of him at various stages packing and straightening the shelves at the store with the text, “this year I have done work experience at [retail store name], packing shelves and facing up, unpacking boxes”.

Then the focus turns to a current work placement with a photo of him and others sweeping the warehouse, with the text, “Now I am still working at a warehouse”. Twenty-eight seconds into the résumé, he shows two videos that last 20 seconds: one is of him working diligently sweeping and the other of him working with others and taking direction from a supervisor, wheeling trollies to the loading dock.

This leads on to three images of him working in a plant nursery in the warehouse, with each showing a different text and a voice-over text saying “work, health and safety” followed by a voice-over saying, “Here I am taking the plants off the trolley and putting them where they are meant to be. I like working at [warehouse name] but I would like to do work experience in construction”. Then the very last image is of him using a mobile phone with the text, “Also, I would like to have work experience at a phone shop”.

Percy’s reaction to creating a digital story résumé

On Day 1, from field notes and focus groups there was an affirmative “No” from Percy when he was asked the question, “Did you like writing your work experience script?” He added that he would rather talk than write about his work experiences. Percy described constructing a job résumé
as ‘work which was hard’ but saw how creating a digital story résumé was a lot more enjoyable than compiling a conventional résumé. When I talked to Percy later in the study, he said he needed to finish his résumé as it was not complete. (Day1 and Day 2 Fieldnotes, Journal)

**Summary of Percy’s digital story résumé creation process**

While Percy went through each of the five stages, he was particularly comfortable working through Stages 4 and 5. He disliked the initial script writing and storyboard, but telling his story aloud was a powerful way for him to reflect and gain an understanding of how to generate ideas. He was more focused when he was image gathering than he had been in the prior stages. Referring to his initial story script kept him on task in matching images with written text, and stage managing his photos and video placed him at the centre of making meaning. During the final production stage, he made decisions about which images or sounds to use. Talking to him about the content of his résumé allowed him to really convey his story to a potential employer. The iterative processes of talking out loud, imaging and using images enabled him to build upon ideas, and uncover knowledge to be shared.

**Rose: Hospitality**

*Hospitality photos stimulated Rose during the creation process*

**Profile**

Rose was a 19-year-old woman in her final year in the Transition to Work program. Rose’s aspiration was to work in the hospitality industry. Rose was familiar with desktop computers, the internet, email, and Microsoft Word. She had a mobile phone to text and take photos and she had used an iPad previously. She completed her digital story résumé within two days; she started on Day 2 of the workshop.
The Stage 1 presentation enabled Rose to become familiar with a digital story résumé as an alternative way to create a résumé. To prompt her to write an initial script, Rose used an image, her traditional dot point résumé and the story template while she talked about her story. She skipped the storyboard stage, quickly moving to the gathering of images from various locations. She then stage-managed a re-enactment of her work experiences. She spent most of her time in the production stage; she became motivated in that space.

Rose’s digital story résumé creation experience through the five stages is outlined below.

**Stage 1 Presentation/introduction**

Rose was uncertain about creating a digital story résumé because it was “not the way I have been taught, it’s different” (Day2_field notes). This comment came from the viewing and the discussion of the sample pilot digital story résumés. We talked about how a digital story résumé could portray her abilities to an employer, but she commented that she did not like the idea of using personal images (especially images of her face). Reflecting on this raised the point about being comfortable as to what information she wanted to gather and what an employer expects.

**Stage 2 Script writing**

Sharing images on the training wall was the central component of script writing. On her Day 1 (Day 2 of the workshop) Rose shared photos of her working in a retail situation and in a café, which stimulated a conversation. She talked about her aspiration to work in hospitality, and about working in the café where she prepared sandwiches and undertook general kitchen tasks. In particular, she was proud that she had completed a Certificate 3 in Hospitality. The conversation expanded to the topic of hobbies and she explained that she played in a soccer team at the Special Olympics.

We then talked about résumé writing, and she showed me her traditional résumé. She was also
directed to use the writing template on the basis that she could use both her traditional résumé and the template to support her write a story script

Rose began her story by stating her name and how long she had been with the training organisation in the Transition to Work program. She added a list of industries she had attended and gave examples. The following is Rose’s initial story:

My name is Rose,
I have been with (employment training establishment) for 1 year
The work experience I have done is
Retail, admin, computers, hospitality
However even though I was in retail did not like it – doing the same stuff was boring. (Day 2 Script)

Stage 3 Storyboarding
It was realised that Rose was quite anxious and also saw the storyboard task as tedious; it was decided that Rose should skip the storyboard stage and move to collecting images.

Stage 4 Image gathering
Due to water-damaged computers, some of Rose’s past work experience photos had been lost. This meant she had to be creative and re-enact work experiences.

After compiling her script, Rose talked to her job coach and they then collaborated on re-enacting events. The job coach took photos with the iPad of the employment training establishment. Rose and another participant stage-managed her working in an office environment operating the photocopier. A discussion was had as to whether to show the scanner light moving. Rose also used the iPad to take a photograph of the photos that illustrated her in the kitchen making sandwiches
and in a retail shop stacking shelves.

On Day 2 (Workshop Day 3) Rose brought in photos of her playing soccer. It was recognised that she had diligently reflected on what images were required to support her story. (Day 3, Journal)

**Stage 5 Production**

On Day 1 (Workshop Day 2) Rose had been shown how to download, assemble and edit images on iMovie, and how and why to write text to support the images. While she was reluctant to construct her voice-over, she was happy to continue once she had been shown how to do it.

Rose added a variety of images on her first day, first the frontage of the training organisation, working in retail, working in the café and undertaking administration tasks. She used the zoom tools to cut as much of her facial features as she could from some photos.

To follow, she added written text to explain certain photos for example, “here I am making coffee” (Day 2 Field notes). She recorded her voice-over script. She initially found this confronting but breaking down her script into smaller sections helped. Looking at the assembled images, she realised that her story was not finished. We then talked about including more images so that the potential employers could gain more insight. She agreed and edited her script accordingly. The following is the edited script she wrote to add to the voice-over:

> But I love hospitality

> This year I finish Cert 3 and work experience at café, sometimes I

> do a little of cooking but mostly do cleaning,

> Hobbies, soccer and I cook at home. (Day 2 Script)

Day 3 of the workshop saw Rose in full swing, continuing to assemble her story. In iMovie she
added two images of her playing soccer that she brought from home to go with her script changes. Text was added at the end with acknowledgments.

At the end of the day, Rose was shown how to use GarageBand. She enjoyed experimenting with guitar sounds and downloaded a rock tune.

**Rose digital story résumé summary**

Rose’s résumé begins with rock music. There is an image of the front of the training establishment with the voice-over, “Hi my name is Rose. [In the background you can hear the door open.] I have been with [training establishment] for one year.” Then the résumé transitions to a photo close-up of her carrying coffee that moves towards her face, with a voice-over, “The work experience I have done is retail, admin, computers and hospitality” and the text: “Here I am making coffee”. The next image shows Rose scanning the products in a retail outlet with the text “here I am scanning products”. The music starts again with a photograph of her working at a computer, overlaid with “Here I am doing work on the computer”. Then in her voice-over she says, “However, even though I have been in retail I did not like it as the stuff was boring”. There are two accompanying photographs of her at the photocopier.

Thirty seconds into the résumé she mentions her career focus, which was hospitality, saying in a voice-over, “But I love hospitality. This year I finished Certificate 3, and work experience at a café. Sometimes I do cooking but mostly I do the cleaning”. To back up this statement, she shows photographs of herself working in the café kitchen. Forty seconds into the résumé she places two images of her playing soccer with a voice-over, “My hobbies include soccer and cooking at home”.

136
Rose’s reaction to creating a digital story résumé

At first Rose was open to the idea of creating a digital story résumé but was also skeptical of it. She said, “I found the process boring” (Day 2, field notes). Nevertheless, while creating her voice-over at the end of Day 3, she changed her mind and thought it was a good idea.

Summary of Rose’s digital story résumé creation process

Although I had set out the five stages, Rose deliberately missed the storyboard stage. She was far more comfortable working in Stage 4, and especially Stage 5. Hospitality images led to a dialogue where she shared her conventional résumé. I then introduced a writing template, which provides her with ideas for Rose’s initial script. Although she missed the storyboard stage, the script writing stage provided her with thoughts on what images to gather. By referring to her script, with the job coach she re-enacted and directed the gathering of work experience and hobby images, with the main focus being hospitality. The story script, images, and discussion provided her with ideas for the production stage. It stimulated her memory about why she enjoyed hospitality, which enabled to edit her script, select relevant images to keep her story focused.

Sally: Retail:

Photos stimulated Sally in the creation process

Profile

Sally was a twenty-year old woman. Sally was in her final year attending the Transition to Work program. Her career aspiration was to work in the retail industry. Her knowledge of technology was limited, but she had a smartphone and knew how to take photos and could send text. She had used a desktop computer and knew how to use Word, Outlook and search engines. Sally completed her digital story résumé in two days, having started on Day 2.
Becoming acquainted with a digital story résumé generated Sally’s curiosity. She was keen to create one, as she had previously struggled to create a job résumé. Script writing was challenging but talking through the images and the provision of a writing template supported her. The storyboard acted as a planning and reflection tool to help her recall her experiences and emotions. Using the storyboard was a turning point in her collecting work evidence. Stages 4 and 5 were where true meaning making happened. Gathering a variety of images with others was the beginning of being able to represent her work skills. The turning point was the production stage; Sally combined her images and sounds for her work experience representation.

Sally’s digital story résumé creation experience through the five stages is outlined below.

**Stage 1 Presentation/introduction**

Sally did not attend the workshop on Day 1, and the opening presentation was shown to her on Day 2 alongside Rose. The presentation acted as an impetus for discussing how images and sound could be used for self-expression, in Sally’s case in relation to work in retail. This provided Sally a space to talk and reflect about work experiences in a visual way for the first time, and to discuss her struggle with constructing a résumé. It provided her with optimism and the willingness to construct a digital story résumé.

**Stage 2: Script writing**

A photograph of her working in a retail situation serving a customer, together with a script writing template, stimulated a discussion about “what she enjoyed” and her “career goals”. She explained that she had completed work experience in administration, hospitality and computers, but really wanted to work in retail. This conversation led her to commit to writing her script.

Sally’s began her story by stating her name and how long she had been with the employment-training organisation. Then she added a list of completed work experiences, including hospitality
and retail work experience, and she said that she had completed a Certificate 2 in retail but had found working with computers tedious. She added her hobbies and what she enjoyed in her leisure time, ending the story by saying the employment-training organisation had allowed her to gain many employment skills and she was now ready to leave. The following is Sally’s story:

My name is Sally:

I have been with the employment training company for one and a half years.

The work experience I have done is

Retail, administration, computers and hospitality.

However even though I did not like computers it was kind of boring, but I love retail.

I’ve done certificate 2 in retail and done work experience at two retail establishments.

My hobbies are playing soccer and AFL. I love hanging with friends and family

I am glad that I am leaving the employment training company I learnt so much things that I never knew before. (Day2 Script )

Stage 3 Storyboarding

The storyboard acted as a planning and reflection tool for Sally as she recalled her experiences. It was also a turning point in her collecting work evidence.

Mentoring, referring to her story script, and discussing the storyboard template acted as a drafting and reflective tool, which saw her story evolve. These activates were a time to reflect on an emotional journey and express a career preference. In her story she introduced herself and then her work experiences, pointing out that she did not enjoy administration, but enjoyed customer service and had obtaining a Certificate 2 in retail. She said that she was now ready to find meaningful work. Sally was unable to finish the storyboard as she had to go to an appointment.
Stage 4: Image gathering

Image gathering began on Day 2 and continued through Day 3. Sally returned from her appointment and collaborated with Rose to gather her images. Using the iPad, Sally took photos, including images of the retail photos on the training room wall. Rose also passed on the photos that she had taken outside the front of the training organisation to Sally. Rose had downloaded some images; Sally saw this so she too downloaded some images of people shopping to illustrate going out with her friends.

On Day 3, Sally discussed her résumé with me, and we identified a gap in her story about administration tasks. We agreed that I would take a video using the iPad of her using the photocopier at the training organisation. We discussed what an employer would like to see and provided an example of Sally placing paper in the photocopier to then have it jam and Sally would fix the problem.

Sally had limited time and gathered images by collaborating with others and referring to her story script, which kept her on task in matching images with her written text.

(Day 2 and 3 Fieldnotes, Journal)

Stage 5 Production

Production was over the two days from Day 2 to Day 3. I demonstrated iMovie, its editing tools, and music making with GarageBand.

Sally downloaded and placed three photos of her in retail with accompanying text saying “the start of my résumé”. She added the frontage of the training organisation and three images of her hobbies, her being with her friends, and playing AFL. At the end of her first day, Sally had made a good start
in showing who she was. There were images of her dressed in professional black apparel, and images of her attending the training organisation. (Day 2, Fieldnotes, Journal)

Day 3 saw Sally add the video of her operating the photocopier, which replaced the hobby images, and she also added acknowledgments. The voice-over followed. I helped her divide up her story script and then record it, with some laughter it was replayed to see if she wanted to re-record or move on to record the next part of her story. She enjoyed playing and selecting music to complement her story, adding a guitar melody. While Sally had a limited amount time to complete her résumé, but she used the available time productively on iMovie, viewing, pausing, and editing. Using iMovie provided her with a space for independent authorship. (Day 3, Fieldnotes, Journal)

Sally’s digital story résumé summary.

Instrumental music opens the story with the text, “The start of my résumé” with an image of Sally opening a plastic bag showing her working in retail. In a voice-over she says, “My name is Sally. I have been with [training establishment] for a year and a half. The work experience I have done is retail, computers, and hospitality”. She accompanies the voice-over with images of her undertaking retail jobs such as using a cash register. In a voice-over she then describes her career aspirations: “However I did not like the computers, it was kind of boring, but I like retail. I have done Certificate 2 in retail and I’ve done work experience at [retail stores]”.

The résumé then demonstrates her administration skills with footage of her operating the photocopier while the music plays. Towards the end, she talks about her hobbies of playing soccer and AFL and being with her friends. She places images of football players and women shopping. The voice-over plays, “I am glad that I am leaving [training establishment]. I learnt so many things that I never knew about,” ending with two abstract internet images with text acknowledgments.
Sally’s reaction to creating a digital story résumé

When Sally was asked at the focus group how she felt about the construction stage, she said, “it was easier than writing”, and when asked about the idea of creating a digital story résumé she said, “it gives the employer more stuff to know about you than what you would write on the résumé, and you can show them what you do”. Sally also added that “using the digital story résumé might give her more confidence in the interview”. (Day 3, Fieldnotes, Focus Group)

Summary of Sally’s digital story résumé creation process

Sally went through each of the five stages and each stage provided an opportunity for expression through talk and images. Stages 4 and 5 saw the development of Sally becoming an independent author. Retail images allowed a dialogue, and allowed the writing template to be introduced, which provided her the support she needed for writing her initial script. Storyboarding was an opportunity to draft and start sequence her story; this was the beginning of where she expressed her emotional journey, and to reflect upon her career preferences. Referring to her script and discussing with others in the group, Sally gathered photographs related to retail and administration work experience, and her hobbies. Collectively, the scaffolds she put in place, while working through the five creation stages, allowed Sally to choose certain images and turn her script into a voice-over that then accompanied her story.

4.4 Summary of findings

In terms of answering the first research question: What are the processes applicants engage in as they create a digital story résumé?”, three themes emerged:

1. Creators constructed their digital story résumé in different ways.
2. The use of multimodalities supported independent authorship and afforded empowerment.
3. The templates that were provided served as thinking tools.
These three themes are elaborated below.

**Theme 1: Creators constructed their digital story résumés in different ways**

Although I provided the five-stage structure in which the creators were to construct their digital story résumé, they each went about it in slightly different ways. It was subsequently realised that Stage 4: Image Gathering could have been the second stage, as it was from the process of gathering images that they gained the impetus to begin writing their scripts, which opened a natural pathway for authentic meaning making in the production stage.

The following summarises how the creators constructed their digital story résumés.

Nancy followed the arranged process of the five creation stages; the visuals kept her focused to work independently. Having been privy to the pilot study, she came prepared with a focus of visualising herself in a video, undertaking administration skills. While she mapped her story on a storyboard, it was the image gathering stage and the production stage, in which she added text and constructed a voice-over, that served her best. Her motivation was to create, with an iPad, a video in which she stage-managed her typing skills. Making the video then stimulated her to take photos and bring in previously taken images. The production stage was where Nancy was in her element, making choices in the selection of images, then assembling and editing them with text and creating a music soundtrack in GarageBand to illustrate working in a quiet office. While others in the group helped each other with recording their narrative scripts, Nancy did this independently in the production stage, so as to reflect and make meaning through her images and her voice.

April devoted most of her time to the gathering and production stage, however it was talking about her experiences and her images that created a space for expression. While script writing and storyboard was not enjoyed, it was vital to stimulate her to think visually and initiate the gathering
of evidence in images. Collecting images and then re-enacting work experiences, for example making a toasted sandwich and a coffee, was enjoyable and it empowered her story content. The production stage saw her engrossed in the design, making decisions about the selection and sequence of images, and writing the script narrative that accompanied her images. She gained such confidence that, on her own initiative, she recorded a job reference. The hand-on approach of endless revision, and reflecting through stages 4 and 5 were key for April to be able to construct her job résumé.

Percy was supported through the five creation stages. Mentoring and talking openly enabled him to render his thoughts. This was the key for him to be engaged with his story. The job coach scribed his initial story as he talked. The storyboard allowed him to be in a space to express himself in a comfortable atmosphere. While the script and the storyboard was not finished it still meant these stages were vital for gathering thoughts in order to progress to the gathering of images, and the production stage. Being guided through the previous stage allowed his motivation to build so that he collected retail images from a computer and stage-managed work experiences at the hardware store to tell the story of his aspiration to work outdoors. In the production stage I mentored him by demonstrating the iMovie editing screen and asking him questions such as “why are you using this image?” This positioned him at a stage where he wrote an accompanying text and added a voice-over to cement his story. Mentoring and talking openly was key for Percy to be able to collect his thoughts and work with meaningful modalities.

Rose ignored the storyboarding stage and went from scriptwriting to collecting images, and then quickly on to the production stage. She readily engaged with her images and connected them to the written text and her voice-over. Rose referred to a hospitality picture on the training wall. She was supported to write by her current résumé, which was in dot point format, and the writing template. Image gathering was a turning point; she directed the taking of re-enactment photos. The shots
taken included one of her operating the photocopier, and a detailed discussion was had as to whether to show the scanner moving. While the story script and the images were important in order to assemble her résumé, Rose really became engaged in the production stage. It was a space in which she was most happy, freely placing and moving images to show the others. She was a much happier person than at the start of the workshop because she engaged with photos she considered important to share.

Sally found that through collaboration and by working with her own images that she was able to chart out the five creation stages which enabled reflection to support the story construction process. She was quite open and honest about working with images: “it was much easier than just words”. She created an initial script from an image, and with the help of the writing template scaffolded her storyboard. It was also a time to talk about her journey, which stimulated her to gather evidence. This was achieved by collaborating with Rose and myself. Rose helped her collect images and I supported her in choreographing a video of her operating the photocopier. This was valuable for the many conversations we had about her skills and what an employer would like to see. She took photos that were on the training room wall depicting her aspiration of working in a retail environment. The iMovie editing features provided the time for continuous revision, reflection, viewing, and the sequencing of her story.

Overall, the creators went about constructing their digital story résumés in their own ways. However, the general order of the construction was the same, although some were skipped. In each story process, there was a point where images or sounds were used such that the creator became engaged with the meaning making.
Theme 2: The use of multimodalities supported independent authorship and afforded empowerment

The modalities of images and sound, and the time to talk aloud while proceeding through the five stages were crucial in allowing the creators to have a sense of independent authorship and empowerment. Engaging with multimodalities allowed the creators to choose the most plausible mode that represented what they wanted to express. Table 4.3 outlines how the key modalities enabled each creator to construct their digital story résumé. To then follow a discussion how working with modalities in the different stages afforded independent authorship.
<table>
<thead>
<tr>
<th>Creators</th>
<th>Focus of digital story résumé</th>
<th>Modalities gathered to reflect identity within work experience</th>
</tr>
</thead>
</table>
| Nancy     | Administration: Nancy explains her office skills and hobbies of writing stories, travel and photography. | • *Photos*: of sitting in front of a computer typing and answering the phone, plus photos of her hobbies of writing stories, travel and photography.  
• *Written text*: in which she introduces herself and delivers acknowledgements.  
• *Video*: Word processing  
• *Voice-over*: prior experience in administration and preferred working environment  
• *Music*: Soft electric guitar. |
| April     | Beauty salon, where April explains her preference to work in the service industry.           | • *Photos*: a variety of beauty salons, in the café serving drinks and making toasted sandwiches, and administration word processing.  
• *Voice-over*: prior experience which led to her preference to work in beauty, and an audio of a job reference  
• *Written text*: that introduces herself and at the end she adds acknowledgements  
• *Music*: Harmony singing. |
| Percy     | Work outside: Percy shows retail photos of himself doing various tasks; the focus was on using hardware store images to show he was a hard worker and that he has an understanding about workplace regulations and could work with others. | • *Photos*: staking garden plants  
• *Video*: working in loading dock receiving goods, and sweeping the shop floor  
• *Voice-over*: Explaining a photo about him stacking shelves and his aspiration to work outside  
• *Written text*: explaining retail photos and directing his understanding about work health and safety. |
<p>| Rose      | Hospitality: Rose explains while she has explored other                                       | • <em>Photos</em>: in the café kitchen making sandwiches, in employment training organisations, retail stocking shelves, word processing (administration) and the hobby of soccer. |</p>
<table>
<thead>
<tr>
<th>Sally</th>
<th>Sally explains that while she has explored working in administration, she has an aspiration to work in retail.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail:</td>
<td>Retail: Sally explains that while she has explored working in administration, she has an aspiration to work in retail.</td>
</tr>
<tr>
<td>• Photos: retail, hobbies of sport and being with friends</td>
<td>• Photos: retail, hobbies of sport and being with friends</td>
</tr>
<tr>
<td>• Video: administration duties operating a photocopier</td>
<td>• Video: administration duties operating a photocopier</td>
</tr>
<tr>
<td>• Voice-over: her name where she explains prior experiences that leads to her decision to work in retail and had obtained a Certificate 3 in retail</td>
<td>• Voice-over: her name where she explains prior experiences that leads to her decision to work in retail and had obtained a Certificate 3 in retail</td>
</tr>
<tr>
<td>• Written text: introduces herself, then towards the end she adds acknowledgements.</td>
<td>• Written text: introduces herself, then towards the end she adds acknowledgements.</td>
</tr>
<tr>
<td>• Music: Instrumental music.</td>
<td>• Music: Instrumental music.</td>
</tr>
</tbody>
</table>
Familiarisation with the characteristics of a digital story résumé was an important first step at the presentation stage in order to demonstrate how images and sounds can be used for self-expression. The group discussions were vital, as the collaboration stimulated an initial understanding of the possibilities. Nancy, who had viewed the pilot digital story résumé, was determined to tell part of her story through a video in which she could demonstrate her typing speed.

Viewing the images created a dialogue, which then allowed for a writing template to be developed that supported their initial script. Rose featured hospitality and retail photographs that were on the training wall, which created an opportunity for her to talk about her aspirations to work in hospitality, and to reveal that she had just completed a Certificate 3. There was also a conversation about playing soccer. The photographs and the writing template supported Rose in her commitment to her story script.

Talking about experiences at the storyboard stage created a space to flesh out ideas and develop the story. Although storyboarding was not enjoyed as it was viewed as “work”, it pushed some creators to see their story unfold through illustration and accompanying text. For others the storyboarding stage was an important time to reflect, talk over past work experiences, and gain thoughts from others, which helped them build meaning. For instance, storyboarding for April was an opportunity to plan her story graphically. Talking about her emotional work experience journey led her to draw stick figures that illustrated her emotions of being happy to land work in the beauty industry. This creative and collaborative place enabled her to be in control to make the decision to ring her job coach to organise re-enacting work experiences, and to collect photos from the beauty salon and café.
The activity of gathering work images or re-enacting work experiences enabled conversations about the events, and to write about them. These unprompted activities generated content development as it confirmed ideas and shaped a natural space to write. For example, April re-enacted working in the beauty salon and the café, and then on her return to the workshop to talk things through, which then motivated her to edit her story script. Re-enacting work experiences was a unique opportunity for designing authentic evidence. Choreographing a particular scene by choosing a particular camera angle enables the creator to be in control, as it places them in the event that is to be represented and interpreted. In Sally’s case, the process of planning the photocopying scene and then acting it placed her in control of gathering and being able to share real evidence.

In the production stage, digital editing provided authentic, meaningful, and reflective experiences to guide the viewers through their résumé. Providing the time for the unplanned cognitive activity were key to keep focused on the particular topic. Talking and self-reflecting while responding to feedback while immersed in working with authentic images and sounds in the editing screen was a turning point on taking control of authoring. In Percy’s case, talking about an image of himself unloading garden plants prompted his knowledge that he had of manual handling techniques and this enabled him to support the visual evidence with written text, all of which is valuable information to an employer.

Therefore, working with the modes of images and sounds, in each of the five stages of constructing a job résumé, was particularly suited to this cohort; it provided them with authentic and meaningful material. To look at a photograph in order to reconnect with an event and to write about the moment, or to spend time in iMovie, afforded a creative space for repeated viewing, pausing, editing, and reorganising the story. It clearly indicates that when these
instructional scaffolds were put into place the creators could reach a higher level of performance, which afforded independent authorship.

Theme 3: The templates that were provided served as thinking tools

The five-stage process, the script writing, storyboard, images, and iMovie editing tools all acted as templates to help the creators to gather information and critically think about their work experiences. The following explains how the five creation stages supported the creators to recall their work experience so as to build their digital story résumés.

Stage 1: The presentation. Combining the viewing of a digital story résumé with group discussions allowed the creators to gain a preliminary understanding about this new résumé concept. This experience enabled the five participants to gain the confidence to talk and reflect about work experiences whilst considering how images and sounds could be used for self-expression in a job résumé. Sally, in particular, reported that being introduced to the idea of capturing her work experiences through an image serviced her optimism and pushed her to reflect on the struggle she had previously had with résumé construction.

Stage 2: Script writing. The script template that was introduced, and the creators’ own photos, served as reflection tools for script writing. Selecting photographs allowed the creators to orally tell their story which in turn, initiated self-reflection and enabled me to develop a script template to support their initial scripts. April offers a fine example of this, in that after we had talked about working in the cinema, which was stimulated by an image she had on her phone, she talked about her aspiration to work in beauty. From this conversation I put in place the script writing template to support her initial story script.
Stage 3: Storyboarding. The storyboard template provided by me, together with the initial story scripts that the creators had written, served as gathering and reflective tools with which to recall events that advanced and deepened their résumé stories. A storyboarding template with a series of connected boxes enabled the creators to sequence images and sounds. The process of transferring the initial script by sequencing their stories through the storyboard template meant reflecting upon experiences and the narrative journey, and it involve them asking themselves, “How did that make me feel?”, which was then represented through images and sounds. For example, April drew upon part of her work experience journey where she illustrated her feelings through facial gestures and a supporting text to represent the part of her storyline, in which she said, “this was not my goal”. Using the storyboard template to reflect, served as a tool for image gathering.

Stage 4: Image gathering. The photos that the creators gathered acted as a visual resource and as templates to collect information, reflect, and see their story evolve. Being immersed in image collection so as to get the right image or scene to represent a work experience story was, by its very nature, a self-reflective practice. Using their initial script as a template while simultaneously looking into the occurrences seen in the images allowed the creators to edit their initial scripts and see it develop. Nancy, for example, stage-managed some of her images, which importantly acted as time to think about why an image of a particular scene was appropriate, and what it represented, and which allowed her to edit her script.

Stage 5: Production. The iMovie software acted as a template to engage with the editing screen. It was an iterative and responsive process, where the screen displayed feedback to the creators. It was iterative because it required continuous revision of the story, the deletion of frames and the correction of errors, leading to refinements to the story. The editing screen provided a useful
gathering and reflecting tool, as the iterative process of continuous revision and responding to images and sounds provided a hands-on template to develop their digital story résumés.

In summary, the five-stage process with its built-in scaffolds, the script writing framework storyboard templates, and the iMovie editing software, plus the work that the creators developed, all were important frameworks. These frameworks helped the creators to gather information and provided many opportunities to recall memories and emotions about their work experiences, all of which helped them to tell their stories.

4.5 Conclusion

This chapter has presented the findings from the creation of the digital story résumé (Phase 1) and answered the first research question: “What are the processes applicants engage in as they create a digital story résumé?” The answer to this first research question is summarised as follows.

- The creators took the opportunity to gather and reflect upon the five iterative stages of constructing a digital story résumé: presentation, script writing, storyboarding, gathering images and the production stages. The five stages provided a scaffold for the creators to develop a digital story résumé in their own way. The active steps were as follows:

  Stage 1 The Presentation:

  Viewing digital story résumé examples and group discussions provide a fundamental stage in which to gather preliminary information and an understanding of how multimodalities can be used to create a job résumé.
Stage 2: Script:

Gathering work experience photographs was vital for the creators to talk about their career aspirations and work skills so as to be able to commit to writing.

Stage 3: Storyboarding:

A storyboarding template with a series of connected boxes, when combined with the initial script, served as a gathering and reflective tool with which to recall events that advanced and deepened their résumé stories.

Stage 4: Image gathering:

Being immersed in image collection was a self-reflective practice for collecting workplace evidence. Reflecting on their initial script while simultaneously viewing their workplace episodes allowed the creators to edit their initial scripts and see it evolve.

Stage 5: Production stage:

- Using iMovie software allowed each creator to edit their story as their résumé developed. The screen displayed story responses bringing all the images and sound information together.
- Multiple modes (image, text, voice) acted as a support to understand and think about what and how they could represent their work experience stories from multiple points of view.
- The creation process of engaging through the creation of their digital story résumés enabled the creators to generate opportunities for the digital story résumés to be shared.

The next chapter presents the findings from the initial viewing (Phase 2).
Chapter 5: Phase 2: Viewers’ initial thoughts of the digital story résumé

5.1 Introduction

This chapter presents the results of Phase 2: the viewers’ first experiences of viewing digital story résumés. The chapter begins by providing the contextual background of the first viewing and the viewers’ first thoughts. It then presents the findings and concludes by providing an answer to the second research question. Throughout the chapter references to the researcher are made in the first person.

5.2 About the viewers and how the digital story résumés were viewed

The viewing of the digital story résumés took place at the disability employment-training organisation’s premises, in the same room where the creators constructed their digital story résumés. There were three viewers: Ann, Martin and Pierre. Table 5.1 provides a brief profile of each viewer and their rationale for participating in the study.

<table>
<thead>
<tr>
<th>Viewers</th>
<th>Background</th>
<th>Rationale for participating in the study.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>Recruitment Manager at a local small- to medium-sized logistics company.</td>
<td>She was used to a traditional paper résumé to make recruitment decisions and thus was interested in how the digital story résumé would be useful.</td>
</tr>
<tr>
<td>Martin</td>
<td>Operations Manager at a local community care company</td>
<td>He enjoyed technology and was curious about how the digital story résumé could be used in job recruitment process.</td>
</tr>
<tr>
<td>Pierre</td>
<td>Chief Financial Officer at a logistics company.</td>
<td>He was interested in how storytelling using images could be applied to job recruitment.</td>
</tr>
</tbody>
</table>

It is standard practice for digital storytelling creators to showcase their digital stories at what is call a ‘premiere’. This is an opportunity for the creators to share their stories to the intended audience, the viewers (Lambert, 2006, 2009a). The three viewers and the five creators Nancy,
April, Percy, Rose and Sally, viewed all five digital story résumés together. The reason for the creators’ presence in this Phase was to meet the viewers and showcase their résumés. It was evident that the creators were very proud of what they had created, as was demonstrated when Nancy and April had such beaming smiles while their résumés were shown. This initial viewing or the premiere was video recorded, so that I, as the researcher, could note the reactions of the participants.

For the ‘premiere’ the participants were all seated in the same room, with each digital story résumé presented by projector. Each digital story résumé was watched twice. The order of viewing was nominated by the creators themselves, when I asked who would be next, for example. Table 5.2 shows the order in which the digital story résumés were viewed.

<table>
<thead>
<tr>
<th>Creator</th>
<th>The digital story résumé focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>Beauty salon</td>
</tr>
<tr>
<td>Sally</td>
<td>Retail</td>
</tr>
<tr>
<td>Rose</td>
<td>Hospitality</td>
</tr>
<tr>
<td>Nancy</td>
<td>Administration</td>
</tr>
<tr>
<td>Percy</td>
<td>Working outside – manual work</td>
</tr>
</tbody>
</table>

This initial viewing was conducted in three steps, as follows:

Step 1: The initial viewing of the digital story résumé. This was the first gathering of information where I asked the viewers to write down their impressions and thoughts. The viewers were also asked to rate the résumés using the Likert Scale, where a star rating of 1 is the least liked, and 5 stars is the best (Appendix M).

Step 2: The second viewing of the digital story résumé allowed viewers to engage by self-reflecting with the information so as to elaborate on their first impressions (Appendix M). In this study elaborated means that the viewers expanded on their handwritten notes. No open discussion occurred during Steps 1 and 2. Both written comments documents were collected after the viewings.
Step 3: Talking to other viewers in the focus group became a time to reflect upon their first and subsequent thoughts. This conversation was audio recorded. No creators were present.

The findings for Steps 1, 2 and 3 are presented below: Viewer Ann is first, followed by Martin, and then Pierre. In each case I present the findings of their initial impressions in which they rated each digital story résumé using the Likert scale and give a summary of their impressions. Then following this I present the findings from their elaborated notes together with comments from the focus group.

Ann: “Being able to see who they are, offered a sense of knowing them”

Ann’s ratings and comments

The table 5.2 below presents Ann’s rating from both the first viewing and a summary of her initial and elaborated comments for each of the Digital Story Résumé.

<table>
<thead>
<tr>
<th>Creator</th>
<th>DSR was interesting</th>
<th>DSR was entertaining</th>
<th>Learnt about person’s work experience</th>
<th>Initial comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>• Enjoyed working with people/ team, adaptable – Enthusiasm enjoyed working. • Great having job reference – wide range of experience confirms pictures.</td>
</tr>
<tr>
<td>Sally</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>• Presented well in uniform, prepared for work, video really good better than photos.</td>
</tr>
<tr>
<td>Name</td>
<td>Score 1</td>
<td>Score 2</td>
<td>Score 3</td>
<td>Comments</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
<td>---------</td>
<td>---------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| Rose | 4       | 3       | 4       | • No, would not employ because of lack of sticking to repetition tasks.  
• Very honest perhaps needs quite a lot of managing and not in a job she really enjoys. |
| Nancy| 5       | 4       | 5       | • Would consider for basic admin/office support.  
• Lovely to see hobbies but heavy focus; too much – needs more on skill/experience. |
| Percy| 5       | 5       | 5       | • Definitely would consider employing due to being adaptable at work and able to follow direction, I wanted to know more about Percy |

Ann’s first impression and comments for each creator are summarised in Table 5.1. Overall Ann found the digital story résumés were interesting and entertaining and gave them an average rating of between 4 and 5. However it seems with Sally’s 2 rating in answering what Ann learnt about this person’s work experience that Ann gained little from her résumé.

From April’s digital story résumé, Ann noted that she enjoyed working with people, and saw her as easy-going and enthusiastic; the job reference confirming the impression conveyed by the pictures. With regards to Sally, Ann found that she presented well in her uniform but thought the video was better than the photos. Ann found Rose’s digital story résumé was “Very honest perhaps needs quite a lot of managing and not in a job she really enjoys”. I found this comment interesting and felt it needed clarification. Based on Nancy’s digital story résumé Ann thought she would consider Nancy for basic admin/office support but wanted to see more about work experience and less about hobbies. Ann enjoyed Percy’s video in which she saw him follow
directions and work independently. She commented that she would definitely consider him for a position.

Therefore, Ann’s interpretation of the photos, video and voice-overs allowed her to begin making recruitment decisions. For example, with Nancy, Ann would consider her for basic admin/office support and with Percy she would “definitely consider employing due to being adaptable at work and able to follow direction”. (Day 4 Initial notes)

The next section presents key themes across the four modalities: photos, video, voice-over, and music that were derived from Ann’s elaborated notes and from the transcribed audio recording of the focus group.

Ann’s elaborated notes and shared thoughts

The Image mode

Photos: invited understanding and assumptions

When looking at Rose’s photographs, Ann observed Rose wearing professional work attire, which demonstrated to Ann an understanding of work compliance. This prompted Ann to recall Percy’s work safety photos where he was lifting garden plants that also demonstrated compliance with correct manual handling techniques. This added to Ann’s gathering of information about Percy.

Work photos that mixed professional and private life offered understandings of the creators outside their jobs. Ann stated she had previously not considered prospective employees outside activities as important to understanding their job readiness. Ann, when talking with the other
viewers, noted Rose’s and Sally’s involvement in team sports. She said that the understandings they developed through playing sport could be transferable to a work environment.

However, while Ann gathered particular information from photos, some assumptions were made. In Nancy’s case Ann said, ‘she looked the part for an administration role’, her travel photos were nice, and it was good to see the books she liked to read. However, discussing with the other viewers their responses to the content of the book photo stimulated some questions, such as whether this was a type of book she enjoyed reading. More importantly, Ann was concerned about Nancy’s work commitments as holiday photos outweighed her work experience ones, which also created an impression of Nancy that needed clarifying. The following is an excerpt in which Ann talks in the focus group, with a section of her elaborated notes to explain her understanding of Nancy.

Elaborated notes: Where’s her work/life balance with images? Do you travel a lot?
Could that then impede on your commitment to work?
Focus group: It’s like she (Nancy) is expressing, look at me out of work, I think these images needs explaining at the interview? (Day 4 Elaborated notes, Focus group).

Video: Showed honesty

Video’s was a point of discussion. Ann felt an emotional connection in seeing work tasks being performed and commented, ‘these résumés show honesty’. Ann went on to say she learnt a lot from all the videos to the extent that she found herself reflecting on what was not shown that needed to be asked. They left such an impression that Ann discounted the other creators. In Percy’s case, for example, to actually see and hear the heavy garden trollies that Percy was moving in the loading dock made her think ‘right, well I can see that he is a slow and steady worker and was physically fit enough to do some unloading’. But when watching Nancy’s word
processing video, she wondered ‘what software can Nancy use and what is her word processing accuracy?’.

Ann commented that it was a good pre-employment tool to make decisions. She said, she was ‘time poor’, and added that ‘being able to see who they were and what they are like offered a sense of knowing them before I met them, and wanting to know more’. Ann said, ‘the video affected me more perhaps than I would have experienced on paper’. (Day 4 Focus group).

*The Sound mode*

**Voice recording: created an emotional connection**

“It’s amazing hearing someone’s voice as it affected me emotionally,” said Ann. “When I heard her [Rose], it was like a slap. I just went huh! when the girl was talking that she didn’t want to work because it was boring. It was like oh, I think you’re going to need quite a lot of managing because of your attitude, I thought, you wouldn’t work in my environment!” Ann went on to say Rose’s comment that a task was boring, showed honesty which could have been expressed differently however “it just raised a question mark instantly. In contrast to this Percy said, “Look, I liked working at the hardware store, but I prefer to do this”. I thought “yes, fair call, that’s good, you’ve had a think about that job and you’re thinking about what else you’d like to do”. (Day 4 Focus group).

**Music: Another layer to a personality**

Ann enjoyed the digital story résumés accompanied by music as she felt that it enlarged certain traits about the personality of the creator. Her written comments were;

“Nice to see elements of personality in choice of music” (Day 4 Elaborated notes).
Summary

In the second viewing Ann was making sense of the digital story résumés, which added to the surface understanding provided by the first viewing. Furthermore, by talking and reflecting with the other viewers, Ann further developed her understanding. It was clear the way the modes were used for representation swayed her decision about whether to interview or not. For example, Percy’s loading dock video with supporting images and text allowed her a clear understanding of his story. In Rose’s case it was her voice-over that prompted the decision not to interview her. Nancy’s video demonstrated word processing that gave Ann an idea of her word processing ability, but she had concerns with Nancy’s work/leisure balance and wanted to ask whether her hobby would impinge on her work commitment.

Martin: “An experience of honesty”

Martin’s ratings and comments

Table 5.2 below presents Martin’s ratings from both the first viewing and a summary of his initial and elaborated comments for each of digital story résumé (DSR).

<table>
<thead>
<tr>
<th>Table 5.2 Martin’s star rating and initial comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creator</td>
</tr>
<tr>
<td>---------</td>
</tr>
</tbody>
</table>
| April   | 4                   | 3                    | 4                                     | • Has experience in beauty and hospitality right attitude towards wanting to work.  
• She is capable of applying herself to many different tasks.  
• Hearing the reference was innovative, but better to |
In Table 5.2 Martin’s initial comments for each creator are summarised. Overall, Martin found the digital story résumés were moderately interesting and entertaining and gave them an average rating of 3. He offered a higher rating to Percy with a 5 rating. It seems that he learnt about his practical skills and gained an initial insight into his personality. April’s digital story résumé, Martin noted, was interesting in that he witnessed different work environments she had worked in and skills she had acquired, and he also noted that hearing the job reference was an innovative idea. However, he would have liked to have seen the person who gave the reference. Sally’s résumé gave the impression that she was willing to give things a go even if she did not like them.

In addition, he was fascinated when Sally showed she could problem solve when using the photocopier. In Rose’s digital story résumé Martin saw a sense that she knew her career aspiration. He interpreted the images by noting she could work in a team and he thought the

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sally</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>• Give things a go even if not liked</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Fascinated that she showed problem solver with photocopier.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rose</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>• Confident in what she wants</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Enjoys cooking/ team spirit environment</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Great intro-Loved music-entertaining</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nancy</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>• Happy person</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Travelled/ experience in office</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Hard to hear to understand context.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percy</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>• Practical skills seen/ can see him implementing skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Happy and works hard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Needs to finish his résumé</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
music was entertaining. In Nancy’s digital story résumé Martin could see that she was a happy person who had some experience working in an office and that she loved to travel. However, he found it hard to hear and understand all the information.

Martin’s interpretations of the photos, videos and voice-overs enabled him to start understanding the creators of the stories. The next section presents key themes across the four modalities of photos, videos, music, and voice-overs. These themes were derived from Martin’s elaborated notes and the audio recording from the focus group in which he shared his initial understandings with the other viewers.

Martin’s elaborated and shared thoughts

The Image mode

Photos: Shows sentiment and work experience

Martin inferred from Rose’s images of playing soccer and working in hospitality that she was a team player. He said, “interaction with new people, team environment, soccer, hospitality, shows good team skills”. On hearing that April worked in hospitality and seeing her bright smile when working in the beauty salon, he commented: “people person I expect”. When he saw Percy using safe manual handling techniques, and when he saw him smiling as he worked, Martin wrote, he would “love to interview him to understand his story more, has experience and knowledge stronger than others, I loved the smile and remembered him smiling while sweeping – always like to hire a happy person – two ticks for Percy”. Martin said that seeing a few of them looking happy and smiling and complying with workplace standards and interpreting work environment gave credibility to his decision to interview April and Percy (Day 4 Elaborated notes from focus group). But while Martin had gathered visual information, he was also very keen to find out what was not in the digital story résumé, like Percy’s hobbies.
**Video: Provoked reality**

In Martin’s elaborated notes he noted “reality” when referring to Nancy’s professional manner and her practical word processing skills, which strengthened his initial understanding with the comment, ‘some experience working in an office’. Martin, in discussing the creators who had placed a video in their digital story résumés commented “It’s a useful tool, I agree, the video was able to demonstrate capability like the ability to work independently undertaking jobs for example, but it showed their motivation too”. “Practical skills seen; can see Percy implementing skills and working hard with others in the hardware store”. (Day 4 Elaborated notes, Focus Group)

**The Sound mode**

**Voice: honest and self-reflective experience**

Martin found that by listening to the narratives, he gained a sense of the credibility of their stories and was left with something to reflect upon. He found hearing April’s audio job reference to be helpful to verify her work experience, “but who was in this recording?” he commented. He said that an image of the person would have given the reference authenticity. Martin also could not work out why Percy was talking about construction when there were no photos to back it up. In contrast, hearing Rose talking about being bored, Martin regarded this as important information and he went on to say “So, clearly, if somebody doesn’t like the repetitive nature of the task then they’re not going to work in a particular role, but they may be good at something else. It’s good to hear their own story upfront and being honest; this is refreshing in a résumé”. (Day 4 Focus group)
Music: provoked recall

Martin enjoyed the music as it acted as a tool to remember each résumé; his comments are as follows:

“Great intro, loved the music, entertaining, allowed you to remember each résumé and link to an image” (Day 4 Elaborated notes, focus group).

Summary

While the first viewing provided a preliminary understanding, the second viewing helped Martin to gain a deeper understanding of each of the creators. The use of multimodalities deepened his understanding about Rose being a team player. Nancy’s professional manner in her photos as well as in her video provided a sense of her being professional at work. April’s hospitality and beauty photos stimulated him to think ‘she is working towards a goal and wants to work and learn more’, but he wondered whether she had a preference to work in customer service. Voices added a sense of honesty, authenticity, and validation but there remained some questions to be asked of April: for example, who was the person who gave the job reference? He also wondered why Percy talked about the construction industry. Percy’s compendium of work images and sounds represented a variety of retail experiences and led Martin to conclude Percy understood the need for safety compliance. Martin noted that Percy’s outside interests and hobbies were not as evident as those of the other creators. Nevertheless, Percy’s résumé won him an interview. The fact that both April and Percy had infectious smiles also induced Martin to want to know more about them.
Pierre: “Multimodalities supported decisions making”

Pierre’s ratings and comments

The table below presents Pierre’s ratings from the first viewing and a summary of his initial and elaborated comments for each of the Digital Story Résumés.

<table>
<thead>
<tr>
<th>Creator</th>
<th>DSR was interesting</th>
<th>DSR was entertaining</th>
<th>Learnt about person’s work experience</th>
<th>Initial Comments</th>
</tr>
</thead>
</table>
| April   | 3                   | 3                    | 3                                     | • Has a goal she is working towards  
|         |                     |                      |                                       | • Tenacity       |
| Sally   | 3                   | 3                    | 2.5                                   | • Loves retail/ boring working with computers – loves working with people. Suited to working with people.  
|         |                     |                      |                                       | • Some of the recording hard to understand. |
| Rose    | 4                   | 4                    | 4                                     | • Her skills, experience and motivation were clear and there was a genuine interest in working. |
| Nancy   | 3                   | 2                    | 4                                     | • She has demonstrated skills in administration. I could understand capabilities and skills.  
|         |                     |                      |                                       | • Sharing interests helps me to understand her motivation and approach to her work tasks she is capable of. Nice to see happy person |
| Percy   | 3                   | 3                    | 4                                     | • Demonstrated experience and skills.  
|         |                     |                      |                                       | • Has motivation and keenness to work with a smile too. |
Pierre’s first impressions and his comments for each creator are summarised in Table 5.3.

Overall, Pierre found the digital story résumés were moderately interesting and entertaining. He gave ratings in the 3s and 4s but rated 4s to Rose.

Pierre noted that in April’s digital story résumé she had a goal she was working towards and she had tenacity. From Sally’s digital story résumé, he could understand that she liked retail and working with people but found working with computers tedious. He also noted that some of the sound recording was hard to understand. In Rose’s digital story résumé Pierre saw skills being performed and work experience being gained. He noted that her motivation was quite evident, which meant that she had a genuine interest in working. Nancy demonstrated in her résumé that she had some experience and skills in administration, and she shared her interests outside of the work environment. This helped him to understand her motivation, approach and capabilities. Percy’s digital story résumé depicted someone who was motivated to work as he ably demonstrated his skills and applied himself to his work environments.

Pierre interpretation of the photos, videos and voice-overs provided him with information to start understanding the creators of the stories. The next section presents key themes across the four modalities of photo, video, music, and voice-over that were derived from Pierre’s elaborated notes and the audio recording from the focus group where he shared this initial understanding with the other viewers.

Pierre’s elaborated notes and shared thoughts
The Image mode

Photos: thought-provoking

Pierre found that looking at a variety of images enabled him to make a connection with the creators, and the resumes provided him with a first insight into the skills they possessed. This enabled him to build profiles of them. For instance, seeing Rose working in the kitchen preparing sandwiches using personal protective equipment illustrated her compliance with safe work standards. Furthermore, linking Rose’s hospitality work and her playing soccer photos led him to believe she could work in a team. Though Nancy’s hobby photos allowed him to compile a profile, he made some assumptions. For example, he said, “I read between the lines when I interpreted Nancy’s travel photos, I got the impression that her parents are involved in her life which is a positive sign”. (Day 4 Focus group)

Video: Demonstrating skills

Observing someone’s practical skills demonstrated in a video afforded various meanings to be interpreted. For example, Nancy’s word processing speed was discussed, and Pierre said the sound of the keyboard gave meaning to her being a productive worker. Pierre agreed with the other viewers in the focus group in saying that seeing Percy in his work environment showed that he was able to undertake different tasks and demonstrate his ability to work in a team. However, Pierre said that Sally’s video of her operating the photocopier was confusing, as he could not work out why this video footage had anything to do with applying for a retail position. Pierre noted that this needed to be clarified with Sally. (Day 4 Elaborated notes Focus group)

The Sound mode

Noise and voice: impact on selection very pervasive

While talking with Martin and Ann, Pierre pointed out that Nancy’s voice-over was disappointing, especially because she was applying for an administration position where
answering the phone was clearly crucial. The same, he said, might also be said for Sally.

(Day 4 initial Focus group)

When talking about Rose’s choice of words, when she had remarked that work was ‘boring’, Pierre took a different view to Ann in that he took account of the entire digital story résumé, not just an isolated word. He felt it was up to the viewer to listen to the narrative in conjunction with viewing the images before deciding. He did however concede that clarity was needed, stating:

  When Rose didn’t like something, I was thinking she actually didn’t like interacting with people and undertaking repetitive work. But looking closer she was actually fine interacting in a team environment because she had the sports angle there, and working in hospitality, in the kitchen can be a repetitive job. So for me this was not a negative, it just needs to be clarified at the interview. (Day 4 initial Focus group)

Music: entertaining

Pierre enjoyed the digital story résumés with music; one in particular had a certain beat that carried him through the viewing. His comments were:

  There was one of them where I said, great music, love it. It was actually the one that was heavy metal, it was the bass in Rose’s. Yeah, yeah, that’s the one working in hospitality. It was the bass that kept you going through and the rhythm. (Day 4 Focus group)

Summary

Pierre gathered preliminary information at the initial viewing about the creators’ demonstrated skills within work environments and their motivations. Engaging with the second viewing and sharing his thoughts built upon and confirmed his understanding. He added that it was the way
that the “modes were used together” that was vital, as they played an important part in making interview/employment decisions. For example, Rose’s use of the word boring in her narrative, coupled with her interest in hospitality and her hobby where she played soccer made him to reflect there was more to her story. In Sally’s résumé he could not link her administration video, where she is demonstrating that she can use the photocopier, with the retail photos. These contradictions in the creators’ résumés induced Pierre to want to know more about them.

5.3 Summary of findings

In terms of answering the second research question: “How does the digital story résumé inform the viewer?” the key theme that emerged was that “the digital story résumés stimulated a sense of knowing the creators and a wanting to know more”.

This theme is elaborated below.

The initial viewing of the digital story résumés stimulated different meanings for the viewers. However, they all agreed “the digital story résumés gave a sense of knowing the creators of the story and wanting to know more” Table 5.4 illustrates the key modalities that were selected by each viewer, and how the selected modality offered an initial insight that informed the interviews.

| Table 5.4 Modalities informed an initial understanding of the digital story résumés |
|---------------------------------|---------------------------------|---------------------------------|
| **Viewer** | **Modality that stimulated interest by the viewer about a particular creator** | **Example of questions viewer wanted to ask a creator at the interview** |
| Ann | Nancy | • *Video:* Word processing speed  
• *Photo:* Holidays and books read |
| | | • Wanted to find out what her word processing accuracy was and the software she could use.  
• Could her travel hobby impinge on her work commitments?  
• What does Nancy like to read? |

171
| **Martin** | April | • *Voice-over:* Job reference and career aspiration.  
• *Photo:* Beauty and café | • Who was the person behind the job reference?  
• Why the beauty industry; does she have a preference to work in the service industry? |
|---|---|---|---|
| Percy | • *Photos:* Garden plants and safety  
• *Voice:* His aspiration to work outside  
• *Video:* Loading dock | • To confirm Percy’s understanding about work safety.  
• What are his interests?  
• Why construction?  
• What was the process in the loading dock? |
| **Pierre** | Rose | *Voice-over:* Hospitality and soccer photographs | • Why did she use the word ‘boring’?  
• Was she a team player? |
| | Sally | *Photos:* Administration video with retail photographs | • Why did she use an administration video when she was applying for a job in retail? |

Comments from the focus group included Martin stating: “A picture’s worth a thousand words”. Both Ann and Pierre commented that, ‘you never get this honesty in a paper version’. In viewing the digital story résumé, the viewers commented that they developed a real feeling of knowing the candidate before they came in for the interview, but additionally there were assumptions made which needed to be clarified in the interviews.

A single photo informed the viewers about what each creator was like as an individual. It provided a representation of the creator through their facial expression, and this provoked an emotional reaction from the viewers. The single photo showed the creators’ work environments, the tools they used, and work attire such as personal protective clothing that provided viewers with a practical insight to their work. For example, Pierre commented that seeing Rose working in a commercial kitchen making a sandwich demonstrated her skills and workplace compliance, which was the start to compiling a true account of her story. Linking work photos with personal interest photos deepened the understanding for the viewers. Rose and Sally, for example, were
seen playing a team sport. This raised the question of how this transferred to the workplace. However, as the creators did not link their photos to show the connections between these two types of activities, assumptions were made about each of the creators. Martin commented that viewing the images of April and Percy looking happy and smiling elicited a favourable response that led them to be invited for interviews.

Watching the videos informed the viewers about the sequence, fluidity, and the rhythms of the tasks being performed whilst also portraying the story creator’s spatial awareness, affording insight and real-time evidence. Nancy’s video informed Ann about her typing speed but it also stimulated Ann to consider Nancy’s typing accuracy and the software she used at that time. Percy’s video showed Martin that he could collect deliveries from the loading dock, but what happened next required Martin to further enquire about the process. Similarly, Pierre wanted to ask Sally to clarify why she included administration duties in the video alongside retail images.

Hearing the expression and tone of a person’s voice was a powerful way to represent a story. The viewers all realised how hearing a voice could be used to assess a person’s suitability to an occupation like that of being a receptionist, it also afforded a certain authenticity when listening to a person’s experiences. Rose’s voice, when she said she was “bored”, raised alarm bells for Ann, who did not want to interview her. Pierre, on the other hand, wanted to understand the meaning behind her use of this word. Listening to April express her excitement about working in a beauty salon and seeing her smiling while working in the salon was very moving. For Pierre, it was sufficiently moving to confirm her passion to work in beauty. Martin was confused about why Percy talked about the construction industry when his images were related to the retail industry. What this shows is that listening stimulates more questions, which leads to a deeper understanding.
The individual nature of the initial viewings was important to provide time for the viewers to view, reflect, and interpret the meaning provided by the different modalities of the digital story résumés. The viewers then engaged with each other by talking and reflecting about their understanding, which deepened their insights into each creator. Martin and Pierre discussed visuals with the overlaid voice-overs which afforded unique insights to the creators, leading to a richer understanding of the person than previously thought. Martin said “I tend to agree with Pierre, that the interests and the sport just helped flavour what they would be like in their attitude towards their work and by them being able to say and share an interest or a hobby just adds to that. Okay, well they’re motivated by these things which gives me a bit of context as to what they could do in my organisation”. However, not having access to the author, listening, and then interpreting meaning can stimulate more questions. The digital story résumé has a powerful influence on understanding, but to have the opportunity to ask questions of the author would bridge the gap between new and old knowledge.

5.4 Conclusion

This chapter presented the findings from the initial viewing of the digital story résumés (Phase 2) and answered the second research question: “How does the digital story résumé inform the interviewer?” Below is a summary of the answer to this question.

For the viewers, not having access to the creators to confirm information in the résumé meant the three steps of the initial viewing process were important for a preliminary insight, to then build upon this understanding and then for sharing and confirming information.

The first step enabled the viewers to gain a preliminary insight to the creator’s story. Engaging with a digital story résumé a second time extracted more information and enabled the viewers to focus on trying to make links and meanings. The opportunity to reflect on and share this initial
and engaging information enabled the viewers to make meaningful links, for example between photos and qualities the creators possessed. These interpretations were informed by the viewers’ understandings of industry compliance, workplace environments and the tools used in these environments. In addition, music created signposts for important story information to be remembered.

Although the viewers obtained a unique initial insight that offered them a sense of knowing the creators’ work experience, not having access to them generated reflection, assumptions, and questions that required answering, which generated discussion.

The subsequent job interviews with the creators provided an opportunity for the viewers to ask questions, clarify their assumptions and expand on their information, which would then validate their understanding. The findings from the mock interviews for each of the five creators are presented in the next chapter.
Chapter 6: Phase 3: How the digital story résumé was used in the mock job interviews

6.1 Introduction

This chapter presents the results of Phase 3: the viewers’ and the creators’ experiences in using the digital story résumés in the mock the job interviews. The chapter provides contextual background, presents the findings, and concludes by providing an answer to the third research question. Throughout this chapter reference to the researcher is made in the first person.

6.2 Background: mock interviews

The mock interview was conducted on the same day as Phase 2, the initial viewing. Each interviewer (Ann, Martin and Pierre) was paired with an interviewee (Nancy, April, Percy, Rose and Sally). At the beginning of the study I had five viewers/interviewers who indicated they would be available, but on the actual day of the interviews two pulled out. This left three viewers; two of whom each conducted two interviews.

Before the participants began the interviews, I showed the viewers the interview rooms so they could see that they were all set up the same way. I handed each interviewer a one-page interview guide (see Appendix Q), that provided general points on how they could use the digital story résumés in the mock interviews. For example, they might refer to a particular image or sound in order to ask a question. I also provided some example questions to ask the interviewees, for example “I see that you have experience in…?” I verbally communicated to Ann, Martin and Pierre, that these were only suggestions and it was up to them how they wanted to refer to the digital story résumés during the mock interviews. (Day 4 Field notes)
I briefed the five interviewees in a group session the day before the interviews, explaining how they might use their digital story résumés in the mock interviews. This was done as a role play by me and April. We viewed her résumé and I asked questions. This was also an opportunity for the creators to ask me questions. For example, April asked how long the interview would be. While some were nervous, Sally said, “it was all in the video so should be okay”, and Nancy nodded in agreement. (Day 3 Filed notes)

A video recorder and an audio recorder were placed in each room to capture the interviews. I was outside the room in case any of the participants needed support, or if there were any technical issues. Each interviewer waited in one of the three individual meeting rooms for the interviewees to arrive. Each room was set up with a desk in a typical office style, with one chair on one side and two on the other, as per the room layout diagram in Figure 6.1 below. All of the participants chose to sit side by side, placing the iPad, that had the relevant digital story résumé uploaded on it, on the table in front of them, leaving a space between them for their collaborative conversations.

![Figure 6.1 Room layout](image)

Table 6.1 shows the duration of each interview. This illustrates that all the interviews were less than 15 minutes. Martin and Pierre conducted two interviews, Martin’s second interview was shorter than the first, which was not the case for Pierre.
Table 6.5 Duration of the mock interview

<table>
<thead>
<tr>
<th>Interviewer</th>
<th>Interviewee</th>
<th>Interview Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>Nancy</td>
<td>11 mins</td>
</tr>
<tr>
<td>Martin</td>
<td>April</td>
<td>14 mins</td>
</tr>
<tr>
<td>Martin</td>
<td>Percy</td>
<td>10 mins</td>
</tr>
<tr>
<td>Pierre</td>
<td>Rose</td>
<td>8 mins</td>
</tr>
<tr>
<td>Pierre</td>
<td>Sally</td>
<td>10 mins</td>
</tr>
</tbody>
</table>

Each interview was video recorded so that I could collect relevant data, affording an understanding of how the digital story résumés mediated the interviews. Observing each video-recorded interview, I noted and coded every time a mode from the digital story résumé was used to mediate the conversation. This approach was used to describe how the digital story résumés mediate the five job interviews, as discussed below.

I met with both the interviewers and the interviewees separately after their interviews to conduct a focus group discussion in order to capture their thoughts and reactions. The aim of these group discussions was to develop a deeper understanding of their experiences in using the digital story résumés.
Nancy’s interview with Ann: Administration

About the interview

The interview went for 11 minutes and began with Ann introducing herself to Nancy. Then they sat side by side to commence the conversation. An excerpt from the start of the job interview follows:

Ann: Thank you for coming in you have come for a position a secretary
Nancy: yes
Ann: Tell me your experiences tell me where you have worked have you work in as a secretary before?
Nancy: I have been in administration
Ann: You have been in administration, right so where have you worked?
Nancy: (Name) Workers Club and (name) Mortgage
Ann: How long did you work in both of those jobs
Nancy: Eight weeks in both of them.
Ann: What tasks did you have to do in both of them
Nancy: Computer work and photocopying
Ann: Do you have a copy of your résumé for me to
Nancy: I have it here (handing the iPad with the digital story résumé to Ann)
They look at the photographs that Nancy took
Ann: ‘beautiful’ Where is that?
Nancy: Hong Kong.

(0:11 Day 4 Video recording)

My observations of the above conversation showed that Ann was initially a little uncertain about how to integrate the digital story résumé in the interview, but once it was introduced it did not
take long for the sharing experience to develop. While both of them watched, Ann nodded her
head, acknowledging the information, but she did not write any notes. Ann asked to watch the
digital story résumé again near the end of the interview, because she felt she might have missed
some details. Below are four examples that illustrate how the digital story résumés were used
during the interviews. (Day 4 Field notes)

Excerpts of the interview conversation
The first example shows how Nancy’s travel photos prompted Ann to ask a question clarifying
Nancy’s work commitment. The second example occurred when Ann referred to the section of
Nancy’s video that demonstrated her word processing ability. This led to a discussion about what
Nancy likes to write about, and her ability to create emails. Ann picked up on Nancy’s voice-
over narration in the third example, where she talked about her work environment preferences,
and what administration tasks she was familiar with. When the digital story résumé was
replayed, various modalities were used so that Ann and Nancy could cover items to obtain more
information, and it this gave Nancy a chance to explain items that were not covered in the
interview.

Example 1: Travel photos
Nancy used travel photos to show that she liked to travel with her family.

It became clear that Ann was concerned about Nancy’s commitment to work as she had a lot of
holiday photos. In the conversation between Ann and Nancy that follows, Ann directed a
question to Nancy about her work priorities.

Ann: Okay, so you enjoy travelling?

Nancy: Yes

Ann: And how often would you travel in a year?

Nancy: Once a year
Ann: Okay, that’s interesting! Do you feel that you would be able to travel in your holidays?

Nancy: Yes, as this is the only time I would be able to take my trips with my family. It is important for me to be committed to my job.

Ann: Perfect I agree as we rely on you to get things done.

(3:42 Day 4 Video recording)

Nancy had not intended that her travel photographs would dominate her story, and she confirmed that she understood the importance of her work commitments. Nancy’s reply seemed to alleviate Ann concerns.

Example 2: Word processing video

Nancy’s video demonstrated her word processing skills, and this provided Ann with an understanding of her typing ability, however Ann wanted to find out about what software Nancy was familiar with and took the opportunity to ask other related questions regarding administration.

Below is an excerpt from their conversation.

Ann: Your touch-typing looks fantastic. Where did you learn to do that?

Nancy: Just practice

Ann: So; you do a lot of writing? What things do you write?

Nancy: Yes, stories

Ann: When you say secretary, what tasks have you done?

Nancy: Photocopying and emailing?

Ann: Are you able to write emails? What software have you used?

Nancy: Yes, I can use email and I am familiar with Word and Excel

Ann: Did you do any course?
Nancy: No, I taught myself, but at the [name of club] they showed me Excel
Ann: The other place, financial planning, what did you do there?
Nancy: Writing addresses on cards and sent them out
Ann: So more administration work, good.

(4:45 Day 4 Video recording)

Nancy’s reply allowed Ann to understand that she liked to write stories and taught herself how to type and how to use Word, and that in addition she could compose emails and was familiar Excel and could undertake general administration duties.

Example 3: Voice-over to work in a quiet environment
At the shared viewing Ann picked up on Nancy’s preference for a quiet work environment through her voice-over narrative and was wondering why. The following is an excerpt from their conversation.

Ann: You said that you want to work in a quiet environment. Why would that be?
Nancy: Because of the background noise makes it hard for me to focus properly
Ann: Fantastic! You seem to know how you work and learn best, and I have learnt about what type of office I could place you in.

(4:43 Day 4 Video recording)

Ann acquired information about Nancy’s preference to work in a quiet office because background noise prevents her keeping focused and also that this information supported an employment decision when making workplace accommodations for her if she was successful.
Example 4: Ann requested to view the digital story résumé again
Ann asked Nancy about how she would get to work and what her availability was. Nancy said she “would take public transport and could work part-time five hours a day, three days per week”. Ann replied that “this information would have been good to see in her résumé”. Then Ann paused and said, “can we go back and have another look at your resumé to make sure I have not missed anything?”. This second shared viewing started just over halfway through the interview. This conversation during this shared viewing lasted about two minutes, where spontaneous questions arose from the various modalities. The following is what happened during the second viewing.

*Word processing video:* Nancy started the conversation pointing to her word processing video and saying I can type about 30 words per minute and Ann said, is your accuracy good? Yes, replied Nancy.

*Administration tasks photos:* Then, in response to work placement photos of Nancy undertaking administration tasks, Ann asked, “Where you worked, did you make friends?” “Yes”, said Nancy, “however I did not talk much as I am quiet”.

*Photos of flowers:* Ann pointed to photos of flowers and asked, “Did you take this photo?” Nancy said Yes, and then Ann said, “Did you upload it to your computer and edit it?” and Nancy replied, “Yes I used Photoshop on my iPad”.

*Photos of books read:* Pointing to photos of books, Ann said, “Are these books what you like reading?” and she then asked, “Is this a page that you can read?” pointing to another image of a book. “Yes, I have read this, I took the picture with my iPad” replied Nancy.
**Dress standard photos:** Ann said, “you look professional in your work clothes, and that made me think wow, you would fit nicely into our office, so neat and closed in shoes as we have a warehouse”. “Like in work health and safety”, said Nancy. Ann replied, “great, you have an understanding about work health and safety” (7:33 Day 4 Video recording).

The conversation ended with Ann saying, I will let you know within 24 hours if you get the job, thank you. And I really enjoyed your résumé.

Nancy’s answers enabled Ann to gain additional information about her typing accuracy, making friends at work, her hobbies, and her familiarity with technology. My thoughts and reflections after I observed this part of their interview were “Wow! What an economical and relaxing way to exchange information. This choice of interview technique was only conducted with Ann and Nancy. This would suit time-poor recruiters like Ann as she said, “seeing someone do a task confirms the information and allows quick decisions to be made”. (Day 4 Journal Focus group)

**Reflections from the interview**

After the interview, I spoke with Nancy and Ann in different focus groups to document their thoughts on using the digital story résumé in their interview. The question I asked was “How did you find using your digital story résumé in the interview?”

Nancy thought the interview went well: “It could tell you a bit more about myself and skills”. A recurring theme was that Nancy became self-assured, which came out again after the interview where she said; “I feel happy and confident, not so nervous”. Ann said: “I’m a traditional paper, email person”, however, “it gave me something to talk about which developed my understanding” and “I really enjoyed the experience”. However, Ann felt the résumé should be
accompanied with a summary, with contact details together with a brief recap. She said, “I kind of felt that I still wanted something after she left”. (Day 4 Focus group)

**Summary of Nancy’s interview with Ann**

The above examples show how the digital story résumé served as a mediate for Ann to select questions and allowed Nancy to answer confidently. Ann was initially uncomfortable but when the digital story résumé was introduced, it did not take long for an ideal sharing experience where the discussions were enriched through images and sounds. The many opportunities for Nancy to reflect upon the critical modality choices she had made when she constructed her digital story résumé provided her with important preparation time that empowered her to speak with conviction. In Ann’s case, the initial viewing made it possible for her to prepare and develop a familiarity with Nancy’s résumé, but through the shared viewing she gathered more information, building upon her understanding to ask more questions. Ann guided the interview by talking about particular modalities or pointing to the screen which allowed her to receive clear responses from Nancy and develop her knowledge of Nancy’s capabilities and character. As the interview neared the end, the shared space became reconfigured and became more relaxed, with a spontaneous question-and-answer session. This elicited additional information that was informative and further assisted Ann in understanding Nancy’s commitment to the position. The additional information gathered by Ann about Nancy through sharing the digital résumé included, Nancy’s her work commitment, the work environment she prefers to be in, her word processing accuracy, her use of computer software and other technologies that she could use, her hobbies, making friends at work, and good dress standards.
April’s interview with Martin: Beauty

About the interview

The interview between Martin and April went for 14 minutes. Martin gave April a welcome handshake and then they sat down side-by-side. Martin began the interview by confirming the position April was applying for. April took control of the interview without being prompted; she set up the iPad on the table, and with a clear voice explained to Martin what he was going to see.

An excerpt from the start of the interview follows:

Martin: So; you have come along, and you have applied for a role in beauty.

Can I see your résumé?

April: Well here you go, I did a digital résumé, which tells a bit about myself and what I want to do. (00:58 Day 4 video recording)

While April’s reply was short, it encapsulated a certain empowerment in her voice, which demonstrated to me that the time taken to talk out loud while creating her digital story was valuable rehearsal time, so that she could then articulate with confidence. They watched the story together. Martin looked with interest at the screen, nodding his head and taking notes. (Day 4 Field notes, Journal)

Excerpts from the interview conversation

Below are four examples of how modalities in April’s digital story résumé served to mediate the questions Martin selected. The modalities acted as signposts to guide April to a particular section in the résumé that enabled her to confidently reply. The first example relates to images from the beauty salon, the second to a voice-over job reference and a narrative about April’s goals, the third
shows how the essence of the whole story created topics to ask questions, and finally, Martin asked other questions not related to her résumé.

Example 1: Jobs undertaken photos

Martin saw images of April working in the beauty salon, and this prompted him to ask her what other tasks she had undertaken, other than the ones he had seen and what she had learnt from those other tasks. The following is a segment of their interview;

Martin: From this I get number of different things [pointing to the iPad]. I was wondering if you could talk some more about some of your experience in particular at [name of salon], you said it was a beauty salon?

April: Yes [salon name] is like a beauty place it has waxing, body massage, facial done and that [rolling her hands and pushing out her arms re-enacting massage] they do a full make-up too. The make-up was the part I really wanted to do.

Martin: What about on the phone taking bookings, I saw you using the phone in your résumé. We run a busy salon. Are you able to do this?

April: Yes, when the therapists were busy so I would take a message write down their name and said someone would get back to them.

Martin: You chose to show, and you talked about cleaning, did you do other things? You were able to view treatments?

April: That is mainly what I did. Yah, got to see facials and waxing being done.

(2:24, Day 4 video recording)
It was clear that when Martin referred to the beauty salon images to link to what other work practices April had experienced, this allowed her to reflect and to describe the salon. She also identified the services it offered, explaining that it was the makeup side that she was most interested in, and that she also took phone bookings, and observed customers having a massage or a facial. April’s reply mirrored our discussions in Phase 1. (Day 4 Field notes, journal)

Example 2: Audio job reference and spoken words

Below are two examples of how the audio job reference and the spoken words stimulated Martin to ask a question. In the first excerpt Martin, although unable to associate the job reference with any image, wanted to know who gave her this reference to her and why, which provoked another question that discussed her limitations at work, and tasks she needed support with. In the second excerpt April talked about work goals. Martin wanted to know why she expressed her preferences with such honesty.

1 Audio Job reference and support

Martin: Okay, I am interested about the reference I heard. Now the person who gave you the reference said that you are a fantastic person. Any reason why you chose this person?

April: When I have to do work placement, they have to give me feedback and in all the feedback was very positive. I really like it. You heard my job coach, and so she saw all of the feedback I received.

Martin: In terms of your reference, it talks about you in a positive way, but what do you think your limitations are? So what do you need help in?

April: Cash handling – need someone to help me

Martin: Great that’s good to know.
2  *Honesty in words*

Martin: You talked about work goals, why did you express it in that way?

April: The admin bit, it’s kind of hard for me I guess because there is so much filing and I get it mixed up a bit, it’s not a job I want to do.

April spoke clearly, answering with conviction. Martin now understood why she gained such positive feedback from the job referee, and in addition that she was willing to take training in cash handling, but was challenged with administration duties such as filing, and this explained why it was not a career choice.

*Example 3: The entire digital story résumé – career choice*

Martin took the essence of April’s résumé to compile a work experience profile to then inquire about what it was in the service industry that she enjoyed. The following is an excerpt from their conversation:

Martin: So why the beauty industry?

April: I have a passion for makeup, I did a course last year and I enjoyed it.

Martin: I get from your résumé you are a people person; would that be right?

April: Yes

Martin: So, your interest in this industry is about working with people or is it about what you do for people?

April: It’s about working with people.
Martin: And is that why you enjoyed hospitality?

April: Yes, I enjoyed hospitality

(4:29 Day 4 Video recording)

Martin now understood that April preferred service industries because she was in contact with people, which confirmed Martin’s assumption. He also found out that she had completed a tertiary education certificate in beauty.

Example 4: Not in the résumé – safety and availability

Martin found the digital story résumé content itself answered questions that he would have normally asked in a traditional interview. This led him to also ask questions about information that was not in the résumé. The conversation was as follows:

Martin: We work with chemicals. In your work experience in the salon, did they talk to you about safety?

April: To follow the rules that they have, and to ask if I do not know.

Martin: Okay. This role is for a casual. In your résumé you did not put in your availability. So what days can you work?

April: I can work any time.

(13:00 Day 4 Video recording)

When Martin asked about the safety aspects of the job, April’s answers were not clear. I suspect that it was because the information was not in her résumé, and that maybe she had not covered work safety in her work experience. She did however respond well about her availability.
Reflections from the interview

After the interview, I spoke with April and Martin in their separate focus groups to document their reactions to the interview. April, in answering my question on how she found using her digital story résumé in the interview with Martin, said, “I don't know, I just reckon it was easy to use and talk about photographs I have taken … mmm Yes! It was easy to use”. Martin commented that “I think this is a fantastic process. In a few minutes I gathered so much information”. “I am clear in what motivated and what demotivated her; I thought that was important”. “Yes, I found it difficult to know what to ask because so much information was in the story telling, so it was, well what don't I know” (Day 4 Field notes, Focus group).

Summary of April’s interview with Martin

The digital story résumé played a pivotal role in guiding, gathering, and reflecting upon information. On numerous occasions during the interview, Martin would pose a question whilst he simultaneously talked and pointed or touched the iPad screen to link the digital story résumé content to the interview discussion. Martin initially struggled to ask questions, but the information he gathered from the initial viewing and the shared viewing benefited him when it came to conducting the interview. The modalities provided an important support mechanism for April to feel in control. When Martin referred to her experiences, I could see and hear her confidence growing. She was not disturbed when asked about her challenges at work. It was also interesting to observe that when she was asked questions that were not directly related to the digital story résumé, her answers were not as clear. The information gathered by Martin about April was about her passion in makeup and that she enjoyed working in the service industry. She did, however, need support with cash handling, and struggled with some administration tasks. However, through her positive job reference she was seen to be a reliable worker and she affirmed that she could work any time.
Martin’s interview with Percy: To work outside

About the interview

The interview went for 10 minutes and began with Martin introducing himself to Percy. Then they sat side by side to commence the conversation. Martin began the interview by asking Percy for his résumé. Percy handed the iPad with his digital story résumé loaded upon it to Martin, who switched the iPad on and set it up. Whilst Martin held onto the iPad, he said “Can you tell me about this please?” An excerpt from the start of the job interview follows:

Percy: I have done work experience at (name of supermarket) packing shelves; but I prefer to work outside, that’s why my job choice is to work in construction as it’s outside; meeting new people and all that and I have worked at (hardware store) which I liked.

Martin: Great let’s look.

(00:39 Day 4 Video recording)

While they watched the story together, Martin looked with interest at the résumé, nodding his head and taking notes. Below are examples that illustrate how the digital story résumé was used during the interview. (Day 4 Field notes, Journal).

Excerpts from the interview conversation

The first example shows how Percy’s photos and the video of him working in the hardware store prompted Martin to ask questions to clarify Percy’s understanding of work safety and receiving and dispatching garden stock. The second example was when Martin referred to a section in Percy’s voice-over when he mentioned he wanted to work in the construction industry, and the last was where Martin asked questions not directly related to Percy’s résumé.
Example 1: Hardware store and safety photos with video

Martin referred to images of the hardware store in particular to ask Percy about his experiences in the garden nursery and expand on his understanding of work health and safety. The following is part of their conversation:

Martin: I see that you look happy while undertaking various tasks at the hardware store; would that be right? and can you talk to me about what you had to do there?

Percy: Yes, I like working outside. In the nursery we had to get the plants off the trollies and put them down where they are meant to be. And after that they take them away and come back with more plants.

Martin: So, you were receiving plants and things. Great. Did they talk to you about how to do that safety? I see that you used correct manual handling techniques.

Percy: Yes

Martin: Can you explain to me what makes it safe or unsafe?

Percy: Because the reason it’s safe is because of Work Health and Safety. Lifting things, you need to bend your knees properly, keep your back straight, oh, and it’s good to sweep the floors just in case of slipping.

Martin: So, what you have identified to me is about retail stock, manual handling, and you can take direction which is important information.

(2:10 Day 4 Video recording)

Percy responded by reflecting on his experience in the loading dock to answer Martin’s question about the process of receiving garden stock. Percy also confirmed his knowledge
about safety when he explained about lifting techniques and manual handling and the important reason for keeping the floors clean (Day 4 Field notes)

Example 2: To work in construction – voice-over

Percy’s voice-over explained that while he enjoyed working at the hardware store, he would like to gain experience in the construction industry. Here, Martin asked why and what area he would like to work in and offered some suggestions. Below is a short extract of their conversation;

Martin: Clearly, you have a passion to do work. Can you tell me more about your interest in construction you mentioned in your résumé? Is it just being outside? Are there skills you want to learn?

Percy: Well I like hands-on work and construction is hands-on work, and it’s just outside instead of sitting inside I want to be outside.

Martin: Yah that’s good. When you said hands-on work, have you thought about the construction industry like carpentry or brick layers?

Percy: Not too sure yet.

(4:14 Day 4 Video recording)

Once again Percy’s response reflected the time in the creation Phase where he talked with me about his preference for working outside doing hands-on work, but we did not talk about other positions he might consider which could reflect his short response when talking to Martin. (Day 4 Field Note, Journal).
Example 3: Questions external to the digital story résumé.

Martin asked Percy about matters that were not related to his digital story résumé. Martin asked Percy about skills or qualifications he could bring to the position to gain an understanding of the way Percy would learn best. Below is a further excerpt from their conversation:

Martin: What I did not see was any qualifications. But what I did come across was your attitude Can you tell me what skills could bring and are you willing learn?

Percy: I am a hard worker; I can work in a team and have good communication skills.

Martin: Yes, I can see that come across in your résumé. What about learning new things?

Percy: It is difficult for me to learn new things, but I will try

Martin: So when you say it’s difficult to learn new things is it difficult to …… ?

Percy: It’s got to be like showing me, not like written down

Martin: So, you are a hands-on learner?

Percy: Yes

(5:13 Day 4 Video recording)

Percy’s response reflected what he wrote in his script in the creation Phase about working hard and working in a team, and about his preferred learning style. This conversation expanded on the knowledge Martin had gained from viewing the various modalities of the digital story résumé.

(Day 4 Field Note, Journal).
Reflections from the interview

After the interview, I spoke with Percy and Martin in different focus groups to document their thoughts on using the digital story résumé in their interview.

I asked Percy what he thought about using his digital story résumé at the interview. Percy replied with “Yeah, it helped show Martin what I could do at the warehouse, it was easy to show things”. I asked if he could see himself using it again in a job interview, and Percy replied, “Yes, I would.” After the interview, Percy, the job coach and myself talked about how the viewers had liked his résumé. It showed him as a hard worker, smiling, as he demonstrated his tasks. Percy then said that he was keen to finish it. Martin seemed more relaxed when talking to Percy, which could have been because this was his second interview using a digital story résumé. He agreed with Pierre that the “more you use the résumé you start to pick things out, but to have a simple outline with key points written down attached to the beginning of the digital story résumé, relevant to the job, would take out some of the surprise”. He added: “But in terms of getting to know the person even before I see them in the flesh, absolutely incredible. So when I got to interview, I was like, Okay well, all the traditional stuff that I would have asked has been demonstrated to me. So it was, Okay, well what don't I know that I need to know that wasn’t in their story?” (Day 4 Focus group)

Summary of Percy’s interview with Martin

The digital story résumé shaped the job interview space. The conversations were filled with laughter and were characterised by systematic references to the digital story résumés which enriched the meaning making process for both the interviewer and the interviewee. Martin had the opportunity to plan the interview and acquire information, which benefited him in conducting the interview. He asked Percy about the hardware store and workplace safety compliance, and then about other employment opportunities. Percy, being familiar with his digital story résumé,
was able to articulate what Martin was going to view at the start of the interview, and when asked a question based on the story content, he answered it very comfortably. Additional information that Martin gathered related to Percy’s commitment to obtaining a job, his understanding of safety, his experience in warehouse dispatch, Percy’s preference for on-the-job training, his ability to work in a team, and his ability to follow directions.

**Rose’s interview with Pierre: Hospitality**

**About the interview**

The interview lasted 8 minutes. To commence the interview, Pierre extended his hand out to Rose as she came to the doorway of the interview room, he showed her the seat and they sat down side-by-side. They both moved forward in their seats to watch the digital story résumé whilst Pierre made rapid notes. The conversation developed as follows:

Pierre: Hi I am Pierre
Rose: Hi I am Rose
Pierre: What position have you come for?
Rose: Hospitality
Pierre: Okay, did you bring your résumé with you?
Rose: Can I show you?
Pierre: Oh, it’s a video?
Rose: Yes

(0:07 Day 4 Video recording).

The nature of the conversation mediated by the digital story résumé was professional and engaging. While they watched the résumé, Pierre looked with interest, taking notes. Below are three excerpts that illustrate how the digital story résumé was used during the interview. (Day 4 Field notes)
Excerpts from the interview conversation

The first example relates to Rose’s voice-over where she mentioned the Certificate 3 she had obtained. The second deals with the sport and hospitality photos where her narration talked about being bored, which provoked Pierré to ask about her motivation, and finally Pierre asked questions that were not directly related to her résumé.

Example 1: Insight into qualification - voice-over

Rose expressed in her voice-over that she had completed a Certificate 3 in Hospitality. Pierre picked this up during the shared viewing which was an opportunity for him to talk about the course, its content, and how she might apply it to the workplace. The following is an excerpt:

Pierre: Tell me a bit about your Cert 3 qualification
Rose: It includes RSA and RGC
Pierre: How long did it take you to finish?
Rose: 12 weeks
Pierre: What was the best part the Cert 3?
Rose: Getting more experiences and knowing about bars, pub and clubs
Pierre: What was the thing you learnt the most in Cert 3, something you took away and say okay, I am going to use that?
Rose: Probably RSA and RCG. Learning how to control people with their drinking and if they drink too much asking them to leave and write down what they do.

(1:32 Day 4 Video recording)
Rose spoke clearly, answering with authority. Pierre now understood how long the course had been, some of its content, and how she could apply her newfound knowledge to the workplace.

Example 2 Motivation – photos and voice-over

Pierre had observed Rose in a variety of hospitality positions in her résumé, which demonstrated her motivation. The résumé also showed her playing soccer, which to Pierre illustrated her getting on with people, but then he heard her being upfront and honest say that some tasks were boring, this was received as a mixed message. In the interview he asked Rose about this to gain a clearer understanding. It was revealed that she saw doing repetitive tasks as the reason for the work being ‘boring’. Her response to Pierre’s second question, in which he asked her about playing soccer, revealed her ability to work with others. Both examples as shown as follows illustrate that Rose was able to answer clearly when asked questions from her résumé or about her work experience.

*Voice-over: Tasks being boring*

Pierre: You said that in retail there were tasks you did not like doing?
Rose: Yes that’s right
Pierre: What were they?
Rose: Packing the shelves and facing up
Pierre: And why did you not like that?
Rose: As doing the same tasks all the time
Pierre: Oh … okay, not having access to new things?
Rose: Yes. I was doing the same jobs all the time it was boring
Pierre: Oh okay, good. (2:45 Day 4 Field Notes).
Images: soccer and being a team player

Pierre: I saw photos of you playing soccer, who do you play for?
Rose: I play for [soccer team] and the Special Olympics
Pierre: How long have you been playing for the [team name]?
Rose: Two to three years
Pierre: What position do you play?
Rose: Striker or left field
Pierre: Okay, how do you fit into the team?
Rose: Very good
Pierre: What’s the best part in a team?
Rose: Communication and passing the ball to your team
Pierre: Do you have people in the teams you do not get on well with?
Rose: No. (5:20 Day 4 Video recording)

Example 3: Questions external to the digital story résumé.
Pierre asked a couple of questions that were not related to Rose’s digital story résumé. Rose’s responses showed that when she was not familiar with the information, she was unsure and replied with a short ‘no’. The following is part of their conversation:

Pierre: If there was one key thing you wanted me to take away from this interview what would it be?
Rose: No nothing
Pierre: What nothing at all?
Rose: No

(7:20 Day 4 Video recording)
**Reflections from the interview**

After the interview, I spoke with Rose and Pierre in different focus groups to document their thoughts on using the digital story résumé in their interview. Rose, in answering my question on how she found using her digital story résumé in the interview with Pierre, said, “I cannot see any disadvantages and doing the interview with the digital story résumé was good but I would use a paper as well as the iPad”. Pierre was also asked how he found using the digital story résumé in the interview, and he said, “Had I had an executive summary on paper to go with the Rose’s interview it would have been an advantage as lots of information was in her résumé”. He added: “I picked things up the second time, but the third time it was, Okay! Like, what did she learn from the course in hospitality?” (Day 4, Focus group)

**Summary of Rose’s interview with Pierre**

Rose’s digital story résumé played a key role in guiding, gathering and reflecting upon information and the conversation was professional and honest. Both participants, were supported in the interview having gone through the previous phases and reflecting upon the information contained in the digital story résumé. For example, Pierre found that when he engaged with Rose’s résumé at the initial viewing, it revealed “an authentic profile in expressing motivation like being bored that in some areas needed further investigating”, and at the shared viewing he obtained additional information that allowed him to ask specific questions. On many occasions, during their face to face interview, Pierre would methodically ask questions while he pointed to his notes which he had made from the shared viewing and the digital story résumé itself. Rose’s ability to promptly reply to Pierre was underpinned by her reflection on her work experiences while in the story creation process. Having said that, when Pierre asked Rose a question about information that was not contained in her digital résumé, she was unsure. This interview enabled Rose to answer purposefully about her ambition to work in hospitality. The interview included a discussion of her qualifications and the knowledge she had which she could apply in the
workplace. This cleared up any assumptions about her motivation, and it provided a positive insight into her ability to participate in a team.

Sally’s interview with Pierre: Retail

About the interview

The interview lasted 10 minutes. After the welcome handshakes, Sally and Pierre sat down side-by-side. The time during which Sally opened the iPad and started the digital story résumé became an opportunity for her to pitch to Pierre what he was going to see.

Pierre: Hello I am Pierre
Sally: I am Sally nice to meet you.
Pierre: So, what role have you come to apply for?
Sally: I am applying for retail assistant manager
Pierre: Did you bring your résumé with you?
Sally: Yes
Pierre: What’s that?
Sally: A digital résumé is like a normal résumé without the writing and that. It tells you more about me and shows you pictures and videos.
Pierre: Great. Let’s have a look.

(00:03 Day 4, Video recording)

Sally summarised what Pierre was going to view. The clarity in her expression demonstrated to me that the time taken to talk and reflect in the creation phase was an important rehearsal which ensured that she could converse confidently They watched the story together. Pierre took rapid notes (Day 4 Field notes, Journal). The following three examples show how the digital story résumé guided the interview, allowing Pierre to build up a profile of Sally.
Excerpts from the interview conversation

The first excerpt relates to her administration video, as Pierre could not work out why Sally selected this type of image when she was applying for a retail position. The second was about a misunderstanding about a shop photo, and final excerpt shows how the voice-over and images mediate a conversation about her hobbies. These exchanges built a better understanding of Sally’s suitability.

Example 1: Video working in administration

Pierre asked Sally to explain her retail experience as he felt this did not come through in her résumé. Below is an excerpt from the conversation:

Pierre: I saw in there you did a lot of ah … Your pictures are mainly about administrative work. I might need you to explain to me what your experiences are in retail?
Sally: For three weeks I worked at [stores] in Sydney and Liverpool.
Pierre: Now what was the best thing … mm what did you like doing?
Sally: Serving customers and going on the cash register and helping customer look for what they needed.
Pierre: So, you were at the cash register and on the floor helping?
Sally: Yes
Pierre: I have to ask because your video is about administration, what are key things you like and dislike about administration?
Sally: I like administration, but my main focus is on retail and second is admin.
Pierre: You have helped with the cash register and helped customers find things on the floor, what other things. So, what other tasks have you done?

Sally: Stacking the shelves, I also did the display cases for the new season, answering the telephone and taking orders to be picked up.

Pierre: Now, out of all the different task which one is your favourite?

Sally: I would have to say helping the customers.

Pierre: Okay, and why?

Sally: Well, when I first started, I was not a confident person and did not know what to say to customers. I was really shy but now I have more confidence in myself and working with others.

(2:23 Day 4, Video recording)

It was clear that when Pierre referred to not seeing her retail experience photos and what her experience was in this industry, it provoked Sally to reflect and to describe her experience. Pierre was now able to understand the types of stores she had worked in, the tasks undertaken like unpacking stock, setting up a season display case, answering the phone and using the cash register. It was interesting that she revealed she had overcome challenges in dealing with customers and was now quite confident. (Day 4 Field notes, Journal)

Example 2: Misunderstanding in photos

The second excerpt arose from the fact that Sally had selected images of women carrying shopping bags from high street stores, but the jobs she had worked in were not from the high street. Sally explained that this merely reflected the section of her story about what she did in her leisure time, which was to go out with her friends. Below is a short piece of that conversation:
Pierre: In your résumé you showed me a picture of what I would call high-end retail, lots of expensive shops. And this job here [store name] is not high end?
Sally: No this is about shopping and going to the movies with my friends and out for lunches.
Pierre: Oh yes, I see. (8:45 Day 4, video recording)

Example 3: Hobby – playing sport voice-over and photos

Pierre references Sally’s voice-over and images where she talked about playing Australian Football League (AFL). Referring to his notes, he asked about whether she played soccer and what position.

Pierre: Okay, I saw that you like soccer and AFL. I also like these. AFL, they are good team sports. Do you play soccer?
Sally: I used to play soccer. I left it last year. I played there for four years and I left to play AFL and I played for the school from year 7 to the end of 2013.
Pierre: Okay, what position did you play in soccer?
Sally: Centre or goal when the goalie was away
Pierre: Big responsibility, goalkeeper, did you like that?
Sally: Yes oh … one time I did not as one time I forgot my shins and I got kicked with the soccer boot, here was all bruised [pointing to her leg]
Pierre: Oh gosh, that would have hurt. What position in AFL?
Sally: Mmm, I forgot [at this point the atmosphere changes as she becomes anxious that she cannot remember and moves away from the close conversation space].
Pierre: Was it Rover, mmm maybe Forward … that’s okay.

Sally: I was up near where you stand on the lines, near the back where the goals are.

Pierre: So maybe in the back pocket?

(6:30 Day 4, video recording).

Sally recounted the story when she forgot to bring her shins and got kicked on the leg. Then it appeared she became anxious and was momentarily disengaged while trying to remember what position she had played. This uncertainty in how to respond may have contributed to the fact that Sally did not place any images or text in her story about the time she played this sport. (Day 4 Field notes, Journal)

Reflections from the interview

After the interview, I spoke with Sally and Pierre in different focus groups to document their thoughts on using the digital story résumé in their interview. Sally, in answering my question about how she found using her digital story résumé in the interview with Martin, said, “Yep, I would like to if I had an iPad”. She added: “I would rather show and talk about experiences than write about them” and, “being shy, it helped me to explain what I could do”. (Day 4 Focus group). Similarly, I asked Pierre for his thoughts on how he found using the digital story résumé for the second time. He commented that “It does give you things to be able to talk about. Even moving from the first interview to the second interview. Because we’re new to this as well so, you know, I learned from that first interview about how to better use it for the next interview, i.e. I’ll go in and I’ll try to pick a few pictures whereas I didn’t really do that the first time. You know, just because unfamiliarity and what not so … You know, there’s a lot of potential here and I think if I was to do use it over time, definitely use it as a positive tool and look, it made my interview process quick”. (Day 4, Focus group)
Summary of Sally’s interview with Pierre

Because Pierre had used a digital story résumé in a previous interview, he had developed a strategy to apply to the interview with Sally, which was to concentrate on only a few photos to ask questions. This directed way of selecting certain modes by pointing and talking about how they related to the position Sally was applying for allowed him to compose relevant questions and guide the interview, which added to his experience and knowledge. The creation phase was vital in preparing Sally for the interview. It enabled her to recall her experiences, which then allowed her to answer questions with certainty and clear up any mixed messages, and she was able to portray a favourable profile. The digital story résumé content, and the role it played in the interview enabled her to talk about her experiences in her own way. Additional information that Pierre gathered about Sally was related to her experience in retail where she enjoyed serving customers, the sport she played and the enjoyment she got from going out with her friends.

6.3 Summary of findings

In terms of answering the third research question: “What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview? in this study?” the key theme that emerged was that “the use of multiple modalities in the digital story résumés enriched the conversations about work experience in the mock job interviews”. This theme is elaborated below.

Table 6.2 illustrates how key modalities were selected by the viewers in the digital story résumés, and this helped the interviewers to develop their understanding of the interviewees.
Table 6.2 Key modalities were selected in the interviews

<table>
<thead>
<tr>
<th>Interviewee and interviewer at the mock job interview</th>
<th>Modalities that mediate the interview</th>
<th>Additional information gathered in the interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nancy and Ann</td>
<td>• Video: Word processing</td>
<td>• Word processing accuracy of 30 words per minute</td>
</tr>
<tr>
<td></td>
<td>• Photographs: Writing stories, travel and photography.</td>
<td>• Computer software she can use like Word.</td>
</tr>
<tr>
<td></td>
<td>• Voice-over: Preferred working environment</td>
<td>• Other technologies used</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Making friends at work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Nancy is commitment to work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Work environment she prefers to be in is quiet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Dress standards like in her résumé</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Availability to work part-time hours</td>
</tr>
<tr>
<td>April and Martin</td>
<td>• Photographs: Beauty salon</td>
<td>• Passion to work in makeup</td>
</tr>
<tr>
<td></td>
<td>• Voice-over: Job reference validates work and reliability</td>
<td>• Aspiration to work in beauty salon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Prefers the service industries</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Needs support with cash handling</td>
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<tr>
<td></td>
<td></td>
<td>• Struggled with some administration tasks</td>
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<tr>
<td></td>
<td></td>
<td>• Job reference validates work and reliability</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Availability to work at any time.</td>
</tr>
<tr>
<td>Percy and Martin</td>
<td>• Video: Loading dock procedures</td>
<td>• Commitment to obtaining employment</td>
</tr>
<tr>
<td></td>
<td>• Photographs: Work health and safety</td>
<td>• Likes working outside</td>
</tr>
<tr>
<td></td>
<td>• Voice-over: Career aspirations</td>
<td>• Still considering career aspirations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Has an understanding of safety</td>
</tr>
</tbody>
</table>
| Rose and Pierre | • Photographs  
• Voice-over | • Has an understanding and experience of warehouse dispatch  
• Preferred on-the-job training.  
• Can work in a team and able to follow directions. |
|---|---|---|
| Sally and Pierre | • Video  
• Photographs  
• Voice-over | • Qualifications in hospitality  
• Knowledge can be applied to industry  
• Motivation in the workplace  
• Can work in a team  
• Experience in retail  
• Enjoyed serving customers,  
• Enjoys going out with her friends  
• Played team sport while at school |
The findings showed that in the mock job interview, the discussions mediated by the digital story résumé included frequent question and answer interactions. The creators/interviewees, having developed their digital résumé, were confident in what they were going to discuss due to the cognitive and emotional work undertaken to produce the digital résumé prior to the actual interview. Introducing their digital story résumés at the beginning allowed the creators/interviewees to pitch to the viewers/interviewers what they were about to watch. This set the tone for meaningful dialogue, and for the creators/interviewees to witness their digital story résumés being seen, heard and interpreted. In the initial viewing in Phase 2 and then in the shared viewing in Phase 3, the viewers/interviewers were able to select particular story modalities and talk about how they related to the position the creators/interviewees were applying for. This allowed them to compose relevant questions and guide the interviews. For the viewers/interviewers this process added to their experience of using multiple modalities and provided a richness that is not available in traditional paper format.

Images like photos were used by the creators/interviewees for the specific purpose of demonstrating their work experience capabilities, work environments and hobbies. Visual evidence in photos provided a preliminary understanding at the initial viewing, but when the viewers/interviewers used this information to ask questions of the creators, this technique confirmed and expanded their understanding. Martin offered an example when he referred to images of the hardware store in particular, to discuss with Percy his experiences in the garden nursery. This conversation expanded on Martin’s understanding of work health and safety.

The multiple modes of images and the voice-over allowed for important additional information to be obtained simultaneously. Having said that, mixed messages were occasionally received which then needed to be clarified at the interview by talking with the story creator/interviewee. Pierre observed Rose in a variety of photos where he saw her as being a proactive person, but when she
said some tasks were boring, it was a confusing message that needed to be cleared up. It was uncovered that she saw doing repetitive tasks as the reason for the work being ‘boring’.

Video allowed the creators/ interviewees to demonstrate movement and spatial awareness that enabled the viewers/ interviewers to acquire audio sensory information. Ann found that Nancy’s video allowed her information about her typing speed, but she was unsure of Nancy’s word processing accuracy and what software could she use. Nancy, knowing the video content, was able to answer that she could type 30 words per minute, could use Microsoft Word, and write emails.

The voice-overs allowed the viewers/ interviewers to hear the creators’/ interviewees’ tones of voice when expressing their frustrations, concerns and emotions. It was revealed that this mode was powerful, and it enabled the viewers/ interviewers to make considered employment decisions and to talk through the meaning of the narrative. For example, when Ann asked Nancy what she meant by saying that she preferred to work in a quiet environment, Nancy replied that background noise prevented her from being focused at work. Unpacking a voice can lead to uncovering uncomfortable conversations; when Martin asked April, for instance, about her glowing job reference it was an opportunity to investigate her challenges.

Therefore, the digital story résumés helped the viewers/ interviewers to gain an understanding of the personalities of the creators/ interviewees, making the interviews more personalised. The digital story résumés helped as “ice breakers”, or they relieved the awkwardness between the creator/ interviewee and viewer/ interviewer as they gave both parties something in common to focus on and stimulated them to focus on their discussion. Multiple modalities provided a richness that is not available in traditional paper format. At first this caused some apprehension for the viewers/ interviewers but after some experience they could see how visuals, sounds, and video could be used as a way to further “unpack” the creators’/ interviewees’ work experiences.
Interestingly, the photos, video, and voice were the dominant modes used in the interview that deepened the viewers understanding. Remarkably through while written text, music, and background noise were referred to at the initial viewing they were not referred to during these interviews.

6.4 Conclusion

This chapter has presented the findings related to how the digital story résumés mediated the interviews between the interviewees (creators) and the interviewers (viewers) which answered the third and final research question: “What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview?

The digital story résumés provided accessible spaces for questions and answers and rich conversations emerged which were of a personal, yet professional nature. The résumés mediated collaboration where the range of modalities performed an important role in overcoming awkward moments, uncovering skills and enabling discussions about work environments. Phase 1 was the iterative construction process of the digital story résumés by the interviewees. Phase 2 saw the interviewers engage with and reflect on the multiple modalities. These two phases prepared both the interviewers and the interviewees for the interview experience and provided them with sufficient agency, generating a collaborative space for numerous questions and answers.
Chapter 7: Discussion and conclusion

7.1 Introduction and background

This research examined how the job résumé genre could be disrupted from its conventional text-based written form by the use of digital story résumés to inform job interviews. Digital technologies were utilised by the participants to create digital story résumés. These digital story résumés were then viewed by potential employers and used to mediate mock interview experiences.

A qualitative research approach was undertaken to conduct this study to better understand both the creation and the viewing of a digital story résumés. Data from five creators and three viewers was collected in three phases: Phase 1, the creation phase; Phase 2, the initial viewing; Phase 3, the mock interview. Data comprised participant observation, developed artefacts, focus group discussions, semi-structured interviews, and the researcher’s reflective journal. The study was theoretically informed by New Literacy theory (Leu et al., 2017), and methodologically informed by the Inquiry Cycle (Bruce & Davidson, 1996; Bruce & Bishop, 2002), which was used to guide the study’s data collection.

Key findings are presented in three sections in this chapter. Firstly, the overarching research question is explicitly responded to by looking to the key findings to present a “Model of the digital story résumé as a tool to mediate a job interview”. Each research sub-question is then responded to in connection with New Literacies theory that underpinned this study. Drawing upon the findings, some practical recommendations on how to create a digital story résumé are also offered. The chapter concludes with a discussion of the current study’s limitations and suggestions for areas of future research.
7.2 A model for the digital story résumé to mediate a job interview

The overarching research question of this study was: What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability?

The potential of the digital story résumé for the creators and the viewers, and then how it was used as a recruitment tool to mediate an interview process at the job interview, is shown as a model in Figure 7.1. The figure shows how the digital story résumé was used as a tool to mediate a job interview. Each part of the model is discussed below using the following structure:

1. Creator (Interviewee)
2. Viewer (Interviewer)
3. Mock job interview

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**Figure 7.1 Model of digital story résumé as a tool to mediate a job interview**
The implications of these findings are perceived as a disruption to the way job résumés are constructed and interpreted and as the potential for a new form of résumé to mediate the job interview process. This disruption paves the way for a new means to express and represent oneself in a job résumé, and for changes to the ways in which work experience information is shared. From these findings a summary that answers the research questions is provided in Section 7.2.2. Section 7.3 identifies the areas that require further research, with a list of fruitful areas for future research; Section 7.4 concludes the study and discusses its contribution to New Literacy theory.

Creators (Interviewees)

Figure 7.1 identifies the creation of the digital story résumé. This refers to the first phase where the process of creating a digital story job résumé was introduced to the creators in five chronological stages:

1. Introducing the digital story genre
2. Script writing
3. Storyboarding
4. Image gathering
5. Production.

These stages followed Kervin et al.’s (2014) and Lambert’s (2006, 2009a, 2013) procedures for digital storytelling. Through this process each creator had the opportunity to gather and reflect upon information, and to represent their work experience through multiple modes (image, text, voice). Working with meaningful material offered them the opportunity to guide/control the initial information in a digital story résumé they wanted to share.
Opportunity to gather and reflect upon information to be shared.

The creators collected work experience information throughout each stage of the creation process, which provided a unique scaffold for their digital story résumé construction. Each stage required information gathering which provided opportunities for self-reflection while also scaffolding the next stage. The following discussion looks to the findings in this study to show how the iterative process afforded specific support for the creators, who had previously struggled with writing, to construct a résumé as a digital story résumé.

The introduction stage was important for the creators to become familiar with the characteristics of what a digital story is and how they may be used to fulfil the purpose of a job résumé. Asking the creators to talk about their work experiences within the new concept of a digital story résumé allowed them to start identifying and documenting information. This supports Bruce and Bishop’s (2008), Lührmann & Eberl, (2007) and Moon’s (1999) assertions that asking questions helps stimulate people to talk and reflect about experiences, begin noticing and to try to make sense of work identity, which in turn triggers ideas. However, during the earlier stages of this study, group discussion generated by asking questions was often disjointed and somewhat inhibited (evident through Percy being quiet but listening to others; Rose and Sally delaying their starts). For these participants, talking and reflecting was not an easy process. Having said that, this was still an important stage as April and Nancy in particular both commented that they were linking what they already knew about constructing a job résumé to their digital story résumé texts. Recalling past work experiences provided an excellent entry point into creating a job résumé script.

The résumé script-writing stage framework helped the creators to construct their initial scripts and start reflecting upon self. Figure 7.1 above shows the second stage of the digital story
résumé construct. Locating historical photos and talking out loud supported the script writing stage.

Talking aloud provided reflection time to begin filtering, drafting and connecting with their identity within their workplace story. This was a positive experience for all participants. For Percy, the opportunity to talk face to face stimulated memories and enabled him to gain feedback on ideas. With support from a scribe, he was able to compose his story. When April talked to me about her work experience, it allowed me to develop a writing framework that was also used by Rose and Sally. The benefits of talking aloud to influence learning is well established in the literature (Ericsson 2002; Bowles, 2010; Myhill, Jones, & Hopper, 2005). Davis and Meissel (2016) assert that the talking aloud strategy has proven to be beneficial for language development and to advance writing. This supports Myhill and Jones (2009) and De Beni and Moë, (2003) that talking supports writing, and that an appropriate pedagogy for writing should include times for ‘oral rehearsal’ or planned opportunities for talk. Myhill and Jones argue that an oral rehearsal is the ‘ideal bridge’ between the creative, spontaneous, content-forming talk used to generate ideas and the more ordered scripted nature of writing.

Most of the creators originally said they disliked writing, however, through talking, their relationships with literacy became positive. Literacy authors recognise that talking is beneficial for language development and writing (Camilleri, Harris, Kervin, & Mantei, 2017; Bowles, 2010; Davis & Meissel, 2015; Ericsson 2002; Sylvester & Greenidge, 2009). In my reflections I found that the creators enjoyed talking about the content in the photos they saw in the training room, which supported their initial script writing. This was a significant move away from what had previously been a conventional job résumé construction (Balzotti, 2016). Therefore, these initial conversations and images, and the gathered information, all provided an important
scaffold for thinking and writing about work experiences through the multimodal lens of storytelling.

A storyboard stage template with its series of connected boxes was where the creator was provided with the creative time to play, talk, gather and then reflect, creating a sense of self, therefore developing a coherent résumé. This is the third stage shown in Figure 7.1. This stage was a unique opportunity to see their stories develop. Engagement in the storyboard process through self-reflection and looking back on the script writing stage resulted in continuous improvements in the creators’ understanding of their work experience journey, and their abilities.

Designing a job résumé by referring to the initial script and using multimodalities allowed for opportunities for the creators to consider how they could represent work experiences in new and perhaps more authentic ways. Illustrating their stories through drawings with a short text through storyboarding helped the creators to clearly see their stories develop and gain meaning. For example, in April’s case her storyboard included an unhappy facial image of herself when she worked in an administrative role in one box, and in the accompanying text below that she said; “this was not my goal”. She later depicted herself with a happy face with an accompanying text box where she wrote “however in August I got work experience in a beauty salon”. While the storyboard proforma encouraged the inclusion of writing and an illustration, the participants also added text to include music or ambient workplace sounds to add to their stories. Nancy added calm music communicate to potential employers that a quiet office is her preferred working environment. The storyboard template allows the creator, who identifies as being challenged with writing, to be in control of finding “the moment”. Being a concept in sense making and by being active in its creation the meaning in the story became clear. (Lambert, 2006, 2009s, 2013) (Balzotti, 2016; Bruce & Bishops, 2008; Moon, 1999).
However, in Percy’s case the evaluation of his story was not as clear. While he made little tangible progress in the storyboard stage, the time he spent talking with the job coach and myself provided him with valuable time to think of the tasks he was capable of and what he needed to show an employer. This led him to collect images.

The participants all demonstrated the value that planning had for the process of text creation. This planning could be through the storyboard template or through extensive and structured conversations, or indeed a combination of the two. While this process was not always enjoyed by the participants, my reflections on this time made me wonder whether the creators fully understood the reason for storyboarding. Having said that, it was clear from my observations that the storyboard stage was crucial to the creators’ story, as it enabled their stories to evolve. It also promoted cohesion in their narratives and led them to think about collecting visual evidence, for workplace identity.

Gathering images stage: As pointed out in the script writing stage, the time spent gathering historical images also acted as a time for recalling own workplace events, to consider how to represent identity and acted as a scaffold for the initial script writing. This section discusses two types of image gathering. One involved the re-enactment of work experience skills and the other involved using the internet. Both were important for gathering visual evidence. In Figure 7.1 there is a representation of this stage as the fourth stage of the process of creating a digital story résumé. In this stage information was gathered and the creators then reflected upon the nature of the supporting structure of the story to be shared. These two types of image gathering were necessary due to the creators having a limited supply of historical work experience photos. It became an important process for the creators which involved being engaged with hands-on material, and this provided them the time to be immersed in the moment and to then action their ideas and start tailoring a professional identity (Bruce, et al., 2008; Wise & O’Byrne, 2015).
Re-enacting work experiences was a unique opportunity for designing the visual evidence. Directing a particular scene and choosing a precise camera angle enables the creator to be in control, as it can place them clearly in the event that is to be represented. For example, in Sally’s case, the process of planning the photocopying scene and then acting it out put her back in the work placement where she recalled the processes of loading the machine with paper and unjamming it. Vivienne (2011) contends that the opportunity to re-enact and photograph events to construct a digital story affords agency to the author as it places clear parameters on what is to be represented. Kayhan (2009) argues that scrutinising, organising, and reorganising one’s memories of a past event is an efficient way to recall it, develop an understanding of it, and recreate it. This re-enactment process not only supports the gathering of story images, but also provides an important opportunity to reflect and reinforce one’s memories, enabling the creators to edit their script.

The conscious and spontaneous creative actions of planning, choreographing and directing provided a space to be immersed in the moment, which enabled the creators to edit their initial scripts. Both April and Nancy acted and directed the shots to be taken; this identity construction that comprised of conscious and spontaneous creative action enabled them to connect with own feeling and experiences to edit their script. Directing and choreographing the re-enactment of work experiences like April in the café and Nancy typing enabled them to critically think about their stories and to then edit their scripts, which was less stressful than writing the initial script. Dobson and Stephenson (2019) describe this critical thinking while re-enacting as “agentic writing”, which is the activity of translating embodied drama experiences into writing, which then supports those who struggle with writing. Simpson and Courtney, (2007, p. 204) argue that the task of critical thinking provokes emotion which can stimulate the motivation to re-visit writing; “because as one attempts to think critically one become conscious of the importance of one’s emotions”. Moon (1999) comments that self-reflection is the ability to move beyond
current thoughts or ideas to develop understanding. Therefore, re-enactment is a key element in understanding experiences. This is where the creator moves beyond initial script ideas and allows the story to develop.

For the participants, accessing images from the internet supported the social practice of learning from one another while gathering and reflecting on recruitment information for their digital story résumés. Searching for images using Google images as an example, acted as a digital learning process, and the conversations between the creators while engaged in this task were about their shared interests. This social practice was ably demonstrated by Sally and Rose, who had similar hobbies, and together they searched for the right AFL images. Using an internet search engine together was an important social time for sharing ideas and learning from one another. Image searches provided the time to think, and to confirm the story that they could tell. Leu et al., (2017) allude to the fact that due to the increasing use of the internet, new literacy practices are emerging, and new discourse communities are arising, which is redefining literacy and the way we learn. Hence, time taken to learn from one another in ways that are facilitated by the internet redefines authoring, which Jenkins (2006) refers to as a participatory culture. The act of accessing images from the internet was important because it enabled the gathering of and reflection on recruitment information for the creators’ digital stories.

My reflection on this stage was that it was frustrating for the creators not to have historical images, however it was an opportunity for them to learn from one another, to be creative, to reflect and to gain a deeper understanding of their abilities. The time taken to plan, scrutinise, organise and reorganise provided a creative way for them to move beyond current thoughts and ideas to develop an understanding of their stories. This provided another opportunity to incorporate Lambert’s (2006, 2009a, 2013) script-writing model about “owning your emotion” and “finding the moment”. When the creators were introduced to this script writing model in
Stage 2, it was too complex and abstract for them. Gathering the information contained in their images provided them with an entry point for the production stage in which the creators worked with all of their meaningful material through multiple modalities.

*Production stage:* This was, the final stage in constructing a digital story résumé, as seen in Figure 7.1. The editing screen provided important iterative elements for gathering and reflecting on the task of working with meaning (Moon, 1999). The following activities were important aspects of producing digital story résumés: having dialogues with peers, sharing time reflecting, deciding what belonged, making inferences and exercising possibilities, and predicting the viewers’ reactions.

The editing software of iMovie, where modalities were manipulated that allowed for continuous self-reflection, shaped and transformed the story information. Digital editing was particularly well suited to these young creators as it made possible the gathering of authentic and meaningful material and enabled them to reflect upon their experiences (Calandra, Brantley-Dias, Lee, & Fox, 2009). The portable editing screen provided a platform to ask questions and for deep reflection (Bruce & Davidson, 1996; Bruce & Bishop, 2002). For example, Nancy shared with me her video that demonstrated her word processing skills with accompanying still images. This provided the opportunity for her to confirm that she was heading in the right direction. Once Nancy had shown me her draft story and explained how it unfolded on the editing screen, she found that when she removed herself to a quiet space for revision, reflection, viewing and reviewing, she responded to the feedback in the iMovie editing screen. In April’s case continuously placing, copying or dragging images onto the editing screen area where she cut and spliced them together with her voice-over and music allowed her to link her story together. This validates Burn’s claim (2009) that digital editing tools have important iterative elements for gathering and reflecting to make meaning and share stories. The digital story résumé creators
were immersed within the various modes and they used the time to reflect, and to decide what belonged. They drew inferences, realised possibilities and then made predictions about how the viewers would respond. These activities provided the creators with the ability to control their creations.

Hence, (as indicated in Figure 7.1), the opportunity to gather and reflect upon information through the five stages provided the scaffolds needed to arrive at the production stage. The portable tablet editing screen provided important opportunities for the creators to ask questions, investigate, share ideas and reflect upon the meaning captured in their images and sounds. In moving through the five stages, the creators gathered their work experience information and reflected upon it. This provided the creators a creative process and a space to design a particular digital identity; because they understood their audience and needs they could tailor a professional identity which to represent themselves through images and sounds.

Opportunity to represent information through multiple modes (images, text sounds).

From a New Literacy theoretical perspective, I argue that multimodalities provide a literacy tool which can be used to construct a job résumé. Images and sounds all work differently and can be modified or edited to convey what needs to be expressed in a job résumé. The following subsections discuss how images and sounds were found to be appropriate literacy tools to design job résumés to communicate to viewers.

Images

Images, in the form of both words and photos, played an important role in work experience representation. Rose’s historical café photos fused into her résumé and offered an insight into her work experience. A photo taken in the café’s kitchen showed Rose demonstrating safe work standards as she wore appropriate personal protective equipment such as hairnets and gloves. With regard to April, we had photos of her smiling and this facial expression, in combination
with her words, supported her journey in trying out various work experiences focusing on her aspiration to work in the beauty industry. These examples show how pictures can represent and provide workplace information where emotion may be interpreted when shared.

**Sounds**

Sounds of work environments, voice-overs, and music also played major roles for the creators in their genuine work experience stories. The sound of Nancy’s word processing and Rose’s doorbell when opening the door of the recruitment training establishment both illustrate the idiosyncratic nature of familiar work environment sounds. In addition to environmental sounds, Rose expressed frustration through her voice-over about undertaking meaningless work, which affected her motivation. What is more, Nancy’s music, which was layered over her story, conveyed her preferred working environment that had been difficult to communicate previously with mere words. These examples show how sounds can represent and familiarise work environments, where voice can signify personal insights, and where music can replace words.

**Audio-visuals**

Video audio-visuals provided the right literacy tool for creators to represent moving images and sounds. When Percy represented himself working with others in the hardware in the loading dock you hear and see the rattling of trollies moving back and forth while the workers collect and distribute garden plants. Percy chose video specifically to capture specialised thick visuals and audio information for that particular work site.

**Manipulation of modes**

The manipulation of modes refers to the communication of meaning through the careful manoeuvring of individual modes. Pulling the multiple modalities together is a process that involves the manipulation and sedimentation of work experience identities into a single text in
the form of a digital story résumé. Rowsell and Pahl (2007) argue that multimodalities can be regarded as traces of interaction, and that identities may be durable projections from text. Drawing together modes to represent work experience signifies the sedimentation of robust evidence of work interactions which became digital story résumés.

Therefore, this section argues that each mode is charged with information by using literacy tools to represent important evidence. Each mode builds identity construction to tells ones professional story to share. Images can provide a visual account, expressing workplace information and feelings. Sounds can represent familiar work environments, signify an insight into a person, and music can act as a tool that replaces words. This study shows that images and sound texts found in the workplace are appropriate forms of literacy with which to design a job résumé.

**Opportunity to guide /control initial information to be shared**

It is of the utmost importance to create a good first impression and to provide solid evidence when applying for a job. Creating digital story résumés enables the creator to be in control of authoring and guiding their story to offer multiple points of view.

**Control**

Control means that the individual has power over meaning making through multiple modes. The digital story résumé creators carried with them powerful ties to their work experiences, and this study found that the creators were able to select from multiple modes and were in control of what they wanted to say and how they wanted to be represented. Pahl and Rowell (2010), who draw upon their extensive work with children that have experienced disengagement with traditional literacies, argue that it’s important for people to be in control of the ways they communicate. Creating a digital story résumé reflects an improvement in educational instruction
that will provide literacy options that raise literacy levels, which will in turn produce an equal but competitive playing field within the global economy (Leu et al., 2017). One of the creators, Nancy, revealed that it was central to her identity as a professional person to gain employment in an administration role, and to do this she wanted to be in control of showcasing employment potential. She wanted to focus on her abilities, and she did not want them to be viewed “through the disability lens.

**Guide**

The creative process for the creator was all about designing the digital story résumé so that the viewer was guided through the work experience narrative. Sylvester et al., (2009) comment that in their work with children who struggle with traditional writing, they found that the process of constructing a digital story not only guided the children to make their story but also to share their story with their classmates.

Architecturally, building each frame and designing the evolving narrative events through multiple modes took the viewer on a journey. This enabled the viewer to understand multiple points of view which underpins New Literacy principle number 4 in that “New Literacies are multiple, multimodal, and multifaceted, and as a result our understanding of them benefits from multiple points of view” (Leu et al., 2017, p.6). Roberts (2003, p.346) states that “the narrative artist is a conductor of feeling and information … the narrative is not rigid tracks but a walking path that . . . guides us even if we wander”. In Nancy’s case, for example, she guided the viewer by explaining her career aspiration, and in relating her work experiences she at times directs the viewer to a particular images. An image of her hands on the keyboard was used to demonstrate her word processing speed, and she also tells the viewer about working in a quiet office. As each frame tells a particular work experience story, the viewer is guided through the narrative in a way which enables them to understand its multiple points of view.
The study found that the creator, when in control of their story and guiding the viewer through their digital story résumé, has the means by which to reconfigure themselves so as to participate in the job market on an equal footing. Pahl et al. (2010) support the view that artefacts reconfigure students who feel marginalised by traditional literacies. In their study they found that creators could ‘create the occasion for listening’ in the recruitment selection process at the initial viewing (pre-selection). The creators of digital stories are given unique opportunities in being placed as “listening brokers” because they work to create the occasion for listening and learning about to individual stories (Matthews et al., 2017 p.3).

In summary, through the use of digital story résumés, the creators in this study fostered:

- Opportunities to gather work experience information and reflect upon the five iterative stages of constructing a digital story: introduction, script writing, storyboarding, gathering images and the production stages. This provided a scaffold for the creators to develop their digital story résumés.
- Opportunities to represent information through multiple modes (image, text, voice) which acted as a meaning making tool to represent their work experience from multiple points of view.
- Opportunities to guide/control the information provided to the viewer. This enabled the creator to create situations in which their digital stories were shared.

**Viewers (interviewers)**

Referring to Figure 7.1, the viewing is the second phase where the interviewer/viewer first sees the finished digital story résumé. In this first viewing, the viewer gathers information to inform the interview. Each résumé was screened twice in succession on a large screen, so the viewers
could engage with information through multiple modes and reflect upon the information to inform the subsequent interview.

**Opportunity to initially view information prior to meeting**

The viewers were new to interpreting images and sounds and did not have access to the creators to confirm information in the digital story résumés. This meant they had to process information by organising and filtering the evidence contained in the résumés. The viewers were trying to build a frame of reference based upon their previous experience. Noticing new information where there is very little opportunity to substantiate previous knowledge (Moon, 1999) was a challenge. However, the viewers acknowledged that through a two- to three-minute screening of the digital story résumés they were offered information that provided an initial platform which acted as a pre-screening tool for the job interviews, and that this information would not have been available in a traditional résumé.

Martin and Ann were a little overwhelmed trying to make sense of the digital story résumés as they were not quite sure how to relate to them. Having said that, all the previous experience the viewers had had with recruitment made them inclined to rely on what they knew and were familiar with. Therefore, they related the digital story résumés to the traditional ways of gathering information, such as capturing the skills being performed. They commented that the digital story résumés were interesting and entertaining. The different modalities offered an initial insight into the creators’ workplace environments, their skills and physical expressions and the voice-overs created an encompassing sensory experience. For example, Ann found Rose’s digital story résumé honest when she had said that some tasks were boring. This raised concerns for Ann, as she thought this indicated Rose may need supervising due to a lack of motivation to stick to tasks, and on that basis, Ann said she would not employ her. However, in Percy’s case a
variety of work tasks were demonstrated and his narration of his work health and safety knowledge, coupled with images of him smiling, scored him an interview with Martin.

Thus, it was found that the individual, uninterrupted initial viewings acted as a pre-screening tool that captured authentic material. The creators were unavailable for clarification at the initial viewing, and this meant the initial viewing didn’t offer a deep understanding. What it did, though, was provide powerful insights which the viewers had not experienced before, and this meant they could begin making recruitment decisions.

Engagement with information through multiple modes

Viewing the digital story résumés a second time enabled the viewers to make sense of the creators’ experiences, allowing the development of their profiles. The viewers all commented they felt that they knew the creators before they came into the interview. Jewitt and Kress (2003, p.3) say that all modes carry different aspects of meaning and that each “mode is partial in relation to the whole”. The following discusses how all modes carry different aspects of meaning for the viewer, and each mode is part of the whole story.

Images

Still images allowed the viewers to reach into and explore the creators’ work environments. They saw tasks being performed and observed their surrounds. Gestures brought the viewers closer to the meaning of work experiences and this added to their interpretations. Wincup (1998, p.122) suggests that photographs are an ideal medium for exploration, recording human experiences and cultures: “we can reach towards a revelation of our humanness in the lived experiences of others”. Martin, in viewing April’s photos of her working in a variety of industries and performing tasks while still wearing a smile, interpreted these images as demonstrating her commitment to finding paid employment. This resonated with him and
impelled him to watch the digital story résumé until the end and to invite her to an interview to build upon his understanding. Tan and Frijda (1999) viewing images can replicate the impacts of experiences in our daily lives. When we watch images of people that are involved in an emotional situation, as the viewer we cannot assist. This provokes concern about the person’s fate, and we personally connect to their emotion as we want to know more. Images allowed the viewers to witness people in their working lives, and emotions bring a personal connection.

**Video**

Video offers various forms of data from which audio-visual can be extracted that does not translate well into words. The viewers commented that watching and hearing the videos created by Percy, Sally and Nancy gave them multisensory access that allowed them to see the creators’ workplaces, and they were able to see them at work performing particular tasks. This provided insights into their occupational experiences. Pierce (2005) and Mead (1995) argue that video is a useful tool to engage with work occupations in their natural settings. For example, chronological sequences, social exchanges, and interactions with physical and temporal environments can reveal reliable areas for investigation, whereas the written word cannot represent these situations very well. Percy represented his occupational experience in the loading dock in a way that showed him in receiving goods, engaging in verbal exchanges with his team-mates, and taking direction from a supervisor. These images illustrated interactions within a tangible and chronological environment. The viewers liked seeing Percy’s natural work experience interactions, and it would not have been possible to get this depth of information from a written résumé.

**Sounds**

Listening to a voice narrative provoked wordplay and imagery in the minds of the viewers, giving realism to the stories. This served as a reminder that a real person, who they could see and
hear, had created the text. Douglas (2013), claims that hearing stories is a pleasurable experience that requires concentration on language, wordplay and verbal imagery. Ann, when she engaged with words that indicated Rose’s lack of motivation, had an instant thought and vision that she would need continuous managing, and so Ann decided not to interview Rose. Doane (1980, p. 43) states that hearing a voice gives “realism to the story”, as voice is made up of elements of verbal codification – volume, rhythm, and pitch. Hence, Pierre was affected by the realism in the stories. Sally’s lack of expression compared to April, for example, influenced his decision not to interview her. When viewing April’s résumé, on the other hand, he heard excitement when she referred to her experience in a beauty salon. While voice gives authentic meaning, music can offer another layer to the way we understand the creator.

Music moved the viewers to engage with components of the résumé that added new layers to the story. For Pierre and Martin the music in the résumés triggered associations with the stories through the beats and rhythms. Ann felt that the music was an extension of the creator’s personality. Minsky (1982) and Barrett, Grimm, Robins, Wildschut, Sedikides and Janata (2010) found that when the listener prefers or is familiar with a tune, they are prone to remember the footage that it accompanies. Swanwick, (1988, p. 81) states “Music can move us to engage with other elements which adds new layers of responsiveness”.

The creators’ use of ambient noise built upon their stories to offer a sense of location that deepened the story experience. Ann heard the rattling of the trollies and the banter in Percy’s video footage that verified he was working in the loading dock, Martin watched and listened to Nancy typing at the keyboard that for him this brought about a sense of being present with her and of her productivity. Chion (2019, p 6) describes sounds as “being much like hearing a voice in a film; understanding who, where they are, and what is making the sound authenticates the atmosphere”. Noise supports the authenticity of the résumé.
Combining modes in a digital story résumé

Combining the modes into one digital story résumé text captures the entire story through the creator’s eyes. Pierre and Martin holistically approached Rose’s story by engaging with her photographs and voice-over. This afforded them the ability to assess her work roles, safety compliance and qualifications. This led them to conclude, based on the facts and emotions they were presented with, that she was looking for meaningful work. Plantinga’s (2009) work in films and the emotions that they exude points to the fact that the spectator’s emotion assists in the comprehension and interpretation of the narrative.

Each mode presents a different meaning. Each mode is part of the whole and contributes to the overall message. Engaging with information provided by different modalities was a process of starting to make sense. Images capture visual events and emotions; video represents various forms of data like movement, sounds and the environment. Interpreting the sounds of a vocal narrative provoked wordplay and imagery, giving realism to the story, where music stimulates memory and association to the story and where workplace noise authenticates the environment of the creator. The combination of modalities as a whole makes the process complex yet insightful. However, the unique aspect of talking to others and reflecting means the use of multiple modalities can assist in deepening understanding.

Opportunity to reflect upon information to inform subsequent interview.

Inquiring into the digital story résumés by reflecting upon multimodal information informed the subsequent interviews, as it meant the viewers were working with meaningful information and trying to integrate links. Discussions in the focus group between the viewers was very helpful for comparing points of view and thinking about what interpretations they were making by linking the digital story résumés to the open job positions (if there were suitable open positions).
While images act as reflective instruments for documenting and investigating events, environments and elements of work practices, they also stimulate questions that support an inquiry. For example in Percy’s story, Martin commented that he had seen images of Percy working in a hardware store demonstrating safe manual handling techniques, and this became an object of discussion amongst the viewers as they wanted to develop more meaning. Martin wanted to validate Percy’s work safety knowledge and working procedures in the loading dock and he wanted to link his career choice with his desire to work outside. According to Harper (1986), inquiring by talking to the creator about their image allows the creator to express their intent, and is an opportunity to enhance the richness of the information.

Hearing and reflecting on someone telling their story is valuable new knowledge which allows for the formation of ideas. Rodero (2012) points out that listening to stories on the radio stimulates mental images and feelings, causing the audience to develop strong responses of empathy and identification. However, listening to radio stories does not offer opportunities for clarification of these responses. With respect to Nancy’s story, the voice-over stimulated a mental image that linked to her suitability to undertake employment in administration, with one in part of her video showing her answering the telephone. This previously unknown information provided an opportunity for Nancy to attend an interview with Ann to clarify and provide additional information.

The reflective practice of simultaneously viewing and listening to a digital story résumé enables the viewers to capture interesting information, to think about its meaning, and at the same time to try to understand some of its complexities. Kress and van Leewen (2006) comment that combining multimodalities makes available new conditions for communication via the screen. Communication does not depend just on visuals to make sense; the viewer needs to take time to reflect in order to understand the intricate interplay with voice and sound. Wingstedt et.al., (2010, p. 50) states that “what we see is to a large degree determined by what we hear”. When
Martin and Pierre talked and reflected on Rose’s story, they had support from her voice-over in unfolding some of its complexities. Rose’s comments about being bored highlighted a concerning part in her story, but when seen through the modality of her work images and her hobbies, her story allowed them to determine that she required meaningful work to keep her motivated in the workplace.

Therefore, engaging with all the modalities can be demanding and thought provoking, but is necessary in order to be able to interpret the meaning (Collier, & Collier, 1986; Collier, 2001; Kress, & Van Leeuwen, 2006). Discussions in the focus group between the viewers provided opportunities for them to ask each other questions, reflect on others’ points of view for clarity, but in situations like this further investigation is needed. This opens a natural pathway for discussion at the job interview.

In summary, the use of DSR for the viewers in this study provided the following opportunities:

- Viewing the digital story résumé prior to the job interview enabled the viewers to familiarise themselves with new information.
- Engaging with information through multiple modes provided an opportunity to make sense of the information and to start building upon previous knowledge.
- Opportunities to reflect upon multiple modes provided the viewers with the potential to making meaning, allowing the development of the creator’s profile to prepare for the interview.

**Mock job interview**

The digital story résumés contributed to shaping an interview experience. The information gathered from the viewing of the digital stories mediated the subsequent interactions. This became evident in the questions that were asked and answers provided showed an awareness of
the content of the digital story résumés and worked to mediate a collaborative conversation. The mock interviews mediate a transfer of understanding and an evaluation of the knowledge gained. A key finding about the nature of these interactions was that there was an power distribution in which both the interviewee and the interviewer became agents of empowerment.

Agency for both interviewee and interviewer (interview experience preparedness)
In Phase 1 the creators developed their digital story résumés which afforded them confidence about what they were going to discuss at the interviews. Phase 2, where the viewers gathered together and engaged with the digital story résumés, gave them sufficient information to ask questions of the creators in order to expand upon their knowledge. This equipped them to be similarly prepared for the interviews.

The creation process gave the digital story résumé creators an identity, control over their information, and agency to confidently participate in the interviews. Bjørgen (2010) and Nyboe and Drotner (2008) argue that creating a digital story supports the development of identity. The multiple modalities enable the creators to take control over information, giving them a sense of agency and providing them with new ways of learning and expressing identity. The iterative nature of the creation process, supported by the integrated approach to interpreting images, sounds and writing, meant that the creators moved back and forth, comprehending their text by thinking critically. This gave them the agency they needed to discuss their work identities in the interviews. The creation process was important preparation for the interviews as it meant the interviewees were in control over the ownership and distribution of their own information, and they could be sure that it truly represented their meaning.

The viewers, being immersed in the viewing of the digital story résumés by engaging with and reflecting upon the multiple modalities, became possessor of powerful information with which to
inform the job interviews. They were able to select work images or segments of the spoken narratives to prepare for the interviews. Stein (2000, p.335) states, “a photograph has explanatory power: It furnishes evidence and passes for incontrovertible proof that something exists or has happened”. Chion (2019) emphasises the importance of the audio content for giving the listener a sense of presence, and of the person telling the story.

Thus, the creators, by developing the digital story résumés, had confidence in what they were going to discuss due to the continuous gathering of and reflecting on their material. Working with emotional and expressive modalities prior to the actual interviews meant they were prepared for them, which enabled them to be confident agents of their résumés.

The viewers, in gathering and reflecting on the multi-sensory information, were provided with rich information to prepare for the interviews. Hence, the processes that both types of interview participants went through in Phase 1 and in Phase 2 respectively meant that they were equally prepared for the interviews.

**Mediate types of interactions afforded**

The digital story résumés mediate different kinds of interactions in the job interviews. The digital story résumés were a platform upon which conversations emanated, opening up a space for questions and answers, and where expressive gestures supported meaning making. The conversations were rich and collaborative, being of a personal, social yet professional nature, and modalities acted as “ice breakers” especially in awkward or sensitive moments. It was found that images and voice-overs were most often drawn upon, and while music was talked about at the initial viewing, this mode was not discussed in the interviews.

At first, the digital story résumés raised questions about how they might be integrated into the interviews. For example, Ann’s and Nancy’s initial interactions were with traditional questions
and answers before they used the digital résumé. In the other interviews, the interviewers assisted in progressing the interview by asking the interviewees to explain what they were about to see on the iPad. Some of the interviewees were forthcoming about the content of the résumés and placed the iPad that had the digital story résumé loaded on the table in front of them. Sitting side by side and having the iPad on the table, with the screen facing both of them, created a shared experience, a social space and an information-sharing environment.

The interviewer, by pointing to the iPad screen to select a certain scene or refer to a section of a voice-over, provided as a prompt which invited both parties to converse. The interviewee could respond and answer any question with confidence, supported by the thoughts and preparation they had engaged with to create the digital story résumé. Noland (2006) points out that when participants in an interview know what is going to be talked about, it makes them feel relaxed. Harper (1986, p. 25) states “it gives the interview a concrete point of reference”. Martin, for example, pointed to story images and asked Percy to explain what he did at the hardware store. Percy replied in a self-assured voice, explaining the tasks he had undertaken in the loading dock and the importance of following correct safety procedures. In Rose’s case, she talked in the voice-over about her qualifications, which acted as a prompt for Pierre to seek validation by asking her to explain the course content, course length, and how she would apply what she had learnt to the hospitality industry. The modalities helped in awkward moments, for example when Martin referred to April’s verbal job reference, praising her in receiving a glowing report. This praise provided an opportunity to ask an awkward question about what she struggled with in the workplace, and she replied she needed help handling cash.

Therefore, the whole digital story résumé mediated the dissemination of information between the interviewer and the interviewee. However, while conversations were stimulated by images and voice-overs, the written word and music or sounds did not. Images and voices provided a
richness that is not available in traditional résumé. At first this caused some concern for the interviewers but after some experience they could see how visuals/sounds/video could be used as a way to further unpack the interviewees’ work experiences. My reflective notes indicate that the music and the written text were not used during the interviews, since the interviewers were not familiar with the process of using multiple modes. They did not have an appreciation of the value of these modes, and because of this they did not see them as ways to add information to the interviews.

Spontaneous questions and answers were a relaxing way to exchange information. While this was only witnessed in the interviews with Ann and Nancy, it is worth noting that the sharing of the digital story résumés allowed for both interviewers and interviewees to make their points while referring to information in a systematic and economical way. Having the opportunity to create the digital story résumés appeared to provide the interviewees with the confidence to participate in the interview process. Having the opportunity to view the digital story résumés appeared to provide the interviewers with an understanding of the interviewee which not only supported knowledge of the candidate but also served as a relationship builder from the outset.

The open space provided by the position of the iPad between the two participants provided a place for expression through intonation and pauses, synchronised and reinforced with gestures and facial expressions to emphasise the story. Notable examples: Sally explained an incident when playing soccer, Rose used a perceptive tone and hand gestures to make a point in her work processes, and April illustrated body massage techniques she had witnessed and learnt about in the beauty salon. This finding supports the argument that, while explanations from the digital story résumés came from asking questions, embedded social interaction through facial expression offers visual clues to explain and complement the words (Erickson & Schulz; 1982; Gumperz, 1982; Okazaki, 1993).
Hence, the use of multiple modalities provided an insight that is difficult to capture in a traditional job interview, which at first caused some concern for the interviewers. However, after some experience, the interviewers could start to understand how the modalities further informed them about the interviewees’ work experiences. It was interesting to find that images and voice were the dominant modes, leaving a gap in understanding the contribution words and music/sounds could make. Nevertheless, the use of multiple modalities played a major role in enabling the interviewees to answer questions, through intonation and pauses, synchronised with gestures and facial expressions. This contributed by adding meaning to their stories.

**Distribution of empowerment**

Phases 1 and 2 provided important investment in time to gather and reflect upon information provided by the interviewees and the interviewers to prepare them both and guide the subsequent interaction at the interviews. The digital story résumés offered a space for the interviewee to be heard, and the act of viewing provided the interviewer to listen and collect work evidence. Therefore, the analysis indicated that both interviewee and the interviewer became agents of empowerment as the digital story résumé acted as a pivot around which collaborative discussions were undertaken. This is represented in the model in Figure 7.1 by the statement ‘distribution of empowerment’ and includes two arrows. This illustrates the horizontal structure for collaborative conversations where both are agents of empowerment at the mock-interviews.

In a traditional interview setting the recruiter normally takes the lead with the interviewee answering questions by trying to memorise information they wrote in the résumé. However in this case the digital story résumé disrupts this traditional hierarchy, where both were agents of sharing information creating an equitable approach, that created a horizontal structure for both to have a voice. Leadership and management studies argues that having a horizontal structure
creates empowerment for the employees to have a voice in the organisation (Coleman, 1996; Mills & Ungson, 2003).

The content of the digital story résumés and their physical positioning in the job interview setting made it possible for a more socially just way of communicating. Ciolfi (2013) comments that technology redefines the way we communicate to capture a more sociable engagement. Pahl and Rowsell (2010) argue that all literacies have an important bearing on control. In this case, the iPad, containing the digital story résumé, placed on the table between the interviewer and interviewee, acted as a pivot point around which collaborative discussions took place. For the interviewees, the continuous gathering of and reflecting on information within each mode, which they had engaged in to tell their work experience stories, was transferred to the interview and enabled them to answer questions confidently. The interviewer asked questions about familiar information from each mode and received a clear answer from the interviewee, which made it easier for the interviewer to gather the required information if they were to make important employment decisions.

It has been shown in this study that not only did the digital story résumé mediate the exchange of knowledge between the two participants, it empowered them both to have a voice at the table. In the interviews, by referring to the different modalities, both participants shared the same information to form and cement an open and trusting environment. While the hierarchy structure is currently evident in an job interview, it provides confidence problems for young adults who struggle with traditional literacy (Howlin, 1997). The digital story résumé on the other hand acts as an important vehicle for those young adults with a learning disability by empowering them at the job interview, which may potentially challenge traditional recruitment.
In summary, the viewing and sharing of digital story résumés at the mock-interviews in this study enabled the following:

- Agency for both interviewee and interviewer, as the iterative construction process of the digital story résumés by the interviewees as well as the interviewer engaging and reflecting on the multiple modalities, prepared them both for the interview experience.
- The mediated collaboration: The digital story résumés provided an open space for questions and answers which led to rich conversations of a personal yet professional nature, where modalities acted as “ice breakers”, especially in awkward or sensitive moments.
- Equal distribution of power: The digital story résumés offered a space for the interviewee to be heard, and the action of viewing ensured that the interviewer listened. It was evident that the positioning of the digital story résumés between the two interview participants allowed the conversations that arose to be equally shared in the mock-interviews, and so there was a balanced distribution of power.

The overarching research question was: What is the potential of the digital story résumé to mediate the interview experience for young people with a learning disability? In summary, the answer is as follows:

In Phase 1 the iterative creation process of the five stages of working with meaningful multimodalities enabled these young people to be independent creators. This led to the creation of situations where the digital story résumés could be shared. In Phase 2 there was an opportunity for the viewers to gather information and reflect upon their initial thoughts. They were able to ask questions in a way which allowed them to develop a sense of making meaning, and this opened a pathway for the discussions at the job interviews in Phase 3. Therefore, Phase 1 and Phase 2 prepared both interviewers and interviewees for the interviews. The digital story
résumés mediated the interview experience for young people with a learning disability and acted as an important vehicle enabling them to have a voice within their job résumés, which informed the job interviews, challenging the traditional recruitment system.

The findings also showed how the modalities aided in stimulating meaning making for both the creators and the viewers. For example, Tables 4.3, 5.4 and 6.1 show how the three phases linked together. For instance, the use of multiple modalities enabled the sharing of meaning, and the interviewers then incorporated this meaning into the job interviews. This resulted in both relationship building and the viewers/ interviewers building more comprehensive profiles of the creators. Appendix X includes a table that shows how the content in Percy’s digital story résumé enables Martin the interviewer to gather information and capture a profile of Percy.

7.2.2 Research findings in response to the sub-research questions

The key findings are now discussed in connection with the three sub-research questions. These findings are informed by the theoretical framing of the study.

**RQ1: What are the processes applicants engage in as they create a digital story résumé?**

The five-stage process of creating the digital story résumés consisted of introducing the digital story genre, scriptwriting, storyboarding, image gathering, and production. It was an iterative practice that allowed for the process of creating, asking questions, reflecting, discussing and investigating (Bruce & Davidson, 1996; Bruce & Bishop, 2002). As illustrated in Figure 7.1, the opportunity to gather and reflect upon information, as well as the opportunity to represent information through multiple modes, enabled the creators to understand more about themselves and to then share this information in their digital story résumés. This process builds upon New
Literacies theory. Leu et al., (2017, p. 6) argue that “new literacies are multiple, multimodal, and multifaceted and as a result our understanding of them benefits from multiple points of view”. The process also points to Principle 5, which states that New Literacies enable us to think critically and are central to constructing a new literacy. Therefore, the five-stage process of creating a digital story résumé integrated with the learning model of an inquiry cycle which enabled the creators to represent their work experiences from multiple points of view.

Analysis of this process reveals three main considerations. The first is that while the five stages were provided for the creators to construct their digital story résumés, each creator went about the creation in a different way. The second is that having access to tools to produce components of the text in different modalities, and the ability to then incorporate these into a digital story résumé, supported the creators’ independent authorship. Lastly, the scaffolds that were informed by previous research and re-purposed by me for the creators (the process for image collection and the story board being two examples), served as important reflective tools. From these findings a revised construction process for a digital story résumé is proposed, with changes to the order in which digital story résumés are created, and changes to the details the stages involve.

Based on the findings, the stages have been reordered and renamed to show how they were used to produce digital story résumés. The revised process is proposed and explained below:

1. “Choreographing visual evidence”: Provision of appropriate time to talk aloud throughout for self-reflection, and pre-image gathering.

2. “Creating a storyboard”: Provision of appropriate support in having plenty of time to gather, play and talk to help build accounts of workplace knowledge and experiences.

3. “Authoring the script”: Providing the time for talking aloud to recall experiences, interpret content, and formulate ideas in order to write.
4. “Production stage”. Providing the time for endless revision, reflection, viewing, and reviewing, and sequencing the story images and sounds in the editing screen, resulting in producing and sharing a digital story résumé.

5. “Provision of appropriate support being necessary throughout stages”. For the creation stages of a digital story résumé to be implemented successfully, the provision of appropriate support for each stage is critical. It is important to point out that the support from job coaches is embedded throughout the process and this is discussed as follows.

1. **Choreographing visual evidence**

Literacy is a social activity (Street, 2003) in which the practices involved are intended to facilitate communication between people. Locating work experience images and talking with peers about work experiences provided a positive way to gather knowledge and self-reflect upon its meaning. This creative pedagogical process means the creators are more inclined to be engaged with constructing their own résumés. This supports Pahl and Rowsell’s (2010, p.105) argument that meaning making is key: “If meaning makers strongly invest their habitus in meaning making, they are more inclined to be more deeply engaged in what they are doing”. The creators were asked to choreograph the taking of photos based on, or inspired by, their own experiences, such as a work safety moment or a particular skill. This helped them to start thinking about the experiences and the knowledge they obtained from them. Locating work experience images with peers created a pedagogical space that invited joint meaning making, and for the creators to make decisions. Locating and selecting photos opens up conversations that relocate the pedagogical environment from the workshop/classroom to the more meaningful context of the workplace. Choreography and imagination are not only important in the development of the résumé they also provide vital time to rehearse for the interview (De Beni and Moé, 2003). Engaging in this creative process provides a practical and a safe environment in
which to invest in their own meaningful material and to start building upon knowledge and organise their ideas and storylines.

This study showed how young adults who struggle with writing had the opportunity to engage with others by talking through their workplace photos, which provided a positive way to begin building an understanding of their work stories. Therefore, the provision of appropriate support is necessary in this stage. It provides the time for talking aloud throughout the process so that the creators can connect with own emotions and experiences. The first stage of choregraphing visual evidence involved the transfer of understanding through storyboarding, where images came to life in the storyline.

2. *Creating a storyboard*

The mobility of the storyboard template being it digital or paper supports the sequencing by the creators of their work experience stories in a way that gives visual clarity to their narrative. Drafting the résumé by sequencing images and sounds offers an opportunity to use a variety of reflective lenses to start making sense of what they want to communicate. The mobility of the storyboard enables the facilitation of social discussions affording the opportunity to think, explore, discover and build upon workplace information such as new industry terminology, inherent workplace sounds, music, and skills.

Eisner (2003) prefers a three-step process for constructing a storyboard in which writing occurs at the beginning and at the end. However, in this case, to support these young adults who have difficulty with writing, the writing would be done after the storyboard stage. This is because the storyboard, with the provision of appropriate support, affords the time to gather information in multiple modes by talking with peers and reflecting and building on information about
workplace experience. The provision of positive scaffolds enabled the to commitment to writing.

3. **Authoring the script**

This study found that when the creators explored the occurrences captured in their work experience photos, it provided a positive scaffold that enabled them to write about the photo content. Writing to the image is the ability to write about the occurrences the images depict, providing the authors with the ability to become critical writers (Mclean & Rowsell, 2015). The cross-modal practice of looking into work images to interpret content, formulate ideas, and perhaps draw on emotional responses, enables the creators to move from words to visual expression, which provides them with the commitment they needed to write the job résumé scripts. This individual literacy practice means the creators have the means to read and understand the visual and written text, to think critically, and to examine and integrate information.

Locating work experience images, together with the storyboard scaffold so as to read or interpret meaning, provides a supportive framework to control the authoring of a job résumé. Appropriate support provided in this stage of authoring the script provides the time for talking aloud to enable recall so as to be able to look into work images to interpret content and formulate the ideas to write. Writing to the image and referring to the storyboard shifts the focus to see beyond the traditionally authored résumés, in which the participants had really struggled to communicate. The scaffolded focus on multimodalities and an intention to work out how the résumé tells their story, provides a pathway to the production stage.
4. **Production stage**

Digital editing in the production stage was particularly well suited to these young adult creators as it involved the ability to keep focused while seeing their digital story résumé develop. This stage allowed for endless revision, reflection, viewing, and reviewing, and sequencing the story images and sounds. The individual creativity facilitated by the iMovie editing screen provided an opportunity to look at an image and respond to the story occurrences and a means by which to be in control of their resumé. It enabled their work experience story to unfold in the way they wanted their narrative to be told; the production stage was well suited to these young adult creators. While this endless revision, and reflection supports individual meaning making the portable editing screens support the sharing of information to build understanding.

Portable editing screens, such as the one in iMovie, provide a platform to open up conversations and relocate the learning space to the workplace. Sharing certain sections of an image or voice-over narrative, with work colleagues, would enable information to be confirmed or provide a suggestion for improvement. Allowing adequate time for talking while working with meaningful material would have an enormous potential for people who traditionally struggle to express themselves. Creating a job résumé through the digital medium was observed as being an enjoyable experience; it disrupted the traditional mode of writing where their challenges are normally experienced. Leu et al. (2017) states “the Internet and related technologies require new literacies to fully access their potential”. The digital story résumé as a new literacy was built upon the foundations of the traditional written literacy of a job résumé, where now technology offers these young adults to fully access their potential. This production stage provides an important process to review, reflect, and edit their work experience stories in multiple modes enabled the transformation of information into authentic job résumés that could be shared, and which mediated the interviews.
5. **Provision of appropriate support being necessary throughout stages**

For the creation stages to be implemented, the provision of appropriate support for each component in this new text production is critical. Burgstahler (2003) argues that giving people with a disability access to technology, and providing them with appropriate support, has the potential to provide a positive employment outcome and contribute to the creation of a level playing field where everyone has equal access to technology. Providing meaningful material is key in making meaning, and if meaning makers strongly invest and engage in their work environments, they are more inclined to be deeply engaged in what they are doing (Pahl & Rowsell, 2010)

In this study, I put into place the relevant resources to enable the creators to construct their digital story résumés and the employment training organisation provided the workshop venue, internet access and time to attend workplace establishments. This meant all the creators constructed their digital story résumés. Hence, dialogue and reflection time is vital for interview preparation and it needs to be built into the creation process. Thus, for these young adults the provision of appropriate support for instant access to technology and facilitators who can provide instruction in how to construct a digital story résumé are vital to enable them to participate in the employment market on an equal basis.

Therefore, the pedagogical space has been transformed from an educational classroom to that of a supervised collegial workplace. Work experience facilitators and supervisors now orchestrate the learning experience. The provision of appropriate support is necessary throughout all stages. This support encourages meaningful conversations and underpins New Literacy principle number 8 in that “Teachers become more important, though their role changes, within new literacy classrooms” (Leu et al., 2017, p.7).
In summary the following practical recommendations are offered based on the findings of this study:

- **Gathering images:** Support creators to locate images by searching the Internet and/or taking re-enactment photos to represent work experiences, both provide opportunities to critically reflect on experiences and emotions. This would be an appropriate way to begin constructing a digital story résumé. Engaging in this creative process provides a practical and a safe environment in which the creators can invest in their own meaningful material and start building upon knowledge and organise ideas and storylines.

- **Storyboarding:** Structured and scaffolded conversations provide important time for planning work experience story texts. The storyboard template can act as a facilitator for focused conversations and for building ideas, and it can provide a language to talk about key points. Documenting story ideas does not have be in the form of writing. It can be an illustration; for example, drawing the implementation of a “Work Health and Safety standard. Therefore, having plenty of time to gather and reflect upon ideas provides a structured positive scaffold to commit to writing.

- **Write the script:** Supporting creators with script writing by helping them to explore key occurrences described images collected provides a positive scaffold for writing. This means that locating work experience images and talking about what important work experience information they hold can enable the creators to control the authoring of their job résumés.

- **Production stage – pulling the modes together:** In the production stage give creators time for reviewing the sequencing of the story images and sounds, for overall revision, and for reflecting when viewing. Portable editing software, such as iMovie, generates conversations and
relocates the learning space to the workplace, creating a positive place to work with meaningful information.

- **Provide adequate time**: Overall, provide the necessary time throughout the creation process to allow creators to revise and share their ideas. Investing in meaningful dialogue and reflection time is vital for interview preparation. This is not a separate step but rather something embedded throughout the creation and production processes.

Designing and constructing a digital story résumé is a slow individual process with lots of time for reflection. The author needs to follow a process in order to develop a story structure, but they can rely on others to stimulate self-reflection to help make meaning. Scholars have long recognised reflection while working with multiple modalities as a transformative approach (Pahl & Rowsell, 2010; Jewitt, & Kress, 2003; Kervin, 2018). Reflection is the ability to foster deeper understanding, to become familiar with the arrangement of the story and its meaning (Moon, 1999; Schön, 1983). Reflecting is important to support the gathering information and the making of decisions, and then the transferring of information to the audience who are at a distance. Reflection is also important preparation for the job interview.

**RQ 2: How does the digital story résumé inform the viewers?**

The findings from Phase 2 showed that the digital story résumés provided the viewers with a sense of knowing the creators of the stories and wanting to know more. Taking time to engage and reflect, and to interpret information from the digital story résumé supported the viewer/ interviewer to prepare a responsive interview experience.

The invitation for the viewers/ interviewers to initially view the digital story résumés in Phase 2 provided valuable, uninterrupted time for them to become familiar with the content the creator
chose to share. Becoming acquainted with the digital story résumés by talking to other viewers and self-reflecting provided opportunities for the interviewers to consider the experiences interviewees had had prior to the interview, and to reflect upon how the interviewees had positioned the experiences and their roles within them. This responds to Leu et al.’s (2017, p. 5) principle number 5 which states that talking, and reflecting are critical literacies central to constructing new literacy. The interviewers identified that gathering information by talking and reflecting about modalities allowed them to prepare meaningful and personalised questions to guide the job interviews (Bruce & Bishop, 2002).

The inclusion of multiple modalities within the digital story résumés provided additional information to help the interviewer select the best candidate for a position. The multiple modalities in the story guided the viewer to interpret meaning. Images provided concrete evidence of work experience, and the audio script provided additional information about this experience from the perspective of the creator. The ability to represent experiences in these ways allows people who are normally marginalised to participate in the recruitment system. This enables the job résumé to become deictic as the interviewer interprets meaning from more than one mode. This responds to Leu et al.’s principle number 3 (2017, p. 5) which states that new literacies are deictic, with the digital story résumé providing evidence that literacies are changing rapidly with social context necessitating the need for the texts we create to be responsive to new social practices and new technologies.

Therefore, Phase 2 showed that the digital story résumé stimulated different meanings, giving the viewers a sense of knowing the creators, but some questions and assumptions arose, resulting in the viewers wanting to know more about the creators.
RQ3: What is the nature of the discussion that takes place by the interviewee and the interviewer during a mock interview?

Phase 3 demonstrated that using multiple modalities in the digital story résumés enriched the conversations about work experience in the mock job interviews. This underpins Leu et al.’s New Literacy principle number (2017, p. 7) which states that “new social practices are a central element of new literacies”. In this research, the digital story résumé was a new literacy as it mediated the interview experience, shaping a conversation that was engaging and demanded the participation of all parties. The digital story résumé provided an inquiry cycle for continuous discussion, investigation and questioning (Bruce & Bishop, 2002). This was enabled by the interviewees’ participation in Phase 1 and the interviewers’ participation in Phase 2.

In addition to the modes incorporated within the digital story résumés, the interviews provided an additional mode through an oral exchange. Reflecting back to the initial viewing in Phase 2, as well as the first shared viewing in Phase 3, prepared the viewers for the interviews. The job interviews provided an opportunity for clarification of information. By taking on the role of inquirer each viewer was able to increase their understanding of the creator’s work experience (Bruce & Bishop, 2002). This dialogue gave the viewer agency, as they gained a deeper understanding and could use the information to construct a profile of the creator (Moon, 1999). Pierre gave a fine example of this when he asked about the point of Rose’s narrated voice-over where she explains why some tasks were boring. This enabled him to gather additional information about what motivated her at work.

For the interviewees/creators the iterative process of creating a digital story résumé provided an inquiry cycle for continuous discussion, investigation and questioning of themselves. This
prepared them to perform with agency at the interviews. Gathering information by talking out loud, collecting images or re-enacting their work experiences led the creators to notice how modalities could assist in structuring well-designed digital story résumés. The iterative gathering and reflecting meant this pedagogical approach allowed the move from a surface level understanding to one that was deeper and provided the interviewee agency to reply to questions with confidence (Moon, 1999).

One example was when Rose replied to Pierre’s question about being bored. Rose explained that she preferred undertaking a variety of jobs to keep her motivated. This highlights the fact that the interviewees were only confident in their responses when they were asked questions that originated from their digital story résumés. When this happened, they spoke clearly, so as not to disrupt the flow of conversation.

Therefore, the inquiry process in Phases 1 and 2 resulted in participation at the interviews where the conversations were engaging and participatory and elicited enriched information. In the process of continuous gathering and reflecting to upgrade information, the participants made choices about how to use the various modes in their digital story résumés. This afforded agency to both the interviewees and the interviewers. Figueiredo and Paiva (2010, p. 2) comment “the time prior to making particular choices is critical for giving users a feeling of agency”. Hence, the creation of the digital story résumés and the sharing of the résumés initiated important new social practices where the nature of the job interview conversation was absorbing for both interviewee and the interviewer (Leu et al; (2017).

In summary, the above section has presented answers to the three sub-questions with a discussion of how the answers from this study’s data relate to the theoretical framework of New Literacies theory.
7.3 Implications for practice

- Creating a digital story résumé

In providing the 5 stages of digital story résumé creation; choreographing visual evidence, creating a storyboard, authoring the script, the production stage, and the provision of appropriate support necessary throughout provides the guidance for the teaching of résumé authoring within disability employment services. It will reshape policy for the digital future within employment with the focus on social justice. For example, the Australian Federal Government is asking disability employment services to implement a new model by 2022, that is fully digital (Australian Government Department of Education Skills and Employment, 2020). This new digital literacy in the form of a digital story résumé could come at the right time for those clients who struggle with literacy.

- Digital story résumé initial viewing

The findings provide evidence of a new procedure that could re-shape recruitment practices and have implications for human resource policies. Taking the time to engage, reflect, and interpret the information contained in the digital story résumé provides significant insight for recruiters. They now have the ability to collect professional work experience information that they had not previously come into contact with and in so doing it affords people with a learning disability the chance to enter meaningful employment. Moreover, the findings also allow for a more practical way to prepare for an interview.

- Job interview

Utilising the digital story résumé modalities allows for easy and open communication between the interviewee and interviewer. The face-to-face aspect means that the interviewee can properly
participate in the job interview to provide clear responses within a limited timeframe; and for the interviewer to be able to gather clear information upon which to make a qualified recruitment decision.

The digital story résumé provides for a more socially just way of recruiting young people with a learning disability. It does this because the digital story résumé builds their confidence to prepare them to participate in a job interview, leading to greater opportunities for employment. Having said that, the digital story résumé also affords the recruiter to gain an insight to people with a learning disability. The digital story résumé removes the current injustice within job recruitment.

7.4 Limitations

The limitations of this small-scale qualitative study were:

- While the number of participants in the study was small, it did present a new form of text (the digital story résumé) which involves a reconceptualisation of an established social practice (the employment recruitment process of résumé to interview) which makes a contribution to the field.

- In this study, as the researcher, I was the instrument for data collection, but in the inquiry cycle, the ‘reflect' component enabled me to reflect not only on the data being collected, but also on subjectivities based on my personal experiences. The intimate knowledge and experiences of the researcher enabled the development of understanding and trusting relationships with the participants who were vulnerable in the employment recruitment process.
7.5 Future research

This study contributes knowledge about the potential of the digital story résumé from both the creator’s and the viewer’s perspective to change policy and practices. It does much within the social justice space as we reconsider the challenges young adults with learning disabilities experience as they try to enter the workforce. However, much more needs to be known. This research has presented a new form of text, and a new way of operating, to guide future employment policies and practices for a vulnerable group of young adults. While digital storytelling is not a new phenomenon, when it is used in this way it enables a new text form to emerge. Further, there is limited research in terms of what the viewer gains from the information in a digital story. A summary of areas for further exploration is provided:

- The digital story résumé highlights how the role of the “teacher” (in the case of these participants, the job coach) has changed and become even more important to support students. Therefore, further study in relation to its practical implication is considered necessary as to what professional development job coaches require to enable them to consider how new technologies and texts may become an essential part of their interactions with young adults with learning difficulties.

- This study found that the viewers were initially unsure what to do when viewing the digital story résumés as they were not given a clear guide on how to extract meaning from digital story résumés. Lambert (2009a, 2013) states that by viewing a digital story we can obtain a great deal of information. However, Collier and Collier (1996) argue that people need to be taught how to read images. Furthermore, Leu et al. (2017 p. 6) state, “new forms of strategic knowledge are required with new literacies”. This suggests that further study is required to explore recruiters’ training experiences when interpreting modalities in a digital story résumé.
• This study provided positive outcomes for both the interviewers and the interviewees, but people will still require new skills to apply to new literacies. Leu et al. (2017) comments that new literacies are multiple, multimodal, and multifaceted, and we need new skills to understand their uses. Hence, it is recognised that further study is required to investigate the experiences of interviewers and interviewees when trained in using the multiple modes of digital story résumés in job interviews.

• Sincerity, honesty, and emotional connections in the résumé as indicated by the reviewers was of interest. An opportunity to further examining these markers and consider their use in multimodal, digital storytelling could be interesting to investigate.

• Identity construction, in relation to possible impact for creators and viewers of the digital story résumé for example what is shown or left hidden in their résumé, could be considered for future research. Semiotic analysis of data could be included in this examination.

7.6 Conclusion
This research study has made a contribution to New Literacy theory by providing an example of how digital story résumés, representative of a lower-case form of new literacy, can transform a known literacy practice, the job interview. In this research the digital story résumé texts were investigated from the perspectives of the creators and the viewers. The digital story résumé was examined in its role as the mediator of the job interview experience. This text form draws upon a rich tradition of storytelling to provide a mechanism to support a marginalised group of people to participate more equitably in recruitment and employment processes. It is hoped that the digital story résumé will be implemented in future transition to work programs as this new literacy
enables people to have agency as they prepare themselves for an interview within the recruitment process. In respect to the viewing of the digital story résumé it is hoped that this new literacy can be implemented in recruitment practices in order to value the information captured that was both seen and heard. Hence; “Reconceptualising the job recruitment process”.
References


http://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/4430.0Main%20Features752015

Australian Government Department of Jobs & Small Business: Labour Market Information Portal, Jobactive and Transition to work (TtW) (March 2019). Retrieved 15/05/19.

Australian Government Department of Jobs & Small Business Retrieved 15/05/19.

Australian Government Department of Education Skills and Employment (2020)


Bruce, B., & Bishop, A. (2002). Using the Web to support inquiry-based literacy development. *Journal of Adolescent and Adult Literacy, 45*(8), 706-714.


Appendices

Appendix A: Ethics committee approval

APPROVAL after review
In reply please quote: HE14/332
Further Enquiries Phone: 4221 3386

11 September 2014
Dr Shirley Agostinho

Dear Dr Agostinho

Thank you for your letter responding to the HREC review letter. I am pleased to advise that the Human Research Ethics application referred to below has been approved.

Ethics Number: HE14/332
Project Title: Digital Storytelling: Examining the Experience of Viewing a Digital Story Resume in a Job Interview Mock-Setting from the Perspective of the Creator and the Viewer
Researchers: Dr Shirley Agostinho, Assoc Professor Lisa Kervin, Mrs Jane Tanner
Documents Approved/ Noted:
- Initial Ethics Application
- Revised Participant Information Sheet for transition to work student, Version 1, 2/8/14
- Consent Form for transition to work student Version 1, 2/8/14
- Letter of Information to Parents/Guardians Version 1, 2/8/14
- Participant Information Sheet for Employers Version 1, 2/8/14
- Consent Form for Employers Version 1, 2/8/14
- Consent Form for Parents and Guardians Version 1, 2/8/14

Approval Date: 11 September 2014
Study Expiry Date: 10 September 2015

The University of Wollongong/Illawarra Shoalhaven Local Health District Social Sciences HREC is constituted and functions in accordance with the NHMRC National Statement on Ethical Conduct in Human Research. The HREC has reviewed the research proposal for compliance with the National Statement and approval of this project is conditional upon your continuing compliance with this document.

A condition of approval by the HREC is the submission of a progress report annually and a final report on completion of your project. The progress report template is available at http://www.uow.edu.au/research/rso/ethics/UOW009385.html. This report must be completed, signed by the appropriate Head of School, and returned to the Research Services Office prior to the expiry date.

Ethics Unit, Research Services Office
University of Wollongong NSW 2522 Australia
Telephone (02) 4221 3386 Facsimile (02) 4221 4338
Email: rso-ethics@uow.edu.au Web: www.uow.edu.au
Appendix B: Renewal ethics committee approval

RENEWAL APPROVAL LETTER
Ethics Reference: HE14/332
14 September 2016

Mrs Jane Tanner
C/o Jane Tanner

Dear Mrs Tanner

I am pleased to advise that renewal of the following Human Research Ethics application has been approved. This certificate relates to the research protocol submitted in your original application and all approved amendments to date.

Ethics Number: HE14/332
Project Title: Digital Storytelling: Examining the Experience of Viewing a Digital Story Resume in a Job Interview Mock-Setting from the Perspective of the Creator and the Viewer
Name of Researchers: Mrs Jane Tanner, Dr Shirley Agostinho, A/Prof Lisa Kervin
Renewed From: 11 September 2016
Expiry Date: 10 September 2017

Please note that approvals are granted for a twelve month period. Further extension will be considered on receipt of a progress report prior to expiry date.

This certificate relates to the research protocol submitted in your original application and all approved amendments to date. Please remember that in addition to completing an annual report the Human Research Ethics Committee also requires that researchers immediately report:

- proposed changes to the protocol including changes to investigators involved
- serious or unexpected adverse effects on participants
- unforeseen events that might affect continued ethical acceptability of the project.

A condition of approval by the HREC is the submission of a progress report annually and a final report on completion of your project. The progress report template is available at http://www.uow.edu.au/research/rso/ethics/UOW009385.html. This report must be completed, signed by the appropriate Head of School and returned to the Research Services Office prior to the expiry date.

The University of Wollongong/ Illawarra and Shoalhaven Local Health Network District (ISLHD) Social Science HREC is constituted and functions in accordance with the NHMRC National Statement on Ethical Conduct in Human Research.
**Appendix C: Research consent form for transition to work participant**

### Research consent form for transition to work participant

<table>
<thead>
<tr>
<th><img src="image.png" alt="Image" /></th>
<th>What is a research consent form?</th>
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<tbody>
<tr>
<td><img src="image.png" alt="Image" /></td>
<td>You can tell us if you would like to make a short video of your work experience or work skills</td>
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</table>

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<tr>
<th><img src="image.png" alt="Image" /></th>
<th>We want to find out if you like to make a video and what you think about using it at a job interview</th>
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<thead>
<tr>
<th><img src="image.png" alt="Image" /></th>
<th>People doing the research</th>
</tr>
</thead>
</table>
| ![Image](image.png) | Jane Tanner  
School of Education  
Faculty of Social Sciences  
University of Wollongong  
Email: jet978@uow.edu.au |

| ![Image](image.png) | Dr Shirley Agostinho  
School of Education  
Faculty of Social Sciences  
University of Wollongong  
Email: shirleya@uow.edu.au |

| ![Image](image.png) | Associate Professor Lisa Kervin,  
School of Education  
Faculty of Social Sciences  
University of Wollongong  
Email: lkervin@uow.edu.au |

| ![Image](image.png) | You do not have to make the video or do the interview or talk about what you think. |

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<th><img src="image.png" alt="Image" /></th>
<th>Below I want to</th>
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<tr>
<td><img src="image.png" alt="Image" /></td>
<td>Participating in the five-day digital story résumé work shop, including focus group interviews</td>
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</table>

1. Attend a first viewing of the digital story résumés with potential employers
2. Participate in a mock job interview with a potential employer to be video recorded
3. Participate in an audio recorded focus group interview for 30 minutes with the researcher asking me about my experience viewing and using the digital story résumé in a mock job interview.
4. I understand that my information (but not my name)
will be used for a thesis and possibly other published studies and I consent for it to be used in this manner.

5. I have discussed this with my parent/guardian and they have agreed that I participate.

<table>
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<tr>
<th>What happens to this form and your video</th>
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<tr>
<td>Jane will keep the form private</td>
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<td>Jane will keep in a safe place</td>
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<td>You can keep your video when finished</td>
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<th>Thank you</th>
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<td>You have finished this form</td>
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Appendix D: Consent form for transition to work student

Consent form for transition to work student

**Research Title:** Digital Storytelling: Examining The Experience Of Viewing A Digital Story Résumé In A Job Interview Mock-Setting From The Perspective Of The Creator And The Viewer

**Investigators**

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<th>Jane Tanner</th>
<th>Dr Shirley Agostinho</th>
<th>Dr Lisa Kervin,</th>
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<tr>
<td>School of Education</td>
<td>School of Education Faculty of Social Sciences University of Wollongong</td>
<td>School of Education</td>
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<td>Faculty of Social Sciences</td>
<td>Social Sciences University of Wollongong</td>
<td>Faculty of Social Sciences University of Wollongong</td>
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<tr>
<td>University of Wollongong</td>
<td>Wollongong</td>
<td>Email: <a href="mailto:lkervin@uow.edu.au">lkervin@uow.edu.au</a></td>
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<tr>
<td>Email: <a href="mailto:jet978@uow.edu.au">jet978@uow.edu.au</a></td>
<td>Email: <a href="mailto:shirleya@uow.edu.au">shirleya@uow.edu.au</a></td>
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</table>

I have read the participation information sheet and have had the opportunity to ask the researcher and the transition to work program coordinator any further questions I may have had. I understand that my participation in this research is voluntary and I may withdraw at any time from the study without affecting my experience or opportunities with Nova Employment in any way.

I understand that the risks to me are minimal in this study and have read the information sheet and asked any questions I may have about the risks. I understand that I will be involved in a three-day digital story résumé workshop, attending a first viewing of digital story résumés, a mock job interview which will be video recorded, and focus groups interviews which will be audio recorded. My name will not be used to identify my comments or work in the study.

If I have any concerns or complaints regarding the way the research is or has been conducted I can contact the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong on 4221 3386 or email rso-ethics@uow.edu.au.

**By signing below I am consenting to (please tick):**

- Participating in the three day digital story résumé work shop, including focus group interviews
- Attend a first viewing of the digital story résumés with potential employers
- Participate in a mock job interview with a potential employer to be video recorded
- Participate in an audio recorded focus group interview for about 30 minutes with the researcher asking me about my experience viewing and using the digital story résumé in a mock job interview.

I understand that my information (but not my name) will be used for a thesis and possibly other published studies and I consent for it to be used in this manner.

I have discussed this with my parent/guardian and they have agreed that I participate.

**By signing below I am indicating my consent to participate in the research.**

I _______________________________ would like to participate in this research.

Signature ____________________________ Date_______________

Name (please print) __________________________ Thank you for your time
Appendix E: Consent form for employers

Consent form for employers

Research Title: Digital Storytelling: Examining The Experience Of Viewing A Digital Story Résumé In A Job Interview Mock-Setting From The Perspective Of The Creator And The Viewer

Investigators

Jane Tanner  Dr Shirley Agostinho  Dr Lisa Kervin,
School of Education  School of Education  School of Education
Faculty of Social Sciences  Faculty of Social Sciences  Faculty of Social Sciences
University of Wollongong  University of Wollongong  University of Wollongong
Email: jet978@uow.edu.au  Email: shirleya@uow.edu.au  Email: lkervin@uow.edu.au

I have read the participation information sheet and have had the opportunity to ask the researcher any further questions I may have had. I understand that my participation in this research is voluntary and I may withdraw at any time from the study without affecting my relationship with (employment training organisations) in any way.

I understand that the risks to me are minimal in this study and have read the information sheet and asked any questions I may have about the risks. I understand that I will be involved in a first viewing of digital story résumés, a mock job interview to be videoed, and a focus group interview, which will be audio recorded. I understand there is no obligation upon me or my company to offer a job at the end of this experience. My name will not be used to identify my comments or work in the study.

If I have any concerns or complaints regarding the way the research is or has been conducted I can contact the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong on 4221 3386 or email rso-ethics@uow.edu.au.

By signing below I am consenting to (please tick):

☐ Viewing five digital story résumés
☐ Participate in a digital story résumé mock job interview (that will be video recorded)
☐ Participate in two focus group interviews (for about 30-45 minutes each) with the researcher asking about my experience viewing and using the digital story résumé in a mock job interview.
☐ I understand that my information (but not my name) will be used for a thesis and possibly other published professional articles and I consent for it to be used in this manner.

By signing below I am indicating my consent to participate in the research.

I understand that the data collected from my participation will be used primarily for a thesis, and will also be used in summary form for journal publication, and I consent for it to be used in that manner.

Signed................................................................. Date ....../....../......

Name (please print)................................................................. Thank you for your time
### Appendix F: Audit trail for collected data

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## Creators and Viewer Audit trail

### Phase Two: Initial viewing

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<thead>
<tr>
<th>Date</th>
<th>Collected data</th>
<th>Pierre V 2</th>
<th>Martin V 1</th>
<th>Ann V 3</th>
<th>April C 1</th>
<th>Nancy C 3</th>
<th>Percy C 2</th>
<th>Sally C 5</th>
<th>Rose C 4</th>
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<tbody>
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<td>Observation viewing all the DSR</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Rating of the initial thought</td>
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<td>X</td>
<td>X</td>
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<td></td>
<td>Initial &amp; Elaborated thoughts</td>
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<td>X</td>
<td>X</td>
<td></td>
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</table>

### Phase Three: job interview

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<th>Collected data</th>
<th>Martin &amp; April V1-C1</th>
<th>Martin &amp; Percy V1-C2</th>
<th>Pierre &amp; Rose V2-C4</th>
<th>Pierre &amp; Sally V2-C5</th>
<th>Ann &amp; Nancy V3-C3</th>
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</thead>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td></td>
<td>Transcript of mock job interview</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<td>26/11/2014</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Martin V-1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ann V-3</td>
</tr>
<tr>
<td></td>
<td>Pierre V-2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Focus group after interview</td>
<td>X</td>
<td></td>
<td>X</td>
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</tr>
<tr>
<td></td>
<td>April</td>
<td>Percy</td>
<td>Rose</td>
<td>Sally</td>
<td>Nancy</td>
<td></td>
</tr>
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<td>X</td>
<td>X</td>
<td>X</td>
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</tr>
</tbody>
</table>
Appendix G: Focus group questions

Creator focus group: Phase 1
Day 1

Introduction

The purpose of the interview is for me to gain an understanding of your experience today in making a digital story résumé to present yourself at a job interview. There is no right or wrong answer. The interview will go for half an hour, and everything you say will be kept confidential. As I cannot write and listen at the same time I would like to audio record this focus group that you all gave permission to in the consent form.

Questions to be asked

- Tell me about your past experience in creating a written résumé and attending a job interview experience
- Did you enjoy talking about your story today?
- Did anyone talk with the person next to you about what pictures you are going to select for their story?
- How did you feel about writing your script?
- How did you feel about creating your storyboard?
- As you have just been introduced to DSR, What do you think about creating your own digital story résumé to be used in a job interview?
- What information do you think the employer would get from your digital story résumé?

Thank you for participating and see you next week.

Creator focus group: Phase 1
Day 2

Introduction

Today you continue with creating your digital story résumé to be shown in a job interview. The purpose of the interview is for me to gain an understanding of your experience in constructing a digital story résumé to present yourself at a job interview. There is no right or wrong answer. The interview will go for half an hour, and everything you say will be kept confidential. As I cannot write and listen at the same time I would like to audio record this focus group that you all gave permission to in the consent form.

Questions to be asked

- How did making a DSR make you feel about your work experience?(eg proud, frustrated)
- What do you think you have been able to communicate in the digital résumé that could not be communicated in a paper résumé?
- How would you describe your experience in selecting and placing images sounds and recording in the iMovie storyboard to get you ready for the job interview? E.g. You enjoyed it compared to writing on paper.
- What do you think about making a storyboard?

Thank you for participating and see you next week
Creator focus group: Phase 1
Day 3

Introduction

Today you continue creating your digital story résumé to be shown in a job interview and to be shared within the group this afternoon. The purpose of the interview is for me to gain an understanding of your experience in constructing a digital story résumé to present yourself at a job interview and showing to the group. There is no right or wrong answer. The interview will go for half an hour, and everything you say will be kept confidential. As I cannot write and listen at the same time I would like to audio record this focus group that you all gave permission to in the consent form.

Questions to be asked

- What challenges did you have when creating your DSR?
- Looking at your DSR what did you think?
- What did you think when watching others people’s DSR?
- What would you change in your story?
- Would you make another digital story résumé? If so why?
- What would you change for next time?
- As you have now gone through the process of creating your digital story; how do you think the process could help you communicate in a job interview and why?
- Do you think your résumé will be successful in order for the viewer to better see your skills and personality? And why?

Thank you for participating and see you tomorrow for the first viewing and mock interview.
Appendix H: Nancy digital story résumé scene and link to view her résumé

https://youtu.be/z1dfrF_CfWQ

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>[voice-over ]Hello my name is Nicole for my career [Text Nancy digital story résumé] [soft electric guitar music]</td>
<td>00:00 / Frame 1</td>
</tr>
<tr>
<td>I like to do administration [soft electric guitar music]</td>
<td>00:06 / Frame 2</td>
</tr>
<tr>
<td>I like to be in a quiet environment. I like computers. [soft electric guitar music]</td>
<td>00:12 / Frame 3</td>
</tr>
<tr>
<td>I am a fast typer. I can type 35-40 words per minute [soft electric guitar music]</td>
<td>00:14 / Frame 4</td>
</tr>
<tr>
<td>My recent work experience was at Revesby Workers. [soft electric guitar music]</td>
<td>00:20 / Frame 5</td>
</tr>
<tr>
<td>I did eight weeks in the administration office there. [soft electric guitar music]</td>
<td>00:27 / Frame 6</td>
</tr>
<tr>
<td>Frame</td>
<td>Image</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>7</td>
<td><img src="image7.png" alt="Image" /></td>
</tr>
<tr>
<td>8</td>
<td><img src="image8.png" alt="Image" /></td>
</tr>
<tr>
<td>9</td>
<td><img src="image9.png" alt="Image" /></td>
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<tr>
<td>10</td>
<td><img src="image10.png" alt="Image" /></td>
</tr>
<tr>
<td>11</td>
<td><img src="image11.png" alt="Image" /></td>
</tr>
<tr>
<td>12</td>
<td><img src="image12.png" alt="Image" /></td>
</tr>
<tr>
<td>13</td>
<td><img src="image13.png" alt="Image" /></td>
</tr>
<tr>
<td>14</td>
<td><img src="image14.png" alt="Image" /></td>
</tr>
<tr>
<td>Frame</td>
<td>Text Content</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>15</td>
<td>[soft electric guitar music]</td>
</tr>
<tr>
<td>16</td>
<td>[soft electric guitar music] [Reading}</td>
</tr>
<tr>
<td>17</td>
<td>[soft electric guitar music]</td>
</tr>
<tr>
<td>18</td>
<td>The text states: I would like to thank (employment training organisations) for all their help. [soft electric guitar music]</td>
</tr>
<tr>
<td>19</td>
<td>The text states: And thank you to Jane for the help [ soft electric guitar music]</td>
</tr>
</tbody>
</table>
Appendix I: April digital story résumé scene and link to view her résumé

https://youtu.be/YRdj60Eglds

<table>
<thead>
<tr>
<th>April’s Digital story résumé</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scenes</strong></td>
</tr>
<tr>
<td>00:05 / Frame 1</td>
</tr>
<tr>
<td>00:09 / Frame 2</td>
</tr>
<tr>
<td>00:12 / Frame 3</td>
</tr>
<tr>
<td>00:17 / Frame 4</td>
</tr>
<tr>
<td>00:19 / Frame 5</td>
</tr>
<tr>
<td>00:26 / Frame 6</td>
</tr>
<tr>
<td>00:31 / Frame 7</td>
</tr>
<tr>
<td>Frame</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9</td>
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<tr>
<td>10</td>
</tr>
<tr>
<td>11</td>
</tr>
<tr>
<td>12</td>
</tr>
<tr>
<td>13</td>
</tr>
</tbody>
</table>

00:59 / Frame 12

Ally has been in the transition to work program for nearly a year now. In that time she has done work experience in cinemas, cafes, beauticians, Administration and supermarkets, just to name a few. In each of
these we got raved reviews from employers. Ally will become a great employee one day

| 01:24 / Frame 14 | [harmony singing] [Text] Thank you for watching |
| 01:26 / Frame 15 | [harmony singing] [text ]special thank you |
| 01:27 / Frame 16 | [harmony singing] [text ] thank you to beauty salon |
| 01:30 / Frame 17 | [harmony singing] [text ]thank you for the cafe |
| 01:34 / Frame 18 | [harmony singing] [website where she retrieved image from the internet] |
Appendix J: Percy digital story résumé scene and link to view his résumé

https://youtu.be/yVUAeY15Y

<table>
<thead>
<tr>
<th>Images / video</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00 / Frame 1</td>
<td>No voice-over or sound or music. Text: “My name is Patrick Knight and this is my digital résumé.”</td>
</tr>
<tr>
<td>00:06/ Frame 2</td>
<td>Text: This year I have done work experience at Coles.</td>
</tr>
<tr>
<td>00:12 / Frame 3</td>
<td>Text: Packing shelves and facing up.</td>
</tr>
<tr>
<td>00:17 / Frame 4</td>
<td>Text: Unpacking boxes.</td>
</tr>
<tr>
<td>00:22 / Frame 4</td>
<td>Text: At the moment I am still working at (Hardware store)</td>
</tr>
<tr>
<td>00:28 / Frame 4</td>
<td>Video of Patrick sweeping at Bunnings.</td>
</tr>
<tr>
<td>Frame 5</td>
<td></td>
</tr>
<tr>
<td>Frame 6</td>
<td>Then a video of Patrick and other TTW students working with an employee at Bunnings moving the trolleys.</td>
</tr>
</tbody>
</table>
| Frame 7 | Text: “Work Health and Safety”.

Patrick’s voice-over: “here I am taking the plants off the trolley and putting them where they are meant to be.” |

| Frame 8 | Text: “Work Health and Safety”.

Patrick’s voice-over: “here I am taking the plants off the trolley and putting them where they are meant to be.” |

Voice-over stating: I like working at [name of hardware store] but I would like to do work experience in construction. |

| Frame 9 | No sound: but the text states “Also I would like to have work experience at a phone shop.” |
Appendix K: Rose digital story résumé scene and link to view her résumé

https://youtu.be/10U2oZbBdpw

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:05 / Frame 1</td>
<td>[Rock music] <a href="#">With the door opening in the background you can hear the bell to the front door open in the background.</a></td>
</tr>
<tr>
<td>00:02 / Frame 2</td>
<td>[voice-over] Hi my name is Raquel (in the background you can hear the door open) I have been with (employment training organisations) for one year Text: the start of my résumé’</td>
</tr>
<tr>
<td>00:11 / Frame 3</td>
<td>[voice-over] the work experience I have done is retail, admin, computers. Text: Here I am making coffee.</td>
</tr>
<tr>
<td>00:15 / Frame 4</td>
<td>and hospitality. Text: here I am scanning products</td>
</tr>
<tr>
<td>00:19 / Frame 5</td>
<td>[Rock music] Text: Here I am doing work on the computer</td>
</tr>
<tr>
<td>00:23 / Frame 6</td>
<td>[Rock music]</td>
</tr>
<tr>
<td>Frame</td>
<td>Image</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>7</td>
<td><img src="image7.png" alt="Image" /></td>
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<tr>
<td>8</td>
<td><img src="image8.png" alt="Image" /></td>
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<td>9</td>
<td><img src="image9.png" alt="Image" /></td>
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<td>11</td>
<td><img src="image11.png" alt="Image" /></td>
</tr>
<tr>
<td>12</td>
<td><img src="image12.png" alt="Image" /></td>
</tr>
</tbody>
</table>
Thank you to Nova and to Jane

[rock music]
Text: Thank you to training organisation and jane
Appendix L: Sally digital story résumé scene and link to view her résumé

https://youtu.be/YJIs4TAbHJ8

<table>
<thead>
<tr>
<th>Images / video</th>
<th>Scenes</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Instrumental music starts](THE START OF MY RESUME) 00:00 / Frame 1</td>
<td>[Instrumental music starts] Text: the start of my résumé</td>
</tr>
<tr>
<td>![Instrumental Music] [voice-over] My name is Sally, I have am been with (employment training organisations) 00:04 / Frame 2</td>
<td>[Instrumental Music] [voice-over] My name is Sally, I have am been with (employment training organisations)</td>
</tr>
<tr>
<td>![Instrumental Music] [voice-over] For a year and a half. The work experience I have done is retail., Computer and hospitality. 00:08 / Frame 3</td>
<td>[Instrumental Music] [voice-over] For a year and a half. The work experience I have done is retail., Computer and hospitality.</td>
</tr>
<tr>
<td>![Image] Frame 4 00:13</td>
<td>[voice-over] However I did not like the computers. It was kind of boring, but I like retail I done certificate 2 in retail and done work experience at (2 retail stores).</td>
</tr>
<tr>
<td>![Image] Frame 5 00:23</td>
<td>No voice-over. This is a video of her operating the a photocopier where there was no paper as the light came on and she knew how to restock it.</td>
</tr>
<tr>
<td>Frame</td>
<td>Description</td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
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<td>10</td>
<td><img src="84x441" alt="Image" /></td>
</tr>
<tr>
<td>11</td>
<td><img src="84x357" alt="Image" /></td>
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<tr>
<td>12</td>
<td><img src="84x287" alt="Image" /></td>
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<tr>
<td>13</td>
<td><img src="84x214" alt="Image" /></td>
</tr>
<tr>
<td>14</td>
<td><img src="84x131" alt="Image" /></td>
</tr>
</tbody>
</table>

01:40 / Frame 12

[voice-over] My hobbies are playing soccer and AFL.

01:19 / Frame 13

[voice-over] I love hanging with my friends and family

01:24 / Frame 14

No voice
[voice-over] I am glad that I am leaving (employment training organisations) I learnt so many things

Text: I would like to thank training organisation

[voice-over] That I never knew about.

Music got louder as no voice-over and finished suddenly.

Text: I also like to thank jane
Appendix M: First thoughts with star rating and elaborated notes.

Star rating

Elaborated notes
Appendix N: Observations: First step in viewing

Field notes - Initial viewing

All the viewers and creators were in the same room. They were all sat around a large table that the creators had set up.

The screen was in front of them, so they all could see.

All the viewers looked at the digital résumés the whole way through the first time; they were all engaged. At one point Ann was nodding her head to the music in Nancy’s résumé.

The second viewing saw Pierre making notes especially with Sally’s story.

I am glad that I asked if they wanted to watch the stories twice, as it gave the viewers more time to reflect and record their thoughts.

It was obviously better to see the digital story résumé on a big screen rather than on the iPad.

Even with the creators in the same room, the viewers did not ask them any questions.

I was very nervous at this stage, wondering if the viewers would be bored. Looking at their reactions, I don’t think so as they were simultaneously viewing and writing up their notes.

Reaction of the creators during this initial viewing.

Interesting that Rose did not look at her story when it was shown on the screen.
Nancy had a big smile on her face.
Percy also was smiling – I am so surprised as this is a different reaction to the creation stage
April was seen giggling at parts of her story
Rose was smiling; I would say with a sense of pride.
Appendix O: Initial viewing focus group interview sample

A I got a lot from the videos. I liked the videos personally rather than the stills. Just personally I liked them because it gave me a sense of their ability to work because you can write whatever you like in a résumé but actually seeing somebody doing a job gave me both negative and positive to be perfectly honest in terms of being able to look and go “Right, well I can see that person is a slow and steady worker. That’s great”, or “I can see this person is now off doing that job independently”, or, do you know what I mean? I felt like from the video I could make quite a few assumptions from what they were doing as to whether I felt that person’s skills would be what I was looking for.

R Mm hmm. Okay.

A Perhaps not on the thing that they may have felt they were portraying. Do you know what I mean? They may have felt “I’m showing you this because this is showing you what I can do”, but, as an employer I took perhaps different things from that. So, I, sorry, hope you don’t mind my continuing…

R No, continue.

A …to talk because I also just noticed that on the positive and negative, I found it a very positive thing. I did enjoy them and I thought they gave me a sense of knowing the person a little better before they would come in but there was a couple of things that… it’s amazing just something negative was very like [sound effects] for me. When I… I explained it as like a slap. I just want “Huh” when the girl sort of was talking about that she didn’t want to work in there because it was boring” or you know, she didn’t want to do the same thing all the time. That was boring. I straight away just went “Huh”. I… wouldn’t work in my environment because we would expect someone to be doing something, you know, not repetitive but a set task. That would be the set task. So, even just the throw away, for her to say “I didn’t like doing that, it was boring. I prefer doing this” that, for me, just raised a question mark instantly, whereas the gentleman, Patrick, when he said “Look I liked working at Bunnings but I prefer to do this”, I thought “Yes, fair call”. That’s what I would say “That’s good, you’ve had a think about that job and you’re thinking about what else you’d like to do”. So, I’m sorry, I’ve…

M I agree on the videos.

A You do?

M Thanks. Yeah, agree completely on the videos. I know you said that Patrick’s wasn’t complete but I actually felt I got more out of his than the others.
Appendix P: Creators’ and viewers’ focus groups

Viewers’ focus group after the job interview

R  Compared with the first viewing of a digital story résumé, have your thoughts changed or stayed the same about the use of digital résumé in a job interview?

P  They’ve got great potential; can see the potential, maybe not the execution with some of the ones that I was interviewing on but can definitely see the benefits of being able to filter and then being able to use it as a tool.

R  mmm, interesting.

P  It does give you things to be able to talk about.

R  Yes, okay. so your thoughts have advanced from the time you walked in the door, the first viewing and now you’ve actually used it is confirmed things.

P  Even moving from the first interview to the second interview.

R  Okay.

P  Because we’re new to this as well so, you know, I learned from that first interview about how to better use it for the next interview, i.e. I’ll go in and I’ll try to pick a few pictures whereas I didn’t really do that the first time. You know, just because unfamiliarity and what not so…You know, there’s a lot of potential here and I think if I was to do use it over time, definitely use it as a positive tool and look, it made my interview process quick.

Creators focus group after the job interview

R  Could you compare this to when you have used a paper résumé; so which one would you prefer.

A  The video one. I don't know I just reckon the iPad was easy to use and talk about photographs I have taken.

R  Okay. Could you talk to the visuals? Were you okay with the video that you put in?

P  Yeah, It helped show Mick what I could do at Bunnings.

R  Yep, and would you think that you would use it in a normal interview?

P  Yes, I would.
Appendix Q: A guide on using the digital story résumé in the interview
Appendix R: Organising of DSR files

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Transcript and sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:17 / Frame 4</td>
<td>I have done administration, computers and hospitality and retail.[voice-over] This was not my goal. [harmony singing]</td>
</tr>
<tr>
<td>00:19 / Frame 5</td>
<td>However in August and September. [harmony singing]</td>
</tr>
<tr>
<td>00:26 / Frame 6</td>
<td>I got work experience at (name of beauty salon) [harmony singing] I was so excited to get work experience at [beauty salon] because that was my main goal. [harmony singing]</td>
</tr>
</tbody>
</table>
Appendix S: Deductive analysis of a mock interview

<table>
<thead>
<tr>
<th>Time stamp</th>
<th>Transcript of job interview between Nancy and Ann</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:40</td>
<td>I really enjoyed watching your résumé</td>
<td>V-C-DSR</td>
</tr>
<tr>
<td>4:43</td>
<td>You said that you want to work in a quiet environment why would that be?</td>
<td>V-C-DSR S-v</td>
</tr>
<tr>
<td>4:46</td>
<td>Because of the background noise makes it hard for me to focus properly as I can be distracting.</td>
<td>C-V</td>
</tr>
<tr>
<td></td>
<td>Fantastic you seem to know how you learn best.</td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td>Your touch-typing looks fantastic where did you learn to do that?</td>
<td>V-C-DSR I-v</td>
</tr>
<tr>
<td>5:09</td>
<td>Just practicing</td>
<td>C-V</td>
</tr>
<tr>
<td>5:11</td>
<td>So you do a lot of writing?</td>
<td>V-C</td>
</tr>
<tr>
<td>5:12</td>
<td>Yes</td>
<td>C-V</td>
</tr>
<tr>
<td>5:14</td>
<td>What things do you write?</td>
<td>V-C</td>
</tr>
<tr>
<td>5:16</td>
<td>Stories</td>
<td>C-V</td>
</tr>
<tr>
<td>5:18</td>
<td>Are you able to do emails</td>
<td>V-C</td>
</tr>
<tr>
<td>5:22</td>
<td>Yes</td>
<td>C-V</td>
</tr>
<tr>
<td>8:29</td>
<td>I can type about 30 words per minute</td>
<td>C-V-DSR I-v</td>
</tr>
<tr>
<td>8:31</td>
<td>Is your accuracy good</td>
<td>V-C</td>
</tr>
<tr>
<td>8:33</td>
<td>yes</td>
<td>C-V</td>
</tr>
<tr>
<td>8:35</td>
<td>Do not make many mistakes</td>
<td>V-C</td>
</tr>
<tr>
<td>8:40</td>
<td>No</td>
<td>C-V</td>
</tr>
<tr>
<td>8:43</td>
<td>Where you worked did you make friends?</td>
<td>V-C DSR</td>
</tr>
<tr>
<td>8:56</td>
<td>Yes, I did not talk as I am quiet</td>
<td>C-V</td>
</tr>
<tr>
<td>8:50</td>
<td>Did you take this photo</td>
<td>V-C-DSR I-p</td>
</tr>
<tr>
<td>8:52</td>
<td>Yes</td>
<td>C-V</td>
</tr>
<tr>
<td>8:53</td>
<td>Do you upload to your computer and editing and things</td>
<td>V-C</td>
</tr>
<tr>
<td>8:56</td>
<td>Yes I use Photoshop on my iPad</td>
<td>C-V</td>
</tr>
<tr>
<td></td>
<td>Ok</td>
<td>V-C</td>
</tr>
<tr>
<td>9:15</td>
<td>So these are books you like reading.</td>
<td>V-C-DSR</td>
</tr>
<tr>
<td>9:18</td>
<td>Yes</td>
<td>C-V</td>
</tr>
<tr>
<td>9:19</td>
<td>So is this a page that you read.</td>
<td>V-C-DSR</td>
</tr>
<tr>
<td>9:23</td>
<td>Yes I like to read its my hobby, I took the picture with my iPad</td>
<td>C-V</td>
</tr>
<tr>
<td>9:26</td>
<td>good, excellent.</td>
<td>V-C</td>
</tr>
</tbody>
</table>
Appendix T: Sample of the workshop slides

Digital storytelling resumes

Jane Tanner

What are we going to do

- Tell stories - What's your work experience story
- Make a digital story resume
- Show your digital story resume

Day 1

- What is a digital story resume (DSR)
- Writing a DSR
- Sharing your story
- Storyboarding

What's a digital story

What's a digital story résumé
<table>
<thead>
<tr>
<th>Simon Digital Story Résumé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.jpg" alt="Image 1" /></td>
</tr>
<tr>
<td><img src="image2.jpg" alt="Image 2" /></td>
</tr>
<tr>
<td><img src="image3.jpg" alt="Image 3" /></td>
</tr>
<tr>
<td><img src="image4.jpg" alt="Image 4" /></td>
</tr>
<tr>
<td><img src="image5.jpg" alt="Image 5" /></td>
</tr>
</tbody>
</table>
Appendix V: Script writing template

- What did you do in your work experience
- What was enjoyed or not in your work experience
- Career goals
Appendix W: Digital story storyboard template

<table>
<thead>
<tr>
<th>Name: ____________________________</th>
<th>Page: __________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image Description/Drawing:</td>
<td>Image Description/Drawing:</td>
</tr>
<tr>
<td>Image Credit:</td>
<td>Image Credit:</td>
</tr>
<tr>
<td>Spoken Text:</td>
<td>Spoken Text:</td>
</tr>
<tr>
<td>Written Text:</td>
<td>Written Text:</td>
</tr>
<tr>
<td>Music/Sounds:</td>
<td>Music/Sounds:</td>
</tr>
<tr>
<td>Music/Sound Credit:</td>
<td>Music/Sound Credit:</td>
</tr>
<tr>
<td>Effects:</td>
<td>Effects:</td>
</tr>
</tbody>
</table>
Appendix X: Modalities used in meaning making: from the creation of the digital story résumé to its used in the job interview

<table>
<thead>
<tr>
<th>Phase 1-Modalities gathered in constructing a digital story résumé</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus of digital story résumé</strong></td>
</tr>
<tr>
<td>Percy</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Work outside: Percy shows retail photos of himself doing various tasks; the focus was to use the hardware store images to show he was a hard worker and that he has an understanding about workplace regulations and could work with others.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 2-Modalities informed an initial understanding (preparation for interview)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Modality that stimulated interest by the viewer about a particular creator</strong></td>
</tr>
<tr>
<td>Percy</td>
</tr>
<tr>
<td>• Photos: Garden plants and safety</td>
</tr>
<tr>
<td>• Voice: His aspiration to work outside</td>
</tr>
<tr>
<td>• Video: Loading dock</td>
</tr>
<tr>
<td>Martin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 3- Modalities used in the interview and information gathered</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Interviewee and interviewer at the Mock job interview</strong></td>
</tr>
<tr>
<td>Modalities that facilitated the interview.</td>
</tr>
<tr>
<td>Percy and Martin</td>
</tr>
<tr>
<td>• Video: Loading dock procedures</td>
</tr>
<tr>
<td>• Photographs: Work health and safety</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>--------------------------------------</td>
</tr>
<tr>
<td>• Still considering career aspirations</td>
</tr>
<tr>
<td>• Has an understanding of safety</td>
</tr>
<tr>
<td>• Has an understanding and experience of warehouse dispatch</td>
</tr>
<tr>
<td>• Preferred on-the-job training</td>
</tr>
<tr>
<td>• Can work in a team and able to follow directions.</td>
</tr>
</tbody>
</table>