



# Exploring Instagram stories through the classic model of digital storytelling

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## ABSTRACT

Digital storytelling has taken on new avatars with the immense growth of Web 2.0 technologies, such as social media. From the classical digital storytelling model, the new ways of storytelling now enable the embedding of various media elements into the digital story. Hence, the definition and interpretation of digital stories in various digital media vary. Digital storytelling can be interpreted as Web 2.0 media storytelling and gets more exciting and vital as the usage of digital stories in such media grows exponentially. Thus, this paper presents a pilot study exploring how digital storytelling manifests on Instagram stories, the widely used social media tool. This pilot study used the relevance sampling technique to sample 100 digital Instagram stories from nine Instagram accounts. The sample stories were analysed through qualitative content analysis (QCA) using Atlas.ti to determine how strongly digital stories posted in Instagram's "Stories" feature align with the classic digital storytelling model by Joe Lambert. The outcome of this exploratory pilot study shows a significant alignment of digital stories from Instagram with the classic model defined by Joe Lambert in his book, *Digital Storytelling Cookbook*. Hence, the findings could justify using Instagram stories as digital stories for academic and industrial drives.

**Keywords:** *Digital storytelling, Instagram stories, classical digital storytelling model, social media storytelling, Web 2.0 storytelling*

## INTRODUCTION

Since the Stone Age, storytelling has been integral to human life. However, the invention of new technologies has changed traditional storytelling. With the emergence of transmedia and Web 2.0, digital storytelling has risen to its next level with enormous practice by diverse avatars of technology (Ameer et al., 2022). The Internet revolution and social media's massive growth have given birth to a new dimension called digital storytelling. Digital storytelling connects traditional practices to current modern technology.

A story is a narrative about what happened in a person's life at a certain point in time or what is to be conveyed to an audience. According to Lambert (2010), a story can be as short as explaining anything that happened in one's life. In this regard, digital storytelling can be defined as constructing a story using digital media, such as text, images, audio narration, and music. However, a detailed definition of digital storytelling is incomprehensible as the term goes through diverse meanings reliant on other factors. It can vary based on the story's context, audience, purpose, and philosophical stance. Nevertheless, the literature on digital storytelling defines it as the skill of crafting a short movie centred on a profound personal narrative (Davis, 2005; Lambert, 2010).

### *The classic model of digital storytelling*

There are two core aspects to using the model or theory for digital storytelling while researching the term digital storytelling: one is about the Centre of Digital Storytelling (CDS) ([www.storycenter.org](http://www.storycenter.org)), which facilitates training and workshops to disseminate techniques for digital storytelling. The other is the numerous educational research articles covering the reasons and ways to use digital storytelling in classrooms or for general teaching and learning purposes. In addition, the term "digital storytelling" has been widely discussed as an educational tool (Ohler, 2013) used through different means, such as digital devices, transmedia, and various social media.

The Centre of Digital Storytelling (CDS) has been referred to several times in research articles related to educational and entertaining purposes. The "classic digital story" catchphrase derived from the CDS is used to describe the definition and the model. The executive director of CDS, Joe Lambert (2010), wrote the immensely popular book, *Digital Storytelling Cookbook*. Considering the many years of study that CDS had invested in digital storytelling, it is used for this pilot study as the main course. *Digital Storytelling Cookbook* (Lambert, 2010) immensely helps as an excellent starter to explore digital stories' nature and fundamental concepts. The cookbook presents nine main types of primarily personal stories (Table 1).

**Table 1.** Types of digital stories from *Digital Storytelling Cookbook* (Lambert, 2010)

Types of Story	Brief Description
Character Stories	Stories that tell more about us
Memorial Stories	Stories that honour and remember people
Adventure Stories	Stories about travel and personal adventures
Accomplishment Stories	Stories about an achievement or any milestones reached
The Story About a Place in My Life	Stories about a place that inspired the creator
The Story About What I Do	Stories about one's profession, hobby, and involvement
Recovery Stories	Stories about defeating a challenge in life
Love Stories	Stories about love or other momentous relationships
Discovery Stories	Stories about a course of learning or finding new info

### *Digital stories in social media*

Much research has been done on digital storytelling in many disciplines (see McLellan, 2007; Meadows, 2003; Robin, 2008, 2016; Rossiter & Garcia, 2010). Several studies are also found in the literature based on digital storytelling in social media (e.g. Canella, 2017; Johnson, 2018; Pera & Viglia, 2016; Yeh & Mitric, 2019). The studies mainly cover conventional social media content pathways like feed posts, wall posts or videos (Shafizan, 2009; Snelson & Sheffield, 2009). Although stories are a new and trendy feature, the number of academic studies covering digital storytelling via the “Stories” feature on social media is rapidly increasing. However, extensive studies that employed the classic digital storytelling model in analysing social media digital stories via the “Stories” feature or any studies that prove the social media stories via the “Stories” feature as a digital story are scarce. For this reason, this exploratory pilot study was conducted to view the current manifestation of digital stories on social media stories through the “Stories” feature.

Social media platforms like Snapchat, Instagram, and Facebook offer story features. The “Stories” feature was primarily introduced by Snapchat and later, by Instagram. Further, literature shows that stories, especially advertisement stories, create more impact than ordinary posts on social media (Belanche et al., 2019). Considering all the above mentioned social media platforms, Instagram has recently become a public favourite for stories because of its users’ massive daily stories and businesses, similar to Facebook. Statistics from 2016 to 2021 show the gradual increase in the use and popularity of posting stories on Instagram over Snapchat or Facebook stories (Richter, 2018; Statista Research Department, 2016; Statista, 2017).

Further, it is predicted that there will be massive growth in the number of Instagram users over Snapchat users in the future (Degenhard, 2021). In addition, a significant number of research works have been carried on Instagram by academics across the globe in various aspects (Amâncio, 2017; Belanche et al., 2019; Coa & Setiawan, 2017; Ko & Yu, 2019; Sánchez-Cobarro et al., 2021; Seyfi & Soydaş, 2017; Vázquez-Herrero et al., 2019; Villaespesa & Wowkowych, 2020). This illustrates the academic potential and the need to research Instagram stories through the lens of various disciplines. Hence, this research chooses Instagram stories to see the level of manifestation of digital stories as per the classic digital storytelling model. The subsequent section discusses a few existing studies that prove the potential of digital stories in social media.

### *Literature proves the potential of digital stories in social media*

There has been a spike in research articles based on digital storytelling in social media in recent years. For instance, Shafizan (2019) investigated the dynamics of visual imagery in political communication, concentrating specifically on the political storytelling of Najib Razak, Malaysia’s 6th Prime Minister and a disputed figure in Malaysian politics. The findings reveal that Najib actively utilised Instagram to create his own stories, alternating between personal and political themes. Similarly, in his meta-analysis of published studies, Pavlik (2021) found that the news media have used new storytelling tools and technology to generate more accurate, interactive, immersive, and mobile news content, resulting in high audience engagement with the news content. In their study about “digital storytelling in the Web 2.0 world,” Snelson and Sheffield (2009) highlighted that YouTube provides a setting that has made it possible to build a community around a meaningful digital story.

Additionally, Sukmayadi and Yahya (2020) explored the motivation and impression management strategies of Instastories users. Their work found that the self-existence of viewers’ charms and innovative features of the Instagram applications are the underlying intentions for choosing the “My Stories” feature on Instagram. The study also signalled

that Instagram is one of the most widely used photo and video-sharing applications, with advanced features such as the “Your Story” feature. Instagram outwardly persuades users to upload photos to get likes, views, comments, and followers, as Instagram has a peaceful atmosphere in terms of its Application Programming Interface (API). In this sense, stories on social media are essential and should be studied further in various contexts.

### *The objective of the study*

This exploratory pilot study was conducted as a prime investigative step to gain a vivid view of the present manifestation of digital stories on Instagram through the feature called “Stories.” The research question is:

How strongly do digital stories posted in the Instagram “Stories” feature align with the classic digital storytelling model by Joe Lambert?

The subsequent section outlines the literature review, followed by the research design and methodology, sampling technique, results and discussion, conclusion, limitations, and future work.

## LITERATURE REVIEW

In recent years, an intriguing topic has emerged regarding the format or structure of digital stories posted by users on social media that may or may not use the traditional storytelling model. It could indicate a more extensive taxonomy to properly define the variety of digital stories generated on social media through wall or feed postings or the ephemeral feature of “stories” (Bainotti et al., 2021). Incorporating digital stories into social media platforms may result in advancements towards a more engaging interactive digital storytelling paradigm. Ohler (2008) predicted that the future of digital storytelling will feature short films, such as those found on YouTube.

Bull (2008) acknowledged the growth of inexpensive browser-based Web 2.0 storytelling tools, lending validity to the idea. There is now a trend away from the view-only style of digital stories that was widespread in the past (Snelson & Sheffield, 2009), with modern digital storytelling methods including comments or community building over digital stories. Snelson and Sheffield (2009) emphasised the need for research into the contemporary presentation of digital storytelling via interactive video-sharing social media platforms. As a result, Snelson and Sheffield (2009) investigated digital stories on YouTube to see how closely YouTube videos matched the criteria of digital stories and to what extent interactive elements of YouTube were used. The findings revealed significant heterogeneity in the stories’ adherence to the traditional paradigm and the media elements utilised. Ratings, comments, and video reactions are not widely used as interactive features.

In contrast, Amâncio (2017) investigated the “Stories” feature of Snapchat and Instagram, intending to understand what users publish in their “Stories” and how they utilise the function to build a digital tale using the narrative theory and digital storytelling theories. The findings suggest thematic patterns exist in Snapchat and Instagram “Stories.” Moreover, Amâncio (2017) observed that Snapchat and Instagram storytellers employ seven media types to convey their stories and construct a narrative. This includes photographs, texts, videos, emoji, doodles, instant information, and filters. The social media APIs’ technology and features are updated frequently per the users’ needs. Hence, systematic studies are needed to ensure that academic studies based on social media align with the proven theories in the field. Unfortunately, the current literature lacks the latest extensive studies directly examining social media stories through any digital storytelling model.

Therefore, this study contributes to the literature by exploring Instagram stories through the classic digital storytelling model.

## RESEARCH DESIGN AND METHODOLOGY

This study employed the qualitative content analysis (QCA) method. QCA has been mentioned as a powerful method used to describe the key aspects of research attributes (Schreier, 2012, p.37). Traditionally, this method has been widely used to study materials in text form, from newspapers to historical documents. According to Schreier (2012), qualitative analysis falls into two main types: coding and QCA, which are similar. In both coding and QCA, “categories” play a role. However, coding and QCA depend entirely on the research question and the material or data. The context for this study is the stories posted in the “Stories” feature of Instagram. It is used to identify the patterns or essential elements of the stories to answer the research question. As the nature of the study is descriptive, this study chose QCA to identify codes or categories by labelling them subjectively (see Table 1 and Table 2).

The first step in a content analysis study is to identify the main and sub-attributes that would enable categorising the defined attributes from the sample. Accordingly, universal attributes from the classic model of digital stories by Lambert (2010) were used to establish a set of categories for coding purposes. The process was adapted from Snelson (2002) as well as Snelson and Sheffield (2009). The categories used for coding were clustered into groups according to the type of story and media attributes used (Table 2).

**Table 2.** Attributes used as coding categories

Attributes	Description
Type of story	Any of the nine types of personal stories defined in <i>Digital Storytelling Cookbook</i> or those not specified in the cookbook will be considered "Other Stories".
Media used	Combinations of media elements used in the digital story (i.e., images, video, text, music, voice).

The next section provides the sampling techniques used for the study with valid justifications.

### *Sampling technique*

Sampling from the Web is challenging and rarely aligns with existing standard models for qualitative research (Snelson & Sheffield, 2009). The capability to seize a simple random sample from various stories posted on millions of Instagram profiles cannot be assured. This uncertainty is because stories are regularly uploaded or removed in a day. Besides, Instagram stories are ephemeral digital entities that last only 24 hours (Hsiao, 2019). This ontological feature makes these digital stories tricky to study using a regular methodological perspective as the population continually fluxes (Bainotti et al., 2021).

The stories cannot be found randomly without specifying any specific criteria, like the Instagram profile username for content fitting. As such, search engines cannot be used. For example, using an Instagram scraper like “StorySaver.net” can retrieve stories from the Instagram API (bypassing). However, scraping is considered a controversial topic in academic research. According to Landers et al. (2016), legal and ethical scrapping lines are fuzzy; for this reason, this study excluded scrapping the Instagram API. The second way would be to circumvent the Instagram platform by retrieving Instagram stories from other platforms like YouTube, TikTok, and other similar apps employing video and gif files of

Instagram stories. Though circumventing Instagram is one of the easiest ways to get the stories, the researchers communicated with the story creators to get permission to use the stories for the study to avoid ethical issues.

This study adopted purposeful sampling, referred to as relevance sampling (Krippendorff, 2004). Picking a proper sample volume in qualitative research involves conceptual argument and practical ambiguity. Various guidelines and principles have been formed to select and justify the acceptability of sample sizes (Vasileiou et al., 2018). It has previously been suggested that qualitative research requires a minimum of 12 samples to reach data saturation (Fugard & Potts, 2014; Guest et al., 2006). Once permission was obtained from nine Instagrammers, the first 100 stories were downloaded using Instagram Story Saver on August 11, 2021, from the Instagram profile of the researcher (username: fathima musfira ameer) without any exclusion criteria. Figure 1 depicts a screenshot of the researcher’s Instagram profile while Figure 2 shows a screenshot of the researcher’s Instagram wall. The Instagram feed has the usual posts, and the Instagram stories section consists of stories that are viewed on top.



Figure 1. Screenshot of the Instagram profile through which sample stories were approached

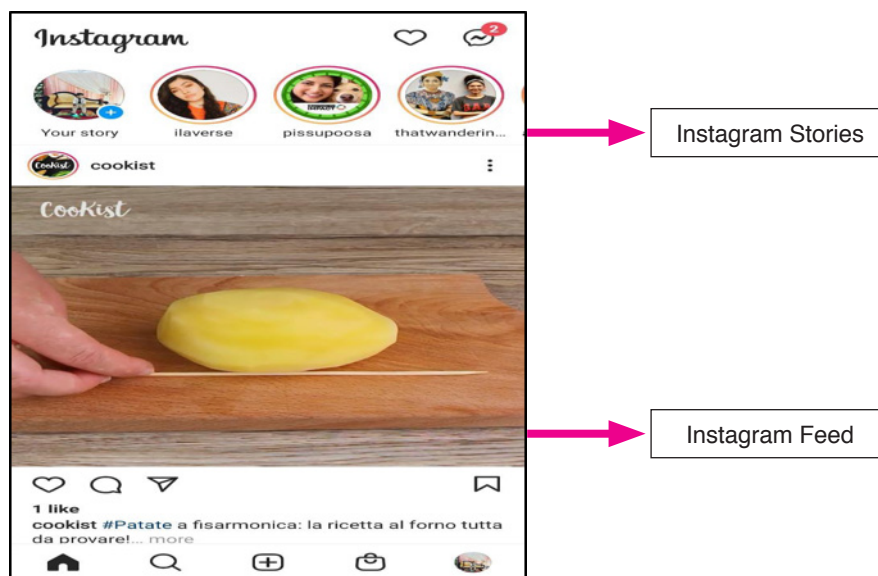


Figure 2. Screenshot of the Instagram Wall with stories and feeds

This study used 100 sample stories, following a study on cystic fibrosis information on the internet by Anselmo et al. (2004), which used 100 samples out of 186,000 obtained results. This study chose more samples to get remarkable results concerning the type of stories defined by Lambert (2010), as listed in Table 1. There are two types of Instagram users: ordinary users who share life updates on Instagram and influencers who actively put up stories to influence people and posts for paid promotions. Therefore, the sample covered stories from ordinary users and Instagram influencers to maintain uniformity. As influencers usually have expertise in creating stories, they are more concerned about getting a competitive advantage over other influencers. Contrarily, ordinary users are typically indifferent about having a competitive advantage over others. Thus, having stories from both parties would give balance to the results.

## DATA ANALYSIS

The study employed a qualitative approach and used Atlas.ti version 8 for the analysis. The categories from Tables 1 and 2 were included in Atlas.ti, and the sample stories were analysed and coded according to the type of story and the media attributes used. The coding was derived from *Digital Storytelling Cookbook*, and media attributes were coded concerning the likely combinations of media found in the story. Additional attribute variants in the story types and the used media attributes, such as the various forms of stickers and interactive elements, were noted as they became noticeable while closely looking through the story. The development of subcategories was decided and labelled through the qualitative analysis process. Subjects were identified following their properties and dimensions through the close reading and discovery of the elements using both concept-driven and data-driven coding approaches for QCA (Corbin & Strauss, 2014; Schreier, 2012).

Figure 3 presents the screenshot from Atlas.ti that shows the primary categories and subcategories used. The subcategories are pointed out using yellow bullets that emerged throughout the coding process and switched to the category named “Other Stories” in the preliminary coding protocol in Atlas.ti. The next section presents the study findings, along with a detailed discussion.

Name	Grounded	Density	Groups
○ Adventure Stories	15	0	[Type of Story]
○ Character Stories	5	0	[Type of Story]
○ Discovery Stories	14	0	[Type of Story]
○ Memorial Stories	9	0	[Type of Story]
● Other Stories	0	0	[Type of Story]
○ Other Stories: Advertisement Stories	13	0	[Type of Story]
○ Other Stories: Stories of Campaign and Promotion	4	0	[Type of Story]
○ Other Stories: Stories of Portrait pieces	10	0	[Type of Story]
○ Other Stories: Stories which shared others posts	1	0	[Type of Story]
○ Other Stories: Stories with information or instruction	9	0	[Type of Story]
○ Other Stories: Stories with Quotes and Messages	13	0	[Type of Story]
○ Recovery Stories	4	0	[Type of Story]
○ The story about a place in my life	6	0	[Type of Story]
○ The story about what I do	32	0	[Type of Story]

**Figure 3.** The code group established in Atlas.ti from the sample of Instagram Stories

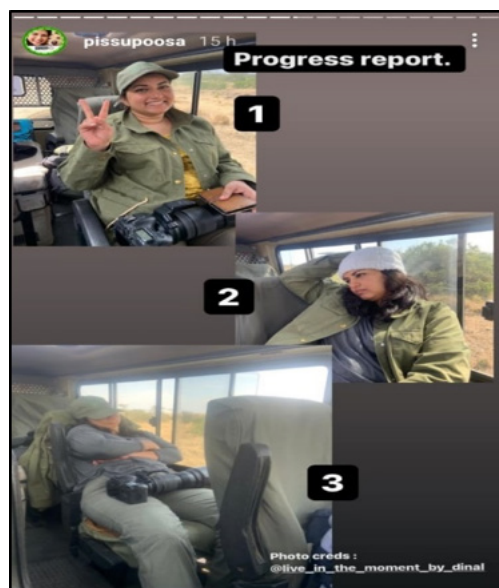
## FINDINGS AND DISCUSSION

The research question forming the primary focal point of this exploratory pilot study is “How strongly do digital stories posted in the Instagram “Stories” feature align with the classic digital storytelling model by Joe Lambert?”. Initially, the stories had to be validated as to whether the stories on Instagram could be proven as genuine digital stories. Lambert (2009) stated that “digital storytelling” implies a 2-to-5-minute audio-visual piece blending still photographs and audio narration. The Instagram API allows a maximum of 15 seconds of video to be shared in a single story (Hsiao, 2019). However, story creators practise creating stories for up to 15 seconds or share a sequence of adjacent stories to convey a story covering more than 15 seconds. Figure 4 demonstrates one instance of a sequence of 15-second videos to tell a single core story.



**Figure 4.** The sequence of 15-second videos as a single story

Similarly, Lambert (2010, p. 21) indicated that envisioning and simply using an image can mirror various points of the entire narrative. Thus, it can be referred to as direct or explicit imagery. As a consequence, using a single image or sequence of images for stories on Instagram can validate that the Instagram stories strictly overlap the explanation of a digital story, whether it is an image or video story (Figure 5). Therefore, the above arguments prove that the stories posted via Instagram’s “Stories” feature can be studied as digital stories. On that account, this research further tried to answer the main research question by qualitatively analysing the sample of 100 stories posted on Instagram.



**Figure 5.** A single image as a story

Based on the categories of stories outlined in Lambert’s digital storytelling cookbook, the stories were categorised using clear observation and analysis of the material. The sample of digital stories was initially matched to any one of the nine types of personal digital stories, as shown in Figure 5. The rest of the stories that did not fit the types were categorised as “Other Stories”. The frequency count, the breakdown of the stories, and the frequency count of the combination of media attributes used are shown in Table 3. This clear summary helps to show how closely the digital stories from Instagram stories are associated with the attributes of the classic digital story coined by Lambert (2010).

**Table 3.** Story types vs media attributes used in each type of story

	Image	Image and Sticker	Image and Text	Image, Text and Sticker	Video	Video and Sticker	Video and Text	Video and Voice Narration	Video, Text and Music	Video, Text and Sticker	Video, Text and Voice Narration	Total Stories
Adventure Stories	1	–	–	1	1	1	–	8	–	1	2	15
Character Stories	1	–	2	1	–	–	–	–	–	–	1	5
Discovery Stories	1	–	1	–	1	–	–	8	–	1	2	14
Memorial Stories	–	–	1	2	2	1	–	–	1	2	–	9
Other Stories	7	1	12	9	1	1	1	2	–	3	1	38
Recovery Stories	2	–	–	2	–	–	–	–	–	–	–	4
The Story is About a Place in My Life	–	–	–	2	–	–	–	2	1	1	–	6
The Story about What I Do	–	–	3	2	2	–	4	14	2	1	4	32
<b>Sum of media attributes used in stories</b>	<b>12</b>	<b>1</b>	<b>19</b>	<b>19</b>	<b>7</b>	<b>3</b>	<b>5</b>	<b>34</b>	<b>4</b>	<b>9</b>	<b>10</b>	

Among the 100 digital Instagram stories samples, 53 were videos, and 47 were images. As the difference is only 6, it could be interpreted that video and image categories of stories are equally used in the Instagram story feature. According to Lambert (2010, p. 6), a story can be as short as explaining anything that happened in someone’s life. In addition, it was widely noticed that the Instagram stories comprise a few integral elements: life incidents and the showcase of the memories and anything the creators went through at the moment of the day.

According to Figure 6, 69% of Instagram stories fit into any one or more types of categories defined by Lambert (2010) in his digital storytelling cookbook. The rest of the stories (31%) were Other Stories. Of the 69%, the majority (29%) were Stories about What I Do. The story comprises images and video illustrations of what the creator did on that day, at a particular moment, or simply about life. Besides, Adventure Stories (12%) and Discovery Stories (12%) were about travel moments to places that created vivid memories for the creator. The very least used type of story was Recovery Stories.

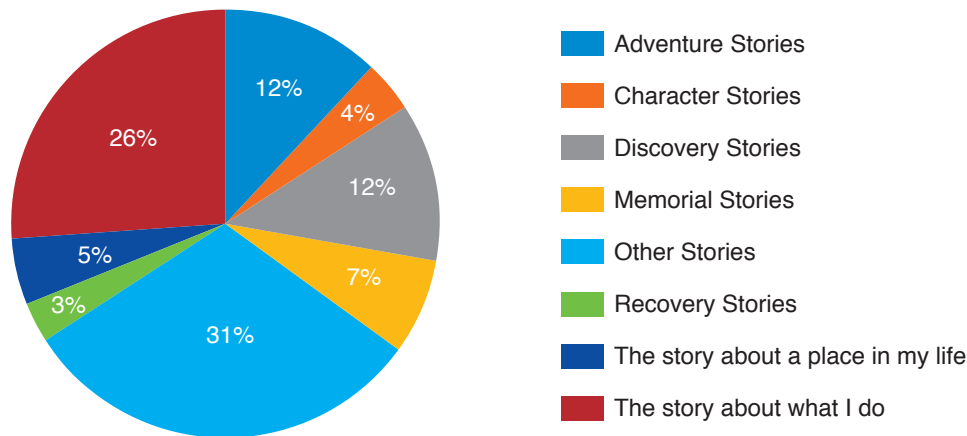


Figure 6. Story types categorised from the sample of Instagram Stories

It was observed that none of the stories fit into the Love Stories or Accomplishment Stories categories. It might be because there was no coverage of these story types during the sampling. Hence, only 69% of the sample stories matched the personal digital stories described in the digital storytelling cookbook by Lambert (2010). The 31% residual stories under the Other Stories category consists of stories that covered diverse stories that did not fit into any of the main story types defined by Lambert (2010). Figure 7 depicts the preview of the stories under the Other Stories category.

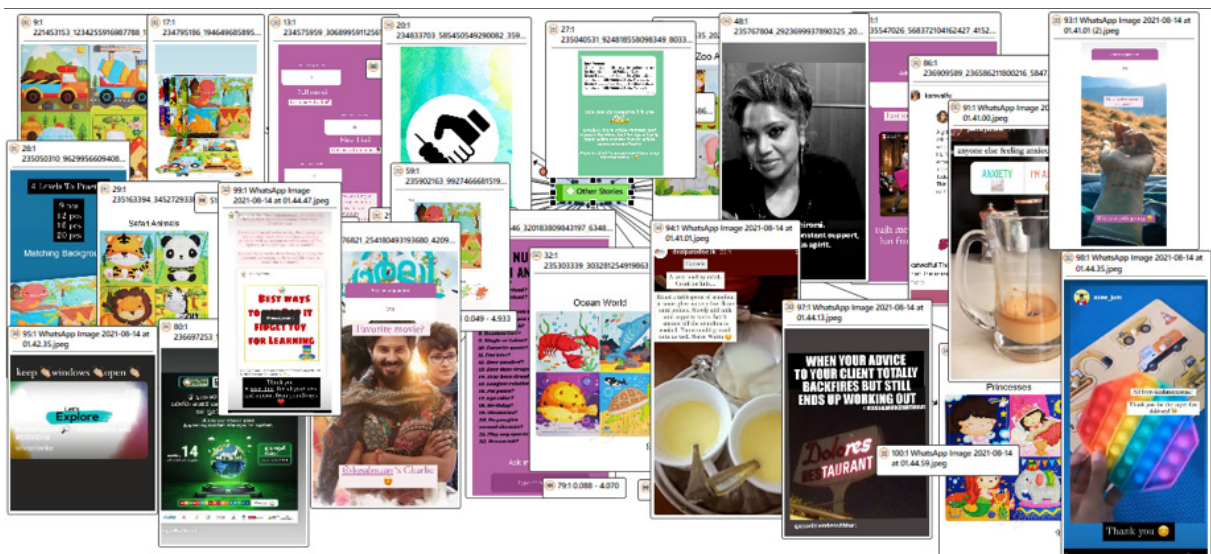


Figure 7. Preview of the category of Other Stories

As it was apparent that the core theme of the stories in Figure 3 was diverse, a subcategory was needed, as described earlier in the article. Hence, the main code category was additionally split into the following subcategories based on subjectivity and core theme: 1) Advertisement Stories, 2) Stories of Campaign and Promotion, 3) Stories of Portrait Pieces, 4) Stories with Quotes and Messages, 5) Stories which Share Others' Posts, and 6) Stories with Information and Instruction. The naming of the subcategories was highly subjective. Among the subcategories, Advertisement Stories and Stories with Quotes and Messages were the majority with an equal frequency of 12. They were followed by Stories with Portrait Pieces, with a frequency of 10. According to Belanche et al. (2019) as well as Mahatmavidya and Yasa (2020), Instagram Stories foster better views of advertisements.

Similarly, people love to share messages and quotes on their social media. Hence, there is no doubt that the Instagram story feature has been used for sharing messages and quotes with their followers. Besides, it was noted that the smallest subcategory was Stories that Share Others' Posts. This is because the Instagram API provides the facility to share posts of others on Instagram in the stories. However, the frequency is negligible (1 count) among the 100 samples, emphasising that story creation was predominant, rather than sharing posts of others in stories.

The traditional digital story model by Joe Lambert extensively blends personal narrative with a string of images or videos using first-person audio narration or a music soundtrack. The storyteller's voice narration and the image sequence are central to the classic digital storytelling model. Thus, sample stories were further analysed to determine the extent to which the Instagram stories closely aligned with the traditional digital storytelling model by Lambert (2010) concerning both story content and media attributes used.

The sample stories were judged closely to check whether: 1) the stories used an image sequence or video, 2) the stories used first-person audio narrative or any music, or 3) the story was a personal story complementing any one of the nine-story types (Table 1). Based on this yardstick, it was noticed that 42.5% of the stories among the 100 sample digital stories were aligned with Lambert's explanation of the classic digital storytelling model. The sample stories comprised various media elements, such as text, video, music, and voice narration, to deliver digital stories. Furthermore, as the sample was from Instagram stories, a new element called "Stickers", unique to Instagram stories, was broadly used, giving a new dimension to digital storytelling in social media regarding persuasiveness and interactivity.

No single story was identified in the sample of 100 stories that used only text as the media attribute. The text was widely used over images, videos, and stickers. This could be attributed to the lower probability of getting a good reach and insight for text-based story over other video or image stories. As a result, the researchers perceive that using pure text for stories might be less attractive to creators and viewers. Next, the two succeeding sections present the study's conclusion, limitations, and future work.

## CONCLUSION

The study found that the characteristics of digital storytelling defined in the classic model by Lambert (2010) are considerably present but not universal on Instagram. It was found that nearly half of the digital stories from the sample integrate variations in media used as the classic model emphasises having a first-person audio narrative in the story.

As the study's objective was to get a vivid view of the current manifestation of digital stories on Instagram through the feature called "Stories," it was found that many stories fitted into the classic digital storytelling model. Nearly two-thirds of the sample stories on Instagram closely fit into any of the nine story types defined in the digital storytelling cookbook by Lambert (2010). However, Lambert (2010) only defined nine personal story types. Even though not all the sample stories were aligned with his definition, it is revealed that there is a considerable alignment (69%) between the current digital stories on Instagram and digital stories as per the definition of classical digital stories by Lambert (2010).

Instagram provides various contexts to create meaningful digital stories using diverse media attributes. As online APIs and the availability of add-ons and tools evolve dramatically, digital storytelling models, definitions, and types of stories might change in the future. This nature opens many doors for using digital storytelling on Instagram

for research and industry purposes. Besides, the findings highlight the acceptability of Instagram stories for applying any theories and models used in classic digital storytelling. The findings can be applied to stories on other social media platforms, such as Facebook and Snapchat, which use similar story attribution and patterns. Accordingly, the article ends by stating the limitations and future work in the following section.

## LIMITATIONS AND FUTURE WORK

Because of the necessity for the relevant sampling for obtaining the digital stories from the large pool of stories on Instagram, the outcomes from the exploratory pilot study cannot be generalised to the greater number of digital stories available online 24/7. Hence, conducting various studies covering larger samples and applying the same research questions to different users separately, for instance, ordinary users, influencers, businesses, and brands, would give impressive results.

The data for this study were entirely descriptive and did not support the derived outcomes beyond what was found while coding each story. The subsequent rational step of this study would be to survey story creators to learn more about the digital storytelling practice on Instagram. Conducting extensive qualitative research seeking to know whether the story creators follow the seven steps of the digital storytelling process defined by Lambert (2010, p.14) would inject the results with more insights and integrity on the objective of this research work.

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