International Journal of Creative Multimedia

What Makes an Instagram Story a Persuasive Digital Story?: Evidencing through the Core Elements of Digital Storytelling

Fathima Musfira Ameer
ameermusfi@seu.ac.lk
South Eastern University of Sri Lanka, Sri Lanka
ORCID iD: 0000-0001-9765-9968
(Corresponding Author)

Nurulhuda Ibrahim
nurulhuda@uum.edu.my
Universiti Utara Malaysia, Malaysia
ORCID iD: 0000-0002-3938-3999

Harryizman Harun
harry@uum.edu.my
ORCID iD: 0000-0002-2033-7407
Universiti Utara Malaysia, Malaysia

Abstract

The explosive growth of Web 2.0 technologies, such as social media, has given rise to new manifestations of digital storytelling. In contrast to traditional digital storytelling, new storytelling methods allow the incorporation of various media components into digital stories. As a result, the meaning of digital stories can be interpreted differently depending on the medium in which they are presented. Furthermore, digital storytelling can be translated into Web 2.0 media storytelling or sometimes as social media storytelling, which is becoming more exciting and vital as digital stories in such media grow exponentially. This study paves the way for investigating how the digital storytelling elements proposed by Lambert and Hessler (2018) manifest on Instagram stories, a popular social media tool, to make them persuasive digital stories. 3042 Instagram stories were observed from 15 influencers and sampled 500 digital stories. The sample stories were put through Qualitative Content Analysis (QCA) to explore the elements. The findings are interpreted through the Extended Elaborative Likelihood model (E-ELM) and "Behaviour model in the context of online social networks" as to how the persuasion occurs through the identified elements. The results showed a significant alignment of Instagram stories with the core components of digital storytelling, making them persuasive. The findings are expected to justify the acceptability of using ephemeral social media stories as persuasive digital stories for academic and industrial endeavours.

International Journal of Creative Multimedia (2025) 6, 1, 65-93
doi: https://doi.org/10.33093/ijcm.2025.6.1.5

Published by MMU PRESS. URL: https://journals.mmupress.com/index.php/ijcm

Keywords Instagram stories; Social media stories; Defining digital story; Persuasive digital story; Qualitative content analysis; Component of digital story
Received: 26 August 2024, **Accepted:** 7 April 2025, **Published:** 30 April 2025

Introduction

Since the Stone Age, people have used storytelling to share their views and experiences. Several revolutions have occurred away from traditional storytelling methods due to the advancement of new technologies. The fundamental storytelling strategy is linked to how it is given to persuade others towards the story's aim. It has been improved over time by occasionally incorporating contemporary innovation into the storytelling process. For example, the advancement of new technology has led to numerous transitions from the traditional method of presenting stories, which is generally stated as "digital storytelling." Through transmedia and Web 2.0, digital storytelling has reached a new level. Consequently, various digital formats of storytelling have become more widely used. Traditional storytelling has been given a new spin in the form of digital storytelling due to Web 2.0's influence in the rapid rise of social media and internet use.

In the meantime, the implementation of digital storytelling is adapting to diverse angles to enhance the way to attain the intended success. For example, digital storytelling is evolving due to technological advancements, new perceptions in communication paradigms and other narrative aspects that can also change how digital storytelling is constituted. The definition also evolves as digital storytelling evolves with the advancement of digital technologies. For example, the scholar Miller had multiple definitions of digital storytelling across time. Miller (2004) defined digital storytelling as "a narrative entertainment that reaches its target audience via digital technology and digital media." Again Miller (2020) defines storytelling as "using digital media platforms and digital engagement for narrative goals." It demonstrates that the definition of a digital story is dynamic and adaptable to changing aspects and technological advancements. "Digital stories" are characterised in general as "short and economical personal story works that integrate image, voice, and sound elements to express meaning" (Vinogradova, 2011). In other circumstances, the term "digital story" refers to stories that are made digitally and include verbal narration, visual graphics, and a symphonic accompaniment (Lambert, 2009). These numerous definitions of digital storytelling demonstrate that the methods of employing the various elements in a digital story must be investigated to establish them as digital stories.

Ephemeral Stories

The rise of social media has transformed digital storytelling, making it a powerful tool for audience engagement. As the significance of storytelling, mainly digital storytelling, becomes more apparent, a new digital storytelling approach has recently emerged in social media using a "My Story" feature

(Amancio, 2017). Digital storytelling in social media has advanced due to the introduction of ephemeral entities, generally called the "stories" function. The one aspect of digital storytelling that is not constant is how the different components are integrated into a story. Regarding ephemeral digital storytelling made possible by the "Stories" feature, Instagram is the platform that attracts the most interest. Influencers and businesses frequently use Instagram stories to promote their goals and objectives (Benitez, 2022).

The amount of empirical literature on Instagram stories is increasing at the same rate as the popularity of ephemeral digital stories. However, a more comprehensive study needs to explore ephemeral digital stories in depth to evaluate how the elements correspond with the definition of digital storytelling. Also, there needs to be more evidence to say ephemeral, persuasive stories. It would aid in understanding how influencers create ephemeral stories by incorporating various elements. Furthermore, it can help provide insights into creating persuasive digital stories on social media platforms. As a first step, this study attempts to analyse the operationalisation of digital storytelling elements used in Instagram stories using the core components of Lambert and Hessler (2018) to prove them as persuasive digital stories.

Instagram Stories

Instagram stories are at the frontline of ephemeral digital storytelling on social media (Jackson, 2019; The Studio Social Team, 2020). Instagram's "Your Story" function is also built upon the ephemerality concept of "sharing a moment" for 24 hours. The "Your Story" feature encourages a desire to visit Instagram more regularly to be aware of fresh content before it vanishes (Belanche et al., 2019). Instagram's "story" feature was previously known as "My Story," whereas it is now known as "Your Story." This ephemeral entity posts videos and images that disappear from the profile after 24 hours unless saved as story highlights (Stories | Instagram Help Centre, n.d.).

Snapchat initially introduced ephemeral stories in 2013 (Sophia, 2019), followed by Instagram in 2016 (Ash, 2017), WhatsApp in February 2017 (Elder, 2017), and Facebook in May 2017. (Newton, 2017). Arda (2021) researched Instagram Stories' temporality and discovered that the interaction design centred on the user experience of Instagram Stories allows the viewer to ponder more on the content. Instagram Stories enables users to build ephemeral relationships in an entirely user-controlled environment (Sheldon & Bryant, 2016). Instagram has evolved into a media platform where individuals sell themselves as individual brands via storytelling and regular posts. Furthermore, Instagram has become a popular medium for image sharing, with users able to share glimpses of everyday life (Hu et al., 2014), selfies (Senft & Baym, 2015), or micro-celebrity habits (Marwick, 2015).

Instagram stories are popular among consumers and companies, making them a go-to platform for this type of content. Influencers utilise Instagram Stories to develop a following by sharing candid, personal glimpses into their lives (Schau & Gilly, 2003). It elevates and humanises the influencers in the eyes of their followers. The number of academic studies leveraging Instagram Stories as a research platform for numerous fields has increased; according to scholarly records evidencing Instagram Stories are becoming more popular as a research tool. More research is needed to discover how these ephemeral entities are generated according to the previously defined characteristics of digital storytelling and to what extent they will be a persuasive digital story. As a result, this study analyses how digital storytelling aspects are operationalised in Instagram stories using Lambert and Hessler's digital storytelling components (2018) and evidence of the story as a persuasive digital story. The ephemeral Instagram stories are confirmed as persuasive digital stories through this study.

Despite the fact that various models, theories, and definitions are accessible, the model by Cialdini and Hessler (2018) was chosen since it is the most recent model by Joe Lambert, who is already renowned as the father of digital storytelling. Although this study focused on Instagram stories, the findings are expected to be generalisable to other social media stories.
The following section outlines the design-related studies through the elements of digital storytelling.

Literature Review

This section begins with an introductory discussion of digital storytelling in social media and then discusses the use of digital storytelling in social media and Instagram Stories. In addition to that, this part of the paper presents the theoretical framework that this study outlines and also covers the related studies that have been done on the topic.

Digital Storytelling in Social Media

Researchers are increasingly using social media to engage in digital storytelling. As a result, numerous scholarly publications on digital storytelling in social media have been created. According to the findings of the most recent review conducted by Musfira et al.(2022), seven distinct themes were identified as the application of digital storytelling in social media, including "Campaign", "Community Development and Services", "Education, Training and Professional Development", "Journalism", "Marketing inclusive of Branding and Advertising", "Preservation of Culture and Heritage", and "Therapeutic Benefits". Musfira et al. (2022) pointed out that considering all the positive effects of applying digital storytelling to social media, there will be new practical and theoretical strategies for using it for education, marketing, health care, and even the discovery of new topics.

Related Studies

According to citation statistics from scientific databases, the concepts and aspects of digital storytelling established by diverse scholars have been widely used in the literature for theoretical and practical study. For example, Arda (2021) investigated the ephemeral nature of Instagram stories. Coa and Setiawan (2017) conducted a quantitative study to examine the factors influencing Generation Z's behavioural intention to use Snapchat and Instagram stories. Guo (2020) explored the significance of one's self-presentation in Instagram stories. Other studies, such as those undertaken by Amancio (2017), Ghazali et al. (2016), and Sheldon and Bryant (2016), looked into Instagram stories in the context of various segments and phenomena. These focused on generating stories, motivation, and the relationship between the behaviours of Instagram users. These findings demonstrate the growing popularity and acceptance of ephemeral digital storytelling in social media, especially Instagram Stories.

However, it is uncommon to find additional literature that employs the given categories or elements to identify one story as a persuasive digital story. Similarly, a few studies have been found in the literature examining social media stories through the definitions and features of digital storytelling. For example, Amancio (2017) conducted a qualitative exploratory study to determine what kind of stories, in terms of themes, are used by ordinary Instagram and Snapchat users. She discovered various themes employed in developing an ephemeral story, such as food, place, and animals. Hussain and Shiratuddin (2019) investigated digital storytelling for developing tablet-based teaching products. The previously proposed elements were also considered during the analysis by Hussain and Shratuddin (2019). Eleven digital storytelling aspects were developed based on a comparative study of eight digital storytelling formulation tools, and learning theories were adopted based on correct principles and methods.

Furthermore, Tenh et al. (2012) used expert review to identify 13 interactive and 12 non-interactive essential features of digital storytelling coined by experts. Intention, perspective, engagement, personal, dramatical question, soundtrack, articulation, minimum, tempo, story map, expression, and significant content are the non-interactive features. Interactive digital storytelling features include perspective, intention, personal, dramatical question, engagement, articulation, soundtrack, tempo, story map, expression, significant content, collaboration, and user contribution. Similarly, Johnson (2018) contributed to the literature by focusing on social media, which she describes as "uniquely suited" to broadening the possibilities of digital storytelling. Through Lambert's description of digital storytelling, Johnson (2018) explores the impact of traditional blogs and archive platforms. Johnson (2018) highlighted several Twitter accounts dedicated to telling the stories of enslaved people, as well as the Brown Girls Museum Blog, which uses social media to elevate the voices of marginalised groups.

Weissenfeld et al. (2017) suggested that storytelling is a significant issue across existing technological contexts based on a literature review of storytelling from an information systems standpoint. Specifically, storytelling is frequently employed on crowdfunding, e-commerce platforms, and company websites. The purpose of employing storytelling in social media is to persuade the audience of a product or story by influencing the audience, which is the core intention of storytelling. Weissenfeld et al. (2017) also mentioned that while most components of conventional storytelling can be reused for storytelling in the context of information systems, new aspects that may be useful for digital storytelling should be investigated further. Some of these factors include the devices used to retrieve the story, additional information provided to the audience as a supplement, and the impact of cross-cultural differences in storytelling strategies and impact, which is becoming increasingly crucial as stories are told globally via the internet.

In the context of ephemeral digital storytelling in social media, digital storytelling aspects can be used to investigate how stories might be perceived as persuasive digital stories. The elements can be tackled using any definition of the elements of digital storytelling. The seven core components of digital storytelling by Lambert and Hessler (2018) were used in the context of Instagram stories in this study to see how the principles' determinants or elements exist in Instagram stories. As a result, this study looks at how digital storytelling elements are used in Instagram stories from the standpoint of making a persuasive digital story.

Theoretical Framework

This study is based on two theoretical lenses: one to investigate the elements and the other to justify that persuasion occurs through the elements investigated. First, utilising the "Core elements of digital storytelling," also referred to as elements of a good digital story by Lambert and Hessler (2018), this study explores how digital storytelling elements are operationalised in Instagram stories. Second, the theories of the Extended Elaboration Likelihood Model (E-ELM) proposed by Slater and Rouner (2002) and the "Behavioural Model in the Context of Online Social Networks" developed by Ruas and Nobre (2016) were used to justify the persuasion occurring through the investigated elements. The following section discusses the theories and models that were used.

Core Elements of an Excellent Digital Story by (Lambert & Hessler, 2018)

This section explains the suitability of the core elements of a good digital story (Lambert & Hessler, 2018) for the study to identify the persuasive elements from the perspective of digital storytelling. Table 1 portrays the seven core elements and the definition by Lambert and Hessler (2018).

Table 1. Components of a digital story by Lambert and Hessler (2018)

Elements of a Good Digital Story	Definition from Lambert and Hessler (2018)
Self-Revelatory	The digital stories feel as if the author is aware of a new perception being shared in the story, giving the story a sense of closeness and discovery.
Personal or First-Person Voice	Digital stories are personal reflections on a particular subject and convey emotion in that subject, having deep meaning for the author.
Experiential (Lived experience of the author told	Digital stories are about the author's lived experience who told the story, at least in part, as a description of a moment (or a series of moments) in time.
Photos more than Moving Image	While many stories use moving images, the dominant approach uses still images, usually in small numbers, to create a relaxed visual pace against the narration.
Soundtrack	The typical story relies on a soundtrack of music or ambient sound to add meaning and impact to the story
Length and Design	A digital story is seen as something under five minutes, ideally from two to three minutes. The duration serves the pieces' usefulness in the internet-based distribution age and presents an achievable goal for the beginning storyteller in the medium.
Intention	The storyteller ideally owns the stories in every sense. This perspective informs all choices about participation, ethics-in-process, and distribution of DSt.

Extended Elaboration Likelihood Model (E-ELM)

The E-ELM model developed by Slater and Rouner (2002) is an expanded version of the well-known Elaboration Likelihood Model (ELM) introduced by Petty and Cacioppo (1986). The E-ELM is based on narrative context and is used to identify characters and engage with the storyline to forecast effectiveness (Slater & Rouner, 2002). According to ELM, involvement with the storyline and characters drive the processing of narrative content. E-ELM extends the ELM by defining message involvement dynamically across genres. In this sense, involvement is seen as narrative rather than critical elaboration. The story-consistent behaviours and attitudes are made more accessible by engaging in the story and identifying with the characters. According to the argument, greater engagement and identification lead to more story-consistent thoughts. It is believed that when viewers are engaged by the dramatic qualities of a story narrative, they are less likely to be motivated to argue against it. In this context, "absorption" refers to identifying with the characters and enjoying the story. It demonstrates that when a story's dramatic qualities engage viewers, they are less inclined to counter-argue.

Narrative persuasion is unique in its ability to modify attitudes through many impact methods. When viewers are highly involved with the story narratives and characters, E-ELM postulated that they generate more positive thoughts than negative thoughts about the persuasive argument in the story (absorption and identification with characters). The E-ELM speculates that viewers produce more positive than negative thoughts about the story's persuasive argument. It occurs when viewers are heavily entrenched in the story's narratives and characters as they are pushed to maintain interest in the story. The features of "Absorption," "Homophily," "storyline appeal," "unobtrusiveness of persuasive subtext," and "identification with characters" describe this process (Slater & Rouner, 2002). In this

sense, narrative persuasion is remarkable in its ability to lead to persuasion towards the intent of the Instagram story's diverse influence processes. In this sense, the E-ELM is suited for justifying persuasion via absorption and identification with characters. As a result, from the standpoint of digital storytelling, this study utilised E-ELM to justify persuasion via Instagram stories.

Behavioural Model in the Context of Online Social Networks

The E-ELM can be used to support the narrative persuasion of story viewers. The goal of persuasion might range from eliminating a lousy behaviour or purchasing a product, following an influencer's advice, or increasing an influencer's follower count. As a result, justifying the findings through a model related to online platforms is advantageous to verify the study's outcome. As a result, this study employed the "Behavioural Model in the Context of Online Social Networks" by Ruas and Nobre (2016). The trigger and ability are the two main aspects utilised to support the persuasion via Instagram story. It is a modified version of the well-known Fogg Behaviour Model (FBM) (Fogg, 2009). Ruas and Nobre (2016) see persuasion as a factor in behavioural change. However, persuasion must successfully affect behaviour when employing a digital story. As a result, this model will help explain persuasion using elements found in Instagram stories. "The behavioural model in the context of online social networks" is influenced by the user's ability to accomplish the target behaviour and the availability of a stimulus known as a "Trigger." As Instagram is a photography app where story producers create and share stories to influence people, there is a strong argument for examining Instagram stories using the abovementioned models. As a result, Instagrammers (story creators) are referred to as influencers. Figure 1 displays the study's framework, including the steps and theoretical underpinnings.

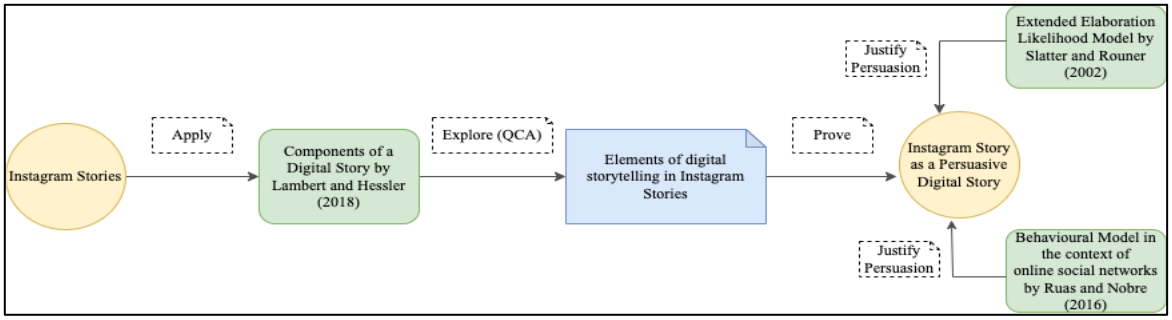

Figure 1. The Framework of the Study

Research Design and Methodology

The qualitative research approach was used throughout this study. In the following sections of the article, the comprehensive research design and methods are broken down and discussed.

Data Collection and Sampling Technique

It is impossible to accurately capture a simple random sample of stories from millions of Instagram profiles. Furthermore, Instagram stories are ephemeral digital entities that only last 24 hours. As a result, the authors contacted the creators of the stories to obtain permission to observe, download, and analyse the stories for the study. Meanwhile, determining the required sample size for any research requires careful consideration of factors such as the nature of the research objectives and questions, the time required to collect data, the availability of resources, and the characteristics of the sample population (Saunders et al., 2009). As a result, in the qualitative phase, this study used purposeful random sampling (Emmel, 2013). Sampling is an integral part of research because it allows for identifying cases with a wealth of information that can be studied in depth. Purposive sampling aims to select cases with much information that best answer the research questions and convince the participants that the research is valid. The strategy for purposeful sampling must be appropriate for the study's purpose, available resources, questions being asked, and any other constraints (Emmel, 2013). According to Patton (2002), purposeful random sampling will increase credibility even if the samples are small. Randomisation means that data collection methods are put into a system, which lets researchers say that the cases in a study were chosen without knowing how the stories would end.

Choosing a sample volume in qualitative research includes a conceptual argument and practical uncertainty. To justify the sample size, several criteria and notions have been proposed (Vasileiou, 2018). To achieve data saturation, qualitative research may require 12 samples (Fugard & Potts, 2014; Guest et al., 2006). Accordingly, this study observed the stories of 15 Influencers. The influencers were chosen based on the stories' major content category, not gender, age, or region. Nano and micro-influencers who were approachable were chosen. Nano-influencers have 1K-10K followers, whereas micro-influencers have 10K-100K (Santora,2022). Instagram influencers often share stories about therapeutic information from doctors, health and fitness, parenting, lifestyle, media personalities, news updates, travel and lifestyle, small businesses, and education. Prior consent was obtained, and explained the study's purpose, duration, and how stories would be handled. The following subsections outline the steps undertaken in the study.

Step 1: Observation of Instagram Stories

With the consent of story creators, 30 days were spent observing the Instagram stories of fifteen selected influencers using the so-called "Netnography" technique. Kozinets (2019) defines netnography as "the ethnography of the Internet or technical network, and it is adapted to the modern technologically evolved online society". In online communities, netnography unveils the underlying meanings of symbols, emotions, attitudes, and behaviours. The netnography method comprises five steps:

1. Definition of themes for inquiry
2. Identification and selection of the community
3. The collection of data through participant observation in the community
4. Analysis of data and active interpretation of results
5. Writing, presenting and reporting findings of the study

The first step was to review the study's purpose so that the observation checklist could be created, and the second step was to approach and observe a sample of stories. In step three, the observation was conducted for a month. It was decided to extend the observation period of the stories for the following reasons: According to reports, posting one story every day can result in 100% retention (Benitez, 2022). However, the daily amount of stories shared by influencers is unknown. If the observation period is one month and the sample size of influencers is fifteen, a minimum of 450 story samples can be collected (1 x 15 x 30 = 450). In order to maximise the number of stories observed, it was determined that a one-month observation period would be necessary. This study required the observation of Instagram stories for the following reasons. Instagram story material is ephemeral and entirely disappears after 24 hours. There are also numerous technological elements in the stories. In order to comprehend the actual functionality of the technological components, real-time observation was required. To comprehend how an interactive sticker functions in a story, for instance, one must interact with the sticker in real time rather than analyse the elements of a story. In order to accurately comprehend the intent of the stories, it was deemed preferable to view them in real-time instead of merely gathering them from the previous using web scraping techniques—the fourth and fifth steps of netnography correlate to the subsequent two phases of the study.

Step 2: Sampling of Instagram Stories among Observed Total Stories

A pool of 3042 observed stories was used to select 500 sample stories, ensuring maximum variability in story content and how stories were designed by composing different elements.

Step 3. Analysis of Instagram Stories through Qualitative Content Analysis (QCA)

This study investigates the elements in Instagram stories using a qualitative content analysis (QCA) approach. QCA is a powerful method for extracting the essential qualities and elements from research data (Schreier, 2012, p.37). This method has traditionally been used to analyse textual content from newspapers to historical documents. According to Schreier (2012), the two primary types of qualitative analysis are coding and QCA, which are similar in many ways. "Categories" are essential in both coding and QCA.

In contrast, coding and QCA depend entirely on the research question and the material or data. The stories posted using Instagram's "Stories" feature serve as the study's context. Additionally, it was designed to identify how digital storytelling elements are operationalised in Instagram stories and how they make Instagram stories persuasive stories. Consequently, the study's design is exploratory. Therefore, QCA was employed in this study to look into a code or category through the digital storytelling elements of Lambert and Hessler (2018).

Establishing the primary and secondary categories that will enable the defined attributes from the sample to be identified is the first step in any content analysis research. As a result, a set of coding categories was developed using seven universal elements from Lambert and Hessler (2018). The coding categories were further divided into subcategories depending on the kind of story and digital storytelling elements used. First, the main categories were deductively labelled from the theory using the concept-driven approach. Subcategories were then inductively labelled by a data-driven methodology. As a result, the final coding framework used to present the study's findings combined concept- and data-driven coding approaches. A thorough pilot phase was also carried out by adapting the QCA methodology. After that, reliability was tested and validated by an expert in digital storytelling.

1. ***Pilot study*:** Schreier (2012) recommends a sample size of 15% to 20% for a pilot study. It should be emphasised that the pilot sample should include samples that show the most significant amount of sample variability. The sample for the pilot phase required significantly more stories because Instagram stories superficially vary in terms of using different elements exclusively or using different elements to build a story. As a result, 160 out of 500 stories were included in the pilot study.

2. ***Evaluation of coding frame:*** The reliability and validity criteria were used in the evaluation coding frame resulting from the pilot phase. Various criteria for assessing coding frames, such as unidimensionality, exhaustiveness, saturation, and mutual exclusivity, were also considered. Justifications for meeting or not meeting the criteria were also discussed.
   i. ***Reliability:*** Reliability is a metric used to assess the quality of a particular instrument, such as a questionnaire or coding frame. Generally, a coding frame is rated reliable to the extent that it yields error-free data (Schreier, 2012). Due to the absence of extra coders in this study, comparisons across points in time were conducted using the same coding frame to analyse the same coding units in two different time zones separated by a 10-day delay. The two coding frames were analysed to determine the consistency.
   ii. ***Validity:*** An instrument is considered valid in the methodological literature if it achieves what it aims for (Miles et al., 2019). In this study, the coding frame is valid if the categories match the concepts in the research question. Two different validity criteria were utilised as

the coding frame consists of concept-driven and data-driven approaches. Initially, face validity was applied by the researcher primarily to subcategories by looking at each main category and how the segments are distributed across the subcategories. In addition, it was determined if the categories of the coding framework covered the meaning of the elements in Instagram stories. In addition, the assessment for content validity was done using an expert review as the finalised coding frame was mainly on the concept of the seven digital storytelling elements. The structured-walkthrough method was utilised to conduct an expert review process.

3. ***Main Analysis:*** The main analysis comprised 500 Instagram stories and utilised the finalised coding framework, which was modified based on the feedback from expert evaluation.

This study utilised ATLAS.ti 22, a Computer Assisted Software Analysis Software (CAQDAS), to manage the analysis process better. The ATLAS.ti software tool is well-known for its widespread application in unstructured data analysis (Friese, 2019). The use of ATLAS.ti does assist in supporting the data analysis and interpretation (Ang et al., 2016). According to Rambaree (2008), CAQDAS has made it possible to analyse qualitative data much faster, systematically, and scientifically. According to Hwang (2008), making the research methods more transparent and replicable will strengthen the credibility of empirical results. Rambaree (2014) also attests to the fact that CAQDAS has been very helpful in making it easier for the researcher(s) to understand the available data using diverse methodological approaches. Among the other available CAQDAS, ATLAS.ti is among the prominent options.

Data Analysis

The most important aspect of conducting QCA was dividing the material to be analysed into units of coding, units of analysis, and context units. This study examined Instagram stories, and the complete story must be considered a unit of analysis and a context unit. The context units consisted of numerous aspects identified in the story to comprehend the basic meaning of the unit of coding. Figure 2 demonstrates the segmentation of an image-based Instagram story. Each element, such as text, various stickers, and a complete story, has been viewed as a unit of coding.

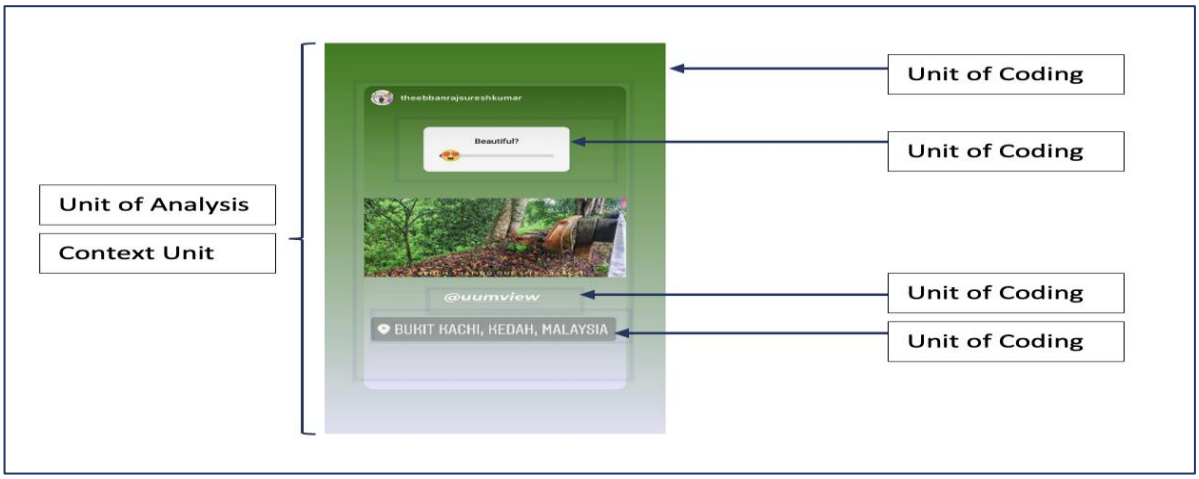

Figure 2. Segmentation of an Image-Type Instagram Story

Figure 3 depicts the segmentation of a video-based Instagram narrative. The entire story was seen as the unit for coding, the unit of analysis, and the context unit.

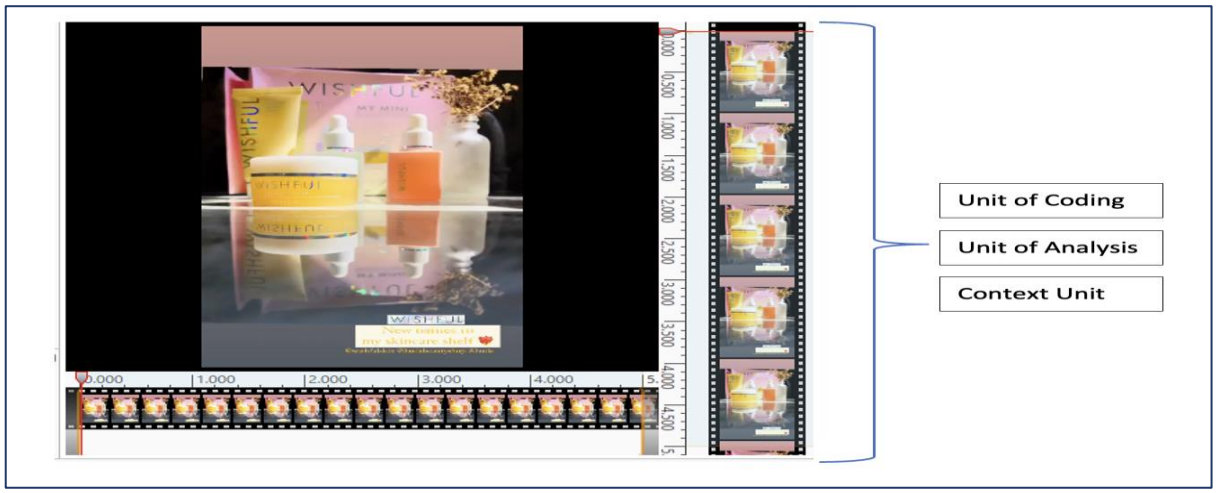

Figure 3. Segmentation of a Video-Based Instagram Story

Figures 4 and 5 show how ATLAS.ti was used to code images and video-type Instagram stories. Due to the presence of elements throughout the video, it was impossible to accurately define the duration of a quotation in a video-type story.

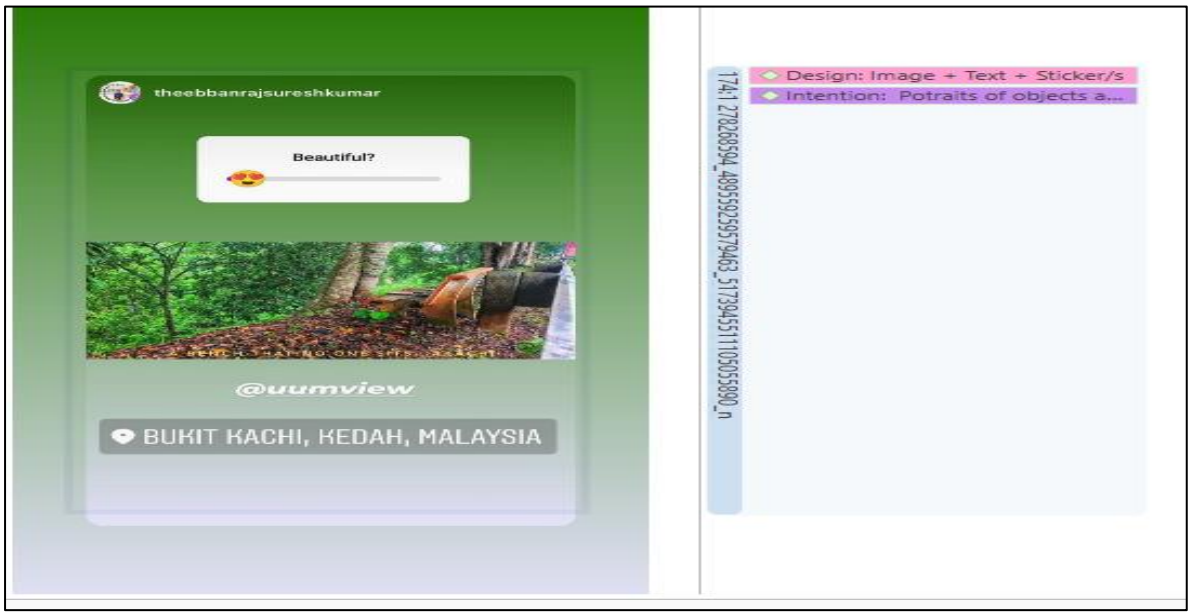

Figure 4. Image-Type Story Coding in ATLAS. ti.

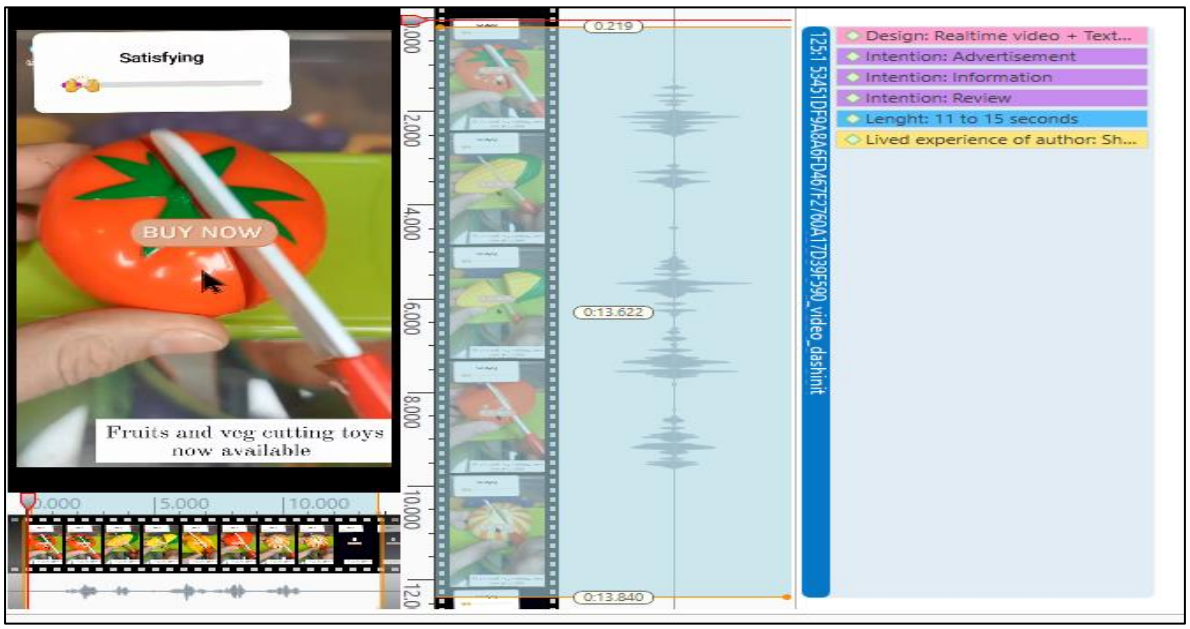

Figure 5. Video-type story coding in ATLAS. ti.

Pilot Study

The sample stories were analysed and classified across two dimensions: story intention and the operationalisation of digital storytelling elements in Instagram stories. Figure 6 shows a screenshot of the code group created in ATLAS.ti from the 160 Instagram stories used in the pilot analysis.

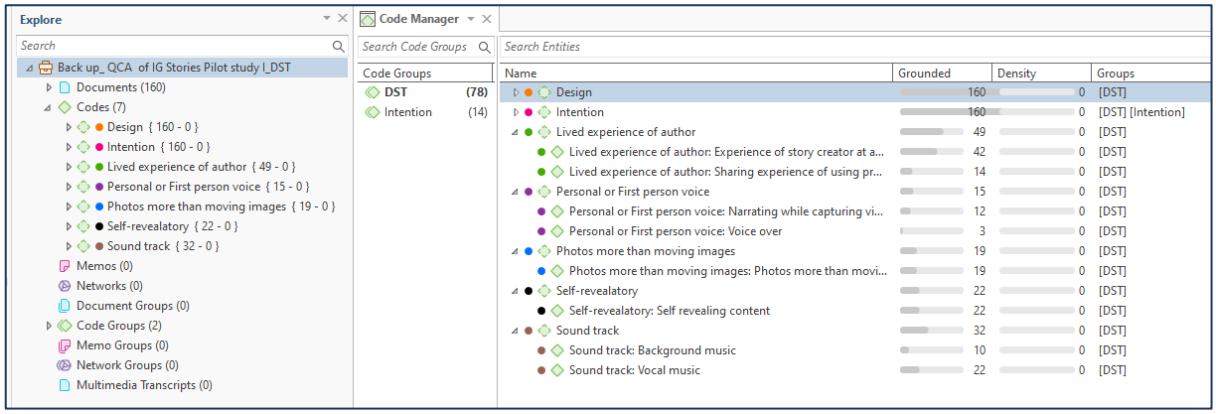

Figure 6. The Pilot Study Code Groupings (Dimensions) in ATLAS. ti.

A pilot study on the sample of 160 Instagram stories resulted in thirteen different types of stories regarding intention. For the dimension of elements of digital storytelling, almost all seven elements were employed in the Instagram story (Table 1).

Reliability Testing of the Coding Frame Resulted from the Pilot Study

Assessing the intercoder reliability of a coding frame is a standard practice in qualitative research (O'Connor & Joffe, 2020). However, in the absence of additional coders, reliability can be assessed using the intra-coder assessment strategy (Schreier, 2012; Mayring, 2022). The technique by Catto (2020) was used in this investigation. Catto (2020) used an intra-coder approach to evaluate QCA results on 100 archaeology-related web pages. As a result, the pilot study's intra-coder reliability was assessed by comparing the results of an early and later coding of the sample of Instagram stories to determine the percentage of agreement. According to Schreier (2012), the percentage of agreement is calculated using the formula below.

$$\text{Percentage of agreement} = \frac{\text{Number of units of coding on which the codes agree}}{\text{Total number of units of coding}} \times 100$$

The overall results of the assessment prove the high intra-coder reliability (Table 1). As the overall percentage of agreement demonstrated a high level of intra-coder consistency, this coding frame was deemed credible.

Validity Checking of the Coding Frame

The resultant coding frame for the dimension of intention was utterly data-driven. It was validated through face validation by the researcher. During the validation, it was discovered that no residual type had been defined and that all stories had a clear purpose for the content. The coding frame for the dimension of "Elements of digital storytelling" was validated through an expert evaluation. An expert from the field of digital storytelling evaluated the coding frame through a structured walk-through. A

structured walk-through is a type of peer review in which the author of a deliverable (such as a project document or actual code or coding frame) brings one or more expert reviewers to receive feedback on the quality of the deliverable (O'Regan, 2019). Since this peer review is a guided review (O'Regan, 2019), it was suitable for obtaining an expert's opinion on the coding frame. It was suggested by the reviewed expert to rename the labelling for a few subcategories, and it was adapted.

Table 2. Frequency of occurrence of main and subcategories of the dimension of "Core elements of digital storytelling."

Main Category	Subcategory	Sub-sub category	Frequency of occurrence from the pilot study I	Frequency of occurrence from the pilot study II	Differences	Percentage of agreement	Frequency of Occurrences from the main study
Length	Length of a single story	Short duration (1 to 5 seconds)	7	7	0	100%	97
		Medium duration (6 to 10 seconds)	13	13	0	100%	58
		Approximate duration (11 to 15 seconds)	29	29	0	100%	187
	Part of the sequence video	Part of the sequence video	5	5	0	100%	38
Design	Overlayed Image	Overlayed image + Soundtrack + Sticker/s	0	0	0	100%	1
		Overlayed image + Sticker/s	0	0	0	100%	3
		Overlayed image + Text + Sticker/s	0	0	0	100%	4
	Boomerang	Boomerang	0	0	0	100%	2
		Boomerang + Sticker/s	0	0	0	100%	3
		Boomerang + Text	2	3	1	98%	5
		Boomerang + Text + Sticker/s	2	2	0	100%	20
	Image	Image	0	0	0	100%	21
		Image + Sticker/s	1	1	0	100%	15
		Image + Text	0	0	0	100%	40
		Image + Text + Sticker/s	0	0	0	100%	44
	Manipulated Image	Manipulated image	0	0	0	100%	6
	Manipulated Video	Manipulated video	0	0	0	100%	4
		Manipulated video + Soundtrack	0	0	0	100%	1
		Manipulated video + Soundtrack + Sticker/s	0	0	0	100%	1
		Manipulated video + Sticker/s	0	0	0	100%	1
		Manipulated video + Text	0	0	0	100%	2
		Manipulated video + Text + Sticker/s	0	0	0	100%	4
		Manipulated video +Text + Soundtrack + Sticker/s	0	0	0	100%	1
	Collaged Image	Collaged image	0	0	0	100%	2
		Collaged image + Soundtrack	0	0	0	100%	2
		Collaged image + Sticker/s	0	0	0	100%	2

		Collaged image + Text	0	0	0	100%	2
		Collaged image + Text + Sticker/s	0	0	0	100%	2
	Realtime video	Realtime video	5	5	0	100%	19
		Realtime video + First person voice	8	8	0	100%	21
		Realtime video + First person voice + Soundtrack	0	0	0	100%	1
		Realtime video + First person voice + Soundtrack + Text + Sticker/s	0	0	0	100%	1
		Realtime video + First person voice + Sticker/s	4	4	0	100%	11
		Realtime video + First person voice + Text	3	3	0	100%	27
		Realtime video + First person voice + Text + Sticker/s	1	1	0	100%	8
		Realtime video + Soundtrack	1	1	0	100%	4
		Realtime video + Soundtrack + First person voice +Sticker/s	0	0	0	100%	1
		Realtime video + Soundtrack + Sticker/s	3	4	1	98%	10
		Realtime video + Sticker/s	0	0	0	100%	8
		Realtime video + Text	4	3	1	98%	32
		Realtime video + Text + Soundtrack	2	2	0	100%	9
		Realtime video + Text + Sticker/s + Soundtrack	3	3	0	100%	19
		Realtime video + Text +Sticker/s	2	2	0	100%	33
	Shared Content	Shared content	2	2	0	100%	13
		Shared content + Sticker/s	0	0	0	100%	10
		Shared content + Text	1	0	0	100%	11
		Shared content + Text + Sticker/s	2	3	1	98%	10
	Speed Video	Speed video	1	1	0	100%	2
	Text	Text	0	0	0	100%	3
		Text + Sticker/s	0	0	0	100%	6
	Video made of images.	Video made of images + Soundtrack + Text + Sticker/s	0	0	0	100%	23
		Video made of images + First person voice + Text + Sticker/s	0	0	0	100%	1
		Video made of images + Soundtrack.	1	1	0	100%	2
		Video made of images + Soundtrack + Sticker/s	2	2	0	100%	7
		Video made of images + Soundtrack + Text	0	0	0	100%	9
		Video made of images + Sticker/s	0	0	0	100%	16
		Video made of images + Text.	1	1	0	100%	2
		Video made of images + Text + Sticker/s	0	0	0	100%	23
Intention		Portraits of objects and places	13	13	0	100%	72
		Acknowledgement stories to show gratitude	2	2	0	100%	34
		Advertisement	0	0	0	100%	20

	Campaign	3	3	0	100%	35
	Demonstration	0	0	0	100%	5
	Entertainment	2	2	0	100%	17
	Information	3	3	0	100%	81
	Moment of life	17	17	0	100%	148
	Motivation and therapeutic benefits	0	0	0	100%	18
	Other posts shared as stories.	0	0	0	100%	9
	Review	13	12	1	98%	57
	Self-portraits	0	0	0	100%	25
	Stories to make interaction with followers	0	0	0	100%	17
Lived experience of the author	Experience of story creator at a moment	18	18	0	100%	130
	Sharing experience of using products and services	10	9	1	98%	41
Personal or first-person voice	Narrating while capturing video	14	14	0	100%	57
	Voice over	1	1	0	100%	10
Photos more than moving images	Photos more than moving images	4	4	0	100%	63
Self-revelatory	Self-revealing content	14	13	1	98%	100
Soundtrack	Instrumental music	5	5	0	100%	38
	Vocal music	4	4	0	100%	30

Main Analysis

The validated coding frame was used to conduct the main analysis on 500 Instagram stories. Figure 7 shows a screenshot of ATLAS. ti displaying how the coding and code groups were established during QCA.

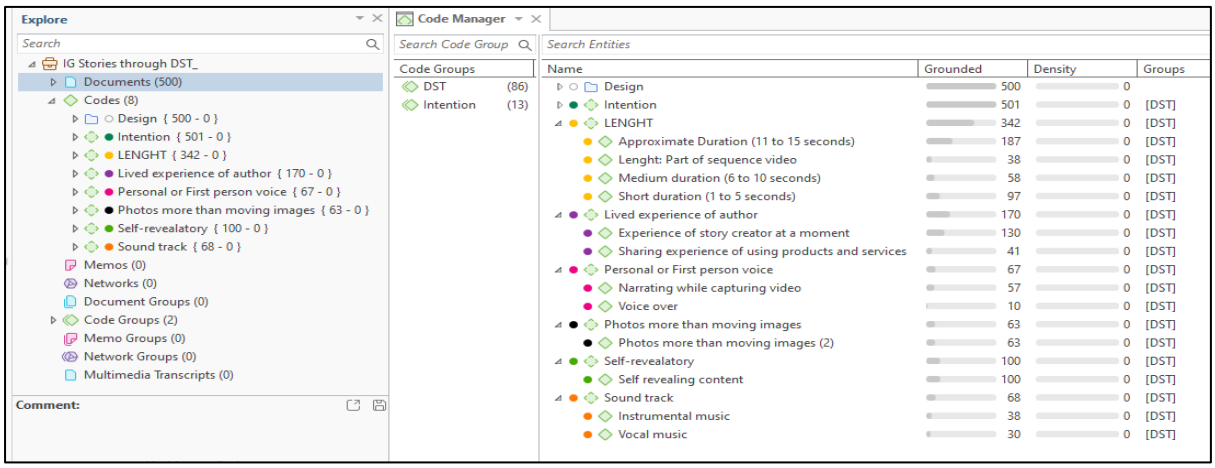

Figure 7. The Main Study Code Groupings (Dimensions) in ATLAS.ti

Findings and Discussion

The outcomes of the Instagram stories analysis through the dimension of "Intention" resulted in 13 different types of Instagram stories. Although the total number of sample Instagram stories was 500, the intention resulted in more than 500 instances. This is because some stories had more than one intention. For example, the story in Figure 8 below displays that the story intends to provide information about the product's availability through an explanatory text and simultaneously serves as a review story and advertisement story. As a result, this story has been tagged for three types of intention: "Advertisement", "Review", and "Information."

Figure 8. Instagram Story with More than One Intention

The Sankey diagram in Figure 9 shows the density of digital storytelling elements in various Instagram stories. A digital story can be explored for persuasiveness through persuasive communication and technology perspectives. However, the fundamental aspects of digital storytelling cannot be addressed in depth against the intention of the story. It is because the story's intention is one of the core elements of digital storytelling. Other aspects are explored against the elements of intention to explain the operationalisation of persuasive elements more cohesively. It is commonly acknowledged that the few core elements of digital storytelling are interpretations of a few of the story's intentions. For example, the author's lived experience is coded as a moment of life in the intention category, as both signify the same phenomenon.

The design category is further subdivided into "Boomerang," "Collaged Image," "Image," "Manipulated Video," "Manipulated Image," "Overlayed Image," "Realtime Video," "Shared Content," "Speed Video," "Text," and "Video Made of Images" (Figure 10). These subcategories have sub-subcategories to provide a more detailed description of how the persuasive elements in Instagram stories make sense. As a result, using a diagram or table to visualise all 54 objects under design in

relation to other elements is challenging. The most frequently encountered design category is real-time video, with 202 occurrences, indicating that posting real-time video is the most commonly practised in Instagram stories. Only posting real-time videos is the least practised, with only 19 occurrences. The real-time video was discovered to be shared with an explanation of the first-person voice, soundtrack, text, and stickers. Sharing real-time video as stories by embedding text and stickers (33 occurrences) and with text is a widely used design technique (32 occurrences).

Instagram launched the Boomerang feature. Boomerang videos enable creators to publish amusing and surprising videos to enhance the appeal of their stories (Hugh, 2022). It was discovered that 30 boomerang stories were drawn from the sample. Boomerang stories were practised with text (05 occurrences), stickers (03 times), and text with stickers (20 occurrences). Images are shared as a single image (119 occurrences), an overlaid image (8 occurrences), which means multiple images are shared in a layered fashion, and a collaged image (10 occurrences), where images are merged into a single image. Images are especially shared in a video story (63 occurrences) using various communication and technological elements. All sorts of stories extensively use the first-person voice, either by explaining while capturing video (57 occurrences) or by providing a voiceover (10 occurrences). Furthermore, the authors exposed themselves in the stories (100) occurrences.

According to the Sankey diagram in Figure 9, the authors reveal themselves through stories about moments of life (43 occurrences) and self-portrait stories (23 occurrences). When it comes to the integration of soundtracks in stories, two sorts of soundtracks have been identified. The first is instrumental music (38 occurrences), and the second is vocal music (30 occurrences). Instrumental music is mainly featured in stories about reviewing products and services (10 occurrences) and providing information (10 occurrences). Vocal music is primarily employed in stories about life moments (10 occurrences) and stories about portraying objects and places (09 occurrences). While this research was conducted, Instagram enabled users to share a maximum of 15 seconds as a single story. The majority of the stories were shared for a total period of 11 to 15 seconds (187 occurrences), 6 to 10 seconds as a medium duration (58 occurrences), and 1 to 5 seconds as a short duration (97 occurrences).

Another intriguing aspect is that images are generated as video stories. According to Lambert and Hessler (2018), photos are more helpful for digital storytelling than moving images. According to the QCA, it was discovered that the video stories were constructed by adding more images (63 occurrences). The same stories are further classified under the "Design" category as "Video made of images" (62 occurrences). Text and stickers are prevalent in the stories in this category (23 occurrences).

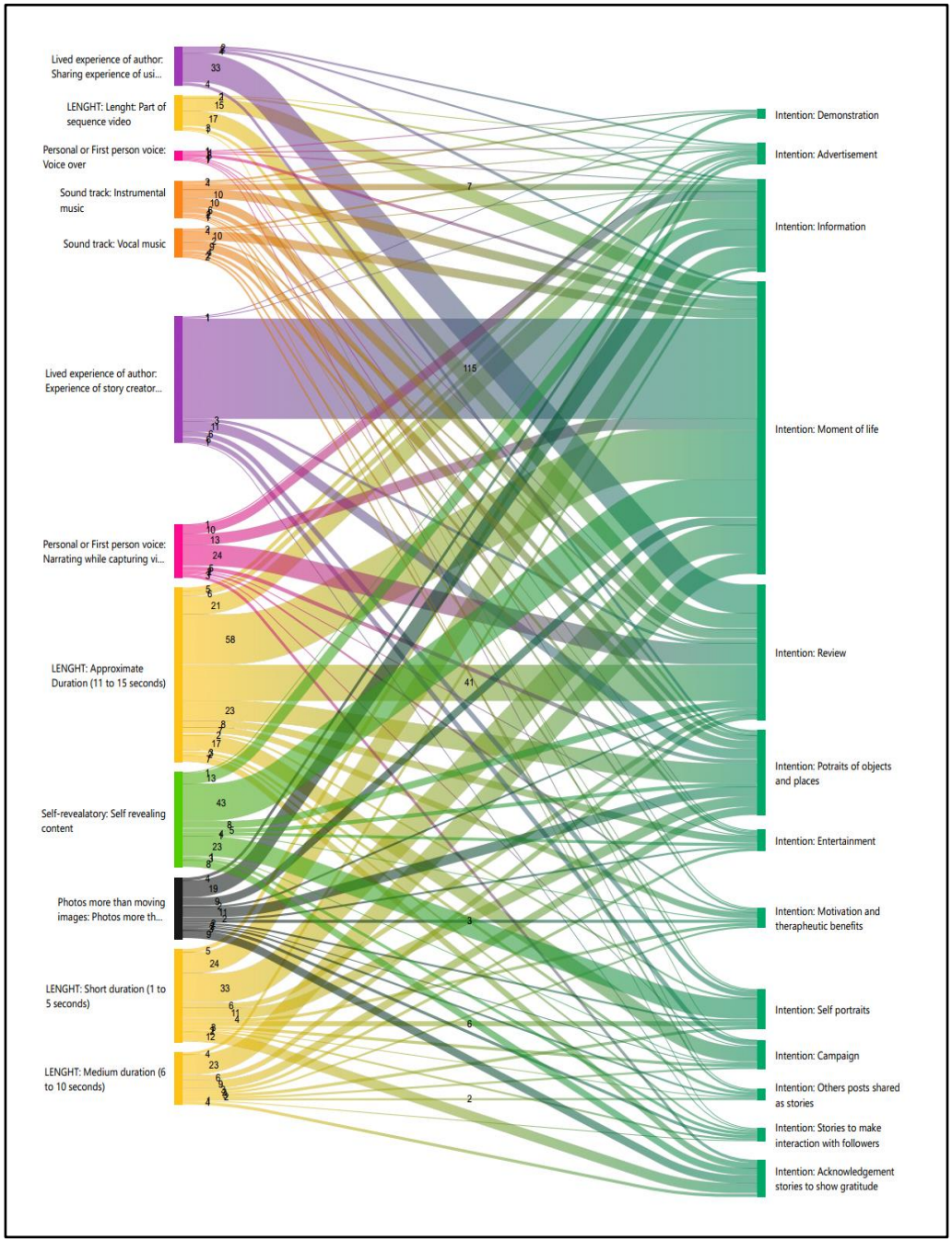

Figure 9. The Distribution of Elements from Both Dimensions

Analysis using the “Core elements of digital storytelling” demonstrates that digital storytelling elements are employed significantly. However, it was discovered that digital storytelling elements vary greatly and depend on the story content. Table 1 below showcases the occurrence of the subcategories, their definitions, and the percentage score of reliability assessment in a glance in detail.

The persuasion through employing the core elements of digital storytelling is explained below. Storyline appeal from E-ELM is connected with the various story types (Intention of the story), where

the story itself has its appeal to transfer the message to the audience. The way stories are designed is different from the intention of the story. For instance, the Sankey diagram below shows that different design techniques are used for different storylines regarding intention. On the other hand, the quality of production solely depends on the story's length and how it utilised the explanative first-person voice and appealing soundtrack.

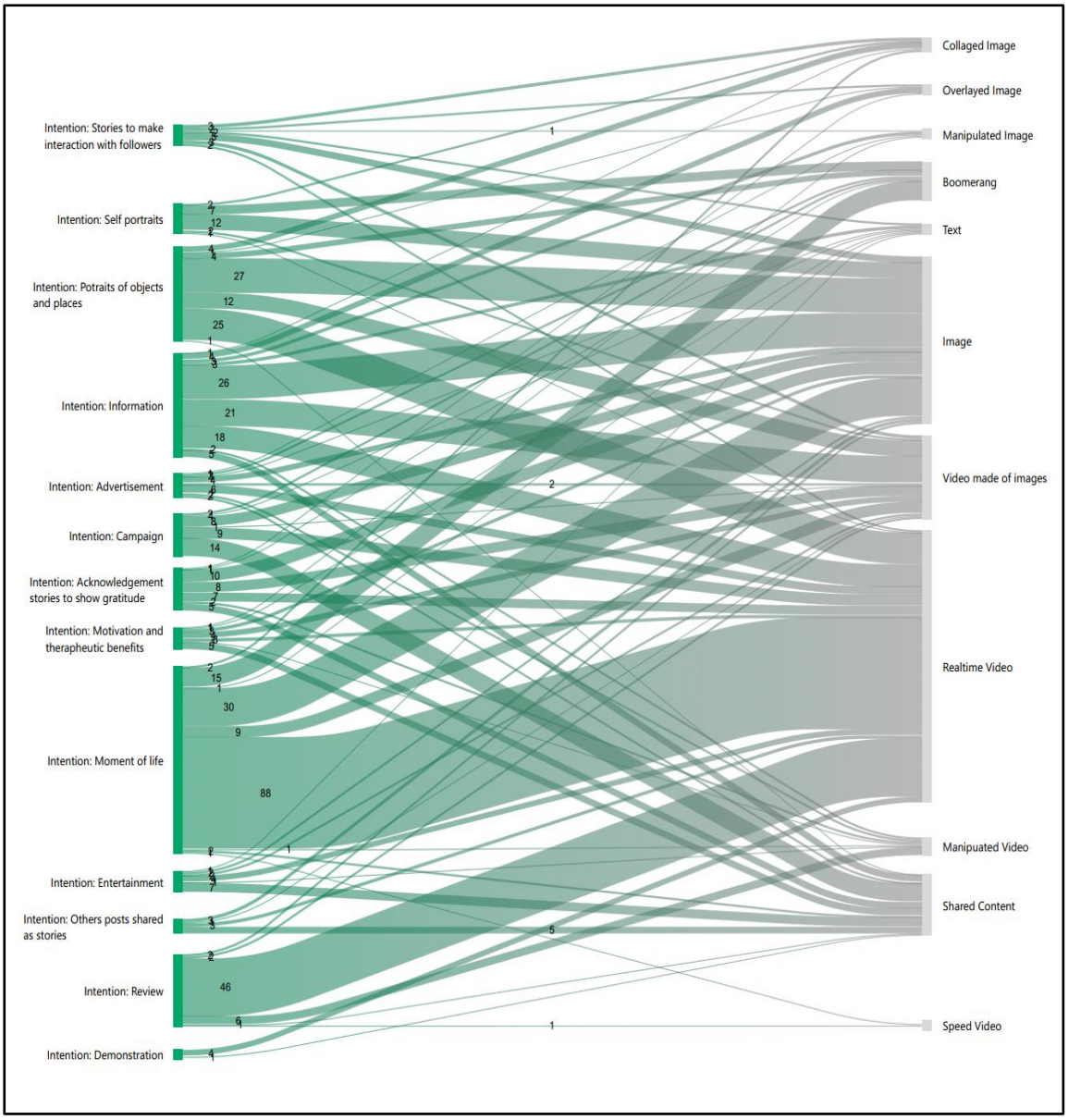

Figure 10. The Distribution of Design Elements of DSt against the Intention

The element of "Self-revelatory" and "lived experience of the author" is explained through the elements of Homophily (similarity of characters and self) from the E-ELM. E-ELM portrays that the narrative's absorption of meaning is connected to homophily. Through this, the persuasion for behaviour is transported. Similarly, the elements of "Photos more than moving image", "length",

“design”, and “soundtrack” are connected to the elements from E-ELM, such as “storyline appeal” and “quality of production”, whereby absorption and narrative transportation occur based on the quality of the story and the extent to which the story transports the audience. Specifically, the storyline appeal is closely related to the intention of the stories. Similarly, the trigger and ability tend to be the general justification parameters, with all of the elements, in this case, functioning through the trigger, which entails persuasion toward a goal.

Conclusion

Using the “core elements of digital storytelling” laid forth by Lambert and Hessler (2018), this study aimed to investigate the operationalisation of persuasive elements utilised in Instagram stories to evident Instagram stories as persuasive digital stories. All the digital storytelling operating tenets are present in Instagram story content. The majority of the stories are centred on the story creator’s personal experiences. It demonstrates that story creators frequently share recent experiences, especially in live-streamed videos. Beautiful background music or singing is frequently employed to increase the stories’ attractiveness. Also, back then, authors often inserted narration into their works to add depth and credibility to their stories. It is apparent that influencers who create stories to sway viewers’ opinions on the story's content would frequently include a vast range of elements, including an extensive array of stickers and a vast spectrum of story types. Lambert and Hessler (2018) state that the fundamental components of digital storytelling are photos rather than moving images. When analysing 500 Instagram stories, however, we found that just 63 (12.6%) were created as video stories. About 25% are image-based, while the remainder is video-based. It raised the need to advise influencers who use stories to influence viewers. To propose design guidelines, it is necessary to determine which approach is more persuasive.

The use of first-person voice, the appropriate length, and a beautiful soundtrack convince viewers to accept the story’s message. The audience's ability to be persuaded by the story depends on how the narrative of the storyline triggers the audience. For instance, if the story is about a moment in an author’s life, has an engaging soundtrack, is presented in the first-person voice, and is of an adequate length, viewers are more likely to imitate or be influenced by the behaviour of the influencers depicted in the story. Similarly, viewers are more likely to bond with the story’s revealed influencers than with the story, which is unrevealed influencers, if the story reveals audience members' possible interest in those influencers. The principles of “trigger” and “ability” from the “Behavioural model in the context of online social networks” provide supporting evidence for the stated factors of persuasion (Ruas & Nobre, 2016). Nevertheless, it is essential to remember that not every element is found in every story. An acceptable design guideline for using persuasive features in developing a persuasive digital story is suggested based on the findings.

This study contributes to the theoretical understanding of digital storytelling by extending Lambert and Hessler's (2018) framework into the realm of ephemeral content on social media, particularly Instagram Stories. It empirically demonstrates how classic storytelling elements intersect with persuasive techniques in a modern, interactive context. Practically, the findings inform digital content creators, marketers, and social media strategists on how to craft more impactful stories by leveraging specific persuasive elements. The proposed design guideline offers actionable insights for creating persuasive digital narratives that resonate with audiences, encouraging desired behaviours and deeper engagement. These contributions bridge the gap between academic theory and digital storytelling practices, providing a foundation for future research and innovation in persuasive multimedia communication.

Limitations and Future Direction

This research does include a few critical limitations. The first limitation will be the many categories of storytelling. The findings of this study relied on the perspectives of fifteen micro- and nano-influencers because it was simpler to contact these individuals and acquire their authorisation to use their stories for research purposes. When compared to those of micro and nano influencers, the way Instagram stories are created and utilised by macro influencers, who occupy the position of celebrity stand, may vary from those of micro and nano influencers. As a result, the results of an analysis of the stories shared by macro influencers may vary slightly. Second, the scope of this research is limited to the types of stories that include information updates and news, doctor influencers, health and fitness, lifestyle, parenting and lifestyle, media personalities and news updates, travel and lifestyle, small-scale businesses, and educational institutions. As this study addressed the widest possible variety of story types, it is strongly suggested that additional research be conducted to discover additional story types and the operationalisation of persuasive elements. In the future, an investigation into Instagram stories utilising different theories of persuasion, such as persuasive communication, could be a fruitful course of action. Additionally, the utilisation of technology components can improve the quality of the story when it is presented in digital format. Exploring the stories through theories connected to persuasive technology is another way to strengthen Instagram stories' stance as persuasive digital stories.

References

[1]. Amancio, M. (2017). *"Put it in your Story": Digital Storytelling in Instagram and Snapchat Stories*. (Master), Uppsala University.

[2]. Ang, C. K., Embi, M. A., & Yunus, M. M. (2016). Enhancing the quality of the findings of a longitudinal case study: Reviewing trustworthiness via ATLAS. Ti. *The Qualitative Report*, *21*(10), 1855-1867.

[3]. Arda, B. (2021). Ephemeral Social Media Visuals and Their Picturesque Design: Interaction and User Experience in Instagram Stories. Acta Universitatis Sapientiae, *Film and Media Studies, 19*(1), 156–175. https://doi.org/10.2478/ausfm-2021-0010

[4]. Ash, B. (2017). *Instagram Stories: The Complete Guide to Using Stories.* Buffer. https://buffer.com/library/instagram

[5]. Ashman, M. (2018). *Introduction to Professional Communications*. BCcampus

[6]. Bayer, J.B, Ellison, N.B, Schoenebeck SY (2016). Sharing the small moments: short social interaction on Snapchat. *Information, Communication & Society, 19*(7): 956–977.

[7]. Belanche, D., Cenjor, I., & Pérez-Rueda, A. (2019). Instagram Stories versus Facebook Wall: An advertising effectiveness analysis. *Spanish Journal of Marketing - ESIC, 23*(1), 69–94. https://doi.org/10.1108/SJME-09-2018-0042

[8]. Benitez (2022). 23+ Top Instagram Stories Statistics You Need To Know**.** Startupbonsai. https://startupbonsai.com/instagram-stories-statistics/

[9]. Carah, N & Shaul, M., (2016). Brands and Instagram: point, tap, swipe, glance. *Mobile Media & Communication 4*(1): 69–84.

[10]. Catto, L. M. (2020). *Developing an Archaeologically Literate Citizenry through Public Archaeology: Assessing Archaeology Websites* (Order No. 28149978). Available from ProQuest Dissertations & Theses Global; Publicly Available Content Database. (2487827039). http://eserv.uum.edu.my/dissertations-theses/developing-archaeologically-literate-citizenry/docview/2487827039/se-2

[11]. Cialdini, R. B.,(2021). *Influence The Psychology of Persuasion*. HarperCollins.

[12]. Coa, V. V., & Setiawan, J. (2017). Analysing Factors Influencing Behavior Intention to Use Snapchat and Instagram Stories. *International Journal of New Media Technology, 4*(2), 75–81. https://doi.org/10.31937/ijnmt.v4i2.783

[13]. Elder, R. (2017, February 22). *WhatsApp now has its own Stories*. Business insider. https://www.businessinsider.com/whatsapp-now-has-its-own-stories-clone-2017-2

[14]. Emmel, N. (2013). Purposeful sampling. In Sampling and choosing cases in qualitative research: A realist approach (pp. 33–44). SAGE Publications Ltd, https://dx.doi.org/10.4135/9781473913882.n3

[15]. Fogg, B. J. (2009). Creating persuasive technologies: An eight-step design process. ACM International Conference Proceeding Series, 350. https://doi.org/10.1145/1541948.1542005

[16]. Friese, S. (2019). *Qualitative data analysis with ATLAS. Ti*. Sage.

[17]. Fugard, A. J., & Potts, H. W. (2015). Supporting thinking on sample sizes for thematic analyses: a quantitative tool. International Journal of Social Research Methodology, 18(6), 669–684.

[18]. Ghazali, A. H. A., Omar, S. Z., Ahmad, A., Samah, A. A., Abdullah, H., Ramli, S. A., & Shaffril, H. A. M. (2016). Potential personality traits that explain cyberbullying among youth in Malaysia. *International Journal Of Academic Research in Business and Social Sciences, 6*(12), 741-749.

[19]. Guest, G., Bunce, A., & Johnson, L. (2006). How Many Interviews Are Enough?: An Experiment with Data Saturation and Variability. *Field Methods, 18*(1), 59–82. https://doi.org/10.1177/1525822X05279903

[20]. Guo, K. (2020). A Short-Living Video: Self-Presentation Via the Instagram Story and its Implications. *4th International Seminar on Education, Management and Social Sciences (ISEMSS 2020), pp. 466,* 704–708. https://doi.org/10.2991/assehr.k.200826.142

[21]. Handyside S & Ringrose J (2017). Snapchat memory and youth digital sexual cultures: mediated temporality, duration and affect. Journal of Gender Studies 26(3): 347–360.

[22]. Hsiao, K. L., Lu, H. P., & Lan, W. C. (2013). The influence of the components of storytelling blogs on readers' travel intentions. Internet Research, 23(2), 160–182. https://doi.org/10.1108/10662241311313303

[23]. Hu, Y., Manikonda, L & Kambhampati, S. (2014). What we Instagram: A first analysis of Instagram photo content and user types. *Proceedings of the eighth international AAAI conference on weblogs and social media.*

[24]. Hussain, H., & Shiratuddin, *N. (2019). DST ELEMENTS: INFUSION IN THE DEVELOPMENT OF TABLET-BASED TEACHING PRODUCTS (APPS). Malaysian Journal of Computer Science, pp. 56–65.* https://doi.org/10.22452/mjcs.sp2019no1.4

[25]. Hwang, S. (2008). Utilising qualitative data analysis software: A review of ATLAS.ti. Social Science Computer Review, 26(4), 519–527.

[26]. Ibrahim, N., Wong, K. W., & Shiratuddin, M. F. (2015). Persuasive Impact of Online Media: Investigating the Influence of Visual Persuasion. In 2015 Asia Pacific Conference on Multimedia and Broadcasting (APMediaCast, 2015). Bali.

[27]. Ibrahim, N., Shiratuddin, M. F., & Wong, K. W. (2018). Modelling the persuasive visual design model for web design: A confirmatory factor analysis with PLS-SEM. AIP Conference Proceedings, 2016(1), 20056. https://doi.org/10.1063/1.5055458

[28]. Instagram. (n.d.). *Stories*. Instagram feature. Retrieved September 15, 2022, from https://help.instagram.com/1660923094227526

[29]. Johnson, J. M. (2018). Social stories: Digital storytelling and social media. In Forum Journal (Vol. 32, No. 1, pp. 39–46). National Trust for Historic Preservation.

[30]. Kaptein, M., Markopoulos, P., de Ruyter, B., & Aarts, E. (2009). Can you be persuaded? Individual differences in susceptibility to persuasion. In T. Gross, J. Gulliksen, P. Kotzé, L. Oestreicher, P. Palanque, R. O. Prates, & M. Winckler (Eds.), *HumanComputer Interaction – INTERACT 2009* (Vol. 5726, pp. 115–118). Springer Berlin Heidelberg. https://doi.org/10.1007/978-3-642-03655-2_13

[31]. Koefed,J .,& Larson, M.C .,(2016). A snap of intimacy: photo-sharing practices among young people on social media. *First Monday, 21*(11): 1–9

[32]. Kozinets, R. V. (2019). Netnography Netnography : Understanding Networked Communication

Society By York University, Toronto, Canada Chapter for The SAGE Handbook of Social Media Research Methods Edited by Anabel Quan-Haase and Luke Sloan First Draft Only. March. https://doi.org/10.1002/9781118767771.wbiedcs067

[33]. Lambert, J., Hessler, B. (2018). Digital Storytelling: Capturing Lives, Creating Community.

[34]. Routledge: London, UK

[35]. Marwick AE (2015). Instafame: Luxury selfies in the attention economy. Public Culture 27(1(75): 137–160.

[36]. Mayring, P. (2022). Qualitative content analysis. A step-by-step-guide. *Sage Publications*.

[37]. Miles, M., Huberman, M., & Saldana, J. (2019). *Qualitative data analysis: A methods sourcebook* (4th ed.). SAGE Publications, Inc.

[38]. Miller, C. H. (2004). Digital Storytelling A Creator's Guide to Interactive Entertainment. Elsevier.

[39]. Miller. C.H. (2020). Digital Storytelling : A creator's guide to interactive entertainment (Fourth Edi). CRC Press.

[40]. Musfira, A. F., Ibrahim, N., & Harun, H. (2022). A Thematic Review on Digital Storytelling (DST) in Social Media. *The Qualitative Report*, *27*(8), 1590-1620. https://doi.org/10.46743/2160-3715/2022.5383

[41]. Newton, C. (2017). Facebook launches stories to complete its all-out assault on Snapchat. theverge.https://www.theverge.com/2017/3/28/15081398/facebook-stories-snapchat-camera-direct

[42]. O'Connor, C., & Joffe, H. (2020). Intercoder reliability in qualitative research: debates and practical guidelines. *International journal of qualitative methods*, p. 19, 1609406919899220.

[43]. O'Regan, G. (2019). Concise guide to software testing (pp. 978–3). Springer.

[44]. Patton, M. Q. (2002). Qualitative research and evaluation methods (3rd ed.). Thousand Oaks, CA: Sage

[45]. Paul, N., & Fiebich, C. (2005). The elements of digital storytelling. *School of Journalism and Mass Communication's Institute for New Media Studies and The Media Center) Retrieved*, *12*(5), 2013.

[46]. Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral Routes to attitude change.* New York: Springer-Verlag

[47]. Rambaree, K. (2008, September 5). Analysing photographic evidence through Atlas-ti: An innovative approach to qualitative social research. Paper presented at Research Week on Sustainable Development & Innovation, University of Mauritius. Mauritius: VCILT. http://vcampus.uom.ac.mu/researchweek/rw08/oral5sep2008.htm

[48]. Rambaree, K. (2014, June 19). Three methods of qualitative data analysis using ATLAS.ti: A Posse Ad Esse. Paper presented at ATLAS.ti User Conference: Fostering Dialog on Qualitative Methods, University of Mauritius. Mauritius: VCILT. http://dx.doi.org/10.14279/depositonce-

4840

[49]. Ruas, P.H.B. and Nobre, C.N. (2016) 'Modelo comportamental de usuários de redes sociais online: uma adaptação do Fogg behavior model', in Proceedings of IHC '16, Brazilian Symposium on Human Factors in Computing Systems, Sociedade Brasileira de Computação, Porto Alegre, Brazil

[50]. Santora, J.(2022, July 15), 1*2 Types of Influencers You Can Use to Improve Your Marketing, influencer marketing hub*,https://influencermarketinghub.com/types-of-influencers/

[51]. Saunders, M. N. K., Lewis, P., & Thornhill, A. (2012). *Research methods for business students*. Pearson.

[52]. Schau, H J. & Gilly, M C. (2003). We Are What We Post SelfPresentation in Personal Web Space. *Journal of consumer research, 30*(3), 385-404.

[53]. Schreier, M. (2012). *Qualitative content analysis in practice*. Sage publications.

[54]. Senft, T.M and Baym, N.K. (2015) What does the selfie say? Investigating a global phenomenon. *International Journal of Communication 9*: 1588–1606.

[55]. Seyfi, M., & Soydaş, A. U. (2017). Instagram stories from the perspective of narrative transportation theory. *The Turkish Online Journal Of Design, Art And Communication, 7*(1), 47–60. https://doi.org/10.7456/10701100/005

[56]. Sheldon, P. & Bryant, K. (2016). "Instagram: Motives for its use and relationship to narcissism and contextual age", *Computers in Human Behavior,58,* pp. 89–97.

[57]. Sheldon, P. & Bryant, K. (2016). "Instagram: Motives for its use and relationship to narcissism and contextual age", *Computers in Human Behavior,58,* pp. 89–97.

[58]. Slater, M. D., & Rouner, D. (2002). Entertainment—education and elaboration likelihood: Understanding the processing of narrative persuasion. *Communication Theory, 12*(2), 173–191. https://doi.org/10. 1111/j.1468-2885.2002.tb00265.x

[59]. Sophia, B. (2017). A Brief History of Snapchat. Hubspot. https://blog.hubspot.com/marketing/history-of-snapchat

[60]. Tölken, L. (2017). Influence on Facebook-The Effects of Cialdini s Principles of Persuasion and Persuasive Sources on Purchase Intention and Persuasiveness on Facebook (Master's thesis, University of Twente).

[61]. Tenh, H.K., Norshuhada, S., Harryizman, H. (2012). Core elements of digital storytelling from experts' perspective. In: Knowledge Management International Conference (KMICe), pp. 397–402.

[62]. Vasileiou, K., Barnett, J., Thorpe, S., & Young, T. (2018). Characterising and justifying sample size sufficiency in interview-based studies: systematic analysis of qualitative health research over 15 years. BMC medical research methodology, 18(1), 1–18.

[63]. Vinogradova, P., Linville, H. A., & Bickel, B. (2011). "Listen to my story, and you will know me": Digital stories as student-centred collaborative projects. *TESOL Journal, 2*(2), 173-202.

[64]. Wang, F. (2021). *Exploring the Use of Social Media as a Platform to Persuade the Public: A Comparative Study of the US and China*. Georgetown University.

[65]. Weissenfeld, K., Abramova, O., Krasnova, H. (2017). AMCIS 2017 - America's Conference on Information Systems: A Tradition of Innovation, 2017.

Acknowledgment

The researchers express gratitude to the 15 influencers who permitted the observation and use of their stories in this study. Also, the gratitude goes to the three subject experts for validating the coding frame and to all the influencers who have validated the finalised design framework.

Funding Information

The authors received no funding from any party for the research and publication of this article.

Authors' Bio

Fathima Musfira Ameer is a Lecturer (Probationary) at the Department of Information and Communication Technology, South-Eastern University of Sri Lanka. Her research interests mainly involve multimedia and gaming technologies, digital storytelling, persuasive technology, and human-computer interaction. Please direct correspondence to ameermusfi@seu.ac.lk

Nurulhuda Ibrahim is a senior lecturer at the School of Multimedia Technology and Communication, Universiti Utara Malaysia, Malaysia. Her research interests are in User Experience Design, Persuasive Design and Game Design. Her current works are related to the impact of persuasive technology on users. Please direct correspondence to nurulhuda@uum.edu.my

Harryizman Harun is a senior lecturer at the Department of Multimedia Technology, School of Multimedia Technology and Communication, College of Arts and Sciences, Universiti Utara Malaysia, Malaysia. He has been lecturing and researching since 2004. His research interests are digital storytelling, 2D animation, and folk literature. Please direct correspondence to harry@uum.edu.my