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Creating Excellence in Education Through Digital Storytelling for Tourism Scholars

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ABSTRACT

Story telling is an effective pedagogical technique that can be used to enhance learning consequences for preferred scientific and technical education. People continue to tell stories using new digital media platforms even now. A digital story can be regarded as a fusion of conventional storytelling and multimedia technology.

Furthermore, virtual storytelling enables students to develop their creativity and resolve crucial issues through innovative methods. It is perceived as an engaging approach to developing a promising instructional strategy among tourism students to inculcate a link between knowledge management and knowledge sharing.

Higher education in India is not frequently employed to narrate stories. Following induction into the programme, this research examined the teaching experiences of the tourism professors in India. The experience of professors is examined statistically and subjectively through sentiment analysis. The study describes what, how, and why digital storytelling pedagogy is significant for the systematic process of teaching and learning for tourism scholars. This article also examined the expediency of digital storytelling through the TPACK model among professors. The outcome of this research project aims to assist teachers and learners in tapping into the power of digital storytelling and partaking in more engaged tourism teaching and learning. It is therefore recommended for higher education to include a digital story-telling concept for tourism scholars.

Keywords- Storytelling, tourism scholars, Indian educators, digitalization, multimedia, digital learning.

I. INTRODUCTION

Storytelling is defined as "short, intimate narratives given from the heart." To convey complex concepts, storytelling is a straightforward yet effective technique. It has numerous uses, from sheer entertainment to enlightening and teaching people. The advent of the digital age provided a new vehicle for storytelling. Storytelling in the classroom is used to foster student participation and information acquisition. Educators should therefore encourage learners to share narratives about experiences they have had and to draw connections between the world's stories and their own. People can be influenced effectively by stories. Storytelling could be implemented in three forms: oral, written, and through graphic representation.

The terms "story," "case study," and "Instances" can all be used broadly in educational contexts. Stories and storytelling have many different definitions. For the purposes of this study, a story is defined as a depiction of a series of actual or hypothetical life events in the past, present, or future that feature the richness of life and learning sessions from distinct people's life experiences. The techniques used to share a story with an assembly are known as storytelling.

Case studies illustrate how content is applied in the physical realm and what transpires as a consequence. They support their statements of problems and their context with facts, data, and figures.

Instances are analogous but fictitious, and they typically rely more on players, narrative, and dialogue than on data or information. Case studies and situations cannot compare to stories since stories have great emotional content that is developed through plot, theme, dialogue, and characterization. Stories give content and

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the storyline context and relevance by engaging both emotion and logic (James Bury, 2019).

Additionally, storytelling is marketed as a tool that might assist teachers in creating tales appropriate for the classroom and presenting them to students as a regular element of learning. (J. Kendall, 2019)

A developing field called "edutainment" combines entertainment with education to make studying more enjoyable. Modern society has undergone a radical transformation as a result of computer technology advancements, becoming a culture dependent on digital technologies. Together, technology gives rise to a brand-new category of modern art forms that present a challenge to art educators striving for constructive methods (Sheng Kuan Chung, (2007). In order to achieve a fair balance between entertainment and education, it is crucial to create mechanisms in cooperation with teachers. (Van Gils, F. (2005).

According to Chung 2007, incorporating multimedia into the classroom not only increases student retention of new information but also facilitates their understanding of challenging subjects. For the learners of the "digital generation" in today's classrooms, this sort of activity can spark their curiosity, focus, and motivation. New teaching and learning techniques are being developed in the field of computer science. Digital storytelling is one of those disciplines that provides a novel approach to educating people. This study examines the possible implications of digital storytelling at a higher educational level and determines whether the educational market is keen on this kind of application.

Furthermore, using digital storytelling can give teachers a strong tool to employ in the classroom. Students who learn how to write their own stories can also benefit from the power of digital storytelling. Students may be given tasks that require them to first conduct research on a topic before selecting a certain point of view after examining examples of digital stories produced by their lecturers or other story developers.

By teaching students to impart conceptual knowledge and to build their creativity rich with in-depth content while analysing and synthesising a wide range of content, the process can tap into their creative talents as they start to conduct their own research and create their own stories. Additionally, by learning to organise their thoughts, raise queries, express perspectives, and build storylines, students who take part in the development of digital stories may strengthen their communication abilities. Additionally, it can support students as they develop their storytelling skills and learn how to effectively and creatively deliver their knowledge and thoughts to a public.

Digital storytelling is currently being used by both novice and seasoned technology users in local community centres, schools, libraries, and enterprises. It is being used by educators and learners in the field of education at all grade levels and in a variety of subject areas, from preschools to doctoral programmes.

Moreover, when digital stories are published online, students have the chance to share their work with their classmates and acquire significant practise in critically evaluating both their own work and that of other students, which can help them improve their emotional intelligence and social learning. When students are able to work in groups, digital storytelling may inspire cooperation and appeal to learners with a variety of learning styles. It also adds value to the curriculum by giving students a sense of personal accountability and accomplishment (Otto, Daniel, 2021).

Traditional storytelling (i.e., oral and written stories) cannot communicate people's lived experiences like digital storytelling can. Digital stories can be stored, retrieved, and viewed offline. They can also be shared online with a boundless audience using social media or websites. Digital storytelling may successfully establish and maintain the settings and emotions of individual stories by incorporating multimedia (Moreau, K.A., Eady, K., Sikora, 2018). The idea of digital storytelling was put into practise to create an enjoyable educational atmosphere for learners. There are seven components to digital tales under this paradigm.

Lambert’s (2013) seven-element framework, extracted by Halah Ahmed Alismail (2015, Storytelling in Education, Journal of Education and Practise, www.iiste.org ISSN 2222-1735 (Paper) ISSN 2222-288X (Online) Vol. 6, No. 9

The following are the essential ideas to evaluate while designing digital storytelling for classroom instruction:

1. Why is this story being told, exactly?
2. What emotions and viewpoints do I want the students to understand?
3. How could I organise the narrative so that it has a beginning, middle, and end?

Educational Digital Storytelling (EDS) is usually touted as a robust, digitally enhanced learning strategy (V. Chen, 2020). Its educational implications are frequently cited as being media and digital competence. EDS makes it easier for student-centred learning practises like project-based learning, student participation, and deep learning reflection to come together. It is evident that EDS has been asserted to conceptually integrate well within learning. Despite the rising attention, a comprehensive assessment of EDS is lacking. Particularly, it is still unclear how digital storytelling has changed from conventional storytelling, whether any new practises or methodologies have emerged, what has been accomplished, what gaps still need to be filled, and what implications there are for educational technology. Such a review will aid in addressing important issues, including patterns and results. It will improve our comprehension and enhance the development of its theories. Additionally, it will give a broad overview of the available data for guiding future study. There are implications for the area of educational technology as well. (Jing Wu, Der-Thanq Victor Chen, 2020)

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Digital storytelling has become an effective learning and education tool that uses music, visuals, and personal narratives to produce an authentic and often poignant depiction of another person's experience. Professionals can get insights into claimed experiences and personalise their role by providing a framework for expressing and interpreting such narratives. When used skillfully, they can captivate the listeners and provide an opportunity to think about how the storyteller's task affects them. (Matthews, Jackie, 2014)

There is a system described that allows visitors to virtually explore a digital museum and acquire better knowledge about the displayed content through a virtual tour guide. This guide uses non-linear storytelling approaches to communicate cultural and historical information.

A further noteworthy perspective of this research is that, in contrast to the language of academic discourse, students' stories offer a forum for the expression of sincere emotions. By being able to evaluate what their students are thinking, educators may receive invaluable insight into the students' genuine emotional levels. This can then be used to better customise their curriculum and, when necessary, their divine support, counselling, and mentoring programmes. (Belhassen & Caton, 2011). As a result of this, it is advocated that teachers incorporate storytelling into both their assessment techniques and the tools they use for in-class education. (J. Bury, 2019)

Digital storytelling is supported by a variety of digital media. Digital storytelling is an amalgamation of graphics, text, recorded audio narration, video, and music to showcase knowledge on a specific subject through the use of technology. (Halah Ahmed Alismail, 2015). Digital stories used in education are often brief (two to four minutes long) quasi-movies that use low-end technologies that are frequently available to students and are driven by a scholastic aim (Alexander Schmoelz, 2018). Digital storytelling in education has the endorsement of all the entities that it requires to succeed. Students and instructors recognise the new opportunities that digital storytelling may present, and researchers project a path for it.

In all facets of human social contact, storytelling is a common kind of natural human communication. When conversing or connecting with others, people commonly tell stories, and via storytelling, we often recognise complicated ideologies, notions, or knowledge. In fact, storytelling seems to make communication more productive and personalised. (Sheng-Kuan Chung, 2006) "the modern expression of the ancient arts of storytelling... Digital stories derive their power through weaving images, music, narrative, and voice together, thereby giving deep dimension and vivid colour to characters, situations, and insights." (The Digital Storytelling Association, 2002)

Digital storytelling in the travel business

The use of storytelling as a tool for the tourist industry is another significant development for tourism studies. But one must bear in mind that creating goods or value propositions that provide users with an extensive perspective is essential in our present world. When examined from this perspective, travellers are co-producers of the characteristics of the location, as they are looking to buy both the goods and the narratives that go along with them (Mossberg, 2007). Large businesses facilitate this collaborative production in order to deliver appealing tourism products across industries and sometimes across destinations. An effective method of achieving that may be to tell stories. As a strategy for building a worldwide brand, storytelling has recently gained more and more traction in the tourism industry. A fictitious or genuine depiction of the site may give it a particular competitive edge and improve the visitor's experience, according to research. Stories may act as a framework because they can succinctly and efficiently convey the fundamental ideas and landmarks of a location. The use of the narrative may help the venue provide the desired value for its neighbourhood, area, museum, restaurant, or unique event. An area that focuses on so-called literary and film-induced tourism is included in this broad framework of narrative and destination development. The efficacy of storytelling is considered in this study as a novel approach to "wrapping" a tourist destination, a tool for creating a new forum for communication and collaboration among local participants, and a catalyst for new innovation system configurations. By combining digital storytelling, artificial intelligence, and graphics technology, systems may be created to benefit from this. Due to the ongoing development in these fields, the use of these technologies to create systems with educational objectives is becoming more and more stimulating.

II. EDUCATION PEDAGOGY IN POST-PANDEMIC INDIA

India is thought to have a "textbook culture," where teachers are required to stick to covering the material in the textbook, with a concentration more frequently on memorization than intellectual comprehension. The changing nature of employability has also contributed to redesigning the form of learning. The old chalk-and-talk paradigm has been superseded by the use of forums, dialogues, assessments, graphical representations, and practicum as pedagogy evolves from a model that is teacher-centric to one that is learner-centric.

Embracing digital

Generation Z is the first generation to be entirely digital. They never imagined a world without computers and technology. Being digitalized is less challenging for them. However, educators usually delivered their lectures in their distinctive, traditional manners. Additionally, this generation (the Millennials) also embraced technology effortlessly. However, the methodology was limited to an oral lecture format with PPT and a case study approach.

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During pandemics where content and implications are to be delivered online by the professors, it becomes a challenge for them. Teachers had to reexamine not only the curriculum, pedagogy, and technique but also the mechanisms of evaluations, reviews, and ranking as the epidemic forced a drastic shift to the digital environment. They have to take on a more active role as trainers, advisers, teachers, and consultants. The lack of social interaction was the only problem with digital education that both instructors and students had to deal with.

The COVID-19 outbreak has given us a chance to reassess notions about pedagogies in higher education (HE) in particular. There are few parallels between properly designed and created online education and emergency remote teaching (ERT) during the COVID-19 outbreak. Online education is not regular education, and computer-based education is even less regular. As a result of the requirement to anticipate the needs and expectations of learners, it necessitates the careful design and consideration of numerous components. (Rapanta, C., Botturi, L., Goodyear, 2021).

The introduction of digital technologies affects education as they provide new opportunities for learning and influence pedagogical approaches to teaching and learning (Chiara 2023). The digital storytelling technique is effective for both students and teachers. The main ingredients for enhanced learning are engagement and interaction, and this strategy may incorporate both. In "Digital storytelling" initiatives, the instructors and students engaged to better understand the content, issues, and challenges of the subject matter. Since it is a process of "learning to create" and "creating to learn," DST endorses productive learning strategies. DST may thus reinstate traditional college pedagogy, enabling faculty members and students to put effort into their own progression. According to the ICAP (interactive>constructive>active>passive) paradigm of digital learning (Chi, M. T. H., & Wylie, R., 2014), students become more cognitively engaged and, as a result, learn more effectively when they move from passive to active, active to constructive, and constructive to interactive activities. According to the ICAP hypothesis, greater involvement leads to better learning outcomes. Passive digital learning activities, however, end up taking prominence despite being the ones that are most detrimental to students since they require a greater amount of work from educators and are less engaging and effective (Halah Ahmed Alismail, 2015). The implicit recommendation is that DST be mentioned by tourism professors across their classes.

Punya Mishra and Matthew J. Koehler's 2006 TPACK framework, which emphasises technological knowledge (TK), pedagogical knowledge (PK), and content knowledge (CK), offers an applicable answer to many of the problems teachers face when incorporating educational technology (edtech) into their classrooms. By identifying among these three types of knowledge, the TPACK framework illustrates how content (what is being communicated) and pedagogy (how the teacher transfers that insights) must serve as the cornerstones of any operational edtech integration. This framework is essential since technology must both transmit the information and complement the pedagogy with the aim of further enhancing the learner's experiences. Thus, under the TPACK framework, the three categories of knowledge—TK, PK, and CK—are joined and reconfigured in different ways.

The TK, PK, and CK categories of expertise are therefore combined and reconfigured in numerous contexts under the TPACK framework.

TPACK, which incorporates these diverse combinations and interests with the three major subfields of content, pedagogy, and technology to provide an effective framework for teaching employing educational technology, is the end product of numerous combinations and interests. In order to effectively employ the TPACK framework, teachers must be receptive to a few essential ideas, such as the following:

1. Technology may be used in pedagogical practises to provide information in many ways,
2. Technology may depict ideas from the subject being taught,
3. Students need to have a range of ability levels to understand different topic concepts, and edtech can help.

Since students join the classroom with an assortment of backgrounds, including previous educational experience and technology exposure, edtech lessons should take this potential into account. The use of instructional technology in conjunction with students' current comprehension may be employed to either strengthen or create new conceptual frameworks. As a result, the TPACK framework becomes a useful tool for considering how teachers may integrate educational technology into the classroom since it considers the many types of information needed as well as how teachers might acquire this knowledge.

Additionally, TPACK may be used to assess instructor knowledge, which may have an influence on the professional development and training programmes available to teachers of all levels of expertise. Finally, the TPACK framework is helpful because it explains the conceptual domains that are most essential for effective implementation of technology in the classroom. Teachers simply must understand that content-driven, didactically-vibrant, and technologically advanced expertise best shapes instructional practises in order to benefit from the TPACK framework. They do not even need to be familiar with the complete TPACK framework as such. (Leanna, Barnett, 2010)

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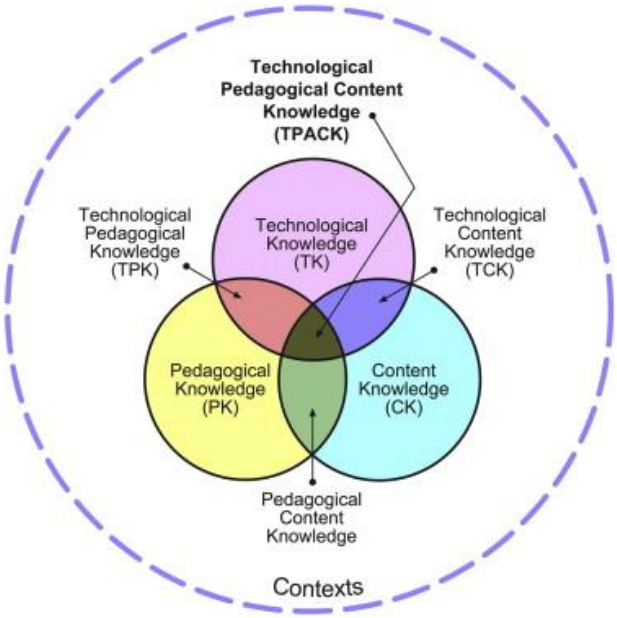

Source: Koehler, M.J., Mishra, P., & Cain, W. (2013). What is Technological Pedagogical Content Knowledge (TPACK)? *Journal of Education, 193*, 13 - 19.

However, while TPACK is potentially useful, especially when conceptualising how the affordances of technology might be leveraged to improve teaching and learning, it requires additional examination to understand if technology, content, and pedagogy meld together to form the unique domains described by the framework.

III. RESEARCH METHODOLOGY

The core of the educational ecosystem has always been teachers and teaching. To make India a favourite worldwide destination for higher education, many policies are introduced through an interdisciplinary approach or the implementation of NEP 2020.

It was becoming apparent that DS is a viable pedagogical approach for equipping students with 21st-century abilities and enhancing their technical, interpersonal, problem-solving, and research aptitudes. Numerous studies indicate that DS might stimulate students' motivation, which is crucial for sparking student involvement. This study included 15 Indian universities (public and private), where professors worked with tourism bachelor's or master's students. 52 in-depth interviews were conducted with faculty members selected for the investigation, who were actively engaged in the creation of digital stories as well as their teaching throughout the process as a component of a qualitative study. The intention of this qualitative study was to comprehend the challenges that teachers who are practising digital storytelling have faced. By using the snowball sampling technique, these 52 professors were identified, and they were contacted according to their availability and spare time.

The three factors—technology, pedagogy, and content—of the TPACK model were chosen to achieve the aim of this research. Respondents were free to explain the combination of these factors while implementing their digital storytelling in their class. Questionnaires were designed and focused on the following variables:

1. Frequency of usage Storytelling as a tool of pedagogy in the classroom
2. Modes of storytelling: Oral, Written, graphic, Digital
   i. TPACK model: Labelling the priority among factors, technology, pedagogy, and content. The ICAP framework is used to study the validity of digital storytelling in the classroom for undergraduates and postgraduate tourism scholars.
   ii. Purpose of storytelling in a classroom: Content description, transformation of live experience into story, idea transfer
   iii. Major impact of using storytelling pedagogy: students interests, better interaction, and learning challenges.
3. Based on their involvement in the teaching of digital storytelling, the professors from distinct hospitality and tourism educational institutions in India were chosen. Close-ended and open-ended questions were addressed to tourism educators. A few of them had in-depth discussions, while others delivered very specific, brief responses.
4. The entire process only took fifteen days, and no software was designated for further investigation. The conclusions were reached by manually examining the insights. Regarding digital storytelling, respondents provided their opinions. They addressed the challenges and restrictions associated with using digital storytelling.

- Hypothesis$_1$: Most of the professors preferred to apply digital storytelling pedagogy.
- Hypothesis$_2$: Technology plays a significant role in higher education.

In order to prove hypothesis testing, a p value was formulated and the Chi square technique applied. The statistical analysis will reveal the significant results of the study. Responses will be open ended as well. Those responses are set to calculate a sentiment score, and the text is then analysed to see how many negative and positive words it contains. This can give us a good idea of the overall sentiment of the text with regard to the digital storytelling pedagogy experience of the professors.

IV. FINDINGS AND DISCUSSION

The aim of this study is answer the research questions of whether Indian professors are applying storytelling pedagogy or not and, secondly, how frequently they use technology for their content descriptions. This research specifically focused on

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undergraduate and postgraduate tourism professors. The study has taken only educators perspectives.

In order to validate the research, the ICAP paradigm and TPACK model were discussed, and accordingly, questionnaires were prepared to conduct the primary study on 7 private and 8 public universities of India through the Google Forms platform. A total of 64 Professors were chosen to study, ranging in age from fresher to 20 years of experienced teachers.

Table 1: Professors with their academic experience

Experience	Professor
0-5	11
5 to 10	12
10 to 15	23
15 to 20	18
Total	**64**

About two-thirds of the professors have more than 10 years of experience, which clearly impacts the results. During our analysis, we found a crystal relationship between the pedagogy of experienced teachers and that of young professors.

Table 2: Responses of Professors

Frequency of storytelling in Class	No. of Professor
very often	15
Often	13
Sometimes	7
rarely	13
Never	16
Total	**64**

The major highlight of this table is that around 29 professors are not using digital storytelling as their regular pedagogy, whereas 16 professors never did.

Use of digital storytelling: Young academicians (less than 10 years of experience) are more likely to adopt various pedagogies to foster an engaging learning environment. They made an effort to encourage the kind of creativity that sharpens students' analytical skills.

Fifteen professors used digital storytelling to educate their classes the right way. Only six of them acknowledged using this technique prior to the pandemic outbreak. Nine other professors were involved both during and after the pandemic. Each professor comes from a different university. They represent the instructional strategies used by their institution. They admitted during the discussion that they frequently embrace storytelling as their pedagogy.

Table 3: Statistical analyse to find P value

Variables	*Observed*	*Expected*	*Difference*	*Difference Sq.*	*Diff. Sq. / Exp Fr.*
very often	15	12.8	2.20	4.84	0.38
often	13	12.8	0.20	0.04	0.00
Sometimes	7	12.8	-5.80	33.64	2.63
rarely	13	12.8	0.20	0.04	0.00
Never	16	12.8	3.20	10.24	0.80
					3.812

Hypothesis$_1$: Most of the professors preferred to apply digital storytelling pedagogy in higher education.

- The Chi^2 value is 3.812. The p-value is .43198. The result is not significant at $p < .05$.
- A statistically significant test result ($P \leq 0.05$) means that the test hypothesis is false or should be rejected.

Result: Indian Professors are not applying digital storytelling in their regular teaching.

Table 4: Validation through the TPACK model

Storytelling in a classroom	Response
Content, Technology, Pedagogy	9
Technology, Content, Pedagogy	4
Pedagogy, content , technology	18
technology, pedagogy and content	3
Content, Pedagogy, Technology	14
Total	**48**

Among all teachers, only 48 were involved in storytelling applications in the classroom. They were asked to arrange within the given three variables according to their pedagogy.

Hypothesis$_2$: Technology plays a significant role in higher education.

- The Chi^2 value is 17.208. The p-value is .00176. The result is significant at $p < .05$.
- A statistically significant test result ($P \leq 0.05$) means that the test hypothesis is true or should be accepted.

Result: Technology is significant in higher education.

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	Observed	*Expected*	*Difference*	*Difference Sq.*	*Diff. Sq. / Exp Fr.*
Content, Technology, Pedagogy	9	9.6	-0.60	0.36	0.04
Technology, Content, Pedagogy	4	9.6	-5.60	31.36	3.27
Pedagogy, content , technology	18	9.6	8.40	70.56	7.35
Technology, pedagogy and content	3	9.6	-6.60	43.56	4.54
Content, Pedagogy, Technology	14	9.6	4.40	19.36	2.02
					17.208

Professors had given their input and shared their experience of applying digital storytelling in the classroom. They were free to give their opinions, and all their statements are analysed manually. To find out more about their hidden sentiments with regard to the pedagogy, the authors applied ***sentiment analysis*** on a web platform.

Much more high just the wastage students love better method creatively and succinctly post pandemic high pandemic **better love**

This document is: **positive (+0.51)**
Magnitude: ***10.06***
Subjectivity: **subjective**
Score Range

Negative	Neutral	**Positive**	
-1	-0.25	+0.25	+1

Detected Themes	***Magnitude***	**Sentiment Score**
creatively and succinctly	*1.00*	+0.734
better method	*0.79*	+0.644
students love	*1.00*	+0.633
just the wastage	*0.74*	+0.584
much more high	*0.72*	+0.498
post pandemic	*0.97*	-0.738

Detected Keywords	***Magnitude***	**Sentiment Score**
Love	*0.989*	**+0.995**
Better	*0.977*	**+0.992**
High	*0.955*	+0.714
Post	*0.002*	
Mine	*0.002*	-0.249
Think	*0.001*	+0.250
Convey	*0.001*	+0.250
Increase	*0.216*	+0.196
Pandemic	*0.99*	-0.744

Core sentences	***Magnitude***	**Sentiment Score**
I do use storytelling as a teaching method regularly.	*0.70*	+0.581
I have been using it before the COVID 19 pandemic.	*0.69*	-0.548
Students love it.	*1.00*	+0.633
The engagement is much more high.	*1.00*	+0.906
The interactions increase as the story progresses.	*0.33*	0.169
It is definitely a better method of teaching.	*0.84*	+0.583

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Core sentences	*Magnitude*	Sentiment Score
Absolutely yes!	*1.00*	+0.563
Storytelling should be a part of course curriculum as it increases the critical thinking of the students.	*0.68*	-0.525
It does not directly convey the message but demands them to think creatively and succinctly.	*0.64*	+0.458
Every instance I can Students enjoy that a lot Yes it should definitely be a part of the curriculum I have already made it a big part of mine Yes I use them a lot No Idon't think it is useful in class.	*0.75*	-0.477
I prefer to apply case studies Post pandemic forced me to apply storytelling activity in class in order to engage student's interest.	*0.67*	-0.452
I always used them.	*0.33*	0.168
before as well as after the pandemic I always prefer to apply content before pedagogy and technology.	*0.75*	-0.581
Storytelling is just the wastage of teaching time where students gets engage but learns nothing.	*0.69*	-0.547

The above analyses give impetus to the study and quantify the hidden sentiments of professors with regard to digital storytelling pedagogy.

Student Engagement: Participants in oral or digital storytelling reported that student engagement was significantly higher. As the story goes on, there are more interactions. It is unquestionably a much more efficient method of teaching. Instead of explicitly communicating the content, this strategy forces the listeners to think creatively and succinctly.

1. 14 academics out of the total indicated that they used the case study approach rather than storytelling. Students appeared eager to know more because it is based on facts and figures, but it lacks emotion and personalization. However, the whole class was captivated by the storytelling technique. They rarely express the conceptual framework in the pure form of digital storytelling pedagogy.
2. Technology-enabled teaching: Approximately 42% of the tourism educators had progressive ideas about incorporating technology during the epidemic. The use of technology opens up opportunities for personalised learning to address the particular learning requirements of every student in a broader school environment.
3. Another professor came in and said that it might be an effort to employ technology to improve learning, particularly field learning. 5% of professors reported facing technological limitations. They held the opinion that interactive sessions are more effective when no digital structures are used.
4. Course curriculum for tourism scholars: When asked whether digital storytelling should be included in the curriculum for tourism scholars, 80% of educators agreed that tourism experts should be mandated to learn this skill. Despite the fact that it is an art, they felt that students should be attributed to it so they can develop their contemplative and creative thinking.
5. The list of Indian private and governmental universities engaged in this study is provided below. All of the professors participating in this project are from the department of hospitality and tourism management.

V. CONCLUSION

This study examined the strengths and prospects of integrating the Digital Storytelling pedagogical approach with traditional lectures for Indian tourism students. The literature on storytelling was fairly addressed in this article before the concept and method of digital storytelling were introduced. It became clear that DS is a viable pedagogical strategy for enabling learners with 21st-century competencies and bolstering their technology, research, and problem-solving aptitudes. Numerous studies indicate that DS might stimulate students' motivation, which is essential for igniting student involvement.

This study concludes that Indian university tourism educators adhere to the digital storytelling pedagogy, and the majority of them agreed to use it in their lectures. Pandemic plays a significant role in the application of technology enabled teaching, which is helpful to understand contexts and concepts. Few professors are unaware of this teaching approach since they thought case studies were sufficient to comprehend the foundations of the tourism industry. They responded

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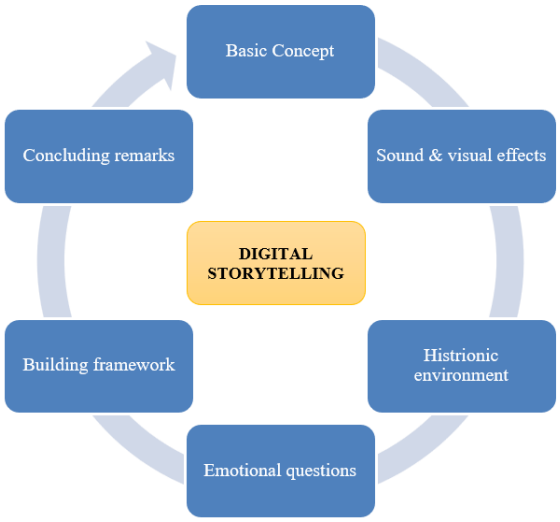
that because it is an art, it cannot evolve. It is an inherent quality. Many of the academics thought of storytelling as a tourism product that attracts tourists who are interested in local history and tradition. The study also states that technology plays a significant role in higher education. There are universities or private colleges that do not use technology in the classroom. They are dependent on whiteboards and markers.

It is commonly acknowledged that tourism professionals ought to learn the craft of storytelling. The service sector has always been successful because of its emotive innovation ideas, sensitive creative concepts, and pragmatic affinities. It seemed intriguing that such stories could train students in a certain notion or technique. It enables a method for designing a path filled with challenges and stimulating environments. Stories are therefore tools for structuring thought and protecting memories. Narration is an organisational and existential situation in which we are enmeshed. It is widely acknowledged that folklore, legends, and paradoxes have the ability to highlight the key components of a cultural narrative. Every major religion and civilization has used one or more narratives to explain their core beliefs, which is evidence of how effective stories are at consolidating and preserving these beliefs. Therefore, digital storytelling provides a real way to help teachers and students learn how to effectively apply technology both in and out of the classroom.

After reviewing the digital storytelling literature and quantitative studies of university professors, the authors prepared the six-socket digital storytelling model.



Source: Author's framework: six socket digital storytelling model

According to the model: The core message must always be kept in mind and capture the listener's or student's interest by building suspense. The session would be enjoyable while listening to "real-life" and "situation based" stories that employ enticing language, enthralling depiction, and emotional binding. A few diplomatic questions would be raised that would make the students creative thinkers and strategic situation handlers. The concept could be communicated to the scholars in an effective way. Such stimulating stories build the concept, help understand the reasons behind them, and show creativity and sincere attention to contemporary issues.

By developing a model, researchers are suggesting that digital storytelling must be in audio visual form and create an environment that builds relationships between professors and scholars. The content and pedagogy are essentially relevant, but technology adds fuel to the engine. Research must continue to investigate how digital storytelling can help students develop the skills necessary for the future and prepare them to be successful. Finally, digital storytelling can be an effective tool to gain insight and enlighten young generations of students and educators for years to come.

ANNEXURES

(List of participating Universities)

1. Jamia Islamia college, Delhi University
2. AMU
3. Awadh University
4. BHU
5. Christ University
6. Downtown University
7. Quantum university
8. Amity Univerity-3
9. Lucknow University
10. IITTM-2
11. Garden city University
12. Kanpur University
13. Sherwood college of Management
14. DY Patil University
15. Jaipur National University

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