

Lund University

Department of Service Management and Service Studies

SMMM20

Spring 2017



LUND
UNIVERSITY

Content Co-creation Practices and Expressions of Authenticity on Destination Marketing Organisation's Instagram Account

Destination Marketing Organisation Visit Stockholm's Instagram Account

Master's thesis 30 credits

Author: Noora Pihlainen

Supervisor: Stefan Gössling

Abstract

The emergence of social media has changed the power relations and the practices of tourism destination marketing by enabling the co-existence of user generated content and destination marketing organisation's content, as well as the content co-creation among these actors. Due to the visual nature of tourism the image-focused social media platforms are particularly interesting for the tourism field. This thesis is looking into tourism destination marketing on image-focused social media platform Instagram, concentrating on the social media content co-creation on destination marketing organisation's Instagram account, the user practices related to the content co-creation process and the expressions of authenticity within the co-created content. The study aims to explore the practices of content co-creation and the expressions of authenticity present within the co-created content through an ethnographic content analysis of destination marketing organisation Visit Stockholm's Instagram account's content. The findings indicate that Visit Stockholm's Instagram account combines the destination marketing organisation's published posts with the further content co-created among the destination marketing organisation and other users. Social media presence constructed like this was found to enable the destination marketing organisation to largely maintain control of the projected destination image within the account, while co-creating content with other users and incorporating user reactions into destination marketing practices. The content co-creation was discovered to enable the co-existence of various authenticity forms, as well as to open a possibility for the social process of authentication to emerge on destination marketing organisation's official Instagram account.

Key words: Image-focused Social Media, Instagram, Content Co-creation, Authenticity, Tourism Destination Marketing

Table of Contents

1.	Introduction	1
1.1.	Previous Research	2
1.2.	Aim and Research Questions	4
1.3.	Image-focused Social Media Platform Instagram	5
1.4.	Destination Marketing Organisation Visit Stockholm’s Instagram Account.....	7
1.5.	The Structure of the Thesis	8
2.	Theoretical Framework.....	9
2.1.	Visuality of Tourism and the Tourist Gaze.....	9
2.2.	Tourism Destination Marketing and the Destination Image.....	11
2.3.	Social Media and its Impact on Tourism.....	13
2.3.1.	User Generated Content on Tourism Social Media	17
2.4.	Authenticity in Tourism	20
2.4.1.	The Social Process of Authentication.....	22
2.4.2.	Authenticity of Photographs.....	24
3.	Methodology	27
3.1.	Netnographic Approach	27
3.2.	Ethnographic Content Analysis.....	28
3.2.1.	The Data Used in the Study	30
3.2.2.	Thematic Analysis.....	33
3.3.	Ethical Considerations	35
4.	Findings and Analysis	37
4.1.	Content Co-creation on Visit Stockholm’s Instagram Account	37
4.1.1.	Published Posts of Visit Stockholm.....	38
4.1.2.	User Reactions and Re-reactions.....	43
4.1.3.	Travel Competition’s Effect on Content Co-creation.....	48
4.1.4.	The Content Co-creation Practices.....	49
4.2.	Authenticity on Visit Stockholm’s Instagram Account.....	55
4.2.1.	Expressions of Authenticity in the Published Posts of Visit Stockholm	55
4.2.2.	Expressions of Authenticity in User Reactions and Re-reactions.....	60
4.2.3.	Forms of Authenticity within the Co-created Content.....	64
5.	Conclusion.....	71
5.1.	Overview of the Study and Answers to the Research Questions	71
5.2.	Contribution	74
5.3.	Limitations and Further Research	76

6. References.....	78
Appendix.....	86
Appendix 1: Examples of General Stockholm Region Marketing and Particular Business Promotion Posts from Visit Stockholm’s Instagram Account.....	86
Appendix 2: Textual Narration of Stockholm Tourism Destination Image by Stockholm Visitors Board (2016) and Examples of Visit Stockholm’s Instagram Posts Related to the Presented Destination Image Themes.....	87
Appendix 3: Examples of Possibly Photo-edited Visual Content from Visit Stockholm’s Instagram Account	90
Appendix 4: Visit Stockholm’s Instagram Post triggering Explicit Expressions of Authenticity from Content Generating Users	92

1. Introduction

The increasing availability of information and the intensifying competition between tourism destinations has enhanced the interest towards destination marketing and destination branding within the tourism field (Munar, 2011). Destination marketing has been traditionally practiced via one-way communication by destination marketing organisations; positive and attractive destination image has been projected to attract tourists (Mohd Ghazali & Cai, 2013), habitually with the help of visual content such as photographs, authenticated by the destination marketing organisation (Fesenmaier & MacKay, 1996). This visual content, produced and selected by tourism professionals, has been both influenced by and further constructing the visibility of tourism and the tourist gaze. Due to the visual nature of tourism, the circulating visual content has played an important role in tourism destination branding and destination image construction. (Fesenmaier & MacKay, 1996; Urry & Larsen, 2011.)

Tourism destination branding practices aim to increase the destination image awareness within the potential visitors (Mohd Ghazali & Cai, 2013). To be effective, the destination marketing must be presented in form of a coherent and consistent message, a brand story (Julier, 2011). In addition, to be perceived as authentic by the receivers, this story has to be based on the true characteristics, resources and identity of the destination (Fesenmaier & MacKay, 1996). Authenticity is therefore closely related to tourism destination marketing and destination image formation. The nature of authenticity has been widely debated within the tourism literature and positions have varied from objective authenticity to subjective and socially constructed authenticity (Wang, 1999), which are all taken into consideration within this thesis. Additionally, the social process of authentication has been introduced in the tourism research, and been suggested as potentially applicable framework for tourism research concerning destination image construction as well as tourism social media (Mkono, 2013a; Marine-Roig, 2015).

The emergence of social media has changed the traditional power relations as well as the interaction modes of tourism destination marketing (Mohd Ghazali & Cai, 2013). Providing possibilities for individual users to not only consume but also generate content, social media has turned the one-way destination marketing communication into more collaborative and interactive interaction between businesses and consumers (Munar & Jacobsen, 2013). Additionally, social media has enabled the co-existence of user generated content and destination marketing organisation's content as well as the interactive co-creation of social media content among these actors, through for instance user reactions (Lim et al., 2012; Singh & Sonnenburg, 2012). While tourism destination marketing has been claimed to project only the authenticated images

(Fesenmaier & MacKay, 1996), user generated content on social media has generally been regarded more reliable (e.g. Munar, 2011) and co-creating content with users, as well as incorporating user generated content into tourism destination marketing, could therefore be regarded to increase the trustworthiness of the destination marketing practices.

Due to the visual nature of tourism (Fesenmaier & MacKay, 1996), the image-focused social media platforms are particularly interesting for the tourism field. These platforms enable not only the distribution of visual content but also further co-creation of the content and its meanings, as well as expressions of social support and attitudes towards the published content through user reactions (Gössling & Stavrinidi, 2016; Munar, 2011; Zolkepli et al., 2015). The further content creation through user reactions is said to be triggered to a larger extent by visual than textual social media content (Roque & Raposo, 2016), highlighting the significance of image-focused social media within tourism field and tourism destination marketing. This thesis is taking a closer look into an image-focused social media platform Instagram and tourism destination marketing there. The thesis concentrates on the social media content co-creation on destination marketing organisation's Instagram account, the user practices related to the content co-creation process and the expressions of authenticity within the co-created content.

1.1. Previous Research

Authenticity has been a widely researched area within tourism literature. The nature of authenticity has been debated and the discussion has provided stances for objective (e.g. MacCannell, 1973), constructive (e.g. Cohen, 1988) as well as existential authenticity (e.g. Wang, 1999). Efforts have been made in the literature to define and conceptualise authenticity (e.g. Knudsen & Waade, 2010; Reisinger & Steiner, 2006; Wang, 1999), as well as to empirically investigate tourists' perceptions of authenticity related to tourism services and destinations (e.g. Jiang et al., 2017; Mkono, 2012; Mkono, 2013b; Ramkissoon & Uysal, 2014). Additionally, the relation of authenticity with tourism destination branding (Ooi & Stöber, 2010) has been addressed, together with authenticity relative to destination image construction, providing a stance for constructive nature of destination image authenticity (Marine-Roig, 2015). Recently tourism related research about authenticity has turned from defining and differentiating forms of authenticity to exploring the social process of authentication. Researchers have conceptualised the authentication process in tourism context (Cohen & Cohen, 2012) as well as provided some empirical insights to authentication process in practice, relating for example to sports tourism (Lamont, 2014) and online tourist reviews (Mkono, 2013a). Nevertheless, the authentication literature in tourism context remains limited. Similarly, previous studies concerning authenticity

of tourism related social media content have been scarce and predominantly focused on the perceived trustworthiness of user generated tourism content on review sites (Munar & Jacobsen, 2013).

During the recent years, social media has attracted increasingly interest among researchers both in general and within the tourism field; for example motivations for social media usage and content sharing have been objects of interest of many previous studies, which have suggested for instance utilitarian and hedonic reasons for social media participation (e.g. Lee et al., 2015; Munar & Jacobsen, 2014; Zolkepli et al., 2015). Additionally, studies have been made concerning tourism social media activities (e.g. Linaa Jensen, 2010; Munar et al. 2013), as well as regarding the impact of social media on tourism destination image and tourism destination marketing activities, indicating the impact of Web 2.0 and consumer participation on destination image construction (e.g. Latorre-Martínez et al., 2014; Roque & Raposo, 2016; Stepaniuk, 2015). User generated content, as well as its effects on tourism decision making, have been considered for example by Munar (2011) and Jacobsen and Munar (2012), who suggest that social media content is largely produced by tourists, but used only to a certain extent in the tourism decision making process. The collective social media content co-creation process among tourism organisations and other users has not yet received much attention within tourism research, and the previous studies have been focusing on comparisons between user generated content and tourism marketing content (e.g. Lim et al., 2012; Michaelidou et al., 2013; Tussyadiah, 2010).

The image-focused social media platforms have been rather seldom in the centre of attention of the tourism research, considering the generally strong focus of images and visuality within tourism. Studies have however regarded the destination related content on video-sharing platform YouTube and its impact on destination image construction (Lim et al., 2012; Shakeela & Weaver, 2016), as well as characteristics of tourists on the photo-sharing platform Flickr (Donaire et al., 2014; Latorre-Martínez et al., 2014). In addition, the contents and impact of user generated visual content compared to destination marketing organisation's visual content have been studied by several researchers (e.g. Lim et al., 2012; Michaelidou et al., 2013; Stepchenkova & Zhan, 2013; Tussyadiah, 2010), displaying the observed difference between user generated visual content and content generated by destination marketing organisations. The photo- and video-sharing social media platform Instagram is a relatively new research field and has increasingly interested researchers. Published studies have for the most part concentrated on motivations for using Instagram (e.g. Lee et al., 2015; Zolkepli et al., 2015), Instagram's effects to emotions and self-image (e.g. Holland & Tiggemann, 2017; de Vries et al., 2017) and Instagram's relation to

commerce and purchase decisions (e.g. Coelho et al., 2016; Erkan, 2015). Tourism research concerning Instagram has however been scarce.

Social media has thus received increasing interest within tourism research, and the interactive and participatory features of it have been indicated to have an impact on tourism practices and tourism destination marketing. It has been observed that social media provides opportunities for consumer participation and incorporating user generated content into tourism marketing practices. However, the collective social media content co-creation among tourism organisations and other users has not yet obtained much attention within tourism research. This thesis seeks to contribute to this research gap by looking into the social media content co-creation process on image-focused social media platform Instagram, more specifically on destination marketing organisation Visit Stockholm's Instagram account. While tourism destination marketing has been said to project only the authenticated images (Fesenmaier & MacKay, 1996), user generated content on social media has generally been regarded more reliable (e.g. Munar, 2011). Consequently, incorporating user generated content into tourism destination marketing and creating destination related content in collaboration with users, could be regarded to increase the trustworthiness of tourism destination marketing practices. The content co-creation practices on destination marketing organisation's Instagram account are therefore regarded with a focus on authenticity, a widely researched topic among tourism literature, but rather seldom looked in relation to tourism social media content and practices. Since tourism research concerning social media content co-creation and authenticity in tourism social media practices has by far been scarce, this study is hoping to explore the field and encourage further research on the influence of collaborative content co-creation to tourism marketing practices. The understanding of user practices and the impact of content co-creation to the projected destination image within social media platform Instagram is important for destination marketing organisations, for planning and evaluating the presence and activities on image-focused social media platforms. The outcomes of the present study are hoped to develop the comprehension of beneficial ways of engaging users into content co-creation practices and thereby possibly improving the perceived trustworthiness of destination marketing practices.

1.2. Aim and Research Questions

This thesis is studying the collaborative social media content co-creation process, practiced among the destination marketing organisation and other users on destination marketing organisation's account on image-focused social media platform Instagram. In particular, the study is concentrating on the ways user practices are co-creating content on destination marketing

organisation's Instagram account and the ways authenticity is present within the co-created content. The aim of the study is to explore the practices of content co-creation on destination marketing organisation's Instagram account, and the expressions of authenticity present in the co-created content. To reach the aim, the following research questions were formulated:

RQ1: How are user practices co-creating content on destination marketing organisation's Instagram account?

RQ2: In which ways authenticity is expressed in the co-created content of destination marketing organisation's Instagram account?

1.3. Image-focused Social Media Platform Instagram

This thesis is studying content co-creation on social media platform Instagram. Instagram is an image-focused social media platform, which can be categorised under the media-sharing sites due to its similar functionality with other platforms in this category such as YouTube and Flickr (Latorre-Martínez et al., 2014; Munar & Jacobsen, 2014). Instagram was launched in October 2010 and is therefore relatively newer than other popular social media platforms, such as Facebook launched in February 2004 and YouTube launched in May 2005 (Facebook, 2017; Instagram, 2017a; YouTube, 2017). The popularity of Instagram has however grown fast; the platform reached 100 million monthly active users in 2013 and 600 million users in 2016 (Instagram, 2017a). These users are not only individual people but many companies and organisations have Instagram accounts as well (Erkan, 2015).

Instagram is a free application for photo-sharing, video-sharing and social networking (Instagram, 2017b; Zolkepli et al., 2015). It is primarily developed for mobile devices such as smart phones and tablets, making it available for the users everywhere and anytime (Instagram, 2017b; Lee et al., 2015). Instagram is based on taking photographs and short videos and sharing them within one's network, as well as on viewing the photographs and videos shared by followed users (Latorre-Martínez et al., 2014; Lee et al., 2015). Moreover, it allows sharing Instagram posts to other social media platforms such as Facebook and Twitter (Zolkepli et al., 2015). Unlike on many other social media platforms, generating and sharing only textual content is not possible on Instagram. This reflects the strong visual orientation of this social media platform and differentiates it from many others. (Lee et al., 2015; de Vries et al., 2017.) Photographs and videos published on Instagram can however be complemented with short textual descriptions, hashtags and by adding user tags or geolocation tags in the posts (Latorre-Martínez et al., 2014).

The uploaded content can also be further constructed by textual comments and heart-shaped 'likes' by other users and oneself (Coelho et al., 2016).

Instagram allows users to create communities of like-minded people via following interesting user accounts (Lee et al., 2015). The connections formed by following are unidirectional and thus following a user account does not automatically mean reciprocal following (de Vries et al., 2017). The photographs and videos posted on followed accounts will appear automatically on user's Instagram news feed (Instagram Help Center, 2017), and the platform is designed to fill user's screen with these images, without any disturbances to the experience of gazing (Zolkepli et al., 2015). Additionally, published photographs and videos are ordered and can be searched with the help of incorporated hashtags or geolocation tags, as well as publisher's username. Since Instagram accounts and posts are frequently public, it is common to see posts also from other than followed accounts within the platform (de Vries et al., 2017).

The interactions on Instagram are focusing around the uploaded photographs and videos and their textual supplements, in other words, the published visual and textual content (Borges-Rey, 2015). The users are encouraged to like and comment on the published posts, mention other users on their comments, start conversations in the comment fields, and share other users' posts forward (Instagram Help Center, 2017; Zolkepli et al., 2015). The value and meanings of the posted content are constructed and negotiated by the user reactions within the Instagram users; not all content evoke similar reactions from users, and appreciation can appear for instance in forms of active commenting and liking, following the content creator's user account, or by reproducing visually similar content on one's own account (Borges-Rey, 2015; Erkan, 2015). A comparative study by Coelho et al. (2016) indicated that interactions, defined as likes and comments, related to the published content are more frequent on Instagram than on Facebook, and that likes outnumber the comments as a form of interaction. It was also noted, that the use of hashtags within the published content increased the number of user interactions on Instagram. (Coelho et al., 2016.)

According to Munar et al. (2013), visual content posted on video- and photo-sharing sites has often "real-life approach" and not at all or only minimum amount of photo-manipulation. However, Instagram provides users possibility to take, edit and upload photographs within the application (de Vries et al., 2017). It encourages the usage of basic photo-editing features provided by the platform, allowing users to easily improve their photographs (Borges-Rey, 2015). Features, such as cropping, blurring and contrasting, can be applied to photographs to make them aesthetically more appealing (Borges-Rey, 2015; Loninger & Brantner, 2015), and

photographs can be given a new appearance, for example by changing colours to black and white with the help of a predefined filters (de Vries et al., 2017). It has been argued however, that the easy and common photo-editing on Instagram is contributing to the creation of glossy and perfected social media culture, where positive aspects are overemphasised in the published content (de Vries et al., 2017).

1.4. Destination Marketing Organisation Visit Stockholm's Instagram Account

To study the content co-creation practices and expressions of authenticity on destination marketing organisation's account on image-focused social media platform Instagram, the destination marketing organisation Visit Stockholm's Instagram account is examined in more detail within this thesis. Visit Stockholm is the official tourism destination marketing organisation of the Stockholm region in Sweden. The organisation is promoting and developing the region from tourism destination point of view, and aiming to increase the amount of international visitors. (Stockholm Business Region, 2017.) Visit Stockholm is part of a bigger destination development company Stockholm Business Region AB, which is owned entirely by the City of Stockholm. Therefore Visit Stockholm is also owned by the municipality, and working under the Stockholm City council. (Stockholm Business Region, 2017.)

Besides other marketing channels, Visit Stockholm has an official Instagram account for tourism destination marketing (www.instagram.com/visitstockholm), which has existed since March 2012 (Andersson, 2017). This tourism destination marketing Instagram account has relatively large and growing amount of followers as well as reasonably large number of published posts, and the activity of the account's content co-creation was regarded frequent. The number of the account's followers was noticed to be constantly growing, in May 2017 Visit Stockholm's Instagram account had over 134 000 account followers, while three months earlier the follower amount was observed to have reached 123 000. (Instagram, 2017c.) Several employees of Visit Stockholm are said to participate to the destination marketing organisation's Instagram account's content co-creation activities under the username @visitstockholm by publishing posts, answering questions and uploading comments. The employees are also able to act as the account moderators, deleting or reporting user comments if needed. This activity is however said to be rarely practiced. (Andersson, 2017.)

1.5. The Structure of the Thesis

This thesis is structured in five chapters. After the introduction, the thesis will begin with the presentation of the theoretical framework, where the visual nature of tourism is considered together with the practices of tourism destination marketing and destination image formation. The main concepts of social media, user generated content and social media content co-creation are also introduced, as well as authenticity and its various forms in tourism research are discussed. Following the theoretical framework, the methodological approach of the study is presented, together with the forms of method, data and data analysis used in the conducted study. Moreover, the ethical considerations related to the study are addressed. The fourth chapter of the thesis is presenting the findings of the conducted study, and the discussion of the findings in relation to the concepts of the theoretical framework introduced. Finally in the fifth chapter, the main points of the discussion are concluded and the contribution of the thesis to both tourism research and tourism destination marketing is considered. In addition, the limitations of the conducted study are addressed, and suggestions are given for the further research.

2. Theoretical Framework

In this chapter, the theoretical background of the study is presented. First, the visual nature of tourism and the concept of tourist gaze are discussed. Thereafter, the practices of tourism destination marketing and destination image formation are addressed. Later the concepts of social media, social media content co-creation and user generated content are introduced in relation to tourism and tourism destination marketing. Afterwards, the attention is turned to authenticity, and the various forms of authenticity presented within tourism research are introduced. Thereafter, the social process of authentication and its relation to tourism research is considered, and finally, authenticity with regard to photographs is discussed.

2.1. Visuality of Tourism and the Tourist Gaze

The visuality of tourism, the tourist gaze, has for a long time been in a focal position for tourism experiences (Dinhopl & Gretzel, 2016; Knudsen & Waade, 2010; Urry & Larsen, 2011, p.155). Compared to the everyday life, the tourist gaze typically involves greater sensitivity to the visual elements of the scenery that is gazed at (Urry & Larsen, 2011, p.4). Tourism is therefore largely based on visual images; both in the sense of consumption of sights and images presented in brochures and on websites, and in the sense of image production through photographic practices (Dinhopl & Gretzel, 2016; Latorre-Martínez et al., 2014). The tourist gaze and the images included in the gaze are developed by professionals, such as photographers, travel guide writers, local authorities and travel agents. These tourism professionals are constantly introducing new objects and images to the tourist gaze, based on their assumptions of the taste among the potential visitors. (Urry & Larsen, 2011, pp.5, 18.) Due to this constructed tourist gaze, a typical tourism view has for a long time been a specific, framed scene, identified as a place worth seeing (Urry & Larsen, 2011, pp.113, 227).

Urry and Larsen (2011, pp.1-2) are pointing out that looking, or gazing, is socially constructed and learned practise. In contrast to vision, the physical ability to see, visuality refers to this constructed way of seeing (Rose, 2012, p.2). The frames of gazing are socio-culturally generated and therefore various different ways of seeing, interpreting and evaluating exist also among the tourism field (Mohd Ghazali & Cai, 2013; Urry & Larsen, 2011, p.2; Wang, 1999). The frames of gazing consist of learned cultural styles, as well as of previously encountered images and descriptions of places, and they determine the practice of gazing together with individual's personal experiences and memories. Individual gazes can also be affected by the presence of others and their gazes. (Urry & Larsen, 2011, pp.2, 201.) Gazing is thus not just seeing but also

interpreting, evaluating, making sense and connecting signs and meanings both individually and collectively (Dinhopl & Gretzel, 2016; Urry & Larsen, 2011, pp.17, 201).

The tourist gaze consists of signs, and the tourists give meanings to the places based on these signs representing them (Papadopoulos, 2011; Urry & Larsen, 2011, p.4, 17). The line between real and representation is increasingly getting blurred, and it has been argued that a growing amount of the consumed reality is in fact consisting of its ideal representations, often presented through the practices of photography (Rose, 2012, pp.4-5; Urry & Larsen, 2011, pp.99, 101). Performances of photography, as well as the images created and distributed, are constructing the gaze, while the gaze is in turn affecting to the qualities of the images created (Urry & Larsen, 2011, p.155). Therefore photography is inseparably linked to tourist gaze and gazing (Dinhopl & Gretzel, 2016). In Western societies, the sight has habitually been considered as the most important and reliable of the senses, and this central position of visibility can be seen for example in the predominance of visual media (Rose, 2012, pp.2-3; Urry & Larsen, 2011, pp.18, 115). Owing to the perceived reliability of vision, photographs have been considered as authentic and true captures of world, and as means of reproducing and presenting the reality. This belief has persisted to some extent, despite the ongoing discussion of the mediating feature of photographic practices via selective representation, framing and photo-manipulation. (Loninger & Brantner, 2015; Rose, 2012, p.121; Sandbye, 2010.)

The popularisation of photography has played a significant role in extending the tourist gaze (Urry & Larsen, 2011, p.155). With the help of mobile, user-friendly image and sound capturing equipment, individuals are increasingly participating into practices of capturing and representing their surroundings (Borges-Rey, 2015; Lugosi, 2016). The photographs can nowadays be instantly consumed on digital screens and photographic gazes are circulating beyond national boundaries via media and telecommunication technologies, evoking emotions and making stories to be told (Mohd Ghazali & Cai, 2013; Sandbye, 2010; Urry & Larsen, 2011, pp.154, 181). Seeing places does not necessarily require leaving one's house, but places can be gazed upon and consumed via TV and the Internet (Rose, 2012, p.2; Urry & Larsen, 2011, pp.113, 167). This development of the media and mass communications has made tourism, and the tourist gaze, indistinguishable part of the contemporary society, brought travel experience testimonies into everyday life, and turned experiencing a unique view to constant availability of gazes to browse (Munar & Jacobsen, 2013; Urry & Larsen, 2011, pp.97, 113). On the other hand, being there and seeing for oneself is an essential part of tourism, and, facilitated by mobile technology, much tourism has become a search for the photogenic gazes and reproduction of photographs on particular scenes, already

seen in the brochures, TV programmes and social media platforms (Dinhopl & Gretzel, 2016; Urry & Larsen, 2011, pp.21, 178-179).

2.2. Tourism Destination Marketing and the Destination Image

The contemporary tourism industry is characterised by competition amongst tourism destinations (Munar, 2011). The destinations compete in trying to attract the increasingly selective visitors, who, when choosing to visit one destination, make at the same time a decision against the other possible destinations (Lewis, 2011; Urry & Larsen, 2011, pp.55, 144). Globalisation, and tourists' easy access to a wide selection of destinations, has reinforced this competition and increased the interest in destination marketing and branding (Knudsen & Waade, 2010; Munar, 2011). Tourism destination branding, typically practiced by destination marketing organisations, aims at increasing the destination image awareness and recognition within the potential visitors, as destination image, the impression of the place, is known to have an impact on tourist behaviour (Mohd Ghazali & Cai, 2013; Munar, 2011; Tussyadiah, 2010).

The term destination branding refers to the management practices taken by the destination marketing organisation to project the destination identity and shape and reinforce the brand image of the destination (Anholt, 2011; MacKay & Fesenmaier, 1997; Papadopoulos, 2011). An effective destination brand provokes the imagination of its audience (Gran, 2010) and contains communication of a coordinated and coherent marketing message, a brand story (Julier, 2011; Therkelsen & Halkier, 2011). This story includes the chosen core themes as well as attractive and aesthetic features of the destination, and should, in order to be regarded as authentic, be based on reality: the characteristics, resources and identity the destination really has (Fesenmaier & MacKay, 1996; Gran, 2010; Julier, 2011; Pasquinelli, 2011). Comprehensive destination branding aims to increase the appeal of the destination, not only for tourists but also for potential residents and investors (Papadopoulos, 2011). However, within this thesis the concentration is on tourism destination marketing and image.

The destination image relates to the effects the destination branding practices have on the consumers; destination image is the overall perception and reputation of the destination in consumers' minds (Anholt, 2011; Marine-Roig, 2015; Papadopoulos, 2011). This image is based both on knowledge of (cognition) and emotions towards (affection) the destination (Mohd Ghazali & Cai, 2013), and the destination image perception is influenced by the context and the cultural frames (Marine-Roig, 2015). In addition to the official branding practices by the destination marketing organisation, all other information consumers receive regarding the

destination affect the perception of the destination image as well. The information can be received for instance from media, literature, acquaintances as well as from friends and family. (Knudsen & Waade, 2010; Munar, 2011.) Therefore the destination marketing organisation does not have total control over the destination image formulation, but the image is constructed of the interpretation of meanings and information received from various sources (Marine-Roig, 2015). Consequently, destination image construction can be seen as an interactive relationship between the destination marketing organisation constructing and projecting meanings of the aimed destination image and the consumers interpreting and reproducing the meanings received from the destination marketing organisation and various other sources (Marine-Roig, 2015; Warnaby et al., 2011).

Marine-Roig (2015) identifies tourist destination image as a socially constructed set of images appearing from tourist sources such as brochures and guide books, non-touristic sources like films and books, as well as from other tourists and the tourists themselves. Gunn (1972, 1988 cited in Mohd Ghazali & Cai, 2013) has divided destination image into organic and induced images. According to him, organic image is formed by information and impressions from unbiased and non-commercial sources, while induced image is formed by promotional practices. Gartner (1993 cited in Mohd Ghazali & Cai, 2013), following Gunn's idea of organic and induced images, has presented a typology of destination image construction agents, based on the agents' credibility and the degree of control held by destination marketing organisation. The image construction agents are ranging from traditional marketing and advertising, 'Overt Induced', to 'Organic' information from knowledgeable sources based on personal experiences. In this typology, the agents on the organic end of the spectrum are considered to be the most reliable. While the presented frameworks focus mainly on the marketer's side and the projected image, it has been suggested that the perceived image should be considered as well, when speaking about destination image construction. (Mohd Ghazali & Cai, 2013.)

Destination marketing organisations have been traditionally focusing on the attempts of creating a positive, coherent and attractive destination image for the potential tourists (Mohd Ghazali & Cai, 2013; Roque & Raposo, 2016.). This is done through one-way brand messages produced by the agents on the induced end of Gartner's spectrum (Mohd Ghazali & Cai, 2013). Since tourism as sightseeing is largely based on visuality, the image is often projected with the help of marketing photographs, intending to create the desire to travel to the marketed destination (MacKay & Fesenmaier, 1997; Munar & Jacobsen, 2014; Urry & Larsen, 2011, p.173). Based on the idea of being able to shape potential visitors' perceptions and image of the destination as well as to produce affective responses, these photographs carry signs and project specific messages of the

aimed destination image through stereotypes, overstatements and repetition (Knudsen & Waade, 2010; Mohd Ghazali & Cai, 2013; Urry & Larsen, 2011, p.173). They are results of practices of selecting, shaping and structuring what is presented and what is left out; thus taken out of their context, re-contextualised and authenticated by the destination marketing organisation (Fesenmaier & MacKay, 1996; Urry & Larsen, 2011, p.169). The commercial photographs can be staged with right lightning and edited with the help of computer technology, and may therefore present places aesthetically more appealing than typically seen on the spot (Urry & Larsen, 2011, p.174).

Destination brand image is not a stable construct, but constantly changing over time (Marine-Roig, 2015). Neither is destination branding as straightforward as product branding, as the process involves numerous stakeholders and audiences, as well as diverse interests (Munar, 2011; Warnaby et al., 2011). Moreover, the internal diversity of the destination and its features and attractions sets its own challenges, as the image construction process is selective and only certain aspects of the destination can get projected within destination branding practices (Marine-Roig, 2015; Munar, 2011). If the projected image, for instance, concentrates only on tourists and their wishes, the destination identity held by local stakeholders might not fit together with the promoted brand message, leaving the brand lacking local support (Munar, 2011; Ooi & Stöber, 2010). Power structures and competition thus emerge inevitably between the various stakeholders involved in the destination image construction process (Marine-Roig, 2015). Social media and increased user participation has changed these power relations further. As a result of the countless number of information sources available from diverse actors, the effect of the strategic marketing practices on image formation has become more uncontrollable (Mohd Ghazali & Cai, 2013). The brand content is no longer in the control of the destination marketing organisations and the destination images are increasingly affected by the participation of consumers and the content generated by them (Lim et al., 2012; Munar, 2011; Munar et al., 2013). Social media is however also offering possibilities for collaborative content co-creation between destination marketing organisations and other users, as well as for incorporating content generated by users to destination marketing practices (Singh & Sonnenburg, 2012; Tussyadiah, 2010). Therefore social media is increasingly affecting both the destination marketing organisations and the tourist practices (Munar & Jacobsen, 2014).

2.3. Social Media and its Impact on Tourism

Destination marketing and branding efforts are predominantly focusing on the pre-travel planning and preparation stage of tourism experience, where the consumer is looking for

information to expand the knowledge of the destination (Munar 2011; Munar & Jacobsen, 2014). Studies have shown that social media, travel blogs, online communities and other travel related online activities are important sources of tourist travel planning during the pre-travel stage and have an impact on physical travel practices (Bødker & Browning, 2013; Lexhagen et al., 2013). Social media is however not only used for information search, but pleasure, curiosity and enjoyment have also been identified as motives for social media participation (Mohd Ghazali & Cai, 2013). Besides for utilitarian benefits, people are shown to consume travel-related information and images for their own right, to achieve hedonic, aesthetic and social pleasure (Jacobsen & Munar, 2012; Korneliussen, 2014; Vogt et al., 1993 cited in Munar & Jacobsen, 2013). It has even been suggested that, on social media, promotional practices providing hedonic value are more effective than those offering commercial benefits (Coelho et al., 2016). Social media and photographs thus emphasise the imaginative aspects of tourism experience and the virtual, imaginative travel can exist both separately and along with physical travel experience (Munar et al., 2013; Urry & Larsen, 2011, p.168).

The early phase of the Internet, Web 1.0, is based on traditional business-to-customers communication, dominated by organisational content, and lacking interactive features (Munar et al., 2013; Munar & Jacobsen, 2014). The Web 1.0 content is mainly controlled by companies and organisations, taking advantage of the global marketing and advertising potential of this network (Munar & Jacobsen, 2013; Urry & Larsen, 2011, pp.56-57). Most tourism enterprises and destination marketing organisations are distributing large amounts of information through the Internet (Jacobsen & Munar, 2012). However, previous studies have questioned the great influence of destination marketing organisations' websites and traditional brand marketing on tourism decision making (Jacobsen & Munar, 2012; Mohd Ghazali & Cai, 2013). In contrast to Web 1.0, the emerging social media on Web 2.0 has developed the Internet towards more collaborative, participatory and inclusive network (Munar et al., 2013; Munar & Jacobsen, 2014; Urry & Larsen, 2011, p.59), allowing users to communicate with huge amount of other users in different locations and at diverse times (Munar & Jacobsen, 2013). This has changed the creating, distributing and consuming patterns of tourism information and experiences, and transformed the basis of the interaction from one way business-to-consumer communication towards interactive networks of relations amongst consumers and between them and businesses (Munar, 2011; Munar & Jacobsen, 2013; Singh & Sonnenburg, 2012).

The importance of social media for tourism destination marketing is evident in that it allows users not only to consume the online content, but also empowers and encourages them to create and publish their own content (Munar, 2011; Munar et al., 2013). In addition, the interactivity of

social media provides both consumers and businesses possibilities to comment, rate and share the content posted by other users worldwide and thus to participate to the collective co-creation of online content (Lewis et al., 2010; Munar & Jacobsen, 2013; Singh & Sonnenburg, 2012). The concept of co-creation is often understood in relation to value co-creation, defined for instance by Lusch and Vargo (2014) as a process where actors are applying knowledge and skills to create value for themselves or for other actors. However, the term co-creation has been used in academia also when describing the collaborative creation of social media content and meanings (Lewis et al., 2010) as well as the cooperative creation of brand stories between brand owners and other social media users (Singh & Sonnenburg, 2012). Values, such as hedonic and social pleasure, are incorporated within these processes (Lewis et al., 2010; Singh & Sonnenburg, 2012) but the focus is shifted to the interactive social media content co-creation process. Social media is thus forming a growing network of communication and tourism information sharing (Latorre-Martínez et al., 2014), and provides possibilities for both businesses and consumers to perform the role of a content producer and the role of a receiver, leading to interactive co-creation among the participants (Singh & Sonnenburg, 2012).

There are many different types of social media platforms, varying regarding for instance their size, social interactivity, mobility, hierarchy, social cues provided and activities practiced (Mohd Ghazali & Cai, 2013; Munar & Jacobsen, 2013). These platforms have been categorised in different ways within the existing literature. However, the categorisation is often based on the main purpose and functionality of the platforms. Roque and Raposo (2016), for example, divide social networking sites (e.g. Facebook), content communities (e.g. YouTube), blogs, social virtual worlds (e.g. Second Life), virtual game worlds, collaborative projects (e.g. Wikipedia), microblogs, consumer review websites & rating (e.g. TripAdvisor) and Internet forums. Munar and Jacobsen (2014) on the other hand list the following as popular social media types: social network sites, wikis, blogs, microblogs, review sites, voting sites and media-sharing sites (e.g. Flickr). With the development and increased use of mobile devices, such as smart phones and tablets, as well as social media platforms for these devices, the nature of social media has gone more and more into the direction of instantaneous communication and content and experience sharing. As the mobile devices are permitting real-time use of social media almost everywhere in the world, they allow people to be connected with their social networks 24 hours a day. (Latorre-Martínez et al., 2014; Mohd Ghazali & Cai, 2013; Munar, 2011.) Yet, when speaking about worldwide communication network, it needs to be remembered that e-literacy and access to information and communication technologies are globally unevenly divided (Munar et al., 2013).

The novel forms of interaction in the social media platforms have also contributed to the creation of virtual communities, e-tribes, within different social media platforms. These informational and emotional communities are linking like-minded people together across geographical borders and emerge often due to common consumption interests or brand admiration. (Gyimóthy, 2013; Linaa Jensen, 2010; Lexhagen et al., 2013.) The communities are shaped by common behavioural norms and moral standards, influencing the practices and social hierarchy within them (Gyimóthy, 2013), and offer tourists not only information but also entertainment, pleasure, status and sense of belongingness (Lexhagen et al., 2013; Munar et al., 2013). The interaction within the community members can have social and symbolic characters and the meanings of promotional messages can be transformed in collective communications (Gyimóthy, 2013). Even though virtual communities are based on interaction and co-created communication, not all members of these communities are active content generators. Besides content creating posters, virtual communities are found to include many 'lurkers', members who are consuming but not creating content in the community, and who can differ significantly from the posters. (Bryman, 2016, p.300; Lexhagen et al., 2013; Munar & Jacobsen, 2014.) In their paper, Singh and Sonnenburg (2012) propose similar distinction to social media brand content audience, where user roles are said to be varying from spectator to actor.

Social media does not only allow sharing of information, but also sharing of personal experiences, opinions and emotions (Munar & Jacobsen, 2013; Munar & Jacobsen, 2014; Roque & Raposo, 2016), which are argued to be significant for brand image and awareness (Mohd Ghazali & Cai, 2013). The socio-emotional communication is common on social media platforms, and informal language and emoticons as signs of emotions are commonly used when talking about feelings (Mkono, 2013b; Munar & Jacobsen, 2013). The non-verbal communication, textual paralanguage, can be expressed for instance in words (e.g. *wink*, BEST), symbols (e.g. emoticons), images (e.g. emojis, stickers) or punctuation (e.g. Happy!!!) (Luangrath et al., 2017). The textual paralanguage and nonverbal cues play an important role in social media communication, enriching it and being able to affect the way meanings of the online content are perceived (Luangrath et al., 2017; Mkono, 2013b). For instance, the usage of emoticons can create casual, pleasant and warm appearance, while closeness can be constructed with the help of gesture words, such as *hug* (Luangrath et al., 2017).

Social media has thus changed tourism practices and provided new channels for rapid information sharing as well as collaborative co-creation of content and meanings (Mohd Ghazali & Cai, 2013; Munar et al., 2013; Singh & Sonnenburg, 2012). The content published on social media by businesses or consumers can spread out instantly and be seen, commented and liked by

thousands of users (Munar, 2011; Munar & Jacobsen, 2013; Singh & Sonnenburg, 2012), although content can also end up short-lived or lost in the mass of digital information (Munar, 2011). Furthermore, the individual pieces of content published on social media platforms are not necessarily considered only as separate entities but also as parts of larger narratives, for instance in relation to brand stories and destination image formation (Dinhopl & Gretzel, 2016; Singh & Sonnenburg, 2012). The wide selection of social media platforms offer an easy access to large amount of tourist information and visual content, which are often produced, distributed and consumed in real-time via computers and mobile devices (Mohd Ghazali & Cai, 2013; Urry & Larsen, 2011, p.181). Therefore Web 2.0 is nowadays commonly used to find and share information about tourist destinations, and tourism organisations, such as destination marketing organisations, use social media increasingly in their marketing practices (Lugosi, 2016; Jacobsen & Munar, 2012; Munar, 2011; Munar et al., 2013). These organisations are aiming at enhancing destination awareness as well as consumer participation to destination related interactions and content co-creation by publishing textual and visual content on different social media platforms (Coelho et al., 2016; Singh & Sonnenburg, 2012). In this way, social media has enabled the co-existence of the content generated by destination marketing organisations and by the users, both of which are co-creating the brand story and influencing the destination image formation (Lim et al., 2012; Singh & Sonnenburg, 2012).

2.3.1. User Generated Content on Tourism Social Media

The interactive and participatory potential of the Web 2.0 enables the production of user generated content. The user generated content is digital content available through Internet, produced and uploaded by individual users and regarded as information of personal and organic nature, not generated for commercial purposes. (Jacobsen & Munar, 2012; Munar, 2011.) According to Munar (2011), user generated content can be generally divided into three different content categories: narrative (textual), visual, and audio content. While information sharing is commonly done in textual form, on tourism related social media visual and audiovisual content is generally dominating textual content, especially relating to experience sharing (Munar, 2011; Munar & Jacobsen, 2014). Emerge of image-focused social media platforms is further highlighting the importance of images in tourism communication and self-expression (Latorre-Martínez et al., 2014). Recent research has shown that tourists share rather visual than textual content on social media platforms, and that visual content is generating more cognitive, affective and behavioural reactions from the social media users (Munar & Jacobsen, 2014; Roque & Raposo, 2016; Stepaniuk, 2015). The visual content is, however, often incorporated with textual

expressions such as titles, general descriptions, location tags, activity descriptions, emotive labels or person tags (Dinhopl & Gretzel, 2016; Lugosi, 2016; Munar, 2011; Tussyadiah, 2010).

User generated content, as all other content on social media, is for the most part open for the further participation of other users (Munar, 2011) and for the further co-creation of its meanings (Lewis et al., 2010). Social media platforms allow users to instantly show their positive or negative attitudes towards the published content for example by rating, reviewing or liking it (Gössling & Stavrinidi, 2016; Lewis et al., 2010; Lugosi, 2016; Munar, 2011). Additionally, commenting on the main content, and on previously published comments, is typical (Munar, 2011). These reactions and re-reactions from users are constructing the meaning of social media content further (Borges-Rey, 2015), and giving feedback to the content generator (Gössling & Stavrinidi, 2016; Yüksel & Yanik, 2014). It is argued that content published on social media is generally carefully selected to stimulate user activity and to gain reactions and social support from other users (Kim & Tussyadiah, 2013; Stepaniuk, 2015). This selection is often based on the previous experiences of user behaviour and preferences (Lugosi, 2016; Stepaniuk, 2015). The content co-creation in social media does thus not only allow users to share their stories and experiences through user generated content, but also to build on businesses' and other users' narrations (Singh & Sonnenburg, 2012). This collaborative co-creation around the social media content enhances the knowledge sharing and the social relations between the users, as well as creates the electronic word-of-mouth (Munar, 2011; Munar et al., 2013).

The user generated content on social media, as well as the electronic word-of-mouth, is believed to have strong influence on destination image formation, and tourists participate actively in multilateral image construction (Munar 2011). User generated pictures and comments on social media are mainly focusing on the personal experience of the user, in contrast to the official branding content published by destination marketing organisations (Mohd Ghazali & Cai, 2013; Munar 2011; Tussyadiah, 2010). As user generated content is believed not to carry commercial interests, it is considered to be more authentic and reliable than the traditional marketing efforts, such as brochures and websites of the tourism organisations (Mohd Ghazali & Cai, 2013; Munar et al., 2013; Urry & Larsen, 2011, p.59). Nevertheless, as Munar and Jacobsen (2013) are remarking, digital social media provides opportunities for anonymity and avoidance of personal accountability. The existence of fake reviews and profiles on social media has been pointed out for instance by Munar et al. (2013), and thus the assumed reliability of anonymous user generated content and non-commercialism of Web 2.0 is questioned. Adding to this, Munar and Jacobsen (2013) suggest that the perceived trustworthiness could be dependent on the context richness and amount of social cues presented on social media platforms. Therefore the existence of user

generated content and the content co-created between users and businesses can be considered to have an effect the authenticity of the social media content and the authenticity perceptions of tourism destination image and brand story. Moreover, user generated content is digital personal expression and may or may not have tourism in the centre of its attention (Munar 2011). Hence this kind of content can be opposite or in line with the official brand image promoted by the destination marketing organisation, and therefore support the projected image or dilute it and contribute to new competing destination image (Mohd Ghazali & Cai, 2013; Urry & Larsen, 2011, pp.60, 187). It is however argued that user participation and positive user generated content can be prompted by engaging users, as well as by providing platform for user participation and accurate content to lead the further content co-creation and to maintain the user generated content close to the desired brand story (Erkan, 2015; Singh & Sonnenburg, 2012).

It can be stated that the content co-creation on social media has changed the power relations of tourism destination marketing and highlighted the centrality of consumer voices on tourism social media (Munar, 2013; Munar et al., 2013). The destination image formation is increasingly drawing from user generated content and collaborative consumer interactions on social media (Mohd Ghazali & Cai, 2013). Social media has also opened tourism organisations new opportunities to communicate with and engage consumers into destination related activities. It allows organisations to incorporate user generated content in marketing practices and to take advantage of the social media interactivity in organisational communication strategies. (Coelho et al., 2016; Munar et al., 2013; Tussyadiah, 2010; Yüksel & Yanik, 2014.) Therefore social media has opened possibilities for cooperation between tourism companies and consumers, and highlighted the roles of tourists and interaction in the co-creation practices (Yüksel & Yanik, 2014). The value of content co-creation and user generated content for tourism organisations is based both on the pre-made content, which the organisations can use in their practices, and on their role in authenticating tourism objects and events and keeping the destination brand image alive by continuous engagement (Lugosi, 2016; Singh & Sonnenburg, 2012). Many destination marketing organisations have noticed these benefits and promotion possibilities offered by Web 2.0 and user generated content (Latorre-Martínez et al., 2014; Lim et al., 2012). For example, VisitBritain has arranged a campaign to encourage users to upload their photos and videos to VisitBritain's official website (Urry & Larsen, 2011, p.60), and the Catalan Tourism Agency has organised a competition encouraging Instagram users to share their photos from Catalonia and to label them with the hashtag #catalunyaexperience (Latorre-Martínez et al., 2014).

2.4. Authenticity in Tourism

Authenticity has become a very widely used concept within tourism literature since its introduction to the field in 1970's (Cohen & Cohen, 2012; Ramkissoon & Uysal, 2014; Wang, 1999). It has been considered as desirable and good, a reaction against the inferior inauthentic (Daugstad & Kirchengast, 2013; Ringgaard, 2010). According to MacCannell (1973), the motive of modern tourism is the search of real lives and authenticity from the places away from the everyday life. He states that all tourists desire to get to the backstage, "off the beaten path", and to see the natural and untouched world, and life as it is lived in reality (MacCannell, 1973). This view has received criticism from other authors who suggest that authenticity, despite its importance, hardly is the basis of tourism, and that all tourists should not be bundled together when considering tourist motives (Mkono, 2013b; Urry & Larsen, 2011, p.13). It has been stated that the authentic experience in tourism is not an end in itself, but a means to increase the value of the overall tourism experience (Ramkissoon & Uysal, 2014). Some authors have even argued that authenticity is not a relevant phenomenon within tourism and tourism studies (Reisinger & Steiner, 2006). However, many authors maintain that authenticity still plays an important role for tourists and in tourism value co-creation, and therefore it should be part of tourism research as well (Lugosi, 2016; Marine-Roig, 2015; Mkono, 2012; Mkono, 2013b; Ramkissoon & Uysal, 2014).

There have been difficulties in the tourism literature to define an agreed meaning of authenticity. Several competing ways of using the concept have emerged and caused some confusion within the field. (Lamont, 2014; Mkono, 2012; Wang, 1999.) For example Urry and Larsen (2011, p.11) note that something can be considered authentic for that it looks appropriate to the time it presents, for that it actually dates back to that time, or for that it has been authenticated by an authority. Generally, the concept of authenticity has been considered in three senses within the tourism literature (Cohen & Cohen, 2012). Firstly, authenticity has been understood as an objective quality in relation to toured objects and experiences caused by them. Secondly, authenticity has been regarded in relation to tourist experiences, as a subjective existential state of being. And thirdly, authenticity has been seen as socially constructed, depending on perceptions, expectations and the context. (Cohen & Cohen, 2012; Wang, 1999.) These three forms of authenticity, which are discussed in detail below, are considered in the literature independent but also able to co-exist (Linaa Jensen, 2010; Ramkissoon & Uysal, 2014; Wang, 1999).

Objective authenticity sees authenticity as a property of the toured objects (Ramkissoon & Uysal, 2014) and it is defining something as real, genuine or authentic in contrast to fake or inauthentic

(Lamont, 2014; Wang, 1999). The concept was first linked to museum items, but then broadened to include also other areas, such as culture, events, clothing, gastronomy and architecture (Reisinger & Steiner, 2006). According to this view, there is an objective criterion to measure authenticity of the objects and to define them as real or original (Mkono, 2013b; Wang, 1999). Furthermore, authentic experiences are considered to originate from recognising the authenticity of the original objects, and experiences are thus related to cognition (Lamont, 2014; Wang, 1999). However, seeing authenticity as the real and original has been considered too narrow a view to catch the complex nature of the concept within tourism experiences (Mkono, 2013b; Wang, 1999).

In contrast to objective authenticity, the existential authenticity is not concerned about the authenticity of toured objects and is independent of the question whether the objects are original or not (Lamont, 2014; Wang, 1999). Instead, existential authenticity concentrates on subjective experience and feelings of the person involved, and on the authenticity perceived by the self (Ramkissoon & Uysal, 2014; Wang, 1999). Authenticity is seen as an existential state of being, where the person is happy, free from pretence and feels connected with the authentic self (Lamont, 2014; Mkono, 2013b; Wang, 1999). This state can be induced by engagement in tourism activities away from everyday and can include bodily pleasure, emotional ties, self-realisation, sense of belongingness and narratives connected with the place (Knudsen & Waade, 2010; Lamont, 2014; Wang, 1999). Moreover, feelings and values provoking existential authenticity can be mediated by images (Marine-Roig, 2015), and the expressions of excitement and emotions on social media can be regarded as signs of experiential authenticity (Lugosi, 2016).

The third form of authenticity, constructive authenticity has been regarded in two slightly divergent ways in the literature. Wang (1999) describes constructive authenticity as object-related, socially constructed symbolic meaning of the objects, while Cohen and Cohen (2012) are presenting it as the social co-construction process of objective and existential authenticity, closely related to the concept of authentication discussed below. In general, constructive authenticity sees authenticity as socially constructed instead of externally given and objectively measurable (Cohen, 1988; Mkono, 2013b; Wang, 1999). Authenticity, or inauthenticity, is thus negotiable interpretation and value judgement that is depending on perceptions, beliefs, expectations and the context, and therefore related also to the idea of the tourist gaze (Marine-Roig, 2015; Wang, 1999). Moreover, as authenticity is projected on objects and events by people, several opinions of authenticity can exist simultaneously (Lamont, 2014; Wang, 1999). The perceived authenticity of experiences and that of the objects are affecting each other, and objects can be seen as symbols of authenticity (Wang, 1999). This means that tourist experience can be regarded as authentic,

even though it would base on inauthentic objects or locations, if tourists themselves feel they are having an authentic experience (Cohen, 1988; Marine-Roig, 2015; Ringgaard, 2010; Wang, 1999). Furthermore, it is noted that something originally believed as inauthentic, such as theme parks, may over time become recognised as authentic, and commoditised stereotypic images of foreign cultures can be transformed to measures of authenticity within tourism field (Cohen, 1988; Wang, 1999).

2.4.1. The Social Process of Authentication

The concept of authenticity and its perceptions have sometimes been regarded too limiting for tourism research. For instance Knudsen and Waade (2010) propose that authenticity is neither an attribute of objects nor a state of mind but something performed by people. Consequently, the academic discussion concerning authenticity in tourism has lately been shifting from defining authenticity, differentiating forms of authenticity and examining authenticity perceptions to exploring the social process of authentication (Cohen & Cohen, 2012; Lugosi, 2016; Mkono, 2013a; Mkono, 2013b). Authentication has been defined as the social process through which something, a role, object, site, event or experience, is assigned with authenticity and confirmed to be original, real, genuine or trustworthy (Cohen & Cohen, 2012; Lamont, 2014). It is not a straightforward process but takes place in socio-cultural context and can include diverse actors, such as political bodies, tourist organisations, specialists and consumers, as well as their value claims (Daugstad & Kirchengast, 2013; Lugosi, 2016). Therefore authentication is dealing also with the power structures related to the process (Cohen & Cohen, 2012).

Based on Selwyn's (1996 cited in Wang, 1999) separation between hot, feeling based, and cool, knowledge based, authenticity, Cohen and Cohen (2012) have developed a theoretical framework dividing authentication in tourism into two contrasting processes of cool and hot authentication. This framework is making a clear distinction between objects or events authenticated and the subjects making the authentication, and is considered to provide a useful tool for tourism research (Mkono, 2013a). Authentication is defined as a performative process, granting authenticity to an object or event (Cohen & Cohen, 2012). However, the performativity is present in different forms in the two authentication processes; the cool authentication is characteristically a single, explicit performative speech act that is often formal or official, while the hot authentication is an informal, self-reinforcing performative process (Cohen & Cohen, 2012; Mkono, 2013a). Thus these two processes are theoretically different, but they can in practice appear simultaneously and interact in authenticity construction (Cohen & Cohen, 2012; Lamont, 2014).

Cool authentication, according to Cohen and Cohen (2012), is habitually a single and explicit act, which is verbally expressed by an identifiable authentication authority. This act is proclaiming an object, site, custom or event as real, genuine or original in contrast to copy or fake, and it is generally a formal or official declaration, based on proof, scientific knowledge or expertise. (Cohen & Cohen, 2012.) In this sense, cool authentication is very much related to the concept of objective authenticity (Cohen & Cohen, 2012; Mkono, 2013a). The effectiveness of the cool authentication act is depending on the credibility of the acting authentication authority (Cohen & Cohen, 2012). This authority can be legitimated to perform authentication acts by expertise gained for instance from institutional position, advanced knowledge or social status (Cohen & Cohen, 2012; Lugosi, 2016). In tourism context, examples of cool institutional authentication are the World Heritage Sites certified by the United Nations Educational, Scientific and Cultural Organisation (UNESCO). However, widely accepted criteria and certifications of authenticity as well as global authenticating institutions are rather rare within tourism field, leaving the authority and the justifications for authentication open for dispute. (Cohen & Cohen, 2012; Lamont, 2014.) Therefore, despite the explicit nature of cool authentication, it does not necessarily guarantee agreement on authenticity but both the authenticity and the legitimacy of the authenticating authority can be questioned and criticised (Cohen & Cohen, 2012; Mkono, 2013a).

In contrast to the formal single act of cool authentication, hot authentication is an informal process of collective performative practices by the participants (Cohen & Cohen, 2012; Lamont, 2014). It does not characteristically have an identifiable authentication agent and proof of authenticity, but is socially constructed over time by participants' actions and based on their beliefs and values associated with the authenticated object. Therefore, it is closely related to the subjective experience and constructed authenticity. (Cohen & Cohen, 2012; Lugosi, 2016.) Through repetition and engagement of the participants, the ongoing process of hot authentication is constructing, maintaining and reinforcing the authenticity of an object, site or event (Cohen & Cohen, 2012). The authentication is strengthened through practices such as gestures of respect, worshipping, making value claims, witnessing and leaving offerings, which are often going together with expressions of emotions, commitment and identification with the object of authentication (Cohen & Cohen, 2012; Lamont, 2014; Lugosi, 2016). The commitment can be expressed materially by leaving objects like candles, flowers, written inscriptions or graffiti, and the process of hot authentication is visible and strengthened via the presence of these offerings (Cohen & Cohen, 2012). For instance, Mkono (2013a) considers the online reviews by tourists as performances related to hot authentication process of objects or events, where the comments are left behind as visible signs of contestation or confirmation of authentication.

Previous studies have identified social media as one channel for tourists to express their value claims and positions regarding to authenticity and authentication. It has been observed that authentication is to some extent performed also on online platforms, with the help of for example online reviews and photographs shared on social media. (Lamont, 2014; Lugosi, 2016; Mkono, 2013a, 2012.) The capability of social media platforms to affect the authentication process by their design has also been pointed out (Lugosi, 2016). Furthermore, in the context of destination branding and destination image, Marine-Roig (2015) suggests that coolly authenticated destination identity can be considered to refer to the official or real identity belonging to the destination; what the destination objectively or officially is. This cool identity is then one factor affecting the socially constructed hot authentication process of destination image; what the destination is said to be and how it is defined and re-presented. Based on this division, tourism research is recommended to focus on the social phenomenon of hot authentication related to destination image, how it is defined, why and by whom. As the perceived destination image cannot be objective by nature, cool authentication efforts can only partly affect the destination image formation. (Marine-Roig, 2015.)

2.4.2. Authenticity of Photographs

The relationship of authenticity and photographs has been regarded from several different viewpoints in the literature. As noted earlier, due to the believed reliability of sight in Western societies, photographs have been considered as authentic and true captures of reality. Even though this stance has been frequently questioned, the belief of photographs as true presentations of reality has partly persisted. (Rose, 2012, p.121.) Supporting, to a certain extent, this objective kind of authenticity of travel photography, it has been remarked that photographs of a destination can only be taken while physically being on the scene (Borges-Rey, 2015; Munar, 2011), and that a photograph of a person in a destination can act as an evidence of the fact that the person actually was there (Sandbye, 2010). In general, images produced by eyewitnesses are commonly believed to be first-hand recordings of situations and thus perceived as authentic (Borges-Rey, 2015).

On the other hand, it has been pointed out by many academics that photographs only display a selective representation of reality that is purposively framed and possibly also manipulated or edited with the help of technology (Loninger & Brantner, 2015; Rose, 2012, p.121; Sandbye, 2010). This has been often remarked in the discussion of tourism destination marketing and marketing photographs, which are said to provide the audience only the authenticated, while keeping out of sight things that might disturb the desired authenticated view (Fesenmaier &

MacKay, 1996; Mohd Ghazali & Cai, 2013; Urry & Larsen, 2011, p.22). In contrast to these commercial and manipulated marketing photographs of the destinations, the user generated images on social media are argued to aim for authenticity and real depiction of the places and events (Munar, 2011). In their research, Loninger and Brantner (2015) found out that in the context of self-photographs shared on social media, the “unprofessionalism” of the photograph adds to its perceived expressive authenticity while aesthetically “too perfect” photographs are more easily considered inauthentic. Other researchers have discovered similar results, stating that poor technical quality can increase the perceived authenticity of photographs (Borges-Rey, 2015).

Even though it has been suggested that the user generated visual content on social media has habitually been only minimally or not at all photo-edited, this might be changing due to the new image-focused social media platforms, such as Instagram, and the easy photo-editing features provided by them (Munar et al., 2013; de Vries et al., 2017). These photo-editing features allow for instance cropping, blurring and contrasting, as well as using predefined filters on photographs, resulting in overemphasised positivity and aesthetics of visual social media content (Borges-Rey, 2015; Loninger & Brantner, 2015; de Vries et al., 2017). Loninger and Brantner’s (2015) study has discovered that the photo-editing and filter usage on photographs affected the perceived authenticity of self-photographs within the respondent group regularly engaging themselves into photograph editing practices. However, the respondents disagreed whether photo-editing decreases or increases the expressive authenticity of the photographs. On the other hand, photo-editing was not seen to have influence on the perception of authenticity within the other respondent groups, who were more concerned about what was in the photograph instead of how it was presented. (Loninger & Brantner, 2015.) Similarly, Borges-Rey (2015) suggests that exaggerated aesthetics, such as colour-boosting and contrasting, has become so commonplace that these attributes are not anymore taken into consideration when evaluating the authenticity of photographs on social media.

Besides looking at the objectively measurable qualities of photographs, such as possible photo-manipulation or photo-editing, the photographs can be regarded through the meanings that are socially constructed around them. From this point of view, the meanings of photographs are not fixed but negotiable and subject to changes, and various interpretations of photographs can exist simultaneously. (Lamont, 2014; Sandbye, 2010.) The same way as the stereotypic images of foreign cultures can be regarded as measures of authenticity (Wang, 1999), the travel photographs can be regarded authentic, not in the sense of presenting real places but in the sense of reflecting the audience’s stereotypical images of these places (Urry & Larsen, 2011, p.169). This way the photographs, together with their descriptions and the different interpretations of them, can

contribute to the emotional and symbolical authentication process. This view also supports the proposal of shifting the focus from the authenticity of photographs to the way photographs are constructing and communicating understandings of authenticity. (Sandbye, 2010.)

3. Methodology

For this thesis, a qualitative research approach was chosen to explore the content co-creation and expressions of authenticity on destination marketing organisation Visit Stockholm's Instagram account. Qualitative approach was selected for its ability to explain social phenomena and to answer questions of 'what' and 'how'. More specifically, constructivist point of view was adopted to investigate the social construction of meanings through participants' interactions in the chosen social setting. (Silverman, 2013, pp.98, 106-107.) This research approach was hoped to provide in-depth understanding of the studied phenomenon.

This chapter of the thesis is presenting the method, data sources and ways of data analysis used in the study conducted for the thesis. First, the netnographic approach of the study is discussed. Afterwards, the method of ethnographic content analysis is presented, together with the description of the data collected and the form of data analysis used in the study. Finally, the ethical considerations related to the current study are addressed.

3.1. Netnographic Approach

In ethnographic research, the researcher becomes a participant and observer in the culture, community or social setting studied (Gössling & Stavrinidi, 2016; Kozinets, 2010, p.59). Ethnographic research approach includes typically prolonged engagement and deep immersion into the studied culture, and enables the researcher to get comprehensive understanding of the social phenomenon (Kozinets, 2010, p.55; Mkono, 2013b). When ethnographic approach is adopted within virtual environment, it is referred as netnography (Mkono, 2013a). As the Internet is nowadays offering a wide amount of readily available data in the form of websites, social media content and other virtual documents, it is becoming increasingly popular field work site among social sciences (Bryman, 2016, p.299; Mkono, 2012; Silverman, 2013, p.55). Netnography is using the participant observation practices of ethnography in this environment of computer mediated social interactions (Kozinets, 2010, p.58; Mkono, 2013a). In this thesis the netnographic study was carried out in a qualitative way as an ethnographic content analysis based on textual and visual materials from a virtual Instagram account of a destination marketing organisation. Netnographic approach was chosen for its ability to address social interactions in virtual environment and provide in-depth knowledge of the studied social phenomenon.

Netnography can be performed in a role of a complete observer, a 'lurker', as well as in a role of more active participant of the virtual social setting (Mkono, 2013a; Mkono, 2013b). In a role of a

lurker, the researcher only observes the practices within the studied social setting and collects data without participating in the social interaction practices, while in a participative role the researcher becomes an active member of the virtual social setting studied (Mkono, 2013a; Mkono, 2013b). Therefore the latter is closer to traditional ethnographic research approach including participant observation and deep immersion (Mkono, 2013b). In the current study, the researcher became a member of the studied social setting by following the Instagram account of destination marketing organisation Visit Stockholm (www.instagram.com/visitstockholm), and was therefore able to experience the virtual interaction in the same way as the other participants (Kozinets, 2010, p.87). The degree of researcher's involvement in the interaction practices was however low; even though virtually present at the studied social setting, the researcher was not interacting with the individual content co-creation participants, nor participating to the collective content co-creation, and therefore the performed role resembled the one of a lurker.

The data for netnographic research can be collected from various online sources, such as blogs, discussion forums and social networking sites, where the conversations and social interactions are often publicly available (Mkono, 2013a; Mkono, 2013b; Silverman, 2013, p.55). This data frequently includes, but is not limited to, user generated content, which offers access to online users' direct accounts of their experiences without researcher's intervention (Mkono, 2013a). Therefore, netnography can provide insights to naturally occurring phenomena through exploring the content creation and interaction between the participants, and can be conducted in an unobtrusive manner, for example when readily existing social interactions are studied (Kozinets, 2010, p.56; Mkono, 2013b). The Internet is also making possible to study past events, such as existing conversations, by tracking them back in time through net archives (Kozinets, 2010, p.56; Silverman, 2013, p.55). The advantage of studying past social interactions in an unobtrusive way, was exploited in the present study, where the content and content creation practices on destination marketing organisation Visit Stockholm's Instagram account were looked retrospectively.

3.2. Ethnographic Content Analysis

Documents are an important data source for understanding events and social processes (May, 2011, p.208). However, documentary research is a wide concept, and documents form a heterogeneous group of data sources that can be for instance textual or visual, as well as printed or digital (Bryman, 2016, p.567; May, 2011, p.191). Content analysis is one approach for studying and analysing documents and identifying trends and patterns within them (Bryman, 2016, p.283; Gössling & Stavrinidi, 2016). It can be quantitative and have emphasis on coding and

frequencies, or qualitative emphasising the themes and meanings of the documents and the general understanding of the phenomenon (Bryman, 2016, pp.284-285; May, 2011, pp.209-211). In this thesis, the qualitative approach of content analysis was chosen to study content co-creation practices and expressions of authenticity on destination marketing organisation's Instagram account. This qualitative approach consisted of understanding the phenomenon of content co-creation among destination marketing organisation and other users, as well as identifying possible recurring themes and patterns that developed around the topics of interest: authenticity and content co-creation practices. The content analysis was carried out through the study of textual and visual material from the Instagram account of destination marketing organisation Visit Stockholm.

Qualitative content analysis, also called as ethnographic content analysis, is searching the underlying themes and patterns from the data studied and emphasising the role of the researcher in the interpretation of the meanings of the documents. It is taking an interpretative approach to the documents and focusing on the inductive emerging of thematic categories from the data. (Bryman, 2016, pp.292, 563, 694.) Ethnographic content analysis was chosen as the method of this study for its flexibility and ability to evaluate visual and textual content, identify emerging themes and generate in-depth understanding. Ethnographic content analysis does not only take into account the apparent content of the document but also the latent content, the meaning beneath the surface (Bryman, 2016, p.292). The frequent occurrence of words or phrases is not as important in ethnographic content analysis as in quantitative content analysis, as the frequency does not necessarily tell about the importance (May, 2011, p.210). Therefore, the purpose of ethnographic content analysis is to find out how and when categories are appearing in the data, rather than to code the data into pre-defined categories (Bryman, 2016, p.563; Silverman, 2013, p.133). Categories are allowed and expected to emerge from the data during the study, the emergent categories are constantly revised, and discussion between the categories and the data is continuous (Altheide, 1996 cited in Gössling & Stavrinidi, 2016; Bryman, 2016, pp.563). Thus ethnographic content analysis consists of great movement between the data collection, interpretation and categorisation, and contains some principles of grounded theory, such as ongoing process of theoretical sampling as well as categorisation and continuous comparison (Bryman, 2016, pp.411, 564-565).

Even though content analysis focuses on the documents themselves, documents are never individual or unattached, but always connected to their cultural context (May, 2011, p.209; Rose, 2012, pp.85-86). Understanding the context of the data studied and the significance of the context is important in ethnographic content analysis, as in most ethnographic approaches

(Bryman, 2016, pp.285, 694). The researcher needs to become familiar with the context where the documents are produced, as the context affects the generation of the documents (Bryman, 2016, p.565; May 2011, p.201). The analysed data in this study needs to be understood firstly in the context formed by the image-focused social media platform Instagram. Social media can be regarded as a context of social construction in its own right, which can help in understanding content meanings as well as intentions of the authors in publishing content (Silverman, 2013, p.224). Furthermore, the visual orientation of Instagram directs the content co-creation on the platform to focus around visual content, i.e. photographs and videos. On the other hand, the visuality of tourism in general and destination marketing in particular as well as the attempts of destination marketing organisations to promote positive destination image, are important elements of the context when studying destination marketing organisation's official Instagram account.

Besides the context of the documents and the documents themselves, the author and the audience should also be considered when conducting an ethnographic content analysis. To understand the meanings of documents and the meaning construction, the authors' intended meanings as well as audiences' received meanings should be taken into account. (May, 2011, p.211.) However, content analysis, especially on virtual environment of social media, has been criticised of not being able to probe further information from the individuals concerned, and thus being able to answer only certain research questions with the data provided by the published content (Bryman, 2016, p.300; Mkono, 2013a; Rose, 2012, p.86). These restrictions were taken into consideration during the design of the study and its research questions, which were formulated in a way they could be answered via content analysis approach. While it was apparent that no further information inquiries about the published content could be performed, the context and the analysed content itself were hoped to provide understanding of the authors' intentions as well as of the audience's perceptions to some extent.

3.2.1. The Data Used in the Study

The ability of being an unobtrusive and non-reactive method is one of the favourable aspects of content analysis; the people creating the studied documents do not need to take the researcher into account, and the documents are not generated with the research in mind (Bryman, 2016, p.303). Therefore the data used in content analysis is often naturally occurring and gives the researcher access to the interactions of people without the effect of researcher involvement (Silverman, 2013, p.132). Naturally occurring data consists usually of people's spontaneous expressions, and may bring up issues that the researcher did not expect, and which could have

thus been left uncovered by interview or survey questions (Bryman, 2016, p.291; Silverman, 2013, p.133). Therefore naturally occurring data is considered to give superior access to experiences than the data produced for researcher's benefit and with researcher's intervention in, for example, interview or survey questionnaire studies (Bryman, 2016, p.291; Silverman, 2013, p.132). In this study, the naturally occurring data, including both user generated content and content generated by the destination marketing organisation, from Visit Stockholm's Instagram account was used to conduct an ethnographic content analysis. The naturalistic and unobtrusive nature of content analysis allowed the study to be conducted without interfering in the interactions of the studied social setting, therefore the interactions and co-creation practices could be observed in their natural flow.

One of the challenges often connected to studying content on virtual social media environment is the massive amount of data available. Therefore measures need to be taken to reduce the amount of data to a manageable sized sample for the study. (Bryman, 2016, p.301.) It is also important that the documents chosen for the analysis are appropriate to the study's aim and research questions (Rose, 2012, p.87). The analysed data of the present study was first reduced by choosing to study only one destination marketing organisation's, namely Visit Stockholm's, Instagram account. Due to the exploratory nature of the study, one account was considered enough to gain understanding of the content co-creation practices and authenticity expressions. Visit Stockholm's Instagram account was chosen as the study object for its relatively large number of followers and published posts, as well as for the frequent activity of the account's content creation. The expected main languages of the co-created content were considered in the decision process as well, as for conducting a successful content analysis it is important that the researcher is familiar with the languages used in the studied documents.

After choosing Visit Stockholm's Instagram account as the study object, the data amount was further reduced by selecting the published content from January 2017 to be collected and included in the analysis. This resulted in collecting 61 published posts, including the published visual content, namely photographs or videos, with their textual descriptions, hashtags and geolocation tags, as well as the likes and comments of these posts. The amount of likes and comments varied between the published posts, from 1 243 to 11 806 likes and from 6 to 180 comments. Besides with likes and comments, users are able to react to published Instagram content by following the publisher's account and by sharing the published visual content forward; however, these practices do not leave visible traces on the posts, and hence the analysis of this study focuses on Visit Stockholm's posts together with visible user practices of likes and comments. During the data analysis it was noticed that a competition that was ongoing during

January 2017 on Visit Stockholm's Instagram account, might have had an effect on the content and content co-creation practices. Therefore an additional set of 30 published posts was collected from the time after the competition, from 5th to 18th of February 2017. These collected posts included also the visual content published, its textual descriptions, hashtags and geolocation tags, as well as the likes and comments of the posts. The amount of likes and comments of these posts varied between 1 793 to 6 729 likes and 1 to 173 comments. Thus altogether 91 Instagram posts from Visit Stockholm's account were collected and analysed, together with their 4 378 comments. All the contents collected were found online, through Instagram website and Instagram mobile application. The collected data was recorded in form of PDF-prints of screenshots. Screenshots were used instead of transcriptions of the textual content to ensure that the content would be recorded in the exact form it was published, and that for example the emojis used in the published content would not be altered or lost in the process. The PDF recordings of the collected data were printed out to facilitate the process of data analysis.

When conducting a content analysis, it is important to pay enough attention to the selection of data, as the content analysis can be only as good as the documents it is based on (Bryman, 2016, p.305). Different criteria have been suggested for assessing the quality of analysed documents. May (2011, p.196) proposes that documents can be classified according to three criteria: primary, secondary or tertiary sources, public or private documents and solicited or unsolicited sources. The documents used in this study were publicly published on Visit Stockholm's Instagram account by Instagram users and were not produced or published with the aim of the study in mind. Hence the documents used can be considered public, primary and unsolicited, and therefore accurate representations available for research. (May, 2011, pp.196-197.) Alternatively, Scott (1990 cited in Bryman, 2016, p.305) proposes authenticity, credibility and representativeness as document assessment criteria. In this context authenticity implies that the document is what it claims to be, credibility that the document is not in any way distorted, and representativeness that the document is representative of all relevant documents (Bryman, 2016, p.305). The documents used in this study can be considered authentic and credible as they are original published contents by users themselves on online platform Instagram. The fact that visual content on Instagram can be photo-edited before publishing, does not affect the authenticity of the documents as representations of published Instagram content. The visual content and the comments published on Instagram cannot be modified after publishing; however content can be deleted by the publisher or the account owner and the textual descriptions, hashtags and geolocation tags attached to the visual content can be modified by the account owner. Nevertheless, these are normal practices in Instagram content creation, and as content used in the study was analysed in the form it was presented on Visit Stockholm's Instagram

account, it can be considered credible. However, the possibility of the account owner Visit Stockholm to delete content should be taken into consideration when evaluating the findings of the study. To improve the representativeness of the documents analysed, additional set of documents from different point of time was included during the data analysis. As only one destination marketing organisation's account on Instagram was chosen for the study, the data analysed can be seen representative for this account but not necessarily for other destination marketing organisations' Instagram accounts.

Bryman (2016, p.299) points out that Internet content is continuously changing and specific content used in one point of time might not be available as such on another point of time. Therefore, the analysis of the data in this study is based on the specific content available on the time of the data collection, more specifically between 2nd and 3rd of March 2017 for the initial set of data and 10th of March 2017 for the additional set of data. It has also been pointed out that virtual community members as well as social media brand content audiences include both active and non-active users, and that the active users can differ significantly from the non-active ones (Bryman, 2016, p.300; Lexhagen et al., 2013; Singh & Sonnenburg, 2012). Within this study, it was possible to take into consideration only the visible interactions and co-creation practices of posting content or commenting and liking the posted content on the destination marketing organisation's Instagram account. Therefore the data and its analysis are restricted to the co-creation practices and authenticity expressions of the active users participating to the collective content co-creation.

3.2.2. Thematic Analysis

Thematic analysis aims to find relevant themes from the examined data (Bryman, 2016, p.11). It is often used in qualitative research because of its usefulness in identifying themes and patterns of meanings (Mkono, 2013b). In this study, thematic analysis was used to make sense of the textual and visual data collected from Visit Stockholm's Instagram account. As the accompanying descriptions or other textual contents have the ability to alter the meanings of photographs (Rose, 2012, p.94), the textual descriptions, hashtags, user tags and geolocation tags presented with the visual Instagram content were taken into consideration when analysing the visual content. The limitation of complete dependency of one kind of documents was avoided through analysing both visual and textual content produced by numerous users. The aim of the analysis in the present study was to get a thorough understanding of the social media content co-creation on destination marketing organisation's Instagram account, concentrating especially on the notion of authenticity and how it is presented in the co-created content. To achieve this, the data analysis

was begun by going through all the collected data to get an overall view of it and its relation to the aim and research questions of the study. During the process of data analysis the collected data was gone through several times, forming an ongoing discussion between the data and the analysis.

Categorising the data is the way of managing and making sense of it when conducting thematic analysis (Bryman, 2016, p.11). In this process, the data is broken down into smaller parts and these parts are given labels according to the content presented. Afterwards, the labels are elaborated and combined into themes discovered. The data is then interpreted by searching recurrences of the themes and links between different themes, while making connections to the research questions and relevant theories. (Bryman, 2016, p.11.) In the current study the thematic analysis was done in two parts. First the collected data, including both visual and textual content, was studied to explore and gain general understanding of the content co-creation process on Visit Stockholm's Instagram account. This analysis included identifying for instance user reactions, modes of interaction and emotional expressions from the data, as well as relating these practices to the co-creation process of Instagram content. This was done by going through the collected data several times, identifying and highlighting different types of user actions from the co-created content and connecting the discovered user actions into interactions forming the collective content co-creation. The second part of the analysis was dealing with the expressions of authenticity in the co-created content of Visit Stockholm's Instagram account. During this phase the collected data was again gone through with an aim to discover possible relations between the published content and different understandings of authenticity. First, the expressions that could be associated with authenticity were identified and highlighted; no pre-defined categories were used in this process, but the themes were allowed to emerge from the data. Afterwards the expressions were looked more closely and related with the definitions of the concept of authenticity presented earlier within the theoretical framework.

For the most part the textual data analysed in this study was in English or communicated via textual paralanguage, and the language did not set barriers for data analysis in this respect. However, to minor extent other languages were used in the data, more specifically in the comments of individual users related to the published posts. In these cases, different approaches to the textual content were taken during different parts of the data analysis. When overall impression of content co-creation practices and connections between the published comments were searched, exact understanding of the contents was not considered essential and therefore all user comments were included. In turn, during other phases of the data analysis the correct comprehension of the posted content was considered critical, and therefore only the user

comments that were published in the languages the researcher could confidently understand, namely English, Swedish, Finnish, French and German, were included in the analysis.

3.3. Ethical Considerations

The ethical considerations of using social media content for research need to be addressed, including questions of informed consent, invasion of privacy and possible harm caused to participants (Bryman, 2016, p.125). It has been disagreed in the academy, whether using publicly available online information requires informed consent of the participants (Popov et al., 2015; Silverman, 2013, p.55). Some authors have argued that public availability does not automatically make using information for research acceptable; instead, they propose social norms and practices as more suitable evaluation standard (Frankel & Siang, 1999 cited in Popov et al., 2015; Waskul, 1996 cited in Popov et al., 2015). On the other hand, the established public nature of the studied online venue has been argued to reduce the obligation of the researcher to seek for informed consent and protect the confidentiality and anonymity of individuals (Bryman, 2016, p. 139). Moreover, research of public online communication has been compared to research of publicly available documents, not requiring an informed consent (Kozinets, 2010, p.151). Popov et al. (2015) propose that using public social media data, the data that is available to all users and not only to users' friends, does not require participants' informed consent, if the data is anonymised and cannot be connected to individuals, if there is no interaction with the individuals, and if it can be assumed that the information was made public on purpose.

The data used in this study was published on public destination marketing organisation Visit Stockholm's Instagram account and therefore openly available for Instagram users as well as for all Internet users through Instagram website. Due to the public and open nature of this particular Instagram account, it can be assumed that the content published within the account is consciously made public. Moreover, there was no interaction between the researcher and the individual participants during the study due to the lurker role adopted by the researcher. Contact with Visit Stockholm's representative was however made via direct message on Instagram to inquire clarification of Visit Stockholm's role as moderator of the studied Instagram account. In this instance the research purpose of the information inquiry was explicitly expressed. Furthermore, the data collected in forms of screenshots was processed only by the researcher, and the signs of identity, in this case the usernames of individual users, were removed from the data presented within the thesis. Therefore individual users cannot be identified from the following data analysis or results. Consequently, seeking informed consent was not considered

necessary, and appropriate means were adopted to avoid causing any harm to the studied content co-creation participants.

4. Findings and Analysis

This chapter is presenting the findings of the study conducted for the thesis. The study was carried out in spring 2017 and focused on the content co-creation practices and expressions of authenticity on destination marketing organisation Visit Stockholm's Instagram account. To begin the chapter, the aspects related to the content co-creation process among the destination marketing organisation and other users are presented, starting with the definition of the content co-creation participants. After, the aspects relating to the content publishing practices of Visit Stockholm are presented, and the user reactions and re-reactions related to the content co-creation process are displayed. Finally, the relation of the discovered Instagram content co-creation practices and the collaborative content co-creation process is discussed. In the second half of the chapter the attention is shifted to the expressions of authenticity within the studied co-created content of Visit Stockholm's Instagram account. The expressions of authenticity are first regarded in relation to the published posts of Visit Stockholm and thereafter in connection with the user reactions and re-reactions. The chapter will end with a discussion of the connection between the detected authenticity expressions and the forms of authenticity presented within the theoretical framework.

4.1. Content Co-creation on Visit Stockholm's Instagram Account

During the conducted study, the content co-creation on Visit Stockholm's Instagram account was found to be practiced by the account owner destination marketing organisation Visit Stockholm, and other Instagram users. These other users were likely to be predominantly followers of Visit Stockholm's Instagram account, receiving posts published by Visit Stockholm to their Instagram news feed. However, it needs to be pointed out that Visit Stockholm's account is an open Instagram account, which means that, besides the account followers, all other Instagram users were also able to participate to the collective content co-creation practiced on the account. Due to this open nature of Visit Stockholm's account, the definition of online community as used for instance by Lexhagen et al. (2013) did not apply to the studied content co-creators as it would have applied to the followers of Visit Stockholm's account visibly identifying themselves as members of the follower community. Even so, the content co-creators could be seen to share the common interest towards the published posts of Visit Stockholm and the intention to participate to the content co-creation practices on the account. This participation was however not necessarily a long term commitment, and could in some cases be only one-time practise. It appeared from the studied data as well that some users were very active content co-creators on Visit Stockholm's Instagram account, commenting regularly on the published

content, albeit it was more common to participate to the content co-creation only occasionally. Consequently, as it could not be determined if all the users participating to the studied content co-creation were followers of Visit Stockholm's account, the terms users and user practices in content co-creation were employed in the following analysis.

The following section is concentrating on the content co-creation process on destination marketing organisation Visit Stockholm's Instagram account, and the destination marketing organisation's and other users' practices associated with the content co-creation process. First the practices of the destination marketing organisation are regarded in relation to the posts published on Visit Stockholm's Instagram account. Thereafter, the attention is shifted to the user reactions and re-reactions discovered from the studied data. Finally, the relation of the discovered destination marketing organisation' and other users' practices to the collaborative content co-creation process is discussed

4.1.1. Published Posts of Visit Stockholm

The destination marketing organisation Visit Stockholm can be stated to be somewhat active in the content (co-)creation on their official Instagram account. During the studied time period, Visit Stockholm published approximately two Instagram posts per day, as well as participated on further content co-creation by answering other users' questions and comments related to the published posts. As all content co-creation on Visit Stockholm's Instagram account, like on all Instagram accounts (Borges-Rey, 2015), was taking place around the visual and textual content of the posts published by the account owner, these posts could be considered as the starting point of the account's content co-creation. Therefore it is important to first regard the published posts and their content, before moving on to explore the further content co-creation practices.

On the studied social media platform Instagram centrality is given to the visual content; due to the visual nature of the platform and the technical impossibility to publish only text-based Instagram posts (Lee et al., 2015), all of the studied Instagram posts included a visual element, a photograph or a short video, supported by varying combinations of textual supplements, namely textual descriptions, geolocation tags, user mentions with @-sign and hashtags with #-sign, as outlined by Latorre-Martínez et al. (2014). All these varying types of textual supplements are visible in Visit Stockholm's post presented in the following Figure 1.

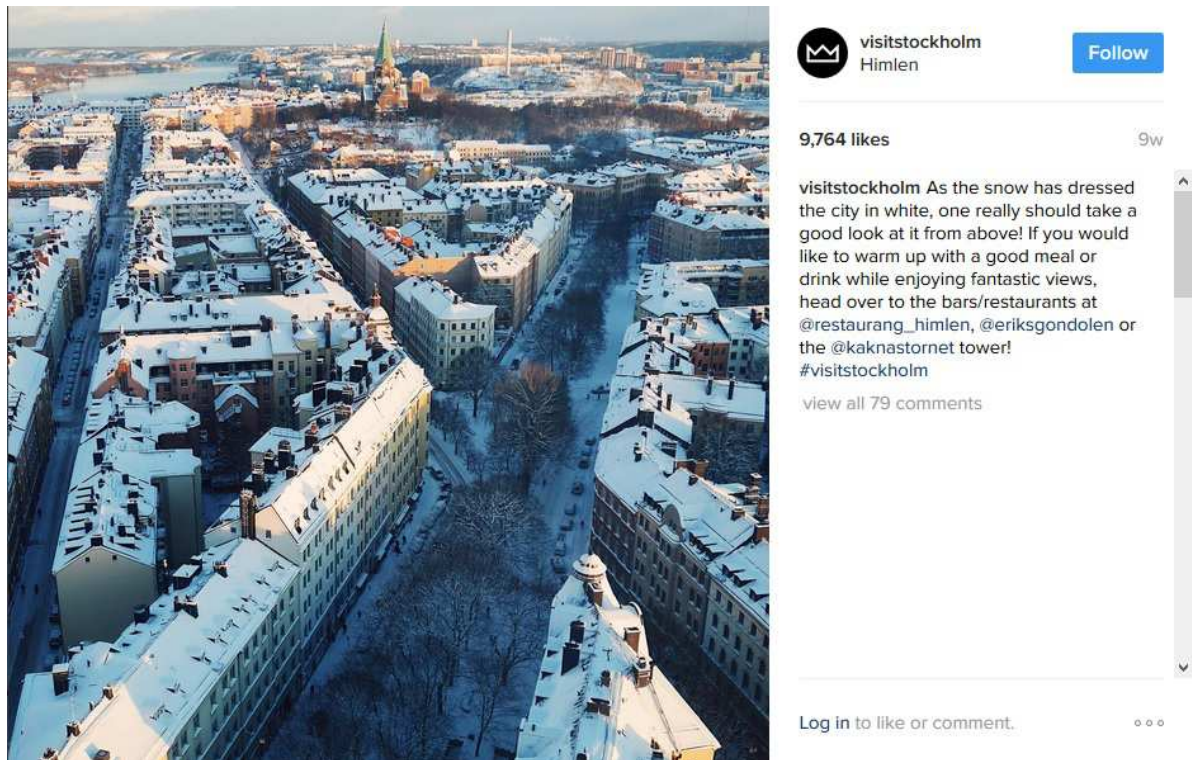


Figure 1. A post published on Visit Stockholm’s Instagram account on the 5th of January 2017, including textual supplements of textual description, hashtag, geolocation tag and user mentions.

Despite the fact that Instagram provides possibilities to share forward, re-post, visual content published by other Instagram users (Zolkepli et al., 2015), this kind of activity did not seem to be very commonly practiced by Visit Stockholm. In fact, the studied posts collected from Visit Stockholm’s account indicated that most of the visual content published by Visit Stockholm was generated by the destination marketing organisation itself. Among the 91 studied posts, five were pointing out that the visual content presented had been originally generated by some other Instagram user than Visit Stockholm. When considering the textual content of the published posts the amount was even lower, only two of the studied posts were directly citing an external source. Therefore it was observed that the content of Visit Stockholm’s Instagram posts was not only selected and published, but also to a large extent generated by the destination marketing organisation itself. Thus the content of Visit Stockholm’s Instagram account could be seen as a strong representation of the destination marketing organisations marketing message, its core themes and the aimed destination image projected by Visit Stockholm.

Besides the visual content, all the studied posts from Visit Stockholm’s Instagram account included a textual description related to it. However, the relation between the visual content and its textual description varied within the posts. In some of the studied posts, the textual description was used explicitly for destination marketing and tourism information distribution, as

in: *“Gamla Stan, Stockholm's old town, is one of the largest and best preserved medieval city centers in Europe. This is where Stockholm was founded in 1252!”*. In this case the textual description brought something extra to the visual content, an aspect or information that could not have been found if the visual content was looked separately from its textual description. On other occasions, the textual descriptions were found to be more general, such as: *“Will this snowfall dress our city in white again? Hope so! ❤️❄️”* Even though this textual description did not openly market Stockholm as a tourism destination, but rather highlighted or narrated the moment captured in the visual content of the published post, it formed a part of the overall marketing message, contributing to the narration of the projected destination image as suggested by Dinhopl and Gretzel (2016). In this case, the published visual content with its textual description, shown in Figure 2, could be considered strengthening the general image of Stockholm as a Nordic city, where experiencing a relatively cold winter season and snowy landscapes is possible.

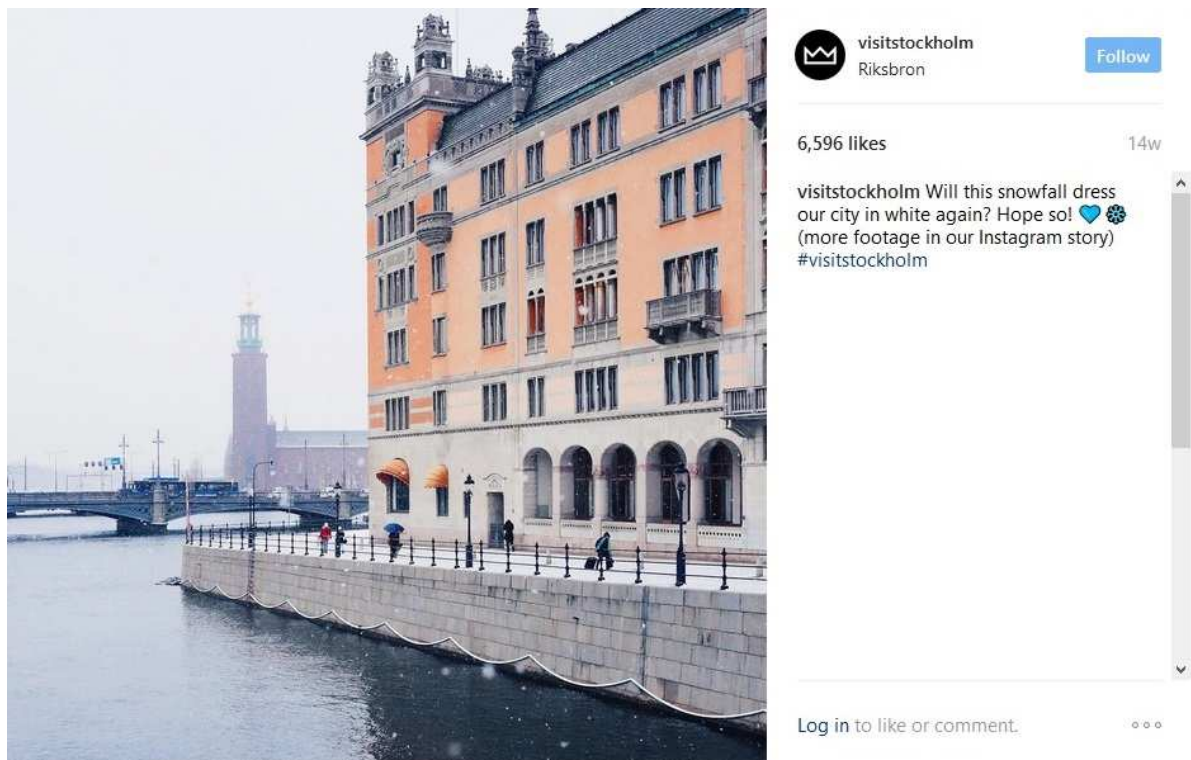


Figure 2. A post from Visit Stockholm’s Instagram account with textual description narrating the moment captured in the visual content, published on the 6th of February 2017.

Textual descriptions of the destination marketing organisation’s Instagram posts could therefore strengthen the post’s message by describing the visual content, highlighting some aspects of it, and by supporting it with additional information and meanings that were not easily available in the visual content itself. It was observed that the textual descriptions could also include

questions, such as *“Have you visited the art gallery also known as Stockholm's subway system?”*, often engaging other users to further co-create content.

In addition to the textual descriptions, user mentions, geolocation tags and hashtags were from time to time included in Visit Stockholm's published posts. First, the user mentions employed within the textual descriptions of the posts both notified the mentioned user about the published post and worked as a link to this user's Instagram account, and therefore widened the awareness of both the post and the mentioned user account. It was also noticed that the user mentions of the published posts were further related to the collaborative content co-creation when the users commented on the posts they were mentioned in. Secondly, the geolocation tags attached to the published posts indicated the geographical location of the place recorded in the visual content, as well as provided a way to search for further posts published from the same location. Finally, hashtags, the labels of the posts, were observed to be sparingly used within the studied posts of Visit Stockholm; while the posts often included the label #visitstockholm, usage of other hashtags seemed infrequent, even though incorporating hashtags in Instagram content has been shown to increase the activity of user reactions related to the posts (Coelho et al., 2016).

As the official destination marketing organisation of Stockholm, the purpose of Visit Stockholm's activities is to promote Stockholm as a travel destination and increase tourism in the region (Stockholm Business Region, 2017). Therefore it is not surprising that many of the studied posts within the data collected from Visit Stockholm's Instagram account carried clear destination marketing or business promotion messages. The studied posts seen as general marketing of Stockholm region were presenting for instance aesthetically appealing or visually interesting scenes from the region, providing tourism related information and giving suggestions of sights to see and things to do within the region. On the other hand, some studied posts were promoting specifically named commercial businesses, such as restaurants, cafés, shops, or public organisations, such as museums, within them. Examples of these two kinds of posts are presented in the Appendix 1.

Coherent tourism destination marketing message, the brand story, has been defined to include the core themes chosen for the destination (Gran, 2010; Julier, 2011). When considering the content presented within Visit Stockholm's Instagram posts, it was noticed that certain themes were reoccurring within the depictions. For instance, aspects such as design and fashion were found from within the studied visual and textual content in forms of depictions of interior design and design and fashion stores, together with representations of modern architecture and modern art, such as art at metro stations as shown in following Figure 3.

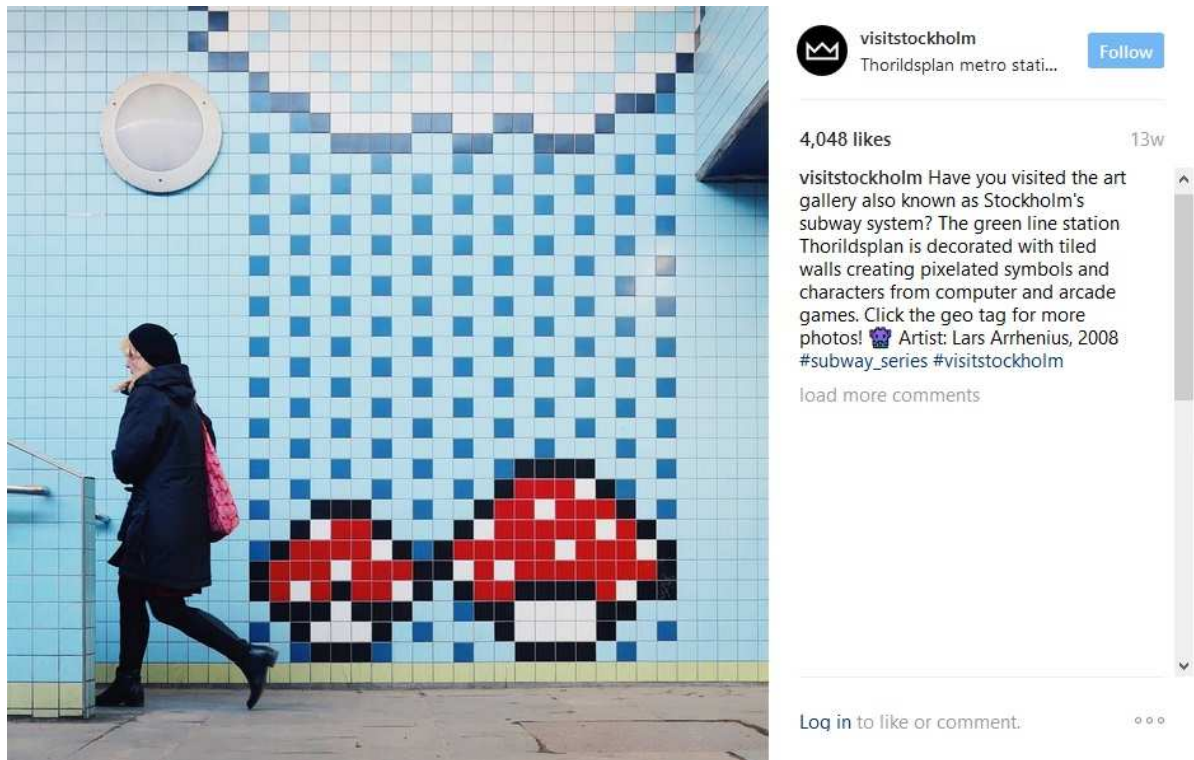


Figure 3. A post depicting art at metro station, published on Visit Stockholm's Instagram account on the 14th of February 2017.

In addition to the modern aspects, historical Stockholm was presented by several studied posts displaying museums, architecture and the old town of Stockholm, together with some references to the royal heritage of the city. Furthermore, the restaurant and shopping cultures of Stockholm, with various depictions of bars, restaurants, cafés as well as small specialised stores mainly from fields of fashion and design, were well represented within the studied data and the main themes of many studied posts. Additionally, the relation of the city and nature was prominently brought up in the published posts, incorporating for instance snow and waterfronts within the cityscape. Nature was however presented also without the connection to the cityscape, in forms of depictions of forests, lake views and scenes from the archipelago around Stockholm. The seasonal depictions of winter time, such as snow and ice, winter sports and seasonal local traditions like Semla pastries were found to be reoccurring in the content of the studied posts; this was however most likely related to the studied time period, the months of January and February. When the uncovered themes were compared to the themes presented in a textual Stockholm tourism destination image narration by Stockholm Visitors Board (2016), it was noted that the content of Visit Stockholm's Instagram posts largely reflected the main themes projected in it. This gave further assurance to the assumption of Visit Stockholm's Instagram account as a representation of the projected destination image of Stockholm and its core themes. The

similarity of the communication from different sources also strengthened the view of coherent communication of tourism destination marketing message as suggested by Therkelsen and Halkier (2011). The textual destination image narration, together with some examples of the related Instagram posts from the studied data, is presented in the Appendix 2.

It can be thus concluded that the posts published by Visit Stockholm on their Instagram account were carrying destination marketing messages, even though this was not always verbally expressed within the posts. All the studied posts published by Visit Stockholm included visual content, a photograph or a video, and a textual description related to it. In addition, the projected message was occasionally supplemented with geolocation tags, user mentions and hashtags. The vast majority of the studied posts' content was observed to be generated by the destination marketing organisation Visit Stockholm itself, fostering the notion of it as a representation of the projected destination image of Stockholm. The reoccurring themes uncovered from the visual and textual content of the published posts were corresponding with the themes outlined in other destination marketing material of Stockholm and therefore the marketing message could, at least from these parts, be considered consistent.

4.1.2. User Reactions and Re-reactions

After the posts with visual and textual content were published by Visit Stockholm, the further content co-creation on Visit Stockholm's Instagram account was discovered to be formed of practices of Visit Stockholm and the other users in forms of reactions to the published posts and re-reactions to the other users' reactions. The reactions towards the published content were found to be practiced in the form of likes of the posts as well as comments within the comment fields of the posts, as has been previously described by Coelho et al. (2016). The re-reactions towards other users' reactions in turn were present in form of comments, often mentioning the user whose comment caused the re-reaction. It was observed that the two modes of reactions were differing from each other; the studied posts had in general received considerably more likes, between 1 243 and 11 806 per post, than comments, between 1 and 180 per post. Therefore it can be noted that liking was more common reaction mode than commenting on Visit Stockholm's Instagram account, similarly to the findings of the social media interaction modes study conducted by Coelho et al. (2016).

The user comments within the studied data were discovered to be generally short, in many cases consisting of one sentence or just a few words. Somewhat longer comments were also found; however, without very few exceptions the comments did not exceed the length of 10 sentences.

In addition to words, user reactions and re-reactions were frequently found to contain emojis, small pictures that are according to Luangrath et al. (2017) depicting for instance facial expressions 😊, common objects 📺 and symbols ❤️. In fact, user comments consisting merely of emojis were also relatively common within the studied user reactions and re-reactions. In addition to emojis, other forms of textual paralanguage as outlined by Luangrath et al. (2017) were also detected; especially punctuation as a non-verbal communication mode was strongly present within the studied data, most often expressed with an extensive use of exclamation marks as in *“My favorite!!!!!!”*. Further non-verbal communication was expressed by misspelling of the words like *“Gooooorgeous!”*, abbreviations such as *“Lmao”*, as well as using capital letters as in *“WOW”*. Consequently, when taking into consideration all these forms of non-verbal communication, it can be stated that textual paralanguage was very strongly present within the studied data, affecting to the overall tone of the account’s interactions as suggested by Luangrath et al. (2017).

Accordingly to Munar and Jacobsen’s (2013) suggestion of socio-emotional communication being common on social media platforms, emotions were strongly present within the studied user reactions and re-reactions. Textual emotional expressions were often supplemented with emojis or other forms of textual paralanguage, narrating, supporting or softening the emotional expression. Even though both positive and negative emotions were present within the studied data, the expressions of positive emotions could be seen to be predominant. For instance the word love as well as various types of heart-shaped emojis, like in *“I love this restaurant! ❤️”* appeared frequently within the co-created content. In addition to love, excitement was prominently present within the studied user reactions and re-reactions, often in connection to known future travels to Stockholm, as exemplified by *“One week and I’ll be there!! So excited!”*. Further positive emotions were discovered as well, although to a smaller extent; happiness was expressed in comments such as *“Wonderful! Snow makes me happy 🥰”*, while pleasure and enjoyment were brought up by comments such as *“What a beautiful place! I’m SO enjoying your feed everyday ✨👍”*. In addition to the positive emotions, some expressions of negative emotions were also found; the most commonly expressed of them was longing, expressed both towards the city of Stockholm and towards specific places as in *“@[username] missing this place so much 😭”*. Moreover, expressions of jealousy, such as *“I was so happy about the little snow in Germany...now im jealous 😡”*, were discovered, although they were often softened with textual paralanguage. Despite the existence of the negative emotions, it became evident during the study that the overall tone of Visit Stockholm’s Instagram account’s content co-creation was very positive. The emotional expressions were also indicating that the content of Visit Stockholm’s Instagram posts was able

to evoke affective responses from users and thus achieve one of the aims of tourism destination marketing content (Mohd Ghazali & Cai, 2013).

When considering the contents of the user reactions and re-reactions presented in form of comments within the comment fields of Visit Stockholm's posts, it was noticed that a large part of the comments was directly related to the visual and textual content of the published posts, and thus maintained closely related to the desired brand story (Singh & Sonnenburg, 2012). For instance, comments were found to include vision related words or hearing expressions, such as look, seem and sound, connecting them to the visual or textual content of the posts, as exemplified by the comment *"I SO wish I could have some. The description makes them sound absolutely IRRESISTIBLE 🤤🍰👉❤️"*. The aesthetic qualities of the published visual content were also frequently commented on, predominantly with an admiring tone such as *"What a beautiful and quiet scene."* but also from more critical point of view, as in *"Looks like a rusty container 😏"*. Moreover, users were observed to borrow expressions from the published textual content and use them within their reactions or re-reactions; for example Visit Stockholm's post describing the visual content as one *"from a story book"*, received several comments containing the same expression. In addition to reproduction of the exact expressions of the published textual content, the destination image themes projected by Visit Stockholm were found to appear repeatedly within the studied user reactions and re-reactions. The reactions and re-reactions were formed around the topics of the published content and thus developing further the interaction around it. For instance comparisons of the presented aspects to something familiar were well presented within the studied data; a post presenting snowfall and a snowy scene triggered comments reporting the prevailing weather conditions in other parts of the world, and a post depicting Stockholm's subway station art prompted many comments such as *"👍 These are so gorgeous! Why can't NYC's stations be this pretty?"*. Therefore, Visit Stockholm's Instagram posts and their content were observed to prompt reactions from other users and thereby initiate the collaborative content co-creation process. In addition, the contents of the user reactions and re-reactions were maintained close to the projected destination image message, as proposed possible by Singh and Sonnenburg (2012) through the provision of accurate content to lead the further content co-creation.

Content co-creation around the projected destination image themes was further prompted by questions asked within the textual descriptions of the published posts; for instance *"Which is your favorite place for breakfast in Stockholm? 🍳"* managed to inspire a lot of users to share their favourite breakfast locations. The questions in the posts' textual descriptions were triggering user comments directly answering the question, but also reactions further co-creating content around the question's topic, as can be seen from the example presented below in Figure 4.

visitstockholm Did you know there are several places where it's completely free to enjoy art, architecture, history and culture from near and far in Stockholm? Over a dozen museums have free admission, such as Moderna Museet, the Swedish History Museum, the Royal Armoury and the Swedish Museum of Natural History! #visitstockholm

██████████ @██████████
██████████ @██████████ Freeeeeeee
██████████ A fantastic place for every art lover ❤️💙💜💚
██████████ Déjese abrazar mamita 🤗
🤗🤗🤗
██████████ The Swedish history museum (Historiska Museet) has a pretty cool, free Viking exhibition 😊
██████████ I am coming for the Marina Abramovic panorama, can't wait!!

Figure 4. Textual description and some of the comments of a post published on Visit Stockholm's Instagram account on the 13th of February 2017.

Remembering the context of the posts published on the official Instagram account of destination marketing organisation Visit Stockholm, it could be assumed that the main purpose of the question asked within the textual description presented on the left side of Figure 4, was actually not to find out if Instagram users know about the free museums of Stockholm or not. It is more likely that the main purpose of this, and other Visit Stockholm's posts, was to spread awareness and provoke discussion around the presented topic. This purpose of destination marketing, as outlined for example by Mohd Ghazali and Cai (2013), was observed to be in general well reached; many of the content creating users stated their wish to experience the depicted objects or places themselves and used user mentioning feature to share these wishes with their acquaintances, as in “@[username] @[username] we need to try them!!” and “@[username] we have to see this in real life.”. These reactions and re-reactions, containing one or several user mentions, were remarkably common within the studied data, and utilised by users for socialising as well as sharing the knowledge of the published posts and their content with acquaintances. The comments also served the purpose of destination marketing by contributing to the extension of Visit Stockholm's Instagram account's audience, even though this might not have been the conscious intention of the users. In some cases though, the user mentions were specifically employed to promote or share knowledge of Visit Stockholm's Instagram account, as can be deduced for instance from the comment “@[username] this IG account is well worth a glance”.

Furthermore, the user mentions were found to be employed also to attract the attention of the account owner Visit Stockholm. This was mainly practiced in connection to feedback or information inquiry, as in “@visitstockholm hello! I love your page. I have been here a couple of years ago and would love to do something similar this month, could you maybe recommend another island to visit for an afternoon+lunch? Would be very much appreciated! tack 🇸🇪🇸🇩”. The questions and feedback entries

with the mention @visitstockholm received answers from the destination marketing organisation almost without exceptions, and at times other users were sharing their answers or opinions as well. Questions were found to be asked also without user mention or with a mention of another user than @visitstockholm. For the most part these questions received answers too, either from Visit Stockholm, from other users or from both, as can be seen from the following conversation discovered from within the studied data:

UserA *And is there any snow in Stockholm?*

UserB *No snow @User.A 😞*

UserA *@UserB whaaaaat? 😞*

UserB *@UserA We had 10 degrees C this weekend, but some snow is forecasted for the for the weekend 🎅❄️*

UserA *And did you have snow on Christmas day? @UserB*

visitstockholm *Hello @UserA, we did not have snow on Christmas, but there is plenty of it since this night! Stay tuned for photos:)*

UserA *Okay thanks^^*

It was however noted that Visit Stockholm re-reacted principally to the user comments directed to it with @visitstockholm. Thus the destination marketing organisation could have been more active in the further content co-creation within the account, albeit it is open for further investigations whether destination marketing organisation's increased activity would increase the perceived value for other users or enhance the effects of destination marketing.

Thus it can be summarised that the user reactions in the studied content from Visit Stockholm's Instagram account were practiced via liking and commenting the published posts, and similarly to the finding of Coelho et al. (2016), likes were identified to be more widely-used form of content co-creation than comments. In addition to user reactions, re-reactions towards other user comments were present in form of comments. In general the analysed comments were found to be rather short and often contain various forms of textual paralanguage, expressions of emotions as well as frequent user mentions spreading the destination image awareness. The contents of the comments were to a large extent closely related to the published textual and visual content, and therefore the co-created content could be regarded to contribute to the projected destination image. Both Visit Stockholm and other users were found to be active participants in the content co-creation, and from the relatively active co-creation practices and the wide use of user mentions within the comments could be reasoned that the destination marketing purpose of Visit Stockholm's posts was reached to some extent, regarding information distribution and encouraging discussion and content co-creation around the presented themes. Nevertheless, content co-creation activity of Visit Stockholm's account could have been greater, considering

the large amount of the account's followers and the opportunity of also other users to participate to the content co-creation practices.

4.1.3. Travel Competition's Effect on Content Co-creation

In the middle of January 2017, a promotional travel competition for US citizens was introduced on Visit Stockholm's Instagram account, offering a prize of a travel package for two from Los Angeles to Stockholm. The competition instructions were encouraging users to comment their favourite post on Visit Stockholm's Instagram account, as well as to include the hashtag #stockholmlikealocal and a user mention in their comment. The posts included in the competition were not delimited, and thus the posts published before the competition introduction could also be commented to participate. As the competition was based on commenting the published posts on Visit Stockholm's Instagram account, it is highly likely that it enhanced the account's content co-creation activity to certain extent during the competition period. Remembering the destination promotion purpose of Visit Stockholm's activities (Stockholm Business Region, 2017), fostering the content co-creation was most certainly one of the competitions main objectives, together with expanding the destination image awareness (Mohd Ghazali & Cai, 2013) and the audience of Visit Stockholm's Instagram account. The difference observed on the average amount of comments per post during (58 comments) and after (26 comments) the competition period, as well as the post by Visit Stockholm thanking for *"thousands of wonderful contributions"*, supported the assumption of increased co-creation activity triggered by the competition. It was also discovered that, with one exception, all the studied posts from the competition period had received comments marked with the hashtag #stockholmlikealocal, and that the majority of these comments contained user mention or mentions. Therefore it was reasoned that the competition increased the content co-creation activity as well as extended Visit Stockholm's Instagram account's audience, at least to certain degree.

Besides likely increasing the co-creation of content, the competition had also an effect to the contents of the co-created content on Visit Stockholm's Instagram account. It was noticed for instance that the comments intended as competition entries were in general longer than other user comments and included personal reasoning for visiting the place depicted in the commented post. Personal narrations, bringing up matters such as Swedish heritage or background details, were also seen to a much greater extent within the competition entries than within the co-created content in general. However, the overall positive tone of the co-created content of Visit Stockholm's Instagram account was well visible also within the competition entries, as well as the

usage of non-verbal communication and expressions of emotions. While the aspects of Stockholm's tourism destination image projected by Visit Stockholm's Instagram posts were gaining support within the co-created content in general, the competition entries were more likely to bring up further aspects of the perceived destination image, such as the friendly and beautiful inhabitants. However, the competition entry comments were also more likely to mix the projected images of destinations, as highlighted by the confusion with the notion of "*hygge*", much used in Danish destination marketing but brought up within the competition entries in connection to Stockholm. Therefore the competition entries were discovered not to be completely in line with the projected destination image and to contribute to competing understandings of it as proposed by Mohd Ghazali and Cai (2013) as well as Urry and Larsen (2011).

Thus it can be concluded that the promotional competition had an influence on the content co-creation on Visit Stockholm's Instagram account. The content co-creation activity, as well as the awareness of Visit Stockholm's account, was most likely increased during the competition time, and therefore the competition can be considered to assist in reaching the destination marketing aim as described by Mohd Ghazali and Cai (2013). Yet, the possible long-term effects were left unknown. The competition entry comments were found to include many aspects similar to other user comments, and therefore to strengthen the account's existing content co-creation practices. However, the competition entries were also changing the contents of the co-created content by increasing the amount of personal narrations as well as including additional aspects to the overall destination image of Stockholm. This might not have been a desired outcome as it was seen to affect the overall consistency of the brand story (Julier, 2011) displayed by Visit Stockholm's Instagram account's content.

4.1.4. The Content Co-creation Practices

The interactions of the accounts on image-focused social media platform Instagram are centred around the posts published by the account owners (Borges-Rey, 2015). These posts consist of visual content in form of a photograph or a video, which can be complemented with various textual supplements (Latorre-Martínez et al., 2014; Lee et al., 2015). Consequently, the interactions on the studied Instagram account of destination marketing organisation Visit Stockholm were taking place around the visual and textual content published by the destination marketing organisation. The content published by Visit Stockholm was observed to be almost entirely generated by the destination marketing organisation itself; the amount of re-posted content from other users was fairly low, despite of the likely existence of readily available user

generated content of Stockholm region on Instagram, and the option provided by the platform to share forward other user's visual content (Zolkepli et al., 2015). Thus it was discovered that the content of Visit Stockholm's Instagram posts was not only selected and published, but also to a large extent generated by the destination marketing organisation itself. As such, Visit Stockholm's practices on their Instagram account resembled traditional destination branding practices of projecting the aimed destination image to potential visitors (Mohd Ghazali & Cai, 2013; Papadopoulos, 2011).

The studied data displayed that Visit Stockholm was projecting largely the same destination image themes through their Instagram posts as were outlined in the textual description of Stockholm Visitors Board (2016). The core themes of the projected destination image, such as historical Stockholm, nature and design, were reoccurring within the published visual and textual content, and supplemented with depictions of seasonal elements such as snow. Consistency of the projected destination image themes was thus seen within Visit Stockholm's Instagram posts, as well as between the Instagram posts and the textual description of Stockholm's tourism destination image. Therefore the projected tourism destination image of Stockholm was considered to form a coherent marketing message, described by Julier (2011) as a brand story. The distinct posts of Visit Stockholm were seen to form together this destination brand story, according to Dinhopl and Gretzel's (2016) notion of social media content narratives. Besides creating the brand story, the destination image projected through the published content was simultaneously contributing to the construction of the tourist gaze among the Stockholm region; by framing places and objects into the visual Instagram content published on destination marketing organisation Visit Stockholm's official account, the chosen aspects were defined as worth seeing or experiencing (Urry & Larsen, 2011, pp.113, 227). The significance of the depicted dimensions was further strengthened through repetition as noted by Urry and Larsen, (2011, p.173).

During the study it became evident that the communication carried by Visit Stockholm's Instagram posts was by nature a marketing message. Besides promoting the destination in general, many of the published posts incorporated direct references to individual businesses or organisations, thus promoting them via the destination marketing organisation's Instagram account. On what basis these promoted businesses and organisations were chosen could not be determined from the studied data, and would be an interesting topic for further research in terms of the underlying power structures of the destination image construction brought into question by Marine-Roig (2015). The observed, clearly marketing oriented communication, together with the position of Visit Stockholm as the official destination marketing organisation, made apparent

that the content of Visit Stockholm's Instagram posts was contributing to the commercially oriented induced destination image of Stockholm, described by Gunn (1972 cited in Mohd Ghazali & Cai, 2013) to be largely controlled by the destination marketing organisation itself. Therefore Visit Stockholm's Instagram posts, when regarded separately from the account's other content creating practices, could be stated to represent traditional way of tourism destination marketing, projecting a positive, coherent and attractive destination image for potential tourists (Mohd Ghazali & Cai, 2013). The influence of this kind of one-way brand messaging via, for instance, destination marketing organisation's official website has however been questioned in previous studies (e.g. Jacobsen & Munar, 2012), and the social nature of Instagram interactions emphasises the importance of user reactions in negotiation of posted content's value and meanings (Borges-Rey, 2015).

The emergence of social media has, not only given rise to user generated content, but developed Internet to more collaborative network and enabled the co-existence of content generated by users and destination marketing organisations, as well as co-creation of content among these actors (Munar et al., 2013; Singh & Sonnenburg, 2012). User generated content has been considered to form an information source of more organic nature (Gunn, 1972, 1988 cited in Mohd Ghazali & Cai, 2013) compared to official tourism destination promotion practices, and hence to be more reliable in nature (Munar et al., 2013). Therefore, incorporating user generated content into destination marketing practices could be considered to increase the trustworthiness of the content co-created among destination marketing organisation and other users. Destination marketing organisation Visit Stockholm's Instagram account was found to combine the visual and textual content of the posts published by the destination marketing organisation with the content co-created by Visit Stockholm and other Instagram users around the originally published posts. The social media presence constructed like this enabled Visit Stockholm to maintain control of large parts of the projected destination image within the account, and the destination marketing organisation's ability to act as the moderator of the account further strengthened its control of the account's content. Thus the idea of social media weakening destination marketing organisation's control of the destination image construction presented by Munar et al. (2013) was found to be only partly applicable in the context of destination marketing organisation's own Instagram account. However, by allowing and encouraging further content co-creation within the account, Visit Stockholm was able to gain benefit from the social media presence by incorporating user generated content into destination marketing practices, raising the destination image awareness as well as co-creating destination marketing related content together with other users as proposed by for instance Tussyadiah (2010) and Yüksel and Yanik (2014).

The content co-creation among the destination marketing organisation and other Instagram users on Visit Stockholm's Instagram account was found to be practised in three stages. The first stage of the content creation process was practiced by the account owner Visit Stockholm, and consisted of publishing posts, including visual and textual content, on the account. The interactions and further content co-creation on Instagram platform focus around the account owner's published posts (Borges-Rey, 2015), in this case the posts of Visit Stockholm. Instagram users are both able and encouraged to participate in collective content co-creation by reacting to the published content through practices of liking and commenting (Zolkepli et al., 2015). Thus the second stage of the content co-creation process on Visit Stockholm's Instagram account consisted of the user practices of reacting to the published posts by liking them and by leaving comments on their comment fields. Finally, on the third stage of the content co-creation process, the account owner Visit Stockholm and other users were re-reacting to the former user reactions via comments on the published posts' comment fields. The practices of reacting and re-reacting were found to be carried out partially simultaneously. Thus the practices of the destination marketing organisation and other users were observed to form an ongoing process of content co-creation within the account, initiated by the published posts of Visit Stockholm and being able to continue for a long time after the original publishing date of the related post. It was seen from the studied data that, for the most part, the user comments received by the studied Visit Stockholm's posts had been published within few weeks from the publishing time of the post itself. However, the data also included comments published up to seven weeks after the commented post's publication date. As the oldest studied posts were published only eight weeks before the data collection, it could be assumed that the content co-creation was able to continue even longer than the seven weeks observed within this study, contrasting partially the assumption of social media content being short-lived and consumed in real-time (e.g. Latorre-Martínez et al., 2014; Munar, 2011).

During the conducted study it was discovered that the reactions and re-reactions of users within the studied data were to a large extent directly related to the places, objects and themes depicted within the content of Visit Stockholm's published posts. This was seen for instance in the user comments mentioning the textual or visual content of the posts, directly borrowing expressions from the published content, or restating the projected destination image themes of Stockholm. The users were found to be able to further construct the meanings projected within Visit Stockholm's published content, for instance by supporting the projected message, by adding further information to it or by challenging it with the user reactions and re-reactions. Therefore the meanings of the published posts were not inevitably given, but open for negotiation, as is suggested by Borges-Rey (2015) to be common on Instagram. Complete transformations of the

marketing message meanings proposed by Gyimóthy (2013) were however not detected; the studied user reactions and re-reactions were found to largely support the projected meanings of Stockholm's tourism destination image instead of seeking to contrast or to change them. In addition, it was observed that the content of Visit Stockholm's published posts was able to provoke affective responses from the users participating to the content co-creation. This was seen for instance in the strong presence of socio-emotional communication within the studied reactions and re-reactions, displayed via verbal and non-verbal expressions of emotions such as pleasure, excitement and jealousy. As both tourism destination marketing content (Mohd Ghazali & Cai, 2013) and content published on social media (Stepaniuk, 2015) are suggested to be carefully selected to produce positive responses from their audiences, the large amount of supportive and emotional user reactions and re-reactions on Visit Stockholm's Instagram account could be seen as a desired outcome from both perspectives.

The content co-creation on Visit Stockholm's Instagram account was discovered to be reinforced by certain practices of the destination marketing organisation. Questions asked within the textual descriptions of the published posts were detected to be reasonably successful practices of enhancing the content co-creation; for example, inquiring users' opinions about the best breakfast places in Stockholm resulted in wide amount of user comments recommending various restaurants, cafes and hotels within the comment field of the post. Furthermore, introducing a travel competition on Visit Stockholm's Instagram account was observed to influence the account's content co-creation by fostering the content creation activity, as well as the usage of user mentions within the co-created content. Therefore, the competition could be regarded to constitute a useful means for further extension of the awareness of destination marketing organisation's Instagram account. The purpose of tourism destination marketing has been defined by Mohd Ghazali and Cai (2013) to be increasing the recognition and the awareness of the destination's brand and image. The feature of user mentioning, notifying mentioned users about the published content, was discovered to be frequently employed within the studied data. The user mentioning feature was observed to be employed by the content co-creation participants for spreading knowledge of the published content and Visit Stockholm's Instagram account, as well as for social purposes of including acquaintances into the content co-creation practices. Thus the user mentioning feature can be regarded as a valuable tool for extending destination marketing organisation's Instagram account's audience and the destination image awareness via practices of the destination marketing organisation itself but especially via other users' practices.

The above described co-creation of content among the destination marketing organisation and other Instagram users was considered to include possibilities to produce value for both content co-creation parties. As user generated content has been generally considered more reliable than traditional destination marketing material (Munar et al, 2013), incorporating user practices and user generated content to destination marketing organisation's practices could be seen to increase the trustworthiness of the co-created content. In addition, engaging users in destination related practices, as well as in sharing these practices with acquaintances via user mentioning, increased the awareness of both the destination image and the destination marketing organisations Instagram account. However, providing a space for destination related practices and content to lead the further content co-creation within destination marketing organisation's own Instagram account maintained the overall control of the projected marketing message within the destination marketing organisation as proposed by Singh and Sonnenburg (2012).

When considering the other users participating to the content co-creation practices, previous research has suggested that both utilitarian and hedonic reasons are motivating users for social media participation (Mohd Ghazali & Cai, 2013). The studied content co-creation practices implied that participation on Visit Stockholm's account in fact provided both hedonic and utilitarian benefits. The utilitarian dimensions were especially visible in relation to tourism and travelling related questions, posed by users to Visit Stockholm in particular or to all users in general. The information exchange nature of the interaction could also be seen in the textual content of Visit Stockholm's posts, where tourism related information was distributed in connection to the visual content presented. In addition to the utilitarian benefits, the content co-creation practices on Visit Stockholm's Instagram account addressed also hedonic needs, such as socialisation, entertainment and achieving aesthetic pleasure. The frequent involvement of acquaintances into users' Instagram consumption via user mentioning practices projected the social aspects of the account's interactions, while the admiring user reactions and re-reactions towards the aesthetic qualities of the published visual content reflected the received aesthetic pleasure. Moreover, the entertainment and pleasure aspects were detected from the wide usage of emotional statements and textual paralanguage, as well as in direct positive feedback given to Visit Stockholm about the account and the published content. In general, other users' reactions and re-reactions towards the account's published content could be considered as feedback (Gössling & Stavrinidi, 2016), which the account owner Visit Stockholm could deploy in the future content generation.

4.2. Authenticity on Visit Stockholm's Instagram Account

During the conducted study, it was noticed that authenticity, even though not often explicitly expressed by its name, played an observable role within the studied co-created content. As the relevance of authenticity within the tourism studies has been debated (Mkono, 2012), it is interesting, that both explicit and indirect expressions of authenticity were discovered from the data collected from Visit Stockholm's Instagram account. The collaborative nature of the studied destination marketing organisation's Instagram account's content creation, the co-creation of content among the destination marketing organisation and other users, enabled authenticity to be expressed in the practices of all content co-creation participants. The studied content displayed for instance that besides the exact word "authentic", closely related expressions, such as real and local (Fesenmaier & MacKay, 1996), were used both by Visit Stockholm and the other users participating in the content co-creation. The following section is taking a closer look at the expressions of authenticity discovered from the studied data, as well as their relation to the different definitions of authenticity brought up in the theoretical framework. First the authenticity expressions are regarded within the visual and textual content of Visit Stockholm's published posts. Thereafter, the attention is shifted to the user reactions and re-reactions of the studied data, and the expressions of authenticity discovered within them. Finally, the relation of the discovered authenticity expressions and the forms of authenticity presented within the tourism literature is discussed.

4.2.1. Expressions of Authenticity in the Published Posts of Visit Stockholm

Social media has been argued to change the power structures of tourism destination image construction and tourism destination marketing by opening up possibilities for user participation and destination related user generated content (Mohd Ghazali & Cai, 2013). However, when considering Visit Stockholm's official Instagram account, the control was maintained by the destination marketing organisation, who was both the account owner and moderator, and thereby offering a platform for destination related conversations and content for further content co-creation as proposed by Erkan (2015) and Singh and Sonnenburg, (2012). In addition, when it comes to the visual and textual content published on Visit Stockholm's Instagram account, the destination marketing organisation could be regarded eligible to act as an authentication authority. This was due to the formal credibility for tourism destination marketing, given by the institutional position as an official destination marketing organisation assigned to Visit Stockholm by Stockholm Business Region AB and further by Stockholm City council (Stockholm Business Region, 2017). Thus it could be assumed, that in addition to this formal expertise, no further

practices from Visit Stockholm would be needed to establish the authenticity of the published content (Cohen & Cohen, 2012). However, it was discovered during the study that Visit Stockholm employed several additional ways to strengthen the authenticity perception of the published posts. Firstly, objectively measurable facts, such as verifiable historical dates and statistical information like hours of daylight, were brought up in many textual descriptions of the published posts, bringing a sense of trustworthiness to the projected message; for instance a depiction of aged architecture got more credibility when the construction year of the building was given within the posts' textual description as shown by the following post presented in Figure 5.

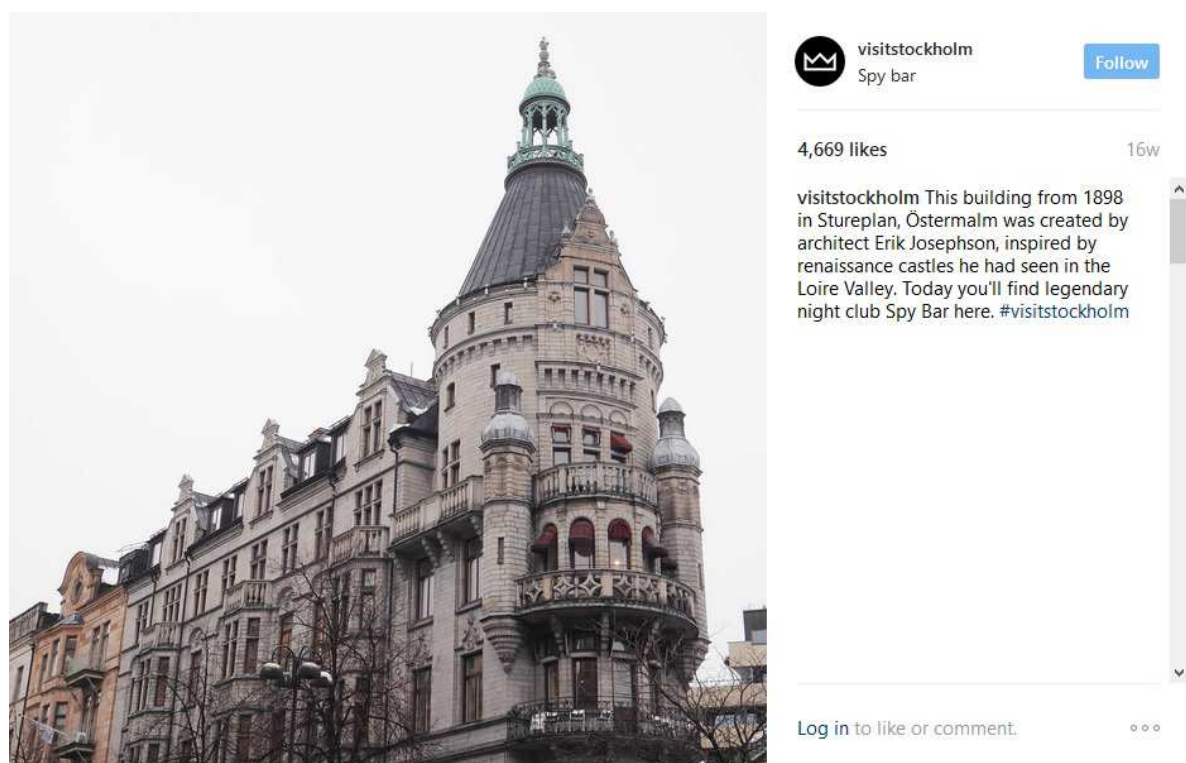


Figure 5. A post with measurable and verifiable facts on the textual description published on Visit Stockholm's Instagram account, on the 22nd of January 2017.

In addition to measurable and verifiable facts, external authoritarian organisations were mentioned within the published textual descriptions, as illustrated by “Restaurant *@bilmastockholm* in the vibrant and colorful Generator Hostel Stockholm has been listed as one of the best new restaurants for 2017 by *@cnn!* ...”. In this textual description the authority of a known news agency strengthened the restaurant's status of a place worth visiting. Nevertheless, the external organisations' authority was not self-evident or immune to critique either (Cohen & Cohen, 2012), and therefore supporting user comments, such as “I am a *@nytimes* loyal subscriber and I love their recommendations every year.” were considered significant. Finally, regularly employed geolocation tags were strengthening the credibility of the published posts by providing users an easy way to search

other published posts from the same location. Therefore, the credibility of Visit Stockholm's published posts was further established with the help of external actors' authentications, objectively measurable information and other published content linked to Visit Stockholm's posts via the employed geolocation tags.

It has been suggested that tourists are searching for local aspects of the destinations and desire to get "off the beaten path" (MacCannell, 1973). Visit Stockholm was discovered to answer these expectations by intentionally bringing up the local dimensions of the depicted places within the textual content of several published posts, as could be seen for instance from the following textual description: "*A hidden gem on one of the busiest streets of Södermalm! Bar Indigo is a hole-in-the-wall right in the middle of Götgatsbacken, crowded most evenings of the week. Enjoy a beer or a good drink with the locals to the sound of indie tunes.*". This description uses several expressions, such as 'hidden gem', 'with the locals' and 'crowded most evenings', to point out the local aspects of the place as well as its popularity within the local inhabitants. Bringing up the local aspects of the depicted places created an impression of presenting, not only the traditional tourism sights but also the "real" Stockholm within the account's content, and was well in line with Urry and Larsen's (2011, pp.5, 18) proposition of adding aspects to the tourist gaze based on the assumptions of potential visitors' taste. Nevertheless, the status of an official channel of destination marketing suggested that Visit Stockholm's Instagram account, as tourism destination marketing in general according to Mohd Ghazali and Cai (2013), only presented positive and attractive aspects of the destination and the displayed places were carefully selected to fit to the aimed destination image as pointed out by Urry and Larsen (2011, p.169).

Tourism destination marketing photographs have been criticised to be staged, possibly photo-manipulated and presenting destinations aesthetically more appealing than seen on the spot (Fesenmaier & MacKay, 1996; Urry & Larsen, 2011, p.174), while the visual content on social media video- and photo-sharing sites is claimed to be only minimally or not at all photo-edited (Munar et al., 2013). When considering the studied visual content and its aesthetic qualities, it was noted that exaggerated aesthetics was not strongly present in the visual content published by Visit Stockholm. For instance Borges-Rey (2015) suggests that editing or improving social media photographs is becoming more common, which this has been argued by de Vries et al. (2017) to be the case especially on image-focused social media platforms such as Instagram, providing predefined filters and basic photo-editing features within the platform. Nevertheless, prominent examples of photo-editing were sparse within the studied data, and the general approach of the visual content on Visit Stockholm's Instagram account was found to be relatively "real-life approach" as described by Munar et al. (2013). Few examples of visibly photo-edited visual

content were however found and two examples of these are presented underneath in Figure 6. The left side of the figure displays blurring feature that has been applied on the photograph, making the background blurred and leaving only the closest row of the pastries sharp. In turn, the right side of the Figure 6 shows four individual photographs merged into visual content of one published post.



Figure 6. Visibly photo-edited visual content published on Visit Stockholm’s Instagram account on the 7th of February 2017 and the 13th of January 2017 respectively.

Despite the scarcity of noticeably photo-edited visual content within the studied data, it was probable that some photo-editing practices, such as contrasting or highlighting, had been applied before publishing to at least part of Visit Stockholm’s visual content, for example to the photographs presented in the appendix 3. However, the effects of the possible editing practises were not so evident within the studied visual content that this could have been determined with certainty. It was also not possible to determine if the published visual content was framed as such when recording it, or cropped and adjusted after recording. Despite the time of the framing, as visual tourism marketing content in general according to Urry and Larsen (2011, p.169), the visual content of Visit Stockholm’s published posts was framed and decisions were made of including and/or excluding certain aspects. Bearing in mind that the visual content of Visit Stockholm’s Instagram account could be considered a form of official destination marketing material, it was very likely that decisions were made to project only the aimed destination image through the content published on the account to create a coordinated marketing message as proposed by Therkelsen and Halkier (2011).

During the study it was discovered that the framing decisions of Visit Stockholm’s published visual content had sometimes cut out parts of the objects or people presented. On other times, for instance bypassing people and traffic signs had been included, even though the visual content could have been recorded also without these aspects if different framing was chosen. The observed framing choices could have been accidental, but they could as well be intentional, aiming for more authentic depiction of the presented places, for instance when seemingly incidental people were included in the visual content depicting restaurant interiors and street views. Whether the decisions of framing were made intentionally or not, they were contributing to the perceived impression of real-life approach of the studied visual content, or “unprofessionalism” as called by Loninger and Brantner (2015). This impression was strengthened further by visual reflections, such as the interior of a tram reflecting back from the tram window through which visual content was recorded, or a reflection of the photographer on the glass as in the visual content presented below in Figure 7.



Figure 7. Visual content with photographer’s reflection on the glass, published on the 18th of February 2017 on Visit Stockholm’s Instagram account

The presence of the visual reflections as presented in Figure 7 did not disturb the viewing experience of the visual content on Visit Stockholm’s Instagram account; however, they were noted to represent a technical shortcoming that would most likely not be present in traditional professionally produced visual content of destination marketing material, argued to be carefully produced to appear aesthetically appealing (Urry & Larsen, 2011, p.174). Additionally, an occasional unsharpness of the people portrayed within the published visual content was identified

from the studied data, especially when people on movement were depicted. This technical shortcoming could, among other things, be related with the tools used in recording the visual content for Visit Stockholm's Instagram account; as Instagram is predominantly developed for and used via mobile devices (Lee et al., 2015), it is highly likely that the visual content published by Visit Stockholm was at least partially generated with mobile devices, not reaching the quality of professional recording equipment. However, as indicated earlier, the detected technical shortcomings should not be considered flaws but rather aspects contributing to the impression of real-life approach within the published visual content, together with the earlier discussed absence of exaggerated aesthetics and visible photo-editing. This real-life approach had, in turn, a chance to foster the perceived authenticity of the visual content, as inferior technical quality has been shown to increase the perceived authenticity (Borges-Rey, 2015).

In conclusion, even though social media has been argued to change the power structures of tourism destination marketing, this was not considered to be the case on Visit Stockholm's official Instagram account, where the destination organisation was providing the platform and the content for further co-creation, as well as acting as the account moderator and an authentication authority. Further trustworthiness for Visit Stockholm's published content was however sought via measurable facts, external organisation quotes and by providing possibilities to search other users' depictions of the portrayed places. Visibly remarkable photo-editing and exaggerated aesthetics were discovered to a small extent within the account's visual content, and the likelihood of additional but not prominently visible photo-editing was taken into account due to the prevalence of photo-editing practices within social media (Borges-Rey, 2015). The framing choices and the discovered technical shortcomings of the published visual content were creating an impression of real-life approach for Visit Stockholm's Instagram account, and thereby possibly influencing the perceived authenticity of the published content.

4.2.2. Expressions of Authenticity in User Reactions and Re-reactions

User generated content in social media has been considered by for instance Munar et al. (2013) to be more reliable than traditional marketing efforts carrying commercial interests. Therefore, user participation in content co-creation and the presence of user generated content on destination marketing organisation's Instagram account could be considered to strengthen the trustworthiness of the account and its content. It has been pointed out though that anonymity and lack of personal accountability are possible in the context of social media communications (Munar & Jacobsen, 2013). As usernames were the only social cues the co-created content of Visit Stockholm's Instagram account provided of other users than the destination marketing

organisation itself, the reliability of the anonymous user generated content on the account could be questioned. During the conducted study it was discovered that even though the control related to destination image construction remained largely on Visit Stockholm, the interactive nature of the further content co-creation on the destination marketing organisation's Instagram account enabled also other users to include authenticity expressions within their reactions and re-reactions.

As noticed earlier in relation to the content co-creation on Visit Stockholm's Instagram account, in general the tone of the co-created content on the account was discovered to be very positive. Therefore, it was not surprising that positive support towards the published content was detected also when looking the data from authenticity perspective. When considering the posts with visual content depicting aesthetically appealing views, admiring expressions such as "*Stunning!*", "*So beautiful*" and "*Wonderful!*" were repeatedly appearing within the user comments together with emotional expressions like "*Love it!!!*". In addition to admiring the published visual content, some user reactions and re-reactions were even questioning the ability of the visual recordings to incorporate all the aesthetic features of the depicted places, as illustrated by comments such as "*Woah. This place is strikingly beautiful & I have a feeling photos don't do it justice.*". Thus contrary to the literature, that suggests visual destination marketing material to provide aesthetically more appealing images than reality (e.g. Urry & Larsen, 2011, p.174), the user reactions proposed that the depicted scenes could appear more attractive in reality than through the recorded visual content. Interestingly, opposite arguments, indicating the possibility of selective representation and exaggerated aesthetics of the published visual content, proposed within the literature by for instance de Vries et al. (2017), were not found from the studied data. Thus it could be deduced that the content co-creating users did not consider the possibility of subtle photo-editing or selective image representation significant enough to bring it up in their comments. This supported Borges-Rey's (2015) suggestion that exaggerated aesthetics is generally not taken into consideration in authenticity evaluations of visual social media content due to its prevalence.

Authenticity and the process of authentication in tourism social media have been previously considered for instance by Mkono (2013a; 2013b) in relation to tourists' online reviews on the social media review site TripAdvisor. In her study, Mkono (2013a) defines the user reviews and recommendations as visible signs of an ongoing hot authentication process. User experience testimonies, with similar qualities to the online reviews studied by Mkono (2013a), were found within the co-created content of Visit Stockholm's Instagram account. The discovered experience testimonies, such as "*I went here last year and was definitely one of the best meals of 2016!*" were mainly related to restaurants and cafes depicted within the published posts of Visit Stockholm. These

experience testimonies did not directly confirm the accuracy of the published place depiction, but presupposed a recognisable depiction as well as strengthened the positive overall tone of the account's content co-creation.

Explicit expressions of authenticity, containing the precise word authentic, were noticed to be used only by few content co-creators within the studied data. Interestingly, these explicit expressions were presented within a comment field of one particular post, presented in Appendix 4, depicting a restaurant specialising in meatballs. The word authentic was used within the user reactions as part of the comment text such as *"Wow! Yes!!! #stockholmlikealocal I would love to try a real authentic Swedish meatball!"*, as well as in form of a hashtag like in the comment *"Omg love Swedish meatballs! Sadly I've only had them in Ikea but I bet it doesn't compare or measure up to this place! #authentic"*. While the first of the presented comments could be a general comment of authentic Swedish meatballs, the second of them made a clear connection between the expression of authenticity and the place described within the content of the commented post. Moreover, the second post compared the meatballs perceived authentic, to what was considered by the content creator to be less authentic, the IKEA meatballs. This illustrates well Daugstad and Kirchengast's (2013) description of the relation of authenticity to its opposite, inauthentic, and the constant comparison between the two.

Lamont (2014) suggests that publicly presented identifications with places and objects can be regarded as signs of an ongoing authentication process. In the studied data this kind of public identifications were found within the user reactions and re-reactions for instance in form of personal stories as below:

"Kastellholmen! Där föddes min pappa 1912, och det är "by far" den vackraste platsen i hela stan, för mig." [Kastellholmen! There was my father born in 1912, and it is "by far" the most beautiful place in the whole town, for me.] (Author's translation)

This personal narration was providing both an expression of emotional connection towards the depicted place and an explanation to this emotional bond. However, not all the discovered expressions of identification with the depictions of the published content were found to be this personal. Expressions of identification were presented also in forms of shorter and more general reactions and re-reactions, such as *"That's our station @[username] ❤️"* and *"This is my Stockholm! 😊"*. Even though all of the expressions did not provide explanation to the place identification similarly to the above presented personal story, they were showing identification with the depicted place as well as commitment to show this identification publicly.

The local aspects discovered to be brought up by Visit Stockholm's Instagram posts were observed to appear also within many of the user reaction and re-reactions. The user comments bringing up the notions such as 'hidden spots' and 'true locals' suggested a perceived dissimilarity between the authentic destination and the authenticated tourism destination (Fesenmaier and MacKay, 1996). In addition, the published comments, such as *"Nothing better than taking public transportation while traveling in another country! That's where the true locals can be found."*, were projecting the users' wishes and expectations to get involved with the local inhabitants and the culture of the destination, as well as to find places popular among the local inhabitants. These diverse local aspects were well illustrated in the following comment: *"One of my favorite things to do while traveling is to find hidden spots where you can strike up a conversation with a local and really get a chance to experience what daily life is like in a different culture."* Consequently, there seemed to be aspiration within the content co-creators to engage themselves with the local aspects of the destination, strengthening the assumption of the perceived importance of local inhabitants and culture in destination image construction. Since the recommendations and suggestions from local inhabitants can be highly valued by other users, and the support from local inhabitants has been argued to have an important role in destination image formation (e.g. Munar, 2011), it was interesting that user comments, acknowledged as reactions and re-reactions of local inhabitants, were found from within the studied data. These comments, carrying messages such as *"@[username] the good thing about my 8am commute"*, were found to confirm and reinforce the meanings projected in Visit Stockholm's published content but sometimes also contrast the projected meanings as can be seen from the following comment: *"The only cool one is kungsträdgården and just the passage. Rest of them are... XD. I will just say that i hope that this modern art wouldnt cost much."*

As can be seen from the previous user reaction, even though the co-created content on Visit Stockholm's Instagram account tended to be in general supportive, not all the user comments were supporting the projected messages of the published posts. For instance the time of day as well as the presence of other people was discovered to affect the perceptions of the depicted places, as pointed out by the user comments below.

UserA *Looks totally different in daylight @UserB @UserC*

UserC *@UserA and without all the edgy people in there!!*

Thus it can be deduced that all content co-creators did not perceive the places in the similar manner as they were portrayed in the published content. Depicting popular places empty or with only few people was found to trigger user comments such as *"It's funny to not see this street packed with tourists."*, suggesting that the presented representation was not reflecting the reality as perceived by the content co-creators. These user reactions indicating difference between the content of Visit Stockholm's published posts and the content creating users' own experiences or

perceptions, were contrasting the projected messages of Visit Stockholm's content and therefore possibly affecting to the general perception of the published content's trustworthiness, as well as constituting visible signs of authentication contestation as described by Mkono (2013).

Consequently, the nature of Visit Stockholm's Instagram account's content co-creation enabled users to present authenticity expressions within their reactions and re-reactions. The user reactions and re-reactions, appearing for instance in forms of positively and emotionally charged inscriptions, public identifications and experience testimonies, were seen to predominantly support and strengthen the messages of the published visual and textual content. However, expressions of perception differences related to authenticity were also found from the studied data, indicating that the user reactions were able to contradict the projected message and thereby possibly affect other users' perception of the published content's and the projected destination image's trustworthiness. Some of the user comments were challenging the ability of the visual content to represent reality, and implied that personal experiences on the spot were perceived more valuable. In addition, notions of aspects perceived as authentic and local were detected within the studied user reactions and re-reactions, pointing out the perceived importance of authenticity in relation to tourism within the studied content co-creators, as well as the importance of local inhabitants and culture in destination image construction.

4.2.3. Forms of Authenticity within the Co-created Content

The concept of authenticity has been generally considered in three different senses within the existing tourism literature (Cohen & Cohen, 2012). It has been presented in forms of objective quality of objects, existential subjective experience and socially constructed value judgement projected on objects by participants (Wang 1999). Even though stances have been taken for each authenticity definition, it has also been noted that the different forms of authenticity can co-exist within social settings (Linaa Jensen, 2010; Ramkissoon & Uysal, 2014; Wang, 1999). This kind of co-existence of the distinct forms of authenticity was noticeable when authenticity expressions detected from the co-created content of destination marketing organisation Visit Stockholm's Instagram account were analysed and categorised in relation to the definitions of authenticity presented in the literature.

The notion of objective authenticity as the measurable quality of objects (e.g. Wang, 1999) provided two separate possibilities for looking the authenticity expressed on Visit Stockholm's Instagram account; the objects, to which property the objective authenticity could be related, could be defined as the published visual content as such, or the objects depicted within this visual

content and its textual supplements. When the visual content itself was considered, the most evident authenticity dimension that could be objectively measured was the possible photo-editing applied to the published visual content. Some examples of visible photo-editing were detected from the studied data, and the likelihood of additional but not prominently visible photo-editing was taken into account. Therefore, despite the real-life approach of Visit Stockholm's visual content observed during the study, the published visual content could not be considered authentic in terms of objective authenticity and photo-editing. This finding was supporting, to certain extent, the arguments of the perfected social media culture and prevalence of exaggerated aesthetics in visual social media content presented by de Vries et al. (2017) and Borges-Rey (2015). However, the absence of excessive photo-editing in the studied visual content distinguished it from the commercial staged and edited visual content of traditional destination marketing as presented by Urry and Larsen (2011, p.174), and situated it closer to the description of real-life approach of visual content on image-based social media provided by Munar et al. (2013). Thus, even though not objectively authentic, the studied visual content could be considered customised for the context of Instagram destination marketing. Munar et al. (2013) have additionally been proposing that user generated visual content in social media is generally employing less photo-editing than traditional destination marketing related content and can thus be considered more reliable and authentic. Due to the scarceness of reposted visual content generated by individual users on the studied data, comparisons between user generated content and destination marketing organisations content in this regards were however not possible within the scope of the present study.

When turning the attention from the visual content itself to the objects depicted in the visual and textual content of Visit Stockholm's published posts, some aspects related to objective authenticity came up from the studied authenticity expressions; the measurable and verifiable facts, such as years, meters and hours, presented by Visit Stockholm in the textual descriptions of the published posts were expressions of qualities of the depicted objects that could be seen to present authenticity in its objective sense (Wang, 1999). Dimensions of objective authenticity were thus seen in the studied data to a minor extent, and mainly in connection with the content creation practices of the destination marketing organisation Visit Stockholm. Therefore it became evident that regarding the co-created content of Visit Stockholm's Instagram account from only objective authenticity point of view would result in very narrow view of the expressed authenticity within this social setting. Hence other points of view to authenticity were considered necessary to generate more comprehensive understanding of how authenticity was expressed within the co-created Instagram content. This observation resembled the general notion of the

definition of objective authenticity being too restricted to explain authenticity within tourism field, presented for instance by Wang (1999).

Marine-Roig (2015) proposes that visual content can mediate feelings and values that evoke subjective experience of existential authenticity. Therefore, it was reasonable to assume that the visual content posted by Visit Stockholm on their Instagram account would be able to act as this kind of mediator of emotions and values related to tourism and the destination Stockholm. The wide usage of verbal emotional expressions and emotions expressed through textual paralinguistic within the studied user reactions and re-reactions indicated that the published posts of Visit Stockholm were indeed able to provoke feelings and expressions of these feelings from the content generating users. Therefore it can be considered that the posts were able to influence the affective component of the users' destination image, which is according to Mohd Ghazali and Cai (2013) one of the fundamental parts of destination image construction. Lugosi (2016) has argued that emotional expressions can as such be regarded as signs of experiential authenticity. Consequently, the emotional expressions of for instance happiness, love, excitement and enjoyment detected from within the studied user reactions and re-reactions could be considered as expressions of experiential authenticity. However, other authors have included dimensions such as emotional ties, sense of belongingness and place narratives to the experience of existential authenticity (Knudsen & Waade, 2010; Lamont, 2014; Wang, 1999). These dimensions were found to be displayed within certain user reactions and re-reactions in the studied data; for instance, the personal recollections of the content generating users, such as personal narrations and experience testimonies related to the published content, indicated often the existence of users' emotional ties and subjective feelings towards the depicted places or objects. Similarly, publicly expressed identifications with the presented places and objects were demonstrating the personal and emotional connections of the content co-creators towards the depictions of the published posts. Previous research has identified hedonic values of for instance enjoyment and aesthetic pleasure as reasons for tourism related social media usage (Korneliusson, 2014; Mohd Ghazali & Cai, 2013; Vogt et al., 1993 cited in Munar & Jacobsen, 2013). Therefore the admiring comments of the published posts' aesthetic features within the co-created content could be regarded to signal the presence of subjective existential authenticity as well. The authenticity expressions related to existential authenticity were thus found to be present within the studied data, but solely within the user reaction and re-reactions. Hence, looking authenticity only from this perspective would exclude the practices of the other party of the studied Instagram content co-creation, the destination marketing organisation.

The third form of authenticity presented in the literature, constructive authenticity, is defined as negotiable and able to incorporate several opinions about authenticity (Lamont, 2014; Wang, 1999). According to this point of view, authenticity is socially constructed by people and influenced by their perceptions, beliefs, expectations and the context (Cohen, 1988; Wang, 1999). As stated earlier, the context of the studied content co-creation process and the co-created content on destination marketing organisation Visit Stockholm's Instagram account was formed firstly by social media and the image-focused social media platform Instagram, creating expectations and bias of collaborative interactions and user generated content. On the other hand, the destination marketing nature of Visit Stockholm's Instagram account could shift the expectations towards more traditional marketing material and only tourism related content. The destination marketing has traditionally been focusing on projecting coherent and attractive destination image (Mohd Ghazali & Cai, 2013; Roque & Raposo, 2016) and thereby creating framed scenes of the tourist gaze (Urry & Larsen, 2011). Urry and Larsen (2011, p.173) suggest that this has been done for instance by practices of repetition and stereotypes. The effects of repetition could be seen within the studied co-created content, where the destination image themes, such as design, were repeatedly brought up within Visit Stockholm's published content as well as within user reactions and re-reactions, and in this way transferred from the projected destination image stereotypes to socially constructed measures of authenticity. Consequently, as users' expectations affect the perceptions of the published content, the stereotypical depictions could be perceived authentic since they correspond with users' existing images and beliefs of the destination (Urry & Larsen, 2011, p.169). The user reactions related to the authenticity of meatballs were a good example of this. A published post depicting restaurant serving meatballs, a dish stereotypically considered very Swedish, triggered user reactions including statements of authentic Swedish meatballs, also from users claiming never to have tasted a Swedish meatball. As it has been proposed by Cohen (1988) that tourism experiences can be regarded authentic if perceived authentic by the participants, even though the experience would be based on inauthentic objects or locations, these particular meatballs would not need to be made according to ancient or traditional recipe in order to be regarded authentic; from the constructive authenticity point of view it was enough that people perceived them authentic.

During the conducted study it became thus evident that expressions of different forms of authenticity co-existed within the studied co-created content of destination marketing organisation's Instagram account. It was also observed that expressions related to different definitions of the concept of authenticity were present within different practices of the content co-creation process. While the objective authenticity was detected in connection to the publishing practices of visual and textual content of destination marketing organisation Visit Stockholm,

expressions of subjective existential authenticity were seen only within the practises of user reactions and re-reactions. Constructive authenticity in turn was observed to emerge from the collective practices of content co-creation, including positions and interpretations of both the destination marketing organisation and the other users. Therefore it can be stated that the interactive co-creation of destination marketing organisation's Instagram account's content among the destination marketing organisation Visit Stockholm and other users enabled the co-existence of different authenticity forms within the studied content in a way that could not have appeared if the content was created unilaterally by the destination marketing organisation or by other users. Similarly it was observed that the content co-creation process including both destination marketing organisation's and other users' practices opened a possibility for the social process of authentication to emerge on destination marketing organisation's official Instagram account.

Social media has been argued to change the power structures of tourism destination image construction process via opening up possibilities for user participation, destination related user generated content as well as for collaborative co-creation of content between businesses and individual users (Mohd Ghazali & Cai, 2013; Singh & Sonnenburg, 2012). Therefore social media is believed to have a great impact on tourism destination marketing practices. The studied content co-creation on destination marketing organisation's official Instagram account demonstrated however, that in the case of destination marketing organisations' own Instagram account, the control remained largely on the destination marketing organisation, who was offering a platform for destination related conversations as well as the content to lead the further content co-creation as proposed by Erkan (2015) and Singh and Sonnenburg, (2012). In addition, the formal authorisation of destination marketing organisation Visit Stockholm for Stockholm tourism destination marketing gave credibility to its practices. According to Cohen and Cohen (2012), cool authentication acts are performed by authentication authorities who can be legitimated by for instance their institutional position or expertise. In the case of Stockholm tourism destination marketing on Instagram, Visit Stockholm could be regarded to have both the appropriate institutional position as well as the official expertise, and was therefore considered as a credible authentication authority. However, it could be questioned if the local expertise of Visit Stockholm was taking into account the numerous stakeholders involved in the destination image construction (Marine-Roig, 2015), or if the authenticated destination image was based only on certain individuals' or groups' perceptions.

In order to be perceived authentic, the projected tourism destination image is regarded to need grounds in the real characteristics and resources of the destination, as well as the destination

identity held by the local inhabitants (Fesenmaier & MacKay, 1996). The destination marketing organisation Visit Stockholm seemed to address the local aspects related expectations and wishes of individual users by pointing out the local dimensions within several of the published posts, and creating thereby an image of “real” Stockholm projected via the account’s content. However, the justification for these projected dimensions of locality was left unknown, and they could have been based on certain people’s perceptions of the locality and on authenticated locality by the destination marketing organisation, and therefore not representing the entirety of the local identity. In addition, Marine-Roig (2015) suggests that the projected coolly authenticated destination image is able to affect the destination image formation only to some extent as a component of the socially constructed hot authentication process. On destination marketing organisation Visit Stockholm’s Instagram account the collective nature of content co-creation on the social media platform Instagram resulted in that the coolly authenticated content posted by Visit Stockholm was not enough by itself, but the supporting performative practices of users were required for the authentication process.

The collective content co-creation on Visit Stockholm’s Instagram account thus enabled user participation to the authentication and thereby the existence of the hot authentication process within the account. The authentication process is according to Cohen and Cohen (2012) made visible by leaving offerings, such as written inscriptions. On Visit Stockholm’s Instagram account the socially constructed hot authentication process was visible through user reactions and re-reactions, such as the public expressions of identification and emotions, as well as the experience testimonies, reviews and recommendations. As user generated content has been often considered to be more reliable than traditional marketing practices (e.g. Munar et al., 2013), it could be assumed that user participation in content co-creation and the presence of user generated content on destination marketing organisation’s Instagram account increased the perceived authenticity of the account and its content. As pointed out by Mkono (2013a), user generated content can both contest or confirm authentication in the ongoing social process of hot authentication. The user reactions and re-reactions on Visit Stockholm’s Instagram account were found to be to a very large extent supportive towards both the account and the published visual and textual content, and user reactions contrasting the projected destination marketing message were found to be scarce. Therefore the ongoing authentication process of the account was rather reinforcing the authentication than providing prominent example of negotiating the tourism destination image meanings and authenticity via hot authentication process.

Cohen and Cohen (2012) are defining hot authentication as an ongoing process that is happening over time by participant performative practices. The studied data displayed that the content co-

creation process within the comment fields of Visit Stockholm's Instagram posts was continuing several weeks after the publishing date of the post. Thus the authentication process within specific posts would be able to continue for the same amount of time. However, if the authentication process on Visit Stockholm's Instagram account is regarded from a wider point of view, it could be argued that the object of the authentication process practiced via the collective content co-creation was in fact the destination marketing organisation's account in its entirety. This standpoint was supported for instance by the user comments promoting the account to acquaintances, as well as the growing amount of the account's followers, which could be seen as an additional visible sign of authentication process.

Even though signs of an ongoing hot authentication process were detected from the studied data, it should be pointed out that in general the official Instagram account of Visit Stockholm was presenting productions of the cool authentication process practiced by the destination marketing organisation itself, together with user reactions and re-reactions related to the projected destination marketing message. Therefore destination marketing organisation's Instagram account as such could not be seen to be a platform for hot authentication process related to the tourism destination image construction, but the user practices were constructing a social process authenticating the destination marketing organisation's account and its content rather than the tourism destination image of Stockholm. Following Marine-Roig's (2015) recommendation of focusing the tourism destination image related research on the hot authentication process and on how and by whom the destination image is defined, would thus require a more throughout study with a wider sample of studied data from diverse accounts in the context of image-focused social media platform Instagram.

5. Conclusion

This chapter is forming the conclusions of the thesis. First, the results of the conducted study are summarised and the answers to the research questions of the thesis are presented. Thereafter the contributions of the thesis to tourism research and tourism industry are considered. Finally, the limitations of the conducted study are addressed and suggestions are given for the further research.

5.1. Overview of the Study and Answers to the Research Questions

This thesis studied the content co-creation and expressions of authenticity on destination marketing organisation's Instagram account. The collective social media content co-creation among tourism organisations and other users has not yet obtained much attention within tourism research, thus the thesis sought to contribute to tourism social media research by looking into the social media content co-creation process on destination marketing organisation Visit Stockholm's Instagram account. As incorporating user generated content into marketing practices and creating content in collaboration with users could be regarded to increase the trustworthiness of tourism destination marketing, the content co-creation practices were regarded with a focus on authenticity. In particular, the study was concentrating on the user practices in the content co-creation process and the forms of authenticity expressed within the co-created content. The aim of the study was to explore the content co-creation practices on destination marketing organisation's Instagram account and the expressions of authenticity present in the co-created content. To reach the aim, two research questions were formulated:

RQ1: How are user practices co-creating content on destination marketing organisation's Instagram account?

RQ2: In which ways authenticity is expressed in the co-created content of destination marketing organisation's Instagram account?

The study conducted for the thesis was carried out as an ethnographic content analysis to identify the themes emerging from the studied data, and to gain in-depth understanding of the studied social phenomenon. A netnographic approach for the study was chosen due to the virtual context of the studied image-focused social media platform Instagram and the interaction practices within this platform. Image-focused social media was considered both interesting and important area of tourism research due to the visual nature of tourism in general (Fesenmaier & MacKay, 1996) and tourism destination marketing in particular (Urry & Larsen, 2011). The

Instagram account of the destination marketing organisation Visit Stockholm was selected as the object of the study for its relatively high number of followers and published posts, as well as for the frequent content co-creation activity of the account. Altogether 91 published posts with the related user reactions from January and February 2017 were collected and analysed during the study.

The content co-creation on Visit Stockholm's Instagram account was found to be practised among the destination marketing organisation Visit Stockholm and other Instagram users. Destination marketing organisation's published posts were seen as the starting point for the content co-creation process within the account, and the further content co-creation around the posts was practiced via reactions and re-reactions among the destination marketing organisation and other users. The content of the published posts on Visit Stockholm's Instagram account was observed to be entirely selected, and to a large extent also generated by the destination marketing organisation. This, together with the position of Visit Stockholm as the account owner and moderator, enabled the destination marketing organisation to maintain overall control of the projected destination image within the account. The interactive nature of the social media platform Instagram however provided the destination marketing organisation an opportunity to incorporate user generated content into the marketing practices and to collaborative co-create content with other Instagram users.

Further content co-creation around the published posts on Visit Stockholm's Instagram account was observed to be practiced collaboratively by the destination marketing organisation and other Instagram users through practices of reacting and re-reacting. The co-created content was discovered to be to a large extent related to the themes of the published visual and textual content, constructing the meanings of the post further by for instance supporting or contrasting the projected messages. In general, the content co-creation on Visit Stockholm's Instagram account was found to be an ongoing process, and the content co-creation activity was detected to be increased by destination marketing organisation's practices such as posing questions or introducing competitions. Both Visit Stockholm's published posts and the user reaction and re-reactions were found to frequently incorporate user mentioning, and thus to expand the audience and awareness of the published content and Visit Stockholm's Instagram account, as well as to involve further users in the content co-creation practices. The content co-creation process was discovered to offer possibilities to produce value for both co-creation parties; increasing destination image awareness and perceived trustworthiness of the projected image, while maintaining the overall control of the marketing message advanced the objectives of the

destination marketing organisation, whereas both utilitarian and hedonic benefits were offered for the other users.

Consequently, to answer the first research question on how user practices were co-creating content on destination marketing organisation's Instagram account, it can be concluded that both destination marketing organisation's and other users' practices were contributing to the interactive content co-creation on destination marketing organisation's Instagram account, by both generating content and further constructing the meanings of the published content. The content co-creation process was discovered to be practiced in three stages, including the post publishing practices of the destination marketing organisation, the reacting practices of other users as well as the re-reacting practices of both parties.

The collaborative nature of the studied destination marketing organisation's Instagram account's content creation, the co-creation of content among the destination marketing organisation and other users, was found to enable the authenticity expressions from all content co-creation participants. The expressions of authenticity were found both from the content of destination marketing organisation's published posts and from the user reactions and re-reactions within the studied data. In addition, the discovered authenticity expressions were observed to relate with the distinct definitions of authenticity presented within the theoretical framework. The dimensions connected with the notion of objective authenticity were detected from within the content published by Visit Stockholm, but observed to be present only to a minor extent and to result in a narrow understanding of the authenticity expressed within the account's content. Subjective existential authenticity expressions in turn, were discovered within the reactions and re-reactions of other users, presented for instance via personal narrations and emotional expressions. The third proposed form of authenticity, constructive authenticity, was seen especially in the reappearance of the Stockholm destination image themes within user reactions and re-reactions as well as within Visit Stockholm's published content, and in the transformation of the projected destination image stereotypes to socially constructed measures of authenticity.

In addition to the different forms of authenticity, signs of both cool and hot authentication processes were detected from the studied data, strengthening the assumption of them being able to co-exist. It was found that in the case of destination marketing organisations' own Instagram account, the authentication power related to the tourism destination image construction remained largely on the destination marketing organisation. The collective co-creation process of the content however opened a possibility for the signs of the socially constructed hot authentication process to emerge on destination marketing organisation's official account. The expressions

related to hot authentication process were both supporting and challenging the projected messages of Visit Stockholm's posts, albeit the positive reactions were found to be predominant and thus the overall tone of the authentication process was rather confirming than contesting. Despite the signs of an ongoing hot authentication process, the official Instagram account of Visit Stockholm was in general presenting productions of the cool authentication process practiced by the destination marketing organisation itself, together with user reactions and re-reactions related to the projected destination marketing message, and could not therefore as such be seen as a platform for hot authentication process related to the tourism destination image construction.

Consequently, when considering the second research question of the ways authenticity was expressed in the co-created content of destination marketing organisation's Instagram account, it can be stated that owing to the co-creation of destination marketing organisation's Instagram account's content among the destination marketing organisation and other users, different forms of authenticity were able to co-exist within the co-created content. It was observed that the expressions related to different definitions of authenticity, namely objective, existential and constructive authenticity, were present within different practices of the content co-creation process. In addition, it was discovered that the content co-creation process including both destination marketing organisation's and other users' practices enabled signs of the social process of authentication to emerge on destination marketing organisation's official Instagram account.

5.2. Contribution

Previous tourism research has addressed the impact of social media on tourism and tourism destination marketing, and indicated the influence of the participatory and interactive social media platforms to tourism practices (e.g. Lexhagen et al., 2013; Munar & Jacobsen, 2013). The possibilities for user engagement and incorporation of user generated content into tourism marketing practices have been introduced (e.g. Coelho et al., 2016; Tussyadiah, 2010), together with the opportunity for interactive co-creation of social media content among businesses and other users (Singh & Sonnenburg, 2012). However, the practices of the collective social media content co-creation among tourism organisations and other users have not yet obtained much attention within tourism research. This thesis is contributing to tourism social media research by providing general understanding of the collective content co-creation practices on destination marketing organisation's account on image-focused social media platform Instagram. The thesis is also contributing to the tourism research related to authenticity by outlining how authenticity is expressed within social media content co-creation practices on destination marketing

organisation's Instagram account. The results of the conducted study can be used as a starting point for further research on social media content co-creation process and tourism practices within Instagram platform, as well as for research on the authenticity of co-created social media content.

As the effect of the traditional tourism destination marketing communication via destination marketing organisations' websites to tourism decision making has been questioned (Jacobsen & Munar, 2012) it is important for destination marketing organisations to incorporate new communication modes to their practices. While tourism destination marketing has been said to project only the authenticated images (Fesenmaier & MacKay, 1996), user generated content on social media has been regarded more reliable (e.g. Munar, 2011) and thus incorporating user generated content into tourism destination marketing as well as co-creating content with users, could be regarded as a way to increase the trustworthiness of tourism destination marketing practices. During the conducted study, the image-focused social media platform Instagram was discovered to offer possibilities to combine destination marketing organisation's own visual and textual content with the further content co-created among the destination marketing organisation and other Instagram users. Social media presence constructed like this was found to enable the destination marketing organisation to retain largely the control over the projected destination image within the account, as well as to maintain the emerging user generated content close to the desired destination image. The collaborative nature of the content creation however allowed users to participate to the content co-creation and their personal experiences, emotional expressions and identifications with the published place depictions were considered to increase the trustworthiness of the account and its content. Therefore Visit Stockholm's Instagram account's approach of providing a platform for destination related conversation, as well as appealing visual and textual content to lead further content co-creation was seen as a beneficial way of organising destination marketing organisation's social media presence.

Tourism destination marketing practices are said to aim for increasing the destination image awareness (Mohd Ghazali & Cai, 2013). The results of the conducted study indicated that the usage of the user mentioning feature was very wide spread within the co-created content of Visit Stockholm's Instagram account, employed both for spreading awareness of the published content and for including further users to the content co-creation process. The findings indicated that the usage of user mentions as well as the overall content co-creation activity could be enhanced by destination marketing organisation's practices, such as introducing competitions within the account. Furthermore, the predominant use of the Instagram platform through mobile devices (Lee et al., 2015) allows the importation of destination marketing to people's everyday lives via

mobile phones. Therefore destination marketing organisation's Instagram account was regarded as a useful tool for extending the destination image awareness within social media. Visit Stockholm's Instagram account was also observed to provoke emotional reactions from users, and thus it could be considered to influence the affective component of the users' destination image, which is according to Mohd Ghazali and Cai (2013) one of the fundamental parts of destination image construction. However, further research is needed to evaluate the influence of Instagram content for tourism decision making.

5.3. Limitations and Further Research

Due to the netnographic content analysis approach chosen for the present study, the information available for data analysis was to a large extent limited to the existing content on Visit Stockholm's Instagram account. In addition to the readily existing content, direct contact was made with the destination marketing organisation Visit Stockholm to inquire issues related to their moderating practices on the studied Instagram account. Further inquiries associated with Visit Stockholm's content generation were not within the scope of the current study; however, issues related to the selection process of the depicted places and destination image themes, as well as the power relations influencing the destination marketing practices on Instagram could be addressed within future research.

Additionally, as no further information inquiries were made towards other users participating to the content co-creation on Visit Stockholm's account, further research is needed regarding the user perceptions of the content co-creation practices and authenticity on destination marketing organisation's Instagram account, as well as regarding the impact of Instagram tourism destination marketing into tourism decision making. The research should address for instance the reasons and motivations for user participation to the collective content co-creation practices on destination marketing organisation's Instagram account, as the present study was able to consider the motivations and gained benefits only based on the contents of the user reactions and re-reactions existing within the studied data. The authenticity of the co-created content should be addressed in future studies with a different research approach as, due to the netnographic approach of the present study, it was not possible to draw profound conclusions of the users' authenticity perceptions related to the co-created content of destination marketing organisation's Instagram account. Possible differences in users' authenticity perceptions related to destination marketing organisation's visual content and on the other hand to re-posted user generated visual content could also be further investigated. Even though some aspects related to content co-creators' perceptions were detected from the studied data, more comprehensive understanding of

them can only be achieved through different research approach, by incorporating interactions between the researcher and the content co-creation participants to netnographic research approach, or by using other methods such as in-depth interviews. Further research should try to incorporate also the inactive social media users to gain understanding of the overall process and benefits of destination marketing on social media platforms such as Instagram.

The findings of the present study indicated that destination marketing organisation's Instagram account could not as such be seen as a platform for social authentication process related to tourism destination image construction. Due to the broad control of the account's content held by the destination marketing organisation, the socially constructed authentication process within the account was considered to address predominantly the authenticity of the account and its content rather than the authenticity of the Stockholm tourism destination image. Therefore, more throughout research with a wider sample of studied data from diverse Instagram accounts would be needed in order to explore the hot authentication process of the tourism destination image in the context of image-focused social media platform Instagram.

The results of the current study are based on data delimited to the co-created content of one destination marketing organisation's Instagram account from the time period of 45 days. Therefore, further studies are needed concerning other destination marketing organisations' Instagram accounts as well as with more comprehensive time frames, to achieve more throughout understanding of the content co-creation activities and authenticity expressions within destination marketing on image-focused social media platform Instagram. Longer study period would for instance increase the comprehension of possible seasonal changes of the content co-creation practices, while national or cultural differences could be uncovered if wider selection of destination marketing organisations' Instagram accounts were included in the research. Moreover, as qualitative research in general is using the researcher as the research instrument, the results of the present study are largely based on the researcher's interpretations of the studied data and the connections made between the data and presented theory. As a consequence, further research on social media content co-creation practices and the authenticity of the co-created content is required to increase the trustworthiness of the presented results and the potential to apply the results in wider context.

6. References

Andersson, R., 2017. Visit Stockholm AB, Editor Social Media. Personal Communication via Instagram Direct Messaging. March, 2017.

Anholt, S., 2011. Beyond the Nation Brand: The Role of Image and Identity in International Relations. In: Pike, A. ed., 2011. Brands and Branding Geographies. Cheltenham: Edward Elgar. Ch.17.

Bødker, M. & Browning, D., 2013. Inspiring Design: Social Media from the Beach. In: Munar, A.M., Gyimóthy, S. & Cai, L. ed., 2013. Tourism Social Media: Transformations in Identity, Community and Culture. Bingley, U.K: Emerald. Ch.7.

Borges-Rey, E., 2015. News Images on Instagram. Digital Journalism, 3, 4, pp.571-593.

Bryman, A., 2016. Social Research Methods. 5th ed. Oxford: Oxford University Press.

Coelho, R., Oliveira, D. & Almeida, M., 2016. Does Social Media Matter for Post Typology? Impact of Post Content on Facebook and Instagram Metrics. Online Information Review, 40, 4, pp.458-471.

Cohen, E., 1988. Authenticity and Commoditization in Tourism. Annals of Tourism Research, 15, pp.371-386.

Cohen, E. & Cohen, S., 2012. Authentication: Hot and Cool. Annals of Tourism Research, 39, 3, pp.1295-1314.

Daugstad, K. & Kirchengast, C., 2013. Authenticity and the Pseudobackstage of Agri-tourism. Annals of Tourism Research, 43, pp.170-191.

Dinhopl, A. & Gretzel, U., 2016. Selfie-taking as Touristic Looking. Annals of Tourism Research, 57, pp.126-139.

Donaire, J., Camprubí, R. & Galí, N., 2014. Tourist Clusters from Flickr Travel Photography. Tourism Management Perspectives, 11, pp.26-33.

Erkan, I., 2015. Electronic Word of Mouth on Instagram: Customers' Engagements with Brands in Different Sectors. *International Journal of Management, Accounting & Economics*, 2, 12, pp.1435-1444.

Facebook, 2017. Facebook - About. [online] Available at: <<https://www.facebook.com/pg/facebook/about>> [Accessed 28 January 2017].

Fesenmaier, D. & MacKay, K., 1996. Deconstructing Destination Image Construction. *The Tourist Review*, 51, 2, pp.37-43.

Gran, A., 2010. Staging Places as Brands: Visiting Illusions, Images and Imaginations. In: Knudsen, B.T. & Waade, A. ed., 2010. *Re-Investing Authenticity: Tourism, Place and Emotions*. Bristol: Channel View Publications.

Gyimóthy, S., 2013. Symbolic Convergence and Tourism Social Media. In: Munar, A.M., Gyimóthy, S. & Cai, L. ed., 2013. *Tourism Social Media: Transformations in Identity, Community and Culture*. Bingley, U.K: Emerald. Ch.4.

Gössling, S. & Stavrinidi, I., 2016. Social Networking, Mobilities, and the Rise of Liquid Identities. *Mobilities*, 11, 5, pp.723-743.

Holland, G. & Tiggemann, M., 2017. 'Strong Beats Skinny Every Time': Disordered Eating and Compulsive Exercise in Women who Post Fitspiration on Instagram. *International Journal of Eating Disorders*, 50, 1, pp.76-79.

Instagram, 2017a. Press Page. [online] Available at: <<https://www.instagram.com/press>> [Accessed 28 January 2017].

Instagram, 2017b. FAQ. [online] Available at: <<https://www.instagram.com/about/faq>> [Accessed 28 January 2017].

Instagram, 2017c. Visit Stockholm (@visitstockholm). [online] Available at: <<https://www.instagram.com/visitstockholm>> [Accessed 15 February 2017].

Instagram Help Center, 2017. Exploring Photos & Videos. [online] Available at: <<https://help.instagram.com/140491076362332>> [Accessed 28 January 2017].

- Jacobsen, J.K.S & Munar, A.M., 2012. Tourist Information Search and Destination Choice in a Digital Age. *Tourism Management Perspectives*, 1, pp.39-47.
- Jiang, Y., Ramkissoon, H., Mavondo, F.T. & Feng, S., 2017. Authenticity: The Link between Destination Image and Place Attachment. *Journal of Hospitality Marketing & Management*, 26, 2, pp.105-124.
- Julier, G., 2011. Design Activism Meets Place-branding: Reconfiguring Urban Representation and Everyday Practice. In: Pike, A. ed., 2011. *Brands and Branding Geographies*. Cheltenham: Edward Elgar. Ch.13.
- Kim, J. & Tussyadiah, I., 2013. Social Networking and Social Support in Tourism Experience: The Moderating Role of Online Self-Presentation Strategies. *Journal of Travel & Tourism Marketing*, 30, 1/2, pp.78-92.
- Knudsen, B.T. & Waade, A., 2010. Performative Authenticity in Tourism and Spatial Experience: Rethinking the Relations between Travel, Place and Emotion. In: Knudsen, B.T. & Waade, A. ed., 2010. *Re-Investing Authenticity: Tourism, Place and Emotions*. Bristol: Channel View Publications.
- Korneliussen, T., 2014. Tourist Information Search: A DIY Approach to Creating Experience Value. In: Prebensen, N., Chen, J. & Uysal, M. ed., 2014. *Creating Experience Value in Tourism*. Boston: CAB International. Ch.13.
- Kozinets, R.V., 2010. *Netnography : Doing Ethnographic Research Online*. Los Angeles: SAGE.
- Lamont, M., 2014. Authentication in Sports Tourism. *Annals of Tourism Research*, 45, pp.1-17.
- Latorre-Martínez, M.P., Iñíguez-Berrozpe, T. & Plumed-Lasarte, M., 2014. Image-focused Social Media for a Market Analysis of Tourism Consumption. *International Journal of Technology Management*, 64, 1, pp.17-30.
- Lee, E., Lee, J., Moon, J. & Sung, Y., 2015. Pictures Speak Louder than Words: Motivations for Using Instagram. *Cyberpsychology, Behavior & Social Networking*, 18, 9, pp.552-556.

Lewis, N., 2011. Packaging Political Projects in Geographical Imaginaries: The Rise of Nation Branding. In: Pike, A. ed., 2011. Brands and Branding Geographies. Cheltenham: Edward Elgar. Ch.16.

Lewis, S., Pea, R. & Rosen, J., 2010. Beyond participation to co-creation of meaning: mobile social media in generative learning communities. *Social Science Information Sur Les Sciences Sociales*, 49, 3, pp.351-369.

Lexhagen, M., Larson, M. & Lundberg, C., 2013. The Virtual Fan(G) Community: Social Media and Pop Culture Tourism. In: Munar, A.M., Gyimóthy, S. & Cai, L. ed., 2013. *Tourism Social Media: Transformations in Identity, Community and Culture*. Bingley, U.K: Emerald. Ch.8.

Lim, Y. Chung, Y. & Weaver, P.A., 2012. The Impact of Social Media on Destination Branding: Consumer-generated Videos Versus Destination Marketer-generated Videos. *Journal of Vacation Marketing*, 18, 3, pp.197-206.

Linaa Jensen, J., 2010. Online Tourism: Just like Being There? In: Knudsen, B.T. & Waade, A. ed., 2010. *Re-Investing Authenticity: Tourism, Place and Emotions*. Bristol: Channel View Publications.

Loninger, K., & Brantner, C., 2015. In the Eye of the Beholder: Subjective Views on the Authenticity of Selfies. *International Journal of Communication (19328036)*, 9, pp.1848-1860.

Luangrath, A., Peck, J. & Barger, V., 2017. Textual Paralanguage and its Implications for Marketing Communications. *Journal of Consumer Psychology (Elsevier Science)*, 27, 1, pp.98-107.

Lugosi, P., 2016. Socio-technological Authentication. *Annals of Tourism Research*, 58, pp.100-113.

Lusch, R. & Vargo, S., 2014. *Service-Dominant Logic: Premises, Perspectives, Possibilities*. Cambridge: Cambridge University Press.

MacCannell, D., 1973. Staged Authenticity: Arrangements of Social Space in Tourist Settings. *American Journal of Sociology*, 79, 3, pp.589-603.

- MacKay, K. & Fesenmaier, D., 1997. Pictorial Element of Destination in Image Formation. *Annals of Tourism Research*, 24, 3, pp.537-565.
- Marine-Roig, E., 2015. Identity and Authenticity in Destination Image Construction. *Anatolia: An International Journal of Tourism and Hospitality Research*, 26, 4, pp.574-587.
- May, T., 2011. *Social Research: Issues, Methods and Process*. 4th ed. Maidenhead: Open University Press.
- Michaelidou, N., Siamagka, N., Moraes, C. & Micevski, M., 2013. Do Marketers Use Visual Representations of Destinations that Tourists Value? Comparing Visitors' Image of a Destination with Marketer-Controlled Images Online. *Journal of Travel Research*, 52, 6, pp.789-804.
- Mkono, M., 2012. Authenticity Does Matter. *Annals of Tourism Research*, 39, 1, pp.480-483.
- Mkono, M., 2013a. Hot and Cool Authentication: a Netnographic Illustration. *Annals of Tourism Research*, 41, pp.215-218.
- Mkono, M., 2013b. African and Western Tourists: Object Authenticity Quest? *Annals of Tourism Research*, 41, pp.195-214.
- Mohd Ghazali, R. & Cai, L., 2013. Social Media Sites in Destination Image Formation. In: Munar, A.M., Gyimóthy, S. & Cai, L. ed., 2013. *Tourism Social Media: Transformations in Identity, Community and Culture*. Bingley, U.K: Emerald. Ch.5.
- Munar, A.M., 2011. Tourist-Created Content: Rethinking Destination Branding. *International Journal of Culture, Tourism and Hospitality Research*, 5, 3, pp.291-305.
- Munar, A.M., 2013. Paradoxical Digital Worlds. In: Munar, A.M., Gyimóthy, S. & Cai, L. ed., 2013. *Tourism Social Media: Transformations in Identity, Community and Culture*. Bingley, U.K: Emerald. Ch.3.
- Munar, A.M., Gyimóthy, S. & Cai, L., 2013. Tourism Social Media: A New Research Agenda. In: Munar, A.M., Gyimóthy, S. & Cai, L. ed., 2013. *Tourism Social Media: Transformations in Identity, Community and Culture*. Bingley, U.K: Emerald. Ch.1.

- Munar, A.M. & Jacobsen, J.K.S., 2013. Trust and Involvement in Tourism Social Media and Web-based Travel Information Sources. *Scandinavian Journal of Hospitality and Tourism*, 13, 1, pp.1-19.
- Munar, A.M. & Jacobsen, J.K.S., 2014. Motivations for Sharing Tourism Experiences through Social Media. *Tourism Management*, 43, pp.46-54.
- Ooi, C. & Stöber, B., 2010. Authenticity and Place Branding: The Arts and Culture in Branding Berlin and Singapore. In: Knudsen, B.T. & Waade, A. ed., 2010. *Re-Investing Authenticity: Tourism, Place and Emotions*. Bristol: Channel View Publications.
- Papadopoulos, N., 2011. Of Places and Brands. In: Pike, A. ed., 2011. *Brands and Branding Geographies*. Cheltenham: Edward Elgar. Ch.2.
- Pasquinelli, C., 2011. Place Branding and Cooperation: Can a Network of Places be a Brand? In: Pike, A. ed., 2011. *Brands and Branding Geographies*. Cheltenham: Edward Elgar. Ch.14.
- Popov, V., Gosling, S., Kosinski, M., Matz, S. & Stillwell, D., 2015. Facebook as a Research Tool for the Social Sciences. *American Psychologist*, 70, 6, pp.543-556.
- Ramkissoon, H. & Uysal, M., 2014. Authenticity as a Value Co-creator of Tourism Experiences. In: Prebensen, N., Chen, J. & Uysal, M. ed., 2014. *Creating Experience Value in Tourism*. Boston: CAB International. Ch.9.
- Reisinger, Y. & Steiner, C., 2006. Reconceptualizing Object Authenticity. *Annals of Tourism Research*, 33, 1, pp.65-86.
- Ringgaard, D., 2010. Travel and Testimony: The Rhetoric of Authenticity. In: Knudsen, B.T. & Waade, A. ed., 2010. *Re-Investing Authenticity: Tourism, Place and Emotions*. Bristol: Channel View Publications.
- Roque, V. & Raposo, R., 2016. Social Media as a Communication and Marketing Tool in Tourism: an Analysis of Online Activities from International Key Player DMO. *Anatolia: An International Journal of Tourism and Hospitality Research*, 27, 1, pp.58-70.

- Rose, G., 2012. *Visual Methodologies: An Introduction to Researching with Visual Materials*. 3rd ed. London: SAGE.
- Sandbye, M., 2010. Making Pictures Talk: The Re-opening of a 'Dead City' through Vernacular Photography as a Catalyst for the Performance of Memories. In: Knudsen, B.T. & Waade, A. ed., 2010. *Re-Investing Authenticity: Tourism, Place and Emotions*. Bristol: Channel View Publications.
- Shakeela, A. & Weaver, D., 2016. The Exploratory Social-Mediatized Gaze. *Journal of Travel Research*, 55, 1, pp.113-124.
- Silverman, D., 2013. *Doing Qualitative Research*. 4th ed. London: SAGE.
- Singh, S. & Sonnenburg, S., 2012. Brand Performances in Social Media. *Journal of Interactive Marketing*, 26, pp.189-197.
- Stepaniuk, K., 2015. The Relation between Destination Image and Social Media User Engagement – Theoretical Approach. *Procedia Social and Behavioral Sciences*, 213, 1, pp.616-621.
- Stepchenkova, S. & Zhan, F., 2013. Visual Destination Images of Peru: Comparative Content Analysis of DMO and User-generated Photography. *Tourism Management*, 36, pp.590-601.
- Stockholm Business Region, 2017. About us. [online] Available at: <<http://www.stockholmbusinessregion.se/en/>> [Accessed 14 March 2017].
- Stockholm Visitors Board, 2016. The Stockholm Guide in English. [online] Available at: <http://www.stockholmbusinessregion.se/Global/ENG_STHLM_Guide_16_lr.pdf> [Accessed 4 April 2017].
- Therkelsen, A. & Halkier, H., 2011. Branding Provincial Cities: The Politics of Inclusion, Strategy and Commitment. In: Pike, A. ed., 2011. *Brands and Branding Geographies*. Cheltenham: Edward Elgar. Ch.12.

Tussyadiah, I.P., 2010. Destination-promoted and Visitor-generated Images – Do They Represent Similar Stories? In: Burns, P., Lester, J. & Bibbings, L. ed., 2010. *Tourism and Visual Culture*. [e-book] Wallingford: CABI. Ch.13.

Urry, J. & Larsen, J., 2011. *The Tourist Gaze 3.0*. London: SAGE.

de Vries, D.A., Möller, A.M., Wieringa, M.S., Eigenraam, A.W. & Hamelink, K., 2017. Social Comparison as the Thief of Joy: Emotional Consequences of Viewing Strangers' Instagram Posts. *Media Psychology* [online]. Available at: <<http://dx.doi.org/10.1080/15213269.2016.1267647>> [Accessed 6 February 2017].

Wang, N., 1999. Rethinking Authenticity in Tourism Experience. *Annals of Tourism Research*, 26, 2, pp.349-370.

Warnaby, G., Bennisin, D. & Medway, D., 2011. Branding a Roman Frontier in the Twenty-first Century. In: Pike, A. ed., 2011. *Brands and Branding Geographies*. Cheltenham: Edward Elgar. Ch.15.

YouTube, 2017. About YouTube. [online] Available at: <<https://www.youtube.com/yt/about>> [Accessed 28 January 2017].

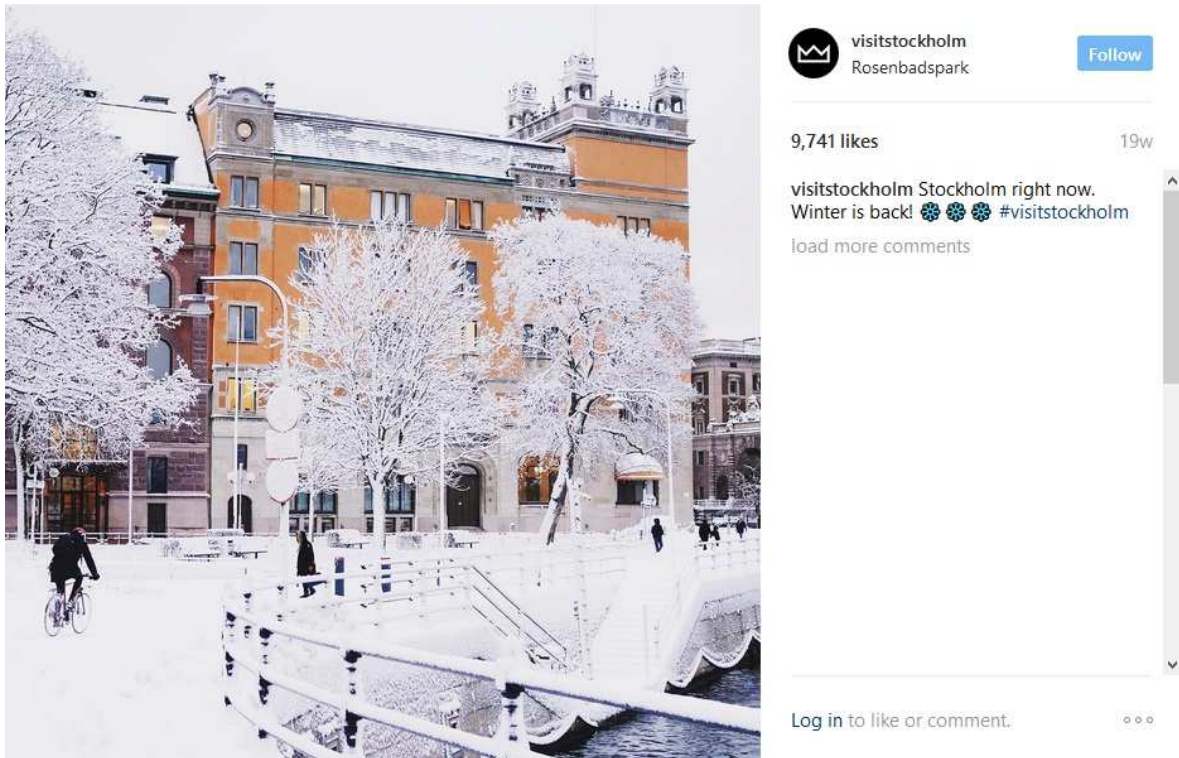
Yüksel, A. & Yanik, A., 2014. Co-creation of Value and Social Media: How? In: Prebensen, N., Chen, J. & Uysal, M. ed., 2014. *Creating Experience Value in Tourism*. Boston: CAB International. Ch.14.

Zolkepli, I., Hasno, H. & Syed Mukhiar, S., 2015. Online Social Network Citizen Engagement on Instagram Crowdsourcing: A Conceptual Framework. *Electronic Journal of Knowledge Management*, 13, 4, pp.283-292.

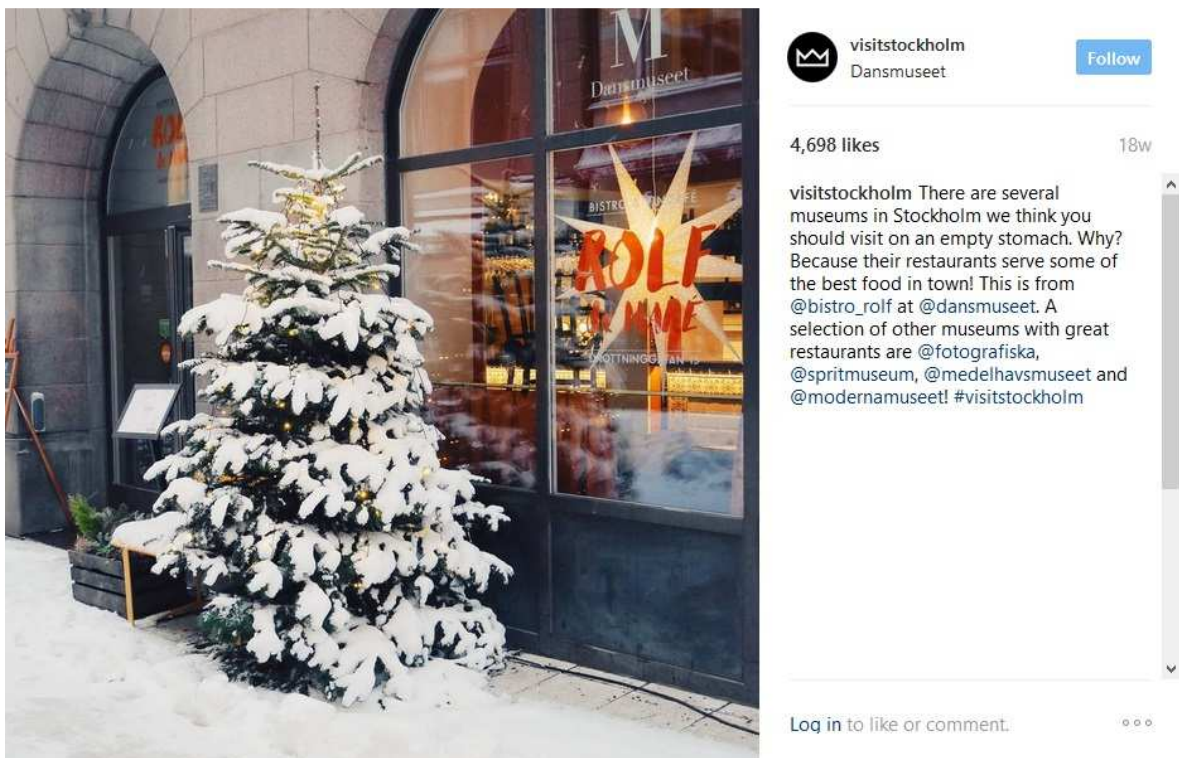
Appendix

Appendix 1: Examples of General Stockholm Region Marketing and Particular Business Promotion Posts from Visit Stockholm's Instagram Account

A post seen as general marketing of Stockholm



A post promoting specifically named businesses and public organisations



Appendix 2: Textual Narration of Stockholm Tourism Destination Image by Stockholm Visitors Board (2016) and Examples of Visit Stockholm's Instagram Posts Related to the Presented Destination Image Themes

Narration of Stockholm Tourism Destination Image by Stockholm Visitors Board:

Stockholm is a city of contrasts. Trends in music, design, fashion, and technology are born here, and innovations that spread worldwide are invented here. Stockholm also has a rich history comprising exciting architecture, museums, the Royal Palace and the medieval urban core of Gamla Stan. Trendy bars and world-class restaurants are shoulder-to-shoulder with historic cafés and cozy neighborhood pubs. This is a city of modern galleries and exclusive department stores, as well as small boutiques and unique shops. Stages and arenas attract Swedish and international stars. Large and small events come one after the next. Stockholm is simultaneously urban and close to nature; water is an ever-present feature in this city where lake and sea meet. Parks and green areas abound, and the distinctive white archipelago boats travel to the islands all year long. The atmosphere is open and welcoming, and diversity and innovation are encouraged. Stockholm is a city for everyone. (Stockholm Visitors Board, 2016)

Examples of Visit Stockholm's Instagram Posts Related to the above Presented Destination Image Themes:

Visit Stockholm's Instagram post related to the themes of design, fashion and shopping



Visit Stockholm's Instagram post related to the themes of history, architecture and Royal heritage



 visitstockholm
Riddarholmskyrkan [Follow](#)

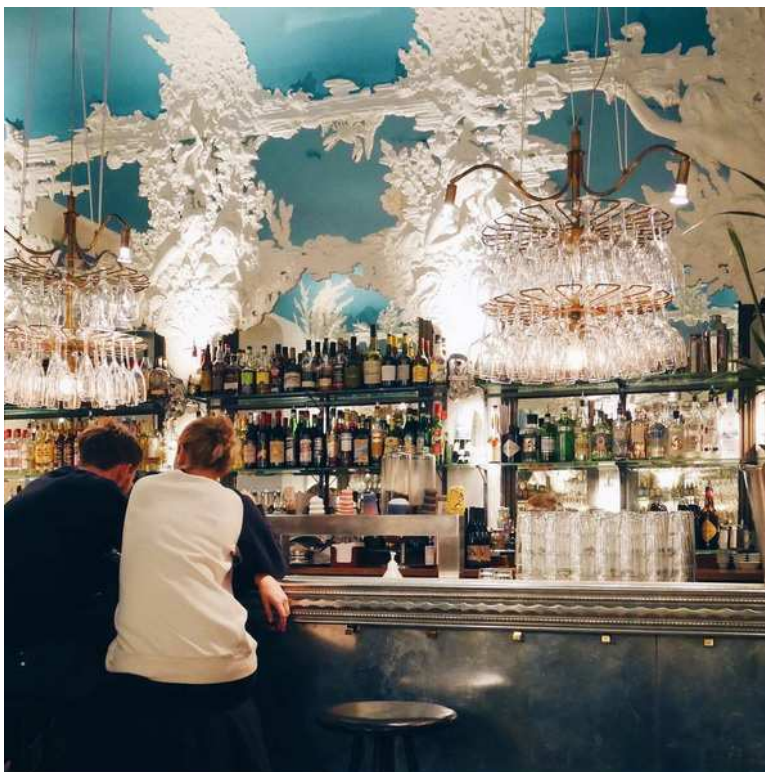
6,703 likes 19w

visitstockholm The Riddarholmen church is one of the oldest buildings in Stockholm, and a royal burial church. It was built as a Franciscan monastery for the so-called Grey Brother monks in the thirteenth century! #visitstockholm

[load more comments](#)

[Log in to like or comment.](#) 

Visit Stockholm's Instagram post related to the themes of restaurant culture, locality and design



 visitstockholm
Riche Lilla Baren [Follow](#)

4,192 likes 18w

visitstockholm There are many famous meeting places in the area of Östermalm, with multiple bars and restaurants. Riche is a modern classic, where Stockholm's art, fashion and club crowds gather to see and be seen. Other well-known classics are Sturehof, Prinsen, Grodan and East. #visitstockholm

[load more comments](#)

[Log in to like or comment.](#) 

Visit Stockholm's Instagram post related to the themes of events and fashion



visitstockholm Kulturhuset Stadsteatern [Follow](#)

1,246 likes 15w

visitstockholm It's time for this season's Fashion Week Stockholm! Every year the Swedish Fashion Council chooses a number of new brands to support with different projects, networks and activities such as fashion shows and exhibitions! This is from today's fashion show with this year's Swedish Fashion Talents @ama.awe.official (pictured), @dailyroutinestockholm, @johannesadele and @naemi_gustavsson! #fwstockholm #visitstockholm

Log in to like or comment. [...](#)

Visit Stockholm's Instagram post related to the theme of nature within the cityscape



visitstockholm Strömkajen [Follow](#)

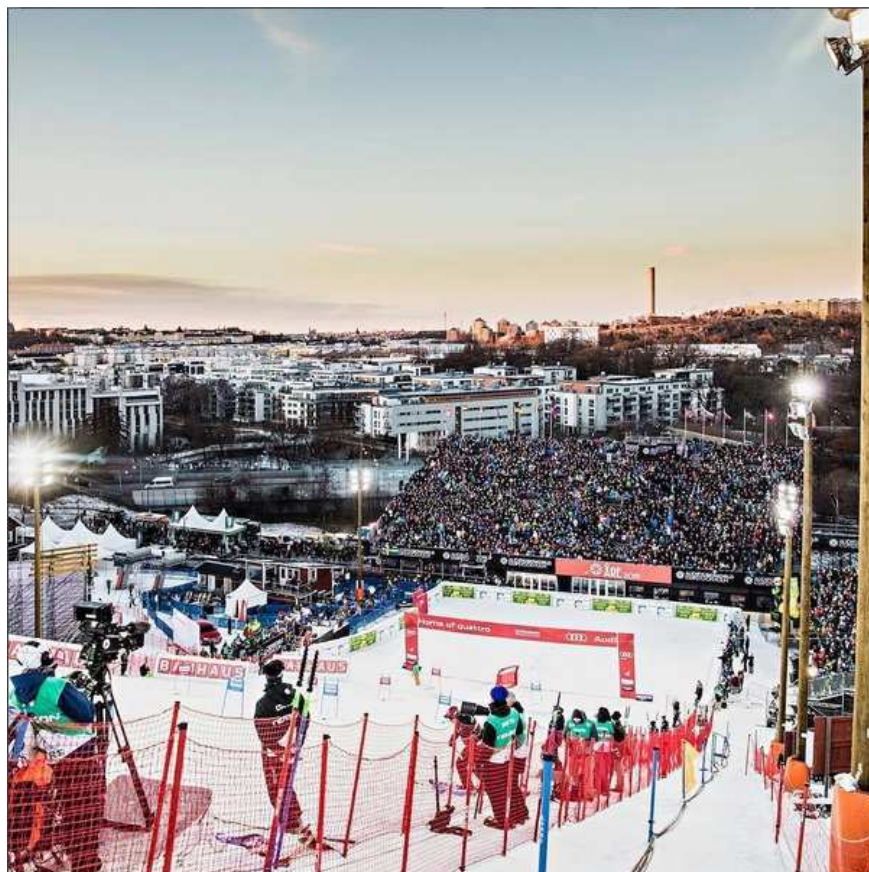
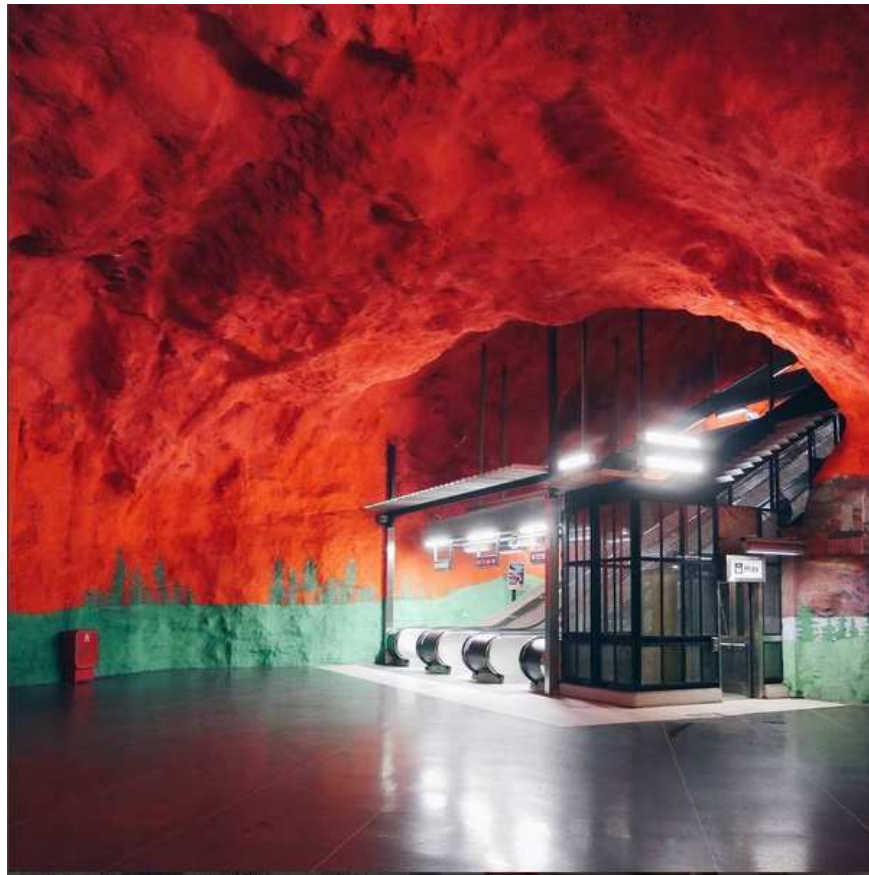
5,430 likes 15w

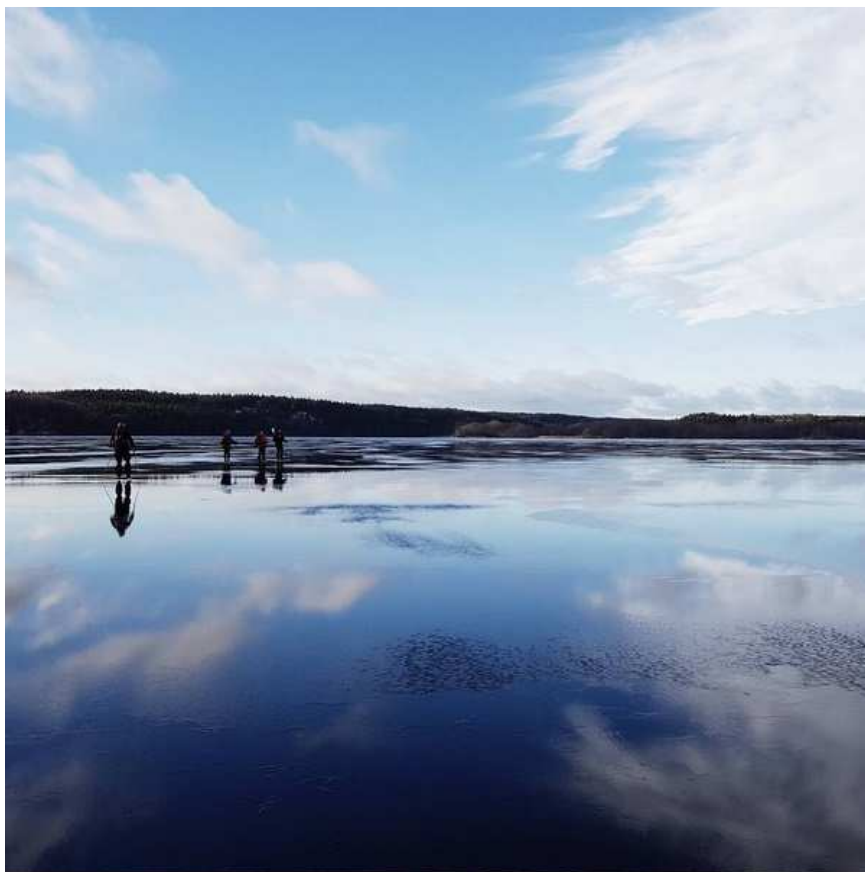
visitstockholm A pretty nice view to start a boat tour with! Let's just say we're not the only ones taking photos by Strömkajen 📷 @visitstockholm

[load more comments](#)

Log in to like or comment. [...](#)


Appendix 3: Examples of Possibly Photo-edited Visual Content from Visit Stockholm's Instagram Account





Appendix 4: Visit Stockholm's Instagram Post triggering Explicit Expressions of Authenticity from Content Generating Users



 visitstockholm
Meatballs - For the Peo... [Follow](#)

5,474 likes

16w

visitstockholm Meatballs for the People is a restaurant, bar and shop in one. As the name suggests, the classic Swedish meatball is in focus! The shop offers at least 10 kinds of meatballs made of ingredients like elk, beef and salmon. Sit down at a rustic wooden table or take your meatballs to go! #södermalm #visitstockholm

[load more comments](#)

[Log in to like or comment.](#)

⋮