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AUTHENTICITY AND INSTAGRAMMABLE SCENERIES: A CONTENT ANALYSIS OF DMO'S PERCEPTIONS OF SOCIAL MEDIA RELEVANCE IN PORTO DE GALINHAS (BRAZIL)

Recife
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Dissertation presented to the Federal University of Pernambuco's Hotel Management and Tourism Post-Graduate Program as a requirement in order to obtain the degree of Master in Hospitality and Tourism.

Research Field: Tourism, culture, and society.

Supervisor: Prof. Sérgio Rodrigues Leal, Ph.D.

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To my children,

Arthur and Lucas,

without whom I would not have the incentive to even begin such a task.

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"Things need not have happened to be true.
Tales and dreams are the shadow-truths that will endure
when mere facts are dust and ashes, and forgot."

— Neil Gaiman,
The Sandman,
Vol. 3: Dream Country
1991

ABSTRACT

The way people travel has been changing, especially due to technology. The internet and social media platforms have been inserted in the daily life of billions of people, and Instagram can be considered one of the most influential current networks. However, the authenticity of what has been called instagrammable sceneries has been questioned, even though authenticity's importance to tourists' satisfaction is already known by tourism scholars. The current study set the primary goal of analyzing in which way city and state governments take authenticity into consideration when creating and promoting instagrammable sceneries in Porto de Galinhas, Pernambuco, Brazil. For this goal to be achieved it was necessary to identify instagrammable sceneries; to present tourist instagrammable sceneries in Porto de Galinhas; and to describe how the city and state governments perceive instagrammable sceneries. It was also required to describe how the city and state governments use authenticity to create and promote instagrammable sceneries in Porto de Galinhas. To be able to complete such objectives, a qualitative approach was used, with bibliographic and documentary research, observation, and interviews. These interviews were conducted with representatives from the city and state Tourism Authorities, and they were analyzed through a content analysis. Several instagrammable sceneries were identified, as were the concepts of instagrammable, scenery and authenticity by Ipojuca and Pernambuco's representatives. Authenticity is seen as a spontaneously emerging culture, while instagrammable is related to the promotion of an experience, and sceneries are considered as simple city signs. The working relationship between the municipality and its governing state was found to be extremely fragile, especially for tourism. Besides, no evidence of the use of authenticity in the construction of instagrammable sceneries by the State was found, as little investment is made towards research and construction of such sceneries.

Keywords: Tourism; authenticity; instagrammable sceneries; Porto de Galinhas.

RESUMO

A forma como as pessoas viajam tem se modificado, especialmente devido à tecnologia. A internet e as plataformas de redes sociais estão inseridas na vida cotidiana de bilhões de pessoas, e o Instagram pode ser considerado uma das mais influentes redes atuais. Entretanto, a autenticidade do que vem sendo chamado de cenários instagramáveis tem sido questionada, apesar da importância de a autenticidade para a satisfação do turista já ser conhecida por acadêmicos do turismo. O presente estudo propôs o objetivo principal de analisar de que forma os governos municipais e estaduais consideram a autenticidade quando criando e promovendo cenários instagramáveis em Porto de Galinhas, Pernambuco, Brasil. Para que esse objetivo fosse atingido, foi necessário identificar cenários instagramáveis; apresentar cenários instagramáveis em Porto de Galinhas; e descrever como os governos estadual e municipal compreendem cenários instagramáveis. Também foi preciso descrever como o governo da cidade e do estado usam autenticidade para criar e promover cenários instagramáveis em Porto de Galinhas. Para que fosse possível atingir tais objetivos, uma abordagem qualitativa foi usada, com pesquisa bibliográfica e documental, observação e entrevistas. Tais entrevistas foram realizadas com representantes das Secretarias de Turismo municipal e estadual, e foram analisadas através de uma análise de conteúdo. Diversos cenários instagramáveis foram identificados, assim como os conceitos de instagramável, cenário e autenticidade reconhecidos pelos representantes de Ipojuca e Pernambuco. Autenticidade é vista como uma cultura que emerge espontaneamente, enquanto instagramável está relacionado à promoção de uma experiência e cenários são considerados simples letreiros de cidades. A relação de trabalho entre o município e o governo estadual foi considerada extremamente frágil, principalmente no setor turístico. Além disso, nenhuma evidência do uso de autenticidade na construção de cenários instagramáveis pelo governo pode ser encontrado, já que pouco investimento é realizado para pesquisa e construção de tais cenários.

Palavras-chave: Turismo; autenticidade; cenários instagramáveis; Porto de Galinhas.

GRAPH LIST

IMAGE LIST

DIAGRAM LIST

TABLE LIST

TABLE OF CONTENTS

1 INTRODUCTION

Cultural aspects of contemporary society have been changing at a much faster pace than ever before, and this may be caused by the faster increase in technology. Information and Communication Technologies (ICT) have risen as powerful tools to blend different media, which use several different language types and textualities. These have been affecting the production of texts and readers' attitudes toward them (BIADENI; CASTRO, 2020). So, ICT have been a significant part of everyday life for many people, and they are a ubiquitous presence in tourist activities (TRIBE; MKONO, 2017). Bauman (2007) stated that individuals have been inserted into a cyberlife, and many authors claim that it is extremely difficult, if not impossible, to disconnect from the Internet (LEUNG *et al.*, 2013; ABDALLAH; AYOUCHE, 2019; KROLOW, 2019).

The World Wide Web (WWW) has grown to one of the most used ways to search for information in general and, specifically, for tourist destinations (MORETTI; BERTOLI; ZUCCO, 2016; JANSSON, 2018; ABDALLAH; AYOUCHE, 2019; KIM; LEHT; KANDAMPULLY, 2019). Because the perceived risk of a trip, especially an international one, is considered high, it is common to search for information before any decision is taken. And the Internet's influence over the change in how people make those decisions has been widely demonstrated (JANSSON, 2018; SMITH, 2019; KIM; LEHT; KANDAMPULLY, 2019; IGLESIAS-SÁNCHEZ *et al.*, 2020). Since its arrival, the Internet has become one of the quickest and simplest ways of searching for information. So, now, online, and offline tools can be used to help tourists choose a destination (PALAZZO *et al.*, 2021).

According to Statista, a provider of market and consumer data for over 23,000 companies, such as Google, Adobe, Samsung, and PayPal, in 2023, there were 5.3 billion people connected to the web around the world, which means that over 65% of the population of the planet had already access to the Internet (PETROSYAN, 2023). The provider also states that since 2011 the usage of mobile devices to be connected has been increasing and, as of 2014, has been outgrowing desktop computers connections more and more. They expected for 2021 that mobile connections would be four times higher than the ones on computers, and, globally, it reached almost 6,4 billion smartphone mobile network subscriptions in 2023 (TAYLOR, 2023). In the first quarter of 2023, only 63,4% of people surveyed by the provider stated that they use a laptop or desktop connection, instead of 95,3% whose preferred means to access the internet is the mobile phone (PETROSYAN, 2023).

The growing amount of media types to which society has been exposed to causes an extremely important effect on social, political, and economic aspects on the lives of its individuals. One of the main tools from the ICT, social media platforms have reached into the ways people interact with one another, while also allowing communications at a more egalitarian stance. They can enhance the capacity to share and interact on different scales (DURÃO *et al.*, 2017). Everyone wants to communicate their own identities, and through social media platforms that can be done in a wider form (ABDALLAH; AYOUCHE, 2019). In 2005 only 5% of adult US Americans had an active account in one of these types of platforms, a number which has grown to 79% in 2019 (ROSER; RITCHIE; ORTIZ-OSPINA, 2019). These platforms have been changing the way communities socialize and create relationships. They have also modified how information is made and absorbed (JANSSON, 2018; ABDALLAH; AYOUCHE, 2019).

Therefore, contents can be created by the users themselves, and they can produce, consume, comment, add and interact with other platform users in unprecedented ways (KROLOW, 2019). This turns the user into not just a passive receiver anymore, but also in a content co-creator in a forthcoming composition connected to the Internet, which was transformed from a simple broadcasting medium to a participatory and democratic platform (LEUNG *et al.*, 2013). Consumption since the arrival of digital media is highly dependent on the co-creation involving social media users, which is fueled by User Generated Content (UGC) (ABDALLAH; AYOUCHE, 2019). People online are eager to create and share this type of nonprofessional content, which is available through an easy click, that can just as easily help them purchase, give and get advice, collaborate, and sort all kinds of products and information (ABDALLAH; AYOUCHE, 2019).

As one of the most powerful and influential of these social media platforms, Instagram shows impressive numbers (KROLOW, 2019; SMITH, 2019; BIADENI; CASTRO, 2020; IGLESIAS-SÁNCHEZ *et al.*, 2020). Since 2018 it has already reached the 1 billion active accounts mark, and as of 2023, it has over 2,35 billion active users monthly (RUBY, 2023). Daily, 4,2 billion 'likes' are distributed, and 500 million 'Stories' are posted, as well as 95 million photographs. It is estimated that 63% of its users log on to the platform daily (NEWBERRY, 2019; IGLESIAS-SÁNCHEZ *et al.*, 2020). It is already the free cell phone application with the second most downloads worldwide, number one being the video sharing app YouTube. It is also the tenth most popular word searched for on the online search tool Google.

Instagram was built upon the notion of sharing what is happening at the moment, all that is necessary is taking a picture with a smartphone and posting it online, so an online contact network can know where the user is and what they are doing. However, this instantaneousness impression, even though embedded in the early stages of the platform, is no longer inserted into the culture (or cyberculture) of its users (MANOVICH, 2017; SALAZAR, 2017b). The new behavior in the platform involves a careful curation of images that are allowed to stay on the users *feed*, special attention is given to the overall design of the whole page. Even when a picture is being taken with the intention of being shared online, there is extreme care that all objects in the image are correctly positioned, in a harmonious fashion, at an exact angle, and edited with the ideal filter (SALAZAR, 2017a). This is what can be called an instagrammable photograph. Not only tourist attractions can possess instagrammable features, but some places are specially built to become 'scenery-spaces' (KROLOW, 2019).

Nevertheless, the concept of building a 'scenery-space' for the purpose of portraying them is not a new one. The famous painter Claude Monet has already done it (LOBO, 2023). In 1883, he bought a piece of land and in it he planted a flower garden. Even though it was a beautiful scenery, he tried to make it even better by having the local pond enlarged, and a Japanese style bridge built (NATIONAL GALLERY, [s.d.]; LLOYD, 2019). He built such structures not only for it to be pleasant to the eye, but especially in order to have subjects which he could paint. The artist proceeded to produce around 250 paintings called "Water lilies series", or Nymphéas. He continued to portray the site until his death, in 1926 (NATIONAL GALLERY, [s.d.]; LLOYD, 2019). Nowadays, the registers are done using new technologies like digital cameras, and social media can be considered a new type of gallery.

Therefore, instagrammable sceneries are spaces created for being portrayed and showcased on Instagram (KROLOW, 2019). Tourist instagrammable places could encompass such spaces, as well as pictures of natural landscapes which have a good framing and ideal lighting (MANOVICH, 2017; SALAZAR, 2017a). They have become famous due to their exposure on the social media platform (NASCIMENTO, 2020), and this type of place may be requested by customers and tourists.

However, users and researchers alike have been condemning the heavy editing that is used in such pictures, stating that they do not convey the authentic experience tourists will likely have at a given destination. The search for authenticity has been considered as a strong motivation for people to travel. Rittichainuwat *et al* (2018, p.2) state that authenticity has the "potential to explore the dynamics of co-created value in experiences", and co-creation is a big part of social media. These authors published research regarding authenticity in screen tourism,

which indicated that screen tourists would rather visit sets used to shoot films or television shows than go to historically accurate sites. They imply that tourists may believe that what they see on the screen is more authentic, thereby worthy the visit, than original locations. If such a statement can be acknowledged for what tourists see on the big screen, then it may also be true for what they see on small screens as well, i.e., their smartphones.

The concept of authenticity in tourism has been changing since it was presented by MacCannell (1973), at first as an objective construct, the author stated that tourists looked for authenticity, as superficial experiences already permeated their everyday lives. Then, it was considered to be a socially constructed concept by Cohen (1988), and an existential notion to Steiner and Reisinger (20026). Afterwards, the idea that not a thing should or could be considered authentic led to the hyperrealist lens of Umberto Eco and Jean Baudrillard (AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020; CANAVAN; MCCAMLEY, 2020, 2021; KÖHLER, 2021; MATOS; BARBOSA, 2018; WANG, 1999).

Contemporary tourist have adapted it to the current social media-induced context. This shift has been remodeling and reshaping tourism (JANSSON, 2018; CANAVAN; MCCAMLEY, 2021). Furthermore, even though authenticity is a topic of uttermost importance for tourist studies, the number of definitions available to such a construct makes it difficult for researchers to use it (COHEN, 1988; MATOS; BARBOSA, 2018). The concepts of authenticity may be taken as an evolutionary notion (MATOS; BARBOSA, 2018), which may demonstrate the search for new definitions that may encompass the perceptions of authenticity in the post-postmodern period, especially considering the social media context.

Since these seem to be of importance to Destination Management Organizations (DMOs), tourist businesses and tourists, it is necessary to understand how the fabrication of instagrammable sceneries by the State happens, and how (or if) the notions of authenticity affect their design. Even though many city and state governments, especially in Brazil, tend to overlook the theoretical concepts of tourism when creating policies to promote and adequate their destinations to tourists.

1.1 RESEARCH GOALS

The goals of the research are presented in this section of the study. A general goal is firstly presented, followed by secondary goals.

1.1.1 Main goal

This research's main goal is to analyze in which way city and state governments take authenticity into consideration when creating and promoting instagrammable sceneries in Porto de Galinhas, Brazil.

1.1.2 Secondary goals

In order for the main goal to be achieved, some secondary goals are also addressed:

1.   To identify instagrammable sceneries.
2.   To present tourist instagrammable sceneries in Porto de Galinhas.
3.   To describe how the city and state governments perceive instagrammable sceneries.
4.   To describe how the city and state governments use authenticity to create and promote instagrammable sceneries in Porto de Galinhas.

1.2 TOPIC RELEVANCE

Society and technology now intertwine in a manner that each of them cannot be understood without the other, making social media of uttermost importance to comprehend the nuances of contemporary life (KROLOW, 2019). Thus, the digital world is not a completely separated realm of reality anymore, it expands and complements the physical one, in what is being called a *phygital* world (BALLINA; VALDES; DEL VALLE, 2019; KROLOW, 2019; DUE; TOFT, 2021). *Phygitality* is an expression that came about after the heavy stream of new technologies in the 21st Century. ICT created a mixed reality with several digital resources which can assist physical actions (DUE; TOFT, 2021).

Instagram is one of the most relevant social media platforms and its impact on tourist activity is already meaningful. According to the Portrait of American Travelers 2019-2020 research from the travel, tourism, and hospitality marketing consulting company MMGY (LEAP; TEAGUE, 2019), 60% of North American travelers from the *Millennial* generation (born between 1980 and 1994) that are connected in social media are currently active on Instagram, and 48% of them use this platform as a way of finding new destinations for their trips.

The platform is already highly regarded in the hospitality and tourism field due to its expressive numbers, however many of the studies which encompass such a topic are limited to evaluating specific destinations, using the case study methodology (ZUCCO, 2016; BEN-SHAUL; REICHEL, 2018; HAMOUDA, 2018; MARIANI; MURA; DI FELICE, 2018; ZUCCO *et al.*, 2018; MORETTI; BERTOLI; NASCIMENTO, 2020). Its contribution has been extremely valuable to scholars and businesses, specially to generate a specific destination image, thanks to the ability this platform has of translating feelings into images (IGLESIAS-SÁNCHEZ *et al.*, 2020).

Even though much research has already been done, including Instagram and social media platforms in general, few of them have integrated the notion of authenticity (VAN DIJCK; POELL, 2013; AGAM, 2017; ÇELIK, 2017; SOUZA; MACHADO, 2017; TRIBE; MKONO, 2017; BIADENI; CASTRO, 2020; MOHAMMADI *et al.*, 2020; SANTOS; DURÃO, 2021). And the expression instagrammable is still novel, with few mentions and concepts limited to the media and design fields (SALAZAR, 2017a, 2017b; KROLOW, 2019; LOBO, 2023; RHEE *et al.*, 2022). Due to the importance of this platform to the field of Social Sciences, it may be time to comprehend and possibly use this word in further research. A better understanding of the notion of instagrammable, the application of the word scenery to a tourist destination context and its confrontation with the term authenticity, already much used and discussed, could help DMOs and members of the tourism trade to take decisions regarding using, or not, instagrammable fabricated sceneries, as well as a better knowledge of how to use all tools available in a social media-induced tourism context.

The destination of Porto de Galinhas, in the Brazilian State of Pernambuco, was chosen because of the geographical proximity to the State Capital, Recife, with only 50 kilometers separating them. Besides, it is an important leisure destination in the country for international and local tourists who are searching for a beautiful landscape. In 2018, it received over one million travelers, and the entire city's hotels maintained at least a 70% occupancy rate (SANTOS, 2018; IPOJUCA, 2020). After Covid-19 pandemic, tourists' numbers had a sharp drop, however, the destination was the 9th most sought out in Brazil in 2020, and it was marked as a trendy destination for 2021 by the Federal Tourism Ministry (NASCIMENTO, 2021), when over 800,000 tourists visited it (MENEZES, 2022). It was expected that the number of tourist arrivals would return to the same level by the end of 2022.

Besides its importance as an international tourist destination, the physical proximity between the researcher's residence and place of study to the location made it easier for the study to take place. Moreover, as a student of the tourism field, the author could bear witness to the

growth of Porto de Galinhas' relevance as a destination on a national level and perceive it as extremely significant as a research *locus*.

First, the current research holds a brief introduction, contextualizing the studied topic and setting forth the research's goals and relevance. Then, the second chapter offers a literature review that clarifies the topics which base the study, as authenticity, social media, Instagram, and instagrammable. On the third chapter, the methodological approach and strategies used to guide the research are presented. After that, the analysis of the selected topics is demonstrated and a discussion about them is held. On the fifth and final chapter, the final remarks are provided.

2 LITERATURE REVIEW

2.1 AUTHENTICITY

Authenticity plays an important role in tourists' perceptions of a destination; however social media has been modifying such perceptions. Users have been considering whether images seen on online feeds are authentic or not, especially when considering the heavy editing that has been occurring to pictures before they are shared online (MANOVICH, 2017). Because of that, it is necessary to understand how tourism scholars have been debating the notion of authenticity.

Authenticity is the quality of something genuine and real. It is a reliable and unquestionable fact, product, or experience, usually related to the traditional culture or origin of a people or place (PARK; CHOI; LEE, 2019; WANG, 1999). The search for authenticity as a strong motivator for traveling seems unanimous to scholars, what appears to be changing is the idea that what is authentic to some may not be to others (MACCANNELL, 1973; COHEN, 1988; WANG, 1999; STEINER; REISINGER, 2006; TRIBE; MKONO, 2017; PARK; CHOI; LEE, 2019). The definition of authenticity has escalated from something simple, as a dictionary concept, to a complex and dynamic discussion throughout the decades (COHEN, 1988; WANG, 1999; STEINER; REISINGER, 2006; MATOS; BARBOSA, 2018; RITTICHAINUWAT *et al.*, 2018; CANAVAN; MCCAMLEY, 2021; KÖHLER, 2021).

The initial author to discuss authenticity was Boorstin, in 1961, even though he did not mention the word (MACCANNELL, 1973; MATOS; BARBOSA, 2018). He stated that tourists look for something which can keep them away from their everyday lives, and daily roles. They are not looking for anything genuine, but only to fulfill their own preconceptions of what the host community is about (WANG, 1999). He named such experiences as 'pseudo-events' and claimed that they were produced to surprise tourists and push them away from their realities.

Related to Boorstin's work, MacCannell (1973) was the first to introduce a concept of authenticity to sociologic tourism studies (WANG, 1999). He comments that tourists demand authenticity and that they are not looking for superficial experiences, since they already have too many shallow and unauthentic moments in their everyday life. The author claims that tourists may think they are having an authentic experience, but this is a very difficult thing to be sure about, as businesses and DMOs may stage areas for them to appear authentic. He explains that in tourist businesses there are two regions, a front one, prepared for the guests and visitors, and a back one, similar to a backstage, where preparations are made and where the

tourist is not allowed. The tourist is always trying to glimpse this hidden area and the host is always trying to hide it; however, locals may stage a front area to seem like a back one, in order to satisfy the tourist's curiosity. Tourism may prompt the commoditization of cultural aspects, which may force such a staged authenticity to emerge (MACCANNELL, 1973).

The search for authenticity, MacCannell (1973) describes, is a quest toward a piece of the world untouched by modern society, and it gives authenticity an objective quality, so do researchers such as curators and ethnographers. Cohen's (1988) seminal work takes on a social perspective of the notion of this construct as not such a rigid one, rather as a negotiable concept. Different tourists have different expectations regarding what to expect on a vacation trip, some feel the need to dive completely into the life of others, while some remain oblivious and unconcerned to what is original to that particular society (COHEN, 1988). Unlike MacCannell (1973), he considers that tourists are not seeking for the authentic, but, more often than not, they are looking for enjoyment and to forget about their daily lives (COHEN, 1988; KÖHLER, 2021). So, a very important element to consider is the traveler's feeling about the current trip, as this feeling will be authentic enough, regardless of whether the experience was an exact match, or not, to the host culture. Because perceived authenticity is a substantial part of what forms tourist satisfaction, in fact, it is even more important than the actual authenticity of the experience (PARK; CHOI; LEE, 2019). Given that a tourist already has some expectations regarding the trip and the destination in question, authenticity as a social construct can be thought of as a projection of these expectations and stereotyped images onto the destination (WANG, 1999).

Some products, or rituals, created for tourists, in an unauthentic way, in the future may gain importance and be regarded as authentic (COHEN, 1988; WANG, 1999). Afterall, all traditions have to start somewhere, and societies keep reinventing them. Cohen (1988) names this process as emergent authenticity and claims that the commoditization of cultural goods can be a part of it. Jameson (2006, as in Köhler, 2021), based on the emergent authenticity concept, states that tourist products can be considered authentic just by existing, without the need to compare it to the local culture.

The elitist and anti-market ideals that characterize the modern era can be associated with the objectivism and constructivism, even though the constructivist perspective has a stronger connection to them (AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020; KÖHLER, 2021). Following World War II, a new world order began to take shape, with it, a new economical setting was established, and that altered cultural and social paradigms, as the

late capitalism began to take shape. Its ideals became dominant during the 1970's (KÖHLER, 2021).

This shift has brought some new ideas to sociological studies, including authenticity. Another concept was developed, and it started to be judged from a spectators' point of view, where it is usually dynamic and contextual (PARK; CHOI; LEE, 2019). When tourists are feeling as their true selves, without constraints from their everyday life, they are experiencing what is called an existential authenticity, which is being true to themselves (WANG, 1999; TRIBE; MKONO, 2017). When on a tourist trip, travelers are free from their jobs and tasks, their roles in contemporary society, and can behave in a more spontaneous manner. Tourism is an important activity for tourists who are trying to feel more human, because in performing tourist activities a person does not need to behave authentically or feel authentic, they can simply exist in accordance with their true essence, even for a fleeting moment (STEINER; REISINGER, 2006; KÖHLER, 2021). Wang (1999) and Steiner and Reisinger (2006) are the major references regarding existential authenticity (KÖHLER, 2021). They state that this is a philosophical idea oriented to the activity being performed or the experience being made.

Even though existential authenticity is a concept usually linked to post-modernity, it is based on the work of the philosopher Martin Heidegger, who grounded his writings on the ideals of classical philosophers, such as Jean-Paul Sartre, Jean-Jacques Rousseau, and Immanuel Kant (STEINER; REISINGER, 2006; MATOS; BARBOSA, 2018; KÖHLER, 2021). It involves a quest within oneself, in search of individuality, because only direct experience can provide the being with the truth. So, according to Steiner and Reisinger (2006), authentic tourists do not want nor accept help and tips regarding future vacations, either for attractions to visit or activities to engage in, which does not translate into a social media context.

Regardless of being much used in tourism studies, the existential authenticity idea has been disputed by researchers who state that its advocates have been selectively using Heidegger's work. This selectivity has led back to the notion discussed by Boorstin, that tourists expect to find something that can surprise them and take them away from their everyday roles (SHEPHERD, 2015; MATOS; BARBOSA, 2018; KÖHLER, 2021). As MacCannell (1973) described the staging of tourist areas as damaging to the quest for authenticity, new technologies included in social media platforms can also prevent the tourists from experiencing their true selves, once these medias can stimulate anxiety and narcissism (TRIBE; MKONO, 2017). Maybe this is pointing towards the need for a different type of authenticity for tourists, one that can best reflect their historical and cultural context.

The need for new ideas and concepts during post-modernity follows a marketing perspective, which is grounded into North American culture. The standardized cultural productions begin being driven by the market, and some writers start to criticize a cultural banalization and the loss of creativity and originality (KÖHLER, 2021). Thus, Köhler (2021) states that post-modern tourism researchers part into two kinds: the ones that study marketing aspects of authenticity and prepare models and empirical research; and the ones who prefer to theorize, based on Umberto Eco and Jean Baudrillard, who state that the notion of authenticity no longer applies to post-modern society.

Although Eco and Baudrillard published their works during the 1980's and beginning of the 1990's, the way they perceive authenticity has been cited by several different authors and researchers since then (WANG, 1999; MATOS; BARBOSA, 2018; AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020; CANAVAN; MCCAMLEY, 2020, 2021; KÖHLER, 2021). They state that nothing is authentic or fake, there are only more realistic representations of reality, which can be taken as authentic.

Eco deconstructs the concept of authenticity, as he fogs the limits between genuine and reproduction. He comments that the representations and simulations are considered more real than the object, or location, which they are referring to, becoming a hyperreality (WANG, 1999; GUERREIRO; MARQUES, 2017; KÖHLER, 2021). Baudrillard advances the idea of a lack of originals by using Plato's concept of *Simulacra*, in which the philosopher states that there are two types of reproductions, the faithful one, an authentic reproduction of reality, and a simulated, staged and intentionally distorted one, unauthentic (WANG, 1999; KÖHLER, 2021).

These ideas of reproduction are similar to the concept of authenticity presented by MacCannell (1973), where touristic spaces can be staged as more interesting ones. However, Baudrillard asserts that in post-modern society the *Simulacra* is everywhere because there is no point of reference for stating the authenticity, or not, of something, or someone (WANG, 1999; GUERREIRO; MARQUES, 2017).

A very common example of this are the Walt Disney World Resorts and Parks, currently located in many different regions of the planet, whose concept is based only on fantasy and imagination (WANG, 1999; GUERREIRO; MARQUES, 2017; KÖHLER, 2021). This hyperreality and simulation cannot be seen as a fake activity, since there is no original to compare it to, and even if there is an original, the simulation is considered to be better than that. As for instance, the safari region at Disney World's Animal Kingdom in Orlando, Florida, offers the tourist the presence of several wild animals close to one another and without the need of long drives or waiting for them, as would be the case at an African safari tour. Eco (1986, as

in Köhler, 2021), presents a similar comparison between the Adventureland's wild river and a boat ride on the Mississippi River near the city of New Orleans, where you would have to wait and hope for and alligator to appear in order to capture the moment into a photograph.

This post-modernity take on authenticity has been a way of exploring the lack of originality and the acceptance of simulated experiences by tourists (KÖHLER, 2021). Kohler (2021) states that post-modern society stresses the significance of the spectacle. Studies on film tourism also refer to screen-shooting locations as more significant to tourists, as they can provide the hyperreality pursued by them (RITTICHAINUWAT *et al*., 2018). Travelers have been understanding that most tourist attractions are staged for them to enjoy, and they have been showing to prefer these staged areas in accordance with fantasized media images, rather than searching for MacCannell's (1973) authenticity (JANSSON, 2018).

However, other areas of society do not appear to follow this trend. An interesting example is the food industry, where the search for authentic produce has increased the demand for organic products, at the expense of packaged food companies (WITTINGSLOW, 2021). In 2014, these companies suffered a US$ 4 billion loss in market share (GOLMAN, 2015). The 25 biggest American packaged food companies have lost around US$ 18 billion since 2009, and organic food sales have more than tripled in the last decade, in 2014 it grew 11%, to over US$ 35 billion (KOWITT, 2015).

Tourists in general have been looking for authenticity (WANG, 1999; COHEN, 1988; AREFIEVA, EGGER & YU, 2021). However, this brought forth a specific aesthetic of authenticity to commercial establishments, or, at least, what should be the resemblance of authentic features (CHAYKA, 2016; WITTINGSLOW, 2021). Such features are easily recognizable in photographs on social media, brown and beige color palette, exposed light bulbs, hipster beards and the aforementioned organic products. These features do not constitute an experience in itself, and they could be thought of as simulacra from reality. In fact, the reality portrayed on Instagram is almost never a good marker of the reality of the person, company or destination who posted it (ABDALLAH; AYOUCHE, 2019).

With so many definitions of what could be called authenticity, it becomes complex to point out which would suit the current digital society the best. A consensus to a definition that could help scholars use it as a pillar in a new tourism paradigm has yet to be achieved (MOORE et al., 2021). However, Moore et al. (2021) claim that tourists could experience the authentic, or experience authenticity. The first is related to objects and places, and the second to personal experiences and feelings.

In order to best display how this construct has evolved over the decades, a summary is shown on table 1. The number of definitions could be one of the issues governments have in order to address such a concept when building and promoting tourist attractions such as sceneries to be captured in photographs. The current research will primarily use the notion presented by Eco and Baudrillard of Hyperreality, but will not disclose definitions to interviewed subjects, to obtain a better understanding of their use of authenticity. However, it is necessary to take into account what social media is and how it has grown to become such an important part of society.

Table 1 – Authenticity definitions

Authenticity		
Type	**Features**	**Main author (s)**
Objective	• A piece of the world untouched by modern society	MacCannell, 1973
	• Staged authenticity	
	• Front area and back area	
Social construction	• Negotiable concept	Cohen, 1988
	• Projection of expectations	
	• Emergent authenticity	
Existential	• Being true to oneself	Wang, 1999
	• Experience oriented	
	• Freedom from social roles	Steiner & Reisinger, 2006
	• Search for individuality	
Hyperrealism	• Representation of reality	Eco & Baudrillard (as in WANG, 1999; MATOS; BARBOSA, 2018; AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020; CANAVAN; MCCAMLEY, 2020, 2021; KÖHLER, 2021)
	• Simulated experiences	
	• Lack of originals	
	• *Simulacra*	
New concepts	• Preference for staged areas	Rittichainuwat et al., 2018
	• Aesthetic of authenticity	Wittingslow, 20210

Source: The author (2023)

2.2 SOCIAL MEDIA

The rise of the Internet and the increase in mobile connections have benefited the spread of Social Network Sites (SNSs). SNSs are online platform services which allow individuals

registered to their system to create profiles, public or private, into a connected network (SOUZA *et al*., 2018; KROLOW, 2019). However, social media is not a single SNS, but a set of platforms that form a way for users to connect, interact, bond, and form social capital online (JANSSON, 2018; KROLOW, 2019). These individuals who get together online tend to employ different tools in order to get involved in the creation of online content, like commenting on posts, adding information, and sharing, so they can create connections with other users, who are doing the same (KROLOW, 2019). Destinations and tourist businesses have been using such digital and online components to enhance tourist experiences (BUHALIS; LEUNG, 2018; BALLINA; VALDES; DEL VALLE, 2019).

In many ways, social media platforms have been imposing themselves into the lives of people everywhere, and they have become an important part of how we live and consume (SOUZA *et al*., 2018; ABDALLAH; AYOUCHE, 2019). Not surprisingly, they even have a very severe impact on the way people have been traveling, and its strategic importance for tourism competitiveness has been noted for some time (LEUNG *et al*., 2013; JANSSON, 2018; IGLESIAS-SÁNCHEZ *et al*., 2020). On these platforms, all types of travelers can share their trip-related information in real time, with their personal experiences and perceptions, via pictures, videos and in writing in their publications' subtitles (AREFIEVA; YU; EGGER, 2021). Tourists used to take photographs to develop at home, or buy postcards, to show others as proof of the adventure they just had, saying that they did all those activities and visited all those places. With the emergency of social media and its real time attribute, pictures posted are demonstrating the activities they are doing at that time and the places they are visiting at the moment of the publication, almost as if saying "here I am right now!" (LOBO, 2023, p.5).

In this digital Era, a great deal of influence over the tourist decision-making process comes from social media (AREFIEVA; YU; EGGER, 2021). Over 20% of North American tourists make decisions regarding their trips after checking their friends' and relatives' posts on social media (LIU; WU; LI, 2019). These media are considered the most influential sources of travel information, and digital platforms' influences are likely to grow even more in the coming years (OECD, 2020; LUBBE; DOUGLAS, 2020).

Most of these platforms' users are not paid to create this content, but this does not mean that they are amateurs, they usually hold sufficient knowledge about the necessary aesthetic for a 'post' to be considered relevant and successful (MANOVICH, 2017). As there is an enormous number of creators, and co-creators, individualization and fragmentation of contents have brought up the much-used concept of 'customizing', which emerged after the recent

technological surge (JANSSON, 2018; ABDALLAH; AYOUCHE, 2019; AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020).

Nevertheless, the impacts these platforms are exerting over society go beyond helping to search for information and to stay connected with friends and family. Van Dijck and Poell (2013) relevant writers on the topic of social media, state that these medias are far from neutral, they have the potential to affect the rules of social interaction and can help the users to create new identities (SOUZA *et al.*, 2018; BIADENI; CASTRO, 2020). Even though the privilege of producing and putting forth information on the web is no longer held by a few institutional agents, the platforms are programed to promote certain contents (VAN DIJCK; POELL, 2013; KROLOW, 2019; BIADENI; CASTRO, 2020). Programming is always being updated by the platform's creators, in order to maintain their relevance, and their algorithms usually steer the user into specific pre-selected directions: it may be toward another user's profile who has been receiving significant engagement, or to specific advertisements based on recent searches by the users on their personal computers (VAN DIJCK; POELL, 2013).

Moreover, social media was supposed to be more democratic. However, as algorithms evolve, popularity in platforms has become increasingly more difficult to obtain. This evolution in programming has also allowed users to create a more customized community in their online network, though it also manages to manipulate the contents and advertisements that are displayed to specific users (VAN DIJCK; POELL, 2013).

All this information in these platforms can be turned into quantifiable data by their algorithms, so 'likes', 'comments' and 'shares' can be used as a type of social capital online (KROLOW, 2019). Besides, they can also indicate the virality of a content. And virality has the potential of inducing behavior away from the screens because users are not only led to share the content on social media, but also to mimic it (SHIN; XIANG, 2019). The overexposure to an ever-greater number of medias can generate a so called 'fetish effect', which is the extreme desire to belong to one of these online communities in platforms, while also turning other aspects of life to seem uninteresting or unimportant (SANTAELLA, 2007). For instance, users who share, like and comment on brand-related content are more likely to buy that brand's product (AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020). This mimicry of behavior can also be seen in the tourism field, where social media posts have transformed 'ordinary' locations, like streets, into a must-visit attraction (SHIN; XIANG, 2019).

Social media platforms turned the spreading of tourist images into a more democratic endeavor, given that the promotion of a destination is no longer depending on DMOs or travel agencies magazines and brochures (DURÃO *et al.*, 2017; ABDALLAH; AYOUCHE, 2019;

AREFIEVA; YU; EGGER, 2021; LOBO, 2023). Thus, USC has become an extremely important way for destinations to be advertised (HAUSER *et al.*, 2022; LOBO, 2023). The search for content created and shared by other amateur users has grown, turning co-creation into a very important reason for the success of several social media, especially the ones based on images and pictures (ABDALLAH; AYOUCHE, 2019; LEBUSQUE; MINGOIA; LLITCHFIELD, 2021; YU; EGGGER, 2021). Such situations happen because social media users want to be a part of the creation of content.

Users take part in the co-creation of content by generating social capital to others, commenting, liking, and sharing other users' posts, and by entering a circle of representation of images they saw online (YU; EGGER, 2021; LOBO, 2023). By trying to recreate the same images, they end up creating new posts with similar content. Because it is consumed as it is produced, tourism researchers have always considered co-creation as an important feature of the tourist experience (DURÃO *et al.*, 2017; SHIN; XIANG, 2019; MOHAMMADI *et al.*, 2020). And as the success of some social media are due to their co-creation feature, this can be considered a substantial reason as to why tourists, businesses and DMOs use such platforms. After all, they can induce tourists' decisions regarding which destination to visit (AREFIEVA; YU; EGGER, 2021).

The growing use of social media to search for destinations has been turning these platforms into advertising media, including the emergence of what can be called social media-induced tourism (SHIN; XIANG, 2019). However, each social media platform performs differently, with distinct mechanisms and ways to convey messages. So, in order to fully comprehend the intensity in which the message is being displayed, an analysis within specific platforms should be conducted (SHIN; XIANG, 2019). Instagram was selected to act as a demonstrating platform for the current research, and its importance is presented in the next topic.

2.3 INSTAGRAM

Instagram is an image oriented SNS, where images can be shared among users and to other SNSs (KROLOW, 2019). This platform was created in 2010 by Kevin Systrom and Mike Krieger and was acquired by Facebook in 2012. Their initial goal was to build a platform which made possible for amateur photographers to edit the pictures taken on their smartphones so they could look more professional, along with the possibility of sharing these images in real time on several social media at the same time (INSTAGRAM, 2019; KROLOW, 2019; VOLO;

IRIMIÁS, 2020). The word Instagram reflects the concept of instantaneous, immediate, because the earliest purpose of the platform was to share a series of images from the users' daily life, their everyday commute, or aspects of their existence (SOUZA *et al.*, 2018; KROLOW, 2019). Thus, being the blend between photography and sociability, the platform could keep the user connected at all times, such a significant feature of the 21st Century (KROLOW, 2019; SANTOS; DURÃO, 2021).

This multimodal social media platform allows its users to post different kinds of messages, in images, texts and videos. In a single post, the user can share up to ten images in a roll, insert subtitles with up to 2,200 characters and place as far as thirty *hashtags*. This social media is available through a free cell phone application which can be downloaded at App stores, such as *Apple AppStore*, *Google Play,* and *Windows Phone Store*, and it can also be accessed through a computer (INSTAGRAM, 2019).

In Instagram's first two months, it had already reached one million active users. In 2011, it had ten million. In 2013, 150 million. In 2016, there were over 500 million active accounts on the platform, and, in 2018, it finally reached one billion users (SALAZAR, 2017b; SMITH, 2019). The two billion active users mark was reached in 2021, and the year 2022 ended with 2,3 billion users connected monthly (RUBY, 2023). These numbers are better shown on Graph 1.

Graph 1 - Instagram users
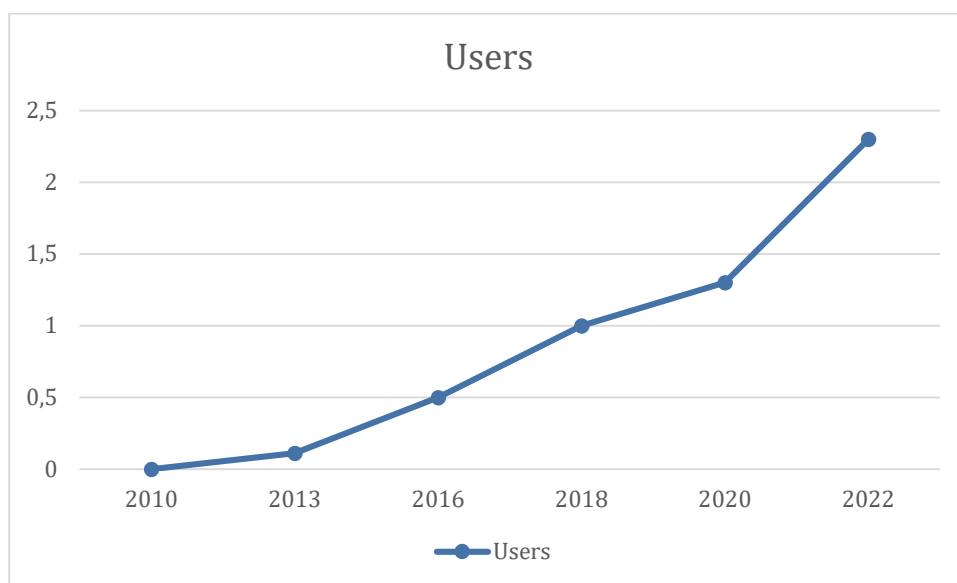
Source: Adapted from RUBY, 2023; SALAZAR, 2017b; SMITH, 2019

According to Manovich (2017), the main reason for Instagram's enormous success is the available editing tools, among which are photo filters to edit images. These filters can transform 'bad' pictures into nicer ones (MANOVICH, 2017). Instagram users usually feel the need to take a picture of a product, edit and post it even before consuming said product, be it a shoe or a plate of chocolate mousse. This alone may show the importance of this social media (ABDALLAH; AYOUCHE, 2019).

Another important feature of Instagram is the possibility of using *hashtags* to categorize and search for information on the platform. Users can add a # symbol in front of a word or expression when describing an image in a post's subtitle, this will create a sort of virtual spatial connection, and help other members to find the image, generating a greater engagement by the original publisher's followers, and other users (ABDALLAH; AYOUCHE, 2019; SHIN; XIANG, 2019; VOLO; IRIMIÁS, 2020). Geotags are also a very interesting characteristic of this SNS, especially when considering a tourist context. Through this tool it is possible to pinpoint the exact location a picture was taken, by the use of the Global Positioning System (GPS). So, any individual with a profile in this platform can have access to the exact location of several tourist destinations, and they can search the desired characteristics of destinations with the use of *hashtags* (SHIN; XIANG, 2019).

Online engagement is what many of the users are looking for when posting pictures, especially when using *hashtags* and geotags. The interaction among users can be verified through 'likes', comments and shares a post receives, and these generate an involvement between the owner of the post and the users who follow the profile. Engagement is a quantifiable way of measuring how well the message displayed in the post is being received by the platform's community, which are potential consumers of any product being advertised through Instagram (SANTOS; DURÃO, 2021; SOUZA *et al.*, 2018). Such engagement has been used to instigate and induce consumption of products and services by several different kinds of brands (FATANTI; SUYADNYA, 2015; DE VEIRMAN; CAUBERGHE; HUDDERS, 2017; PUTRA; RAZI, 2020).

Digital influencers usually know how to use the resources available on platforms to show which products they use and how they use them (BIADENI; CASTRO, 2020). Not all users are aware of how to use all the tools at their disposal, the influencers are the ones that are more successful in this endeavor. These tools or resources can also be called affordances (SMITH, 2019). Influencers usually use their social capital on the platform to convey superiority from their peers by presenting them with only the positive aspects of themselves (LIU; WU; LI, 2019), trying to demonstrate how life should be lived. Souza *et al.* (2018) claim

that consumers have always been desiring to belong to the highest economic status, especially since the Industrial Revolution. Thus, to display such a financial superiority may cause other users to mimic such a behavior, so they can also present themselves in the best possible way. The authors state that consumption has become a collective behavior which can make individuals act a certain way as to belong to a social group.

Tourism is a good way to produce good photographs which can enhance the users' engagement on a specific post (ZUCCO *et al*., 2018), this is probably one of the reasons why Instagram is the most appealing social media for younger users looking for their next destination (AREFIEVA; EGGER; YU, 2021). Thereby, while tourists are creating shared experiences, they are also collaborating to enforce or create a new destination image, and this can be highly beneficial to DMOs and marketers whereas it shows tourists preferences and new trends (JANSSON, 2018; VOLO; IRIMIÁS, 2020; YU; EGGER, 2021). Images which become popular, usually are thoughtfully selected, and edited before posted, so they can achieve high engagement. As these travel pictures grow in popularity, Instagram becomes a window-shop for travel destinations (VOLO; IRIMIÁS, 2020). Yet, as aforementioned, these destinations are not promoted only by DMOs, but there is a substantial incentive for the cooperation of the platform users to share their own opinions and experiences (MELE; KERKHOF; CANTONI, 2021).

Even though most research regarding social media have been focused on Facebook, Instagram possesses a users' engagement 15 times higher than that SNS, so it can be said that Instagram is the most powerful platform of the 21st Century (SOUZA *et al*., 2018; KROLOW, 2019; MELE; KERKHOF; CANTONI, 2021). It is also the most popular platform for tourists who are seeking and assessing destinations (AREFIEVA; EGGER; YU, 2021).

As such, it is also the platform that attracts the most consumer brand engagement, as its users like to boast their sociability to their online communities (ABDALLAH; AYOUCHE, 2019). Even though it is widely used as an advertisement and influence tool, it is also seen as a self-expression gallery (AGAM, 2017; ÇELIK, 2017; KROLOW, 2019).

As Instagram's main characteristic is the sharing of images, the tourist sector is highly impacted by it, and 41,4% of Brazilian tourists stated that they take Instagram as a priority to select their next destination (SANTOS; DURÃO, 2021). Pictures are one of the main features for tourist agencies and businesses, they can make the potential traveler fantasize about a place, thus generating the desire to visit the location (SANTOS; DURÃO, 2021). Due to the importance of images to the platform, its users are portrayed by some scholars as an aesthetic society (BIADENI; CASTRO, 2020). They use the available editing tools to transform images

before sharing and insert them into a communal standard of what is aesthetically pleasant to this virtual community, in order to gather a higher number of followers (SALAZAR, 2017a; KROLOW, 2019; BIADENI; CASTRO, 2020). A high popularity within social media platforms can transform a common user into a digital influencer. The difference between a regular user and an influencer is the number of followers they have (LEUNG *et al*., 2013; KROLOW, 2019). Because these users have a higher number of followers their advice is more valued than others, and they are believed to influence other users into preferring some types of brands and destinations (MELE; KERKHOF & CANTONI, 2021).

Before posting a picture, or even a video, they have to analyze if the angle is perfect, the lighting is favorable, and the appropriate filter is being used. After this heavy editing, it is also necessary to check if the image actually matches the values that are advertised by the Instagrammer's account (KROLOW, 2019). This is important because instagrammers are sensitive to the fact that their credibility originates in the users' belief that their posts are more authentic, closer to the truth, than institutional contents from DMOs and tourist businesses (LOBO, 2023). Landscapes and tourist attractions' photographs are also subject to this heavy editing, and these modifications may affect the expectations of potential tourists. They may even turn these pictures into unrecognizable locations, far from the original sites that can be found by tourists. However, photography has always been extremely important for the tourism sector, with several different roles, it has even been considered the materialization of the tourism image (IGLESIAS-SÁNCHEZ *et al*., 2020; ZUCCO *et al*., 2018).

2.3.1 Photographs (and tourism) on Instagram

A photograph can evoke feelings and emotions, it can generate bonds (KROLOW, 2019). Pictures seen at travel agencies are pursued by tourists, and recaptured. They used to be displayed in picture frames, or photo albums, in people's homes, in order to demonstrate their own versions of the wanted image. This is called the hermeneutic circle of representation (JENKINS, 2010; PAÜL I AGUSTÍ, 2018; IGLESIAS-SÁNCHEZ *et al*., 2020; LOBO, 2023). In this circle, the DMOs try to convey a certain image of a specific destination. This image, or picture, is what the tourist is looking for when visiting the destination. Travelers try to capture pictures or videos that replicate that image, or the perception they already have of the place, willingly or not (PAÜL I AGUSTÍ, 2018; IGLESIAS-SÁNCHEZ *et al*., 2020). The longing to capture these images is a shared one, turning photography into an important element of tourism planning (PAÜL I AGUSTÍ, 2018).

Photographs are also a way of narrating the trip. Professional photographers hired by DMOs consider the framing, angle, and perspective before snapping a picture. Tourists used to 'point and shoot' at landscaping or attractions, as a way of keeping the hermeneutic circle of representation (SALAZAR, 2017b; PAÜL I AGUSTÍ, 2018; SMITH, 2018). The hired photographer used to be one of the main pre-trip creators of tourists' expectations, as their specific aesthetic was used by travel agencies and other representatives of the tourist trade to create a certain image of the advertised destination (SMITH, 2018).

Tourist photography has never been only about seizing a beautiful landscape in an image. It is about creating memories based on experiences, creating mementos of a trip, and generating proof of the deed to show others (YU; EGGER, 2021). And as pictures can create and set expectations about a certain destination, they also deal with the destination's image and tourists' perception (VOLO; IRIMIÁS, 2020; YU; EGGER, 2021)

Due to cameras and smartphones, travel pictures are not only shared by professionals anymore. As such, the number of these images has been showing an enormous growth, and their number tends to get increasingly higher (BALOMENOU; GARROD; GEORGIADOU, 2017; PAÜL I AGUSTÍ, 2018). The arrival of Web 2.0 has made these pictures to no longer be displayed in a private dimension anymore, Facebook feeds and Instagram stories have been taking the family album place as one of the main ways to narrate to friends and family how their last trip went, or is still going (SMITH, 2018; ZUCCO et al., 2018; LIU; WU; LI, 2019; PALAZZO et al., 2021).

Tourism importance on social media has grown as the popularity of the media itself grows. With the possibility of real time sharing, travelers can narrate their experiences with the use of photographs while the trip is still happening (MORETTI; BERTOLI; ZUCCO, 2016; SOUZA et al., 2018). Besides that, the contemporary visibility imperative generates a necessity of being seen, so your existence can be acknowledged in the universe of online platform users. The sharing of experiences in online media has become unconditional for the complete gratification one has when traveling (KROLOW, 2019).

Even though the common smartphone photography used today is seen as immediate, fleeting, and ephemeral (SALAZAR, 2017b), tourists are still driven by their own perceptions of what a place should be, trying to replicate scenes and images they have seen before (PALAZZO et al., 2021). These photographs produced and shared by tourists can help shed some light into their preferences and into what appeals to them the most (BALOMENOU; GARROD; GEORGIADOU, 2017; YU; EGGER, 2021). Recent research has shown that there is a close relation between the perceived image of a destination and the pictures taken by

travelers which illustrate social media posts (IGLESIAS-SÁNCHEZ *et al*., 2020), especially the ones in SNSs that focus on visual elements, such as Instagram.

Instagram's main feature is the sharing of photographs, and it is important to notice that pictures have the power of conveying feelings. This substantial feature is used as a tool for destination branding in tourism (IGLESIAS-SÁNCHEZ *et al*., 2020), because image is an important ally to tourism. It generates desire, and it is also a powerful way to keep records, one of the most suited ways to showcase different aspects of a society in a specific time frame (LOIZOS, 2003). Besides, the world has been increasingly influenced by the media, which highly depends on visual elements.

For the *Millennial* generation (born between 1980 and 1994), creating content with a high virtual engagement has become one of the main reasons to choose a specific tourist destination. According to research from the holiday home insurance company Schofields, 40% of travelers from the United Kingdom between 18 and 33 years old stated that 'instagrammability' is a priority when choosing their next trip (ARNOLD, 2018). And in Brazil, the country with 119.5 million users, one of the top five countries in active users' accounts, 41,4% of tourists say that searching for destinations on this platform is a priority to choose where to travel to (SANTOS; DURÃO, 2021; BARBOSA, 2023).

It is not surprising that these tourists chose a destination based on a desire of owning an image seen on their social media (PERINOTTO, 2013). It is also very common for users of the platform to visit a place or attend an event just to be able to take a picture or record a video to post on social media as proof of their presence (ABDALLAH; AYOUCHE, 2019). Posting pictures on social media has become a very big part of traveling, transforming the action of posting into a way of consuming and producing the tourist experience.

Instagram has already been demonstrated to affect the planning process of travelers as it embodies the decisive visual imperative that drives the tourism industry (SMITH, 2019). Thanks to UGC, it is possible to notice that tourists have been spreading around the destination, even in places which were not promoted by DMOs (PAÜL I AGUSTÍ, 2018).

'Likes', comments, and images are shared in mere seconds, and anyone can become a tourist expert just by presenting their appreciation, or not, for a place shown at a certain post (IGLESIAS-SÁNCHEZ *et al*., 2020). The landscape of a location is already being commodified as a product on Instagram, a tradeable good in a marketplace (SMITH, 2019). Because it is already common for tourists to try reproducing the perceived image they have of a destination, besides capturing their own experience in a photograph (IGLESIAS-SÁNCHEZ *et al*., 2020).

Thus, social media, mainly Instagram for the purposes of the current study, present themselves as important sources of information for all travel-related planning. Still, the amount of information available may cause the tourist to miss opportunities of encountering unknown, but interesting, locations serendipitously (TRIBE; MKONO, 2017). Nevertheless, some more adventurous tourists may still look for different and off-the-beaten-track sites. Jansson (2018) reinforces Campbell's (2005, *apud* Jansson, 2018) statement that destinations are experiencing a pastiche tourism, a bricolage, which assembles locations that appear in some media with non-mediated ones. We could go even further and say that tourists are looking for locations they saw on different media and posting on their online profiles the ones that seem new to them, showcasing previously unknown attractions.

Since the digital camera, travelers have been taking more pictures during trips and these pictures no longer stay hidden away in a personal folder, or a photo album, but they are shared online (PALAZZO *et al.*, 2021). As Instagram's initial concept was to share instantaneous snapshots of the users' daily reality, many tourists, particularly young ones, have been relying more on these shared pictures, and experiences, than on institutional messages from DMOs and businesses (SOUZA *et al.*, 2018; SHIN; XIANG, 2019; AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020). Nevertheless, arguments have been made that images seen on social media are not real portraits of the site (JANSSON, 2018; SHIN; XIANG, 2019; AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020), and that some locations may be manipulated to produce maximum attention (JANSSON, 2018). The editing and the manipulation of objects and lighting involved in such images have been creating a different aesthetic, specific for this online community.

2.4 INSTAGRAMMABLE

The interest to participate in tourist activities has been growing more and more, and to do so is considered one of the major trends in consumption of the 21st Century (NASCIMENTO, 2020). However, getting to know a previously unfamiliar location or enjoying a break from everyday tasks are no longer the main motivations to travel. Contemporary society wishes to take trips in order to produce and share content on social media, especially on Instagram (TRIBE; MKONO, 2017; SHIN; XIANG, 2019; NASCIMENTO, 2020; SANTOS; DURÃO, 2021).

The Merriam-Webster dictionary included Instagram as a verb in 2018, demonstrating its importance to global society and the number of times it has been used since the platform was

launched. It means "to post (a picture) to the Instagram photo-sharing service" (INSTAGRAM, 2021). Along with the verb, it also included the adjective instagrammable, even though it does not give a definition to it. Cambridge dictionary, however, describes it as the quality of something "attractive or interesting enough to be suitable for photographing and posting on the social media service Instagram" (INSTAGRAMMABLE, 2021). The whole set of photography, design, art, consumption, and everyday life produces an instagrammable photograph, which is an image deemed 'good' enough to be posted on an Instagram profile, an image that deserves to be available for followers (SALAZAR, 2017a; KROLOW, 2019).

Instagram's first concept of providing the users with the possibility of sharing their everyday life instantaneously has been altered because users started to share every little detail of their lives, and this has created an impossible amount of online images to keep track of. However, this fact has turned pictures into a fundamental part of several daily decisions for individuals who take part in online communities, who value them and act toward them, and this is the essence of what is instagrammable. The main goal of the users is no longer to post everything, but only images or information which are important or interesting for their followers, for this sort of content will generate more engagement, thus affording the instagrammer with social capital (MANOVICH, 2017; SALAZAR, 2017b; ABDALLAH; AYOUCHE, 2019; KROLOW, 2019). To draw extra attention, these images have been through a pre-production stage: the selection, or even fabrication, of the scenery, setting of objects and choice of pose for the model/user. Along with this, post-production also became common, with editing filters to select better colors and lighting. As these processes take some time, photographs shared on the web are not immediate anymore, with pictures being posted within hours, or even after a day. (KROLOW, 2019).

These people search for sceneries, landscapes and experiences in the real world which can be turned into perfect photos for posting in the virtual world. As tourism is a gateway for exceptional views, even staged ones, it is a much-used tool to obtain a larger engagement from followers (TRIBE; MKONO, 2017). Salazar (2017) states that instagrammable is the ensemble of factors, rules and standards that lead to the selection of objects and scenes to be portrayed in an image. An aggregation that builds up patterns, using angles, colors, filters, and framings that, again and again, and by distinct users, are being spread out in this social media. This instagrammable society can be considered artificial, with photographs' characteristics considered carefully instead of organically, nothing is spontaneous, but rather deliberated, even unlikely events (SALAZAR, 2017a). Even though these shared pictures are only an imaginary fabrication of the users, they still find it in them to contemplate these images, the moments of

everyday life and intimacy that are considered worthy of some appreciation on online platforms (SALAZAR, 2017a).

The instagrammable culture is born in a quest to induce a good impression to a user's Instagram social network (SALAZAR, 2017b; KROLOW, 2019). Since it is a trend created from visual references that already exist, instagrammable may be on the verge between a lifestyle and a visual culture (SALAZAR, 2017a). Thus, it creates a search for the perfect picture that will increase engagement by the user's followers. Scenarios, objects, and experiences are used with this goal in mind (KROLOW, 2019). Such instagrammable experiences are a way of virtualizing physical moments, of sharing with a larger group, an online group, what is happening in the offline world (KROLOW, 2019).

Instagrammable is a photographic aesthetic, built upon technological tools in order to showcase a new look over people's surroundings, based on their instagrammable contemporary visual culture (KROLOW, 2019). By using editing tools, such as filters, the users are recreating the pictures taken, into more attractive and interesting ones, that appeal and involve the image's receiver (SALAZAR, 2017b).

As being instagrammable is considered extremely important for today's consumers, companies have to adapt and create products and services that can be turned into instagrammable experiences (ABDALLAH; AYOUCHE, 2019). Tourist destinations are also striving to compass such attractive and contemporary nuances, because travelers have been trying to recognize themselves in images portrayed by friends, family, and influencers on social media (NASCIMENTO, 2020; PUTRA; RAZI, 2020). This mediatic tourism has made travelers search for the perfect photograph to post online, as if the landscape or scenery is itself a commodity that can be bought at the right price. And this price can be exchanged on online platforms for social capital: 'likes' and comments (SMITH, 2018). These sceneries have been gaining some attention, from users, businesses, and scholars.

2.4.1 Instagrammable sceneries

A set of natural, or built, sceneries can become a place for the consumption of not only products, but also, and especially, images (FAGERLANDE, 2010). When an interesting location for a photograph is found, it has become usual to set objects in specific positions, and to select the color filters and correct angle before snapping a picture. Then the next steps may come: editing and posting to a social media platform (KROLOW, 2019). The touristification process of spaces can simulate reality through the scenarization of locations (ANDRADE,

2012). Scenography used to be a simple prop for theater crews, however, it has been gathering some independence and exploring unconventional locations (FORTE, 2017; MACHADO, 2020).

The expression scenography is an old one, and yet it possesses several definitions. Its root can be traced back from the Latin word skēnographia, which is the writing of a 'scenic space' (FORTE, 2017). The creation of scenography is an attempt of creating a tridimensional pictorial portrayal of a space, turning an idea into an architectural and physical representation of reality (FORTE, 2017). Scholars from arts and performances associate scenography to a narrative, similar to a fiction work. It is not related to just a decoration, but to an idea, a dramatic content that helps the narrative (FORTE, 2017; MEYER, 2020; MACHADO, 2020). It is the spatial and visual demonstration of a drama, when observing a theatrically assembled scenography, the spectator knows what to expect (MACHADO, 2020).

Scenery derives from scenography, even though it has other definitions. According to Cambridge dictionary, scenery's most important definition is "the general appearance of the natural environment, especially when it is beautiful" (SCENERY, 2023). After that, it goes on to define scenery as "the large painted pictures used on a theatre stage to represent the place where the action is" (SCENERY, 2023). In the current research the second definition will be used, as it is the one associated with creation of a dramatic and representative place. Besides, the definition of the Portuguese word "cenário", is much closer, as it is mainly defined as "decoração de peça de teatro ou filme", or decoration for a theater play or movie (CENÁRIO, 2023).

Andrade (2012) claims that a standardized tourism, such as mass tourism, can be optimized by fabricated sceneries with the only intent of attracting tourists to make them consume at the destination. The tourist industry makes good use of such artificial gimmicks, usually without any means to the community, in order to contrast the banalities of everyday life to travelers. If the original traits of houses or a village are not attractive enough to bring more tourists, planners and DMOs are starting to just fabricate or transform them into more appealing ones (FAGERLANDE, 2010; ANDRADE, 2012).

Considering the necessity to become known in social media with a must-have appeal, turning attractions into instagrammable ones can be considered a creative and lucrative way for businesses and destinations to use social media. An instagrammable scenery is not only a tourist attraction, but it can also be created anywhere, with some interesting phrases on the walls, exotic landscapes or images, colors, nice food plates, good lighting, or even just a few objects strategically placed (KROLOW, 2019). MacCannell (1973) states that a tourist setting is a back

region of an attraction that was cleaned or altered to allow tourists a frugal glimpse of it. So, an instagrammable scenery, a tourist one at least, can be said to be the setting of a theatrical object in order to alter background scenes, allowing tourists to take a photograph of what they know is not an original landscape or region.

Along with the technological trend, tourist companies and destinations are improving themselves in order to become instagrammable, creating attractive spots with special features, and even special lighting, to provide better nuances for contemporary pictures which can be shared on social media (PUTRA; RAZI, 2020). If these places can offer sceneries that are worthy of being displayed on social media, they can be called instagrammable. An example of place is the Orchid Forest Cikole Lembang tourist site, in Indonesia, which brands itself as instagrammable (Image 1). Even though MacCannell (1973, p.598) claims that "there is no serious or functional role in the production awaiting the tourists in the places they visit", it is possible to note that this is not a fact anymore. A photograph is the goal in itself, and the authenticity of the background is not an issue anymore.

Image 1 - Orchid Forest Lembang, Indonesia

Source: Orchid Forest Cikole's profile on Instagram

Instagrammable sceneries and locations have been capturing the attention of journalists and travel bloggers. As such, lists with places that look good on camera have been shared by many

of them, usually specified by country or region, i.e. the "50 most instagrammable places in the world 2021", "15 most instagrammable spots in London", and others, like Istanbul and Puerto Rico (CLAYTON-LEA, 2018; FULLER, 2019; BUCCHIOTTI, 2019; BIG 7 TRAVEL TEAM, 2021; HAPPY GREY LUCKY, 2021). Tourist attractions, restaurants, cafes, hotels and other businesses have been transformed into a gathering of photographic sceneries conducive to online sharing. Some architects and interior designers have also been specializing in creating such ambiences (KROLOW, 2019).

As there are professionals specialized in creating such sceneries, it is acceptable to suppose that not only natural landscapes have been advertised as instagrammable. These types of fabricated sceneries to produce interesting and instagrammable photographs have been multiplying around the world, such is the case of streets with floating umbrellas. A project created in a municipality of Portugal and that has been copied by several other destinations, like Puerto Rico, Quebec (Canada), Brno (Czech Republic), Bucharest (Romania), and Chihuahua (Mexico) (Images 2).

Image 2 - Floating umbrellas in Quebec, Brno, Bucharest and Chihuahua

Source: 'See Nic Wander' travel blog

Porto de Galinhas beach, a district in the City if Ipojuca, Brazil, has also created a similar project in one of its streets, as displayed on Image 3.

Image 3 - Floating umbrellas in Porto de Galinhas

Source: Porto de Galinhas' official profile on Instagram

Image 4 – Instagrammable scenery: Pura Lempuyang Temple, Bali

The described sceneries can be enjoyed by tourists even without the record of photographs, or the posterior online post. However, some are created only for the sole purpose of being portrayed in a picture. For example, images of Pura Lempuyang Temple in Bali, better known as Heaven's Gate, have been shared on Instagram by many users. On a search for the #gatesofheaven on the platform, over 34,400 photos portraying the location can be found (as of September 20th, 2023). In many of them it is noticeable what appears to be a very still body of water in front of the 'gate', similar to a lake (image 4).

Source: 'We Road Travel Agency' official Italian profile on Instagram

However, this lake does not exist, it is simply a visual effect created by locals with the use of a mirror below the camera's lenses (image 5).

Image 5 - Pura Lempuyang temple, Bali, fabricating a photograph.

Source: Insider online media, Lifestyle section

As these sceneries are not natural landscapes, they were researched in order to understand if they are intentionally created to be non-authentic settings, once perceived authenticity is an important factor when analyzing consumer satisfaction.

2.5 FRAMEWORK

Understanding the concepts presented in this study is not as easy as it appears to be. Instagrammable is such a novel concept, and scenery is just as new to the tourism context. While Authenticity has so many definitions available, even applied to the tourism field, its comprehension becomes a real struggle. These concepts have been explained as they have been used by scholars. However, a summary of how these concepts are used in this research is presented, so they can be intertwined. In order to better display the concepts used, a framework was created as shown on diagram 1.

Diagram 1 – Framework: instagrammable sceneries and authenticity
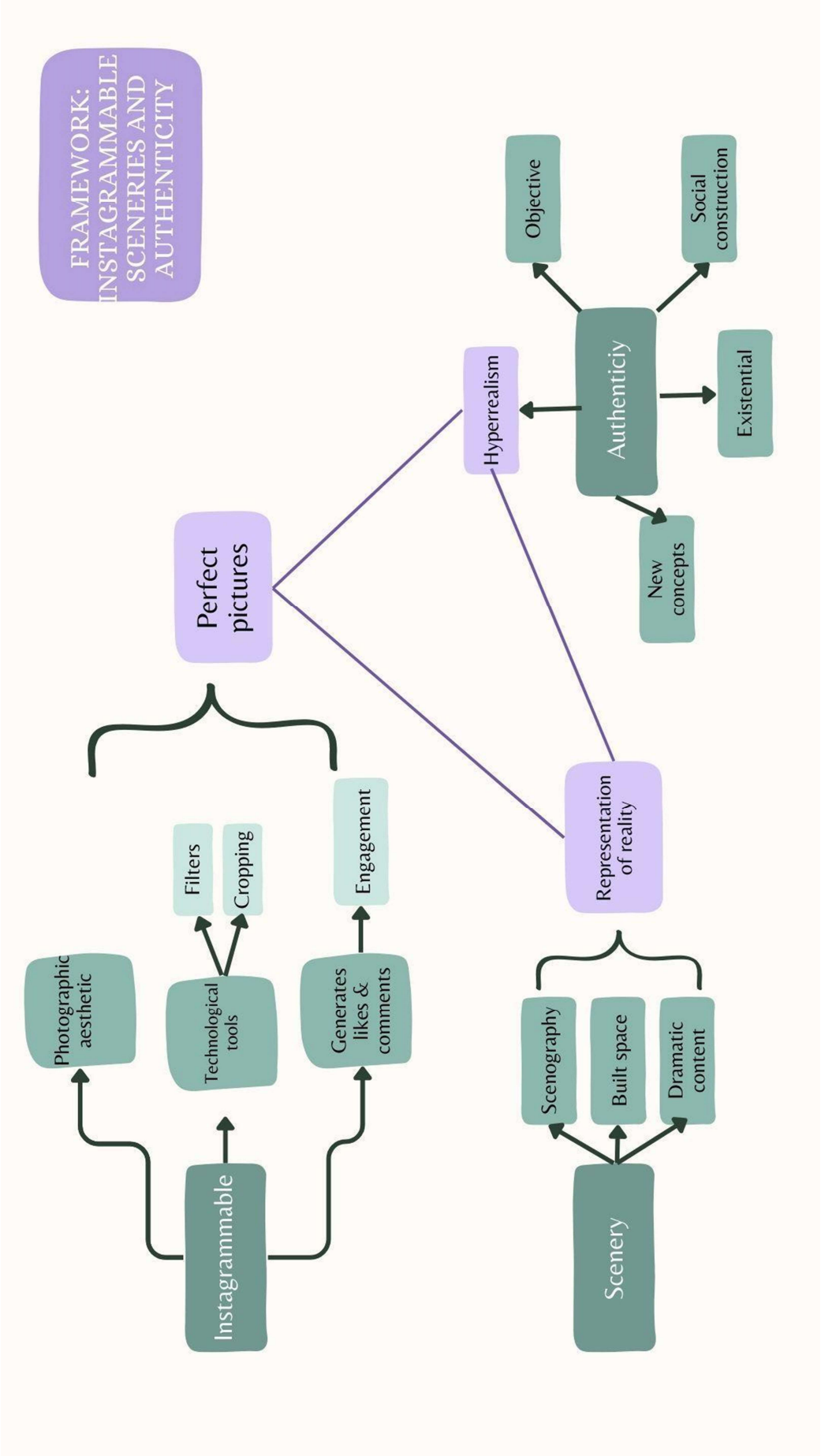
Source: the author (2023)

3 METHODOLOGY

This section presents the methodology procedures chosen to achieve the goals set in this research. Initially the ontology and epistemology chosen are presented, followed by the required methodological approach. Then, the techniques of collecting and analyzing the data are addressed. The section follows this order: Methodology approach; Research design; and Analysis procedure.

3.1 METHODOLOGICAL APPROACH

The current research perceives reality in a more relativistic optics, with it being locally and socially constructed (LINCOLN; GUBA, 2000; SACCOL, 2009). As such, any knowledge can only be gathered or built amid an interaction between researcher and the object being studied. Besides, it only makes sense if society understands and gives a meaning to it (SACCOL, 2009).

As it is a novel topic, the research is exploratory and descriptive. This study was based into a locally and socially limited research, therefore it is not possible, nor expected, that the data acquired *in loco* could be widely generalized. Because of this, to obtain data which is closer to the real local situation, it is necessary to perform a qualitative analysis of the circumstances. Such an analysis embraces several techniques and epistemologies, for both collecting and analyzing data (CRESWELL, 2010). So, it is better suited for investigating complex phenomena which are locally and temporally located. Besides, it is ideal for the research of situations where the assumption of hypothesis is neither adequate nor possible. These situations must be analyzed before any affirmatives can be made.

3.2 RESEARCH DESIGN

Some steps were taken for the research to be made based on the chosen approach. First, extensive bibliographic research was made in order to obtain a better comprehension of the expression 'instagrammable'. For such a literature review, articles published in renowned academic journals were identified, through search engines such as Google Scholar, CAPES journals, Scopus, and the Scientific Periodicals Electronic Library (SPELL). The expressions 'instagrammable'; 'instagramável'; 'tourism' (AND) 'Instagram', and 'turismo' (AND) 'Instagram' were selected to perform the search. The expressions were researched in both

English and Portuguese in order to obtain a more relevant set of results, as the language spoken in the researched destination is Portuguese. Besides those papers, theses, dissertations, pieces of news disclosed through the web, and Instagram platform itself were also sources, for a better understanding of the everyday uses of the word. Such a search was conducted between the months of January and June of 2021. And the filters used, besides the mentioned expressions, were Journal rank, being classified with at least a B2 on the Brazilian classification system or a Q2 value on the international system, and the date of publication, with only articles and other documents published in five years prior to the search being chosen.

Bibliographic research is an essential part of this study because it is necessary to search for scientific advances and results in different publications (DATTOLO; CORBATTO, 2021). The result of such research was imperative to summarize and understand the concepts used in the current study.

Another dense bibliographic research was made regarding the expression scenery, for a better comprehension and application to the context of a tourist destination. For this, the terms 'scenery' (AND) 'tourism', 'cenário' (AND) 'turismo' were selected. However, exclusion points were used to remove studies that take the word scenery as a synonym for contextual perspective or prospect. The research contained scientific articles from the same search platforms aforementioned, in addition to theses and dissertations, and the same filters applied.

As understanding authenticity is a big part of the research itself, a considerable inquiry was made into its definitions and how tourism scholars regard this concept. For such, the words 'authenticity' (AND) 'tourism', and, in Portuguese, 'autenticidade' (AND) 'turismo' were searched for in articles, theses, and dissertations in the same platforms and with the same filters mentioned above.

After this bibliographic research, there was an investigation on Instagram social media platform regarding instagrammable sceneries in multiple destinations, for their identification and presentation. In order to obtain a study with minimal bias from the programming algorithms of social media, the search was conducted through a new profile created on Instagram and connected to a new, unused, email account. Besides that, the whole of the investigation was conducted through an incognito browser tab, which diminishes the amount of personal information to influence the search and that is stored in the computer. These stored data may induce the algorithm to display only preferred information due to previous research on the web (MASOOD *et al*., 2018). So the search can be confined, *hashtags* were used to select the images, which are: #instagrammable, #instagramavel, #instagrammableplaces, #lugaresinstagramaveis, #scenery, #cenario, and #scenerycaptures.

After that, field research took place in Porto de Galinhas, on September 13th, 2023. A passive participant observation was made for empirical verification of the existing instagrammable sceneries. This is a very common strategy for data collection mostly used in social sciences as sociology, anthropology, psychology, and human geography (SOFIELD; MARAFA, 2019). Even though such a technique takes some time, the observation made was not intended to be immersive, but the researcher would rather take a bystander part and create records through notes and photographs.

Porto de Galinhas is a district of the city of Ipojuca. It was known as a fisherman's village, which grew to become one of the most important tourist destinations of Brazil (SOARES, 2023). At first, the area was inhabited by the Caetés, indigenous from these grounds. When Portuguese settlers arrived, they named it Porto Rico, or Rich Harbor, because it was a regular place from where ships filled with Brazilian redwood would depart back to Europe. When slaves became the main product shipped through there, mostly illegal ones, the slave dealers would announce the arrival of new shipments of chicken, "galinhas" in Portuguese. This was the code they would use to announce the slaves were there. After this, the place started to be called Chicken Harbor, or Porto das "Galinhas" (DESTINO PORTO DE GALINHAS, 2018).

These sceneries observed were compared to the ones found in the online search, in order to confront their architecture and relevance as an instagrammable scenery. As the research was based on State built instagrammable sceneries, the observation focused on those. However, private ones could also be seen in close proximity to the ones being observed.

Then, a semi-open interview was held with an officer from the Municipal Tourism Authority about the sceneries fabricated by the city government. And also regarding the official Instagram page of Porto de Galinhas (@portodegalinhas), the main tourist destination in Ipojuca, which has over 752,000 followers (as of August 31st, 2023). Moreover, a representative from the State Tourism Authority was also invited to a semi-open interview. All the interviews covered the topic of the sceneries created by the sectors, in order to verify if instagrammability was one of the reasons for these scenery creations and what is the perceived concept of instagrammable. Moreover, the concept of authenticity was brought up, for the purpose of understanding how, or if, it is considered when the State creates such sceneries. Besides that, the relevance of social media, and Instagram itself, for the promotion of the destination were also inquired.

The two interviewed individuals represent the whole of the studied scope, which is the beach of Porto de Galinhas, in the city of Ipojuca, located in the State of Pernambuco, Brazil.

In both cases the head of Tourism Authorities was consulted, Mário Pilar, the city's Tourism Secretary, and Daniel Coelho, the state's Tourism Secretary. They each provided the researcher with the name of a person that was deemed worthy of representing their agencies. The city authority was represented by a tourism graduate with a master's degree in Tourism development and management at Aveiro University in Portugal. The representative selected by the state agency is a tourism graduate who studied at Federal University of Pernambuco, a fact brought up by the state secretary when explaining why this person would be perfect for the interview, as this study is being presented at the same University. Besides that, the representative had already worked at the State Tourism Company (EMPETUR, in Portuguese) and would be able to share additional information.

The structure of the questions used for the interviews as well as the theoretical variables which support the decision of using such questions are displayed on Table 2. The questions were created in English; however, their translation was made because the interviews were performed in Portuguese, as the study is being conducted in Brazil, a Portuguese speaking country. As the research was performed in both languages simultaneously, since the selection of the used expressions for the bibliographic research, the researcher translated all Portuguese results to English. They are also displayed on Table 2.

Table 2 – Interview questions and theoretical variables

#	Question	Variable	Author(s)
1	Are there any campaigns targeting online marketing? Há ações voltadas para o marketing online?	Travel decision making has been changed by the internet	Iglesias-Sánchez *et al.*, 2020. Jansson, 2018. Smith, 2019
2	Campaigns including social media network? Ações inclusive nas redes sociais?	Social media has been considered extremely important for tourist companies and destinations	Iglesias-Sánchez et al., 2020. Jansson, 2018. Leung *et al*., 2013.
3	How do you perceive the importance of using social media to promote the destination? Como você enxerga a relevância da utilização das redes sociais para promoção do destino?	High importance and impact of social media tools	Van Djick & Poell, 2013. Shin & Xiang, 2019. Peco-Torres *et al..*, 2020.
4	Do you have hired photographs to feed social media profiles? Vocês possuem fotógrafos contratados para alimentar as redes sociais?	Importance of photographers to form tourists' expectations	Smith, 2018
5	Among the existing social media platforms, which would you consider to be the most influential one? Entre as redes sociais existentes, qual você diria ser a mais influente?	Instagram is one of the most influential social media	Çelik, 2017. Agam, 2017. Kim *et al*, 2019.
6	Do you encourage content co-creation with other users as a marketing strategy?	Today's consumption is based on co-creation	Abdallah & Ayoche, 2019

	Questions (PT/EN)	Theme	Source
	Vocês estimulam a co-criação de conteúdo em outros usuários como forma de marketing?		
7	Are digital influencers used to promote the destination? Are they paid for it? Or do you use some type of 'give-and-take'? _Digital Influencers_ são utilizados para anunciar o destino? Eles são pagos? Ou é utilizado algum tipo de permuta?	Social Media Influencers communicate in a more authentic way	Audrezet, Kerviler & Moulard, 2018
8	Is Instagram used as a destination branding tool? O Instagram é utilizado como ferramenta de _branding_ para o destino?	Instagram is a valuable tool for destination branding	Iglesias-Sánchez et al., 2020
9	What would you say is the meaning of the word instagrammable? O que você diria que significa a palavra instagramável?	Instagrammable is a necessity for companies and destinations. It is based on Instagram's filters and aesthetic	Salazar, 2017. Krolow, 2019. Abdallah & Ayoche, 2019. Putra & Razi, 2020.
10	Do you notice if tourists search for instagrammable products? Você percebe uma demanda por parte dos turistas em produtos instagramáveis?		
11	Do you work with the construction of instagrammable environments (or sceneries)? What type of professionals do you use for that? Architects, tourism bachelors, marketeers? Vocês trabalham com a construção de ambientes (ou cenários) instagramáveis? Vocês trabalham com que tipos de profissionais para este fim? arquitetos, turismólogos, marketing?	There are already specialized professionals for the creation of instagrammable sceneries	Krolow, 2019. Abdallah & Ayoche, 2019. Putra & Razi, 2020.
12	Is any research on local culture made before assembling a scenery? Pesquisas sobre a cultura local são realizadas antes da montagem de um cenário?	Society seeks authenticity	MacCannell, 1973. Cohen, 1988
13	Is there a connection between the culture and the scenery? The landscape and the scenery? Existe alguma ligação entre a cultura e o cenário? A paisagem e o cenário?		
14	Is there any research that tries to understand why the tourist chose Ipojuca? Existem pesquisas que busquem entender as motivações que levaram o turista a escolher Ipojuca?	Tourists' feelings and perceived authenticity of tourist sites is important for tourist satisfaction	Cohen, 1988. Park, Choi & Lee, 2019.
15	Is authenticity mentioned? A autenticidade de pontos turísticos é mencionada?		
16	What is authenticity to you? O que é autenticidade para você?		
17	Are there any information boxes? Há boxes de informações turísticas?	Authentic tourists don't want help or tips about where to go or what to do	Steiner & Reisinger, 2006.
18	Is their demand equivalent to the amount of received tourists? A procura neles é condizente com a quantidade de turistas recebidos?		

19	Is there a search for cultural tourist products?	Tourists perceive the location they are visiting as an authentic place in itself	Rittichainuwat *et al.*, 2017. Butler, 2011.
	Existe uma procura por produtos turísticos culturais?		
20	Is there any cultural products available? Which products?		
	Exista a oferta de produtos culturais? Quais são os produtos?		
21	Were instagrammable sceneries researched or served as an inspiration for the ones in Ipojuca?	Standardize content online and trivialization of cultures	Kohler, 2021.
	Cenários instagramáveis foram pesquisados ou serviram de inspiração para os de Ipojuca?		

Source: the author (2023)

Furthermore, the relations between objectives and methodological choices are demonstrated on Table 3.

Table 3 - Objectives and methodological choices

MAIN GOAL	SECONDARY GOALS	METHODOLOGY PROCEDURES
Analyze in which way city and state governments take authenticity into consideration when creating and promoting instagrammable sceneries in Porto de Galinhas, Brazil.	To identify instagrammable sceneries.	Documentary research
	To present tourist instagrammable sceneries in Porto de Galinhas.	Documentary research and observation
	To describe how the city and state governments perceive instagrammable sceneries.	Interviews
	To describe how the city and state governments use authenticity to create and promote instagrammable sceneries in Porto de Galinhas.	Interviews

Source: the author (2023)

3.3 ANALYSIS PROCEDURE

The data collected during the interviews was analyzed through a content analysis according to Bardin's perspective, due to its usefulness in investigating data related to social media (IGLESIAS-SÁNCHEZ *et al.*, 2020). Besides, content analysis is a good way to analyze interviews, as they are sources of rich and complex material to be analyzed. They are considered a relatively spontaneous discourse, but also peculiarly individual to the person providing the analyzed speech (BARDIN, 2011).

Even though a traditional content analysis could be performed, with themes being selected from both documents at the same time, the personal perspective of each individual interviewed is supposed to be considered separately. So, Bardin's perspective was used in this content analysis, because of that it was performed in two different steps. First, a structural decoding of each interview was made, to understand the personal dynamic of each individual's mental process. Codes were created with the use of MAXQDA software, and these helped the researcher identify the main topics brought by the interviewed subjects based on the questions made. MAXQDA software was selected due to its broad coverage of research types, with tools that can be used for both qualitative and mixed methods research. Besides, the software also provides books, guides, and tutorials which make its use simpler (GIZZI; RÄDIKER, 2021).

After coding, word frequency was also used to demonstrate the importance of a specific subject for the respondents. And the co-occurrence of words and codes identified how the subjects intertwine on their discourses. Then, a similar analysis was made between both documents, in order to attain a concept of what instagrammable would be for both respondents. Codes, word frequency and co-occurrences were once again used to combine their unique perspectives into a more encompassing idea of what the concept could comprise. Besides that, another analysis was made using the same parameters taking the constructs authenticity and instagrammable sceneries into account.

The methodology is better illustrated in diagram 2.

Diagram 2 - Methodology

Phase 1

Phase 2

Phase 3

Phase 4

Bibliographic and documentary research: concepts of *instagrammable*

Bibliographic research: concepts of *scenery* and applications to the tourist context

Bibliographic research: definitions of *authenticity* and tourism applications

Documentary research of instagrammable sceneries on social media platform Instagram

Observation

Interview with State representatives about sceneries fabricated by the public administration

Sceneries presentation

Goal

Analyze in which way city and state government take authenticity into consideration while creating and promoting instagrammable sceneries in Porto de Galinhas

Source: the author (2023)

4 ANALYSIS AND DISCUSSION

In this section the collected data is presented and analyzed as previously explained. Each phase of the research has a specific designated area for their own set of data, analysis, and discussion. As the bibliographic researched performed on Phase 1 was presented during the Literature Review, and summarized on topic 2.5 Framework, the analysis bellow will begin with Phase 2.

4.1 PHASE 2 - DOCUMENTARY RESEARCH AND SCENERIES PRESENTATION

As previously explained, a new account was set up in order to perform documentary research on Instagram website. However, it was noted that such research on the computer would not be the most complete. Instagram's website has less tools than the mobile App. Even though it is now possible to create posts for the user's feed and use some filters when doing it, one of the most used tools is not available for creating content, the Stories feature, with its greater number of filters. Besides, in the search engine, the number of posts found is limited to 28, while on the phone it is possible to scroll down the search page until all publications within the scope of the search are shown. However, it would not be possible to perform unbiased research through a smartphone, unless a new one was purchased with this use in mind. As all information processed by a smartphone, as in computers, is used by algorithms to lead any search made, the results shown would be influenced by the data already stored in the device.

Despite the setback, a search for the selected hashtags was performed, and the 28 results were used as a sample. The research was made on September 26th, 2023, as to be as updated as possible, and it yielded the results on table 3. On this table it is possible to note the number of posts with the searched hashtags and how many images contain any element displayed among the following: human element, animals, food and beverage, sayings, everyday objects, landscapes, and recommendations. Besides, it is also noted how many posts contain an instagrammable scenery. The images of the search can be found on Annexes A through H.

Table 3 – Hashtags search results.

Hashtag	Total posts	Human element	Animals	Food and beverage	Sayings	Everyday Objects	Landscapes	Recommendations	Instagrammable scenery
#instagrammable	411,522	10	4	7	1	3	9	1	1
#instagramavel	11,447	11	-	-	1	-	-	2	24
#instagramável	9,402	10	-	-	-	-	1	4	14
#instagrammableplaces	69,929	20	-	1	-	-	16	3	-
#lugaresinstagramaveis	3,236	20	-	3	-	-	4	9	3
#scenery	22,105,149	1	1	1	1	-	20	-	-
#cenario	233,836	8	1	1	4	-	1	2	1
#scenerycaptures	693	5	-	-	-	2	24	-	-

Source: Adapted from Instagram (2023)

It is possible to notice, among the posts, that there is a good number of languages being displayed, which shows how international the hashtag is. As Instagram reached 2,3 billion users in 2022 (RUBY,2023), and is considered one of the most potent platforms of this century (KROLOW, 2019; MELE; KERKHOF; CANTONI, 2021; SOUZA *et al*., 2018), it is understandable that many languages should be used in such a popular hashtag. It is also possible to recognize different countries and cultures present in the posts.

On the #instagrammable research a wide variety of subjects are portrayed on the pictures, such as dogs, landscapes, food, and events. Only ten posts show the human element, while four display dogs, seven show food, one has some sayings, and there are three posts which portrayed everyday objects. However, among the ones with human elements and objects, there are nine which portray landscapes, including two where the locations are the only elements in the picture.

However, one of the images appears to be of a photography scenery. This image is part of a carrousel of images, where up to 10 different pictures can be shared in the same post. These show a chain of cafés called Elan Café, which portrays itself as instagrammable. As mentioned before, an instagrammable scenery is a built space that represents reality and is used as background for a picture considered perfect to be shared on Instagram application. All it takes to create such a scenery is the writing of some sayings on walls, exotic images, colors, strategic lighting, or position of objects (KROLOW, 2019). All the pictures of the carrousel maintain the human element, with digital influencers tagged and shown as a part of the scenery. These influencers range from one with 1,800 followers, to one with 71,000. The images in this carrousel are presented on Image 6.

Image 6 – Elan Café's Carrousel
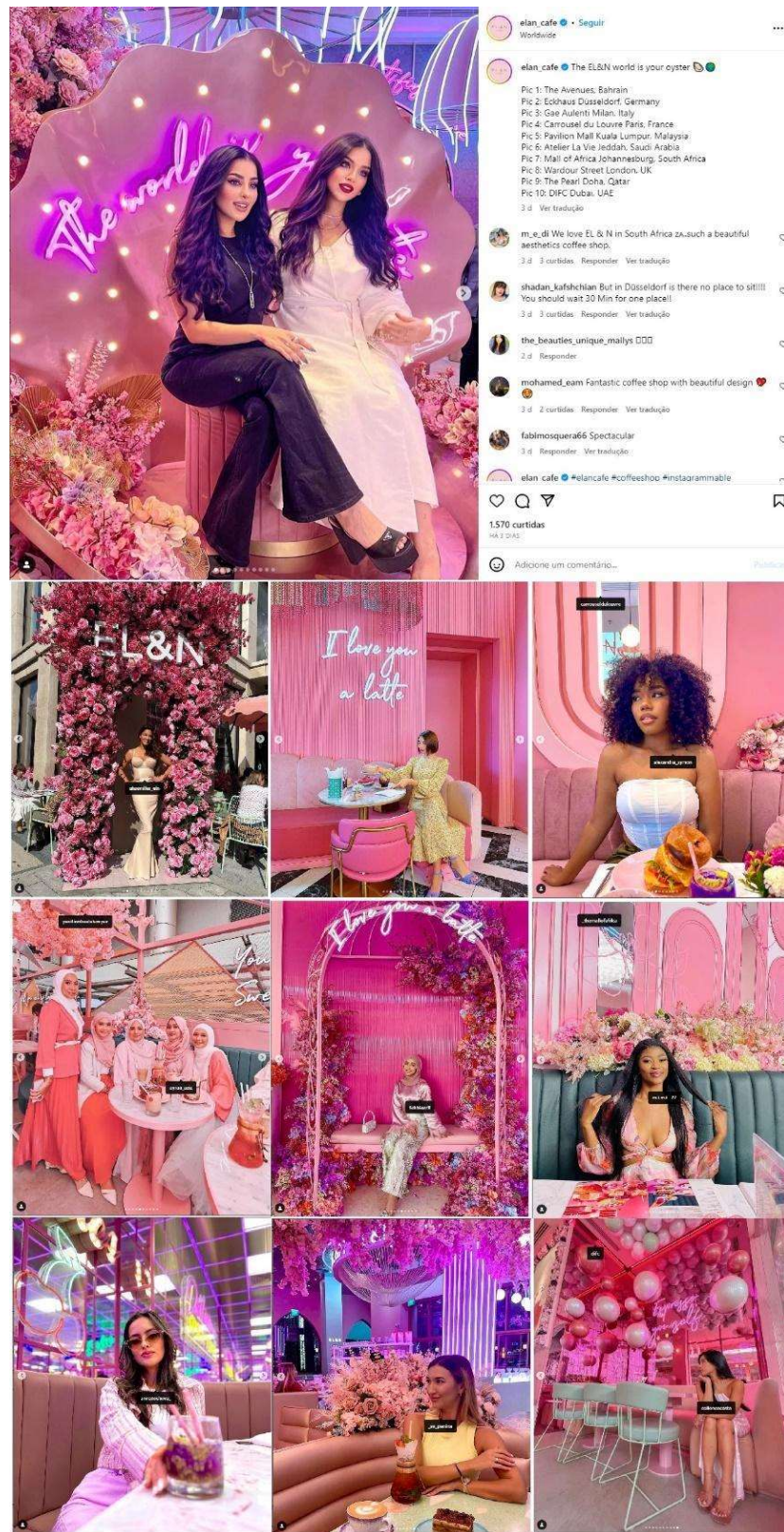
Source: Elan Café's profile on Instagram

In Portuguese, with #instagramavel, posts are more located to Brazil, and there is a certain pattern, with all pictures being related to businesses. These businesses have used the concept of what a instagrammable location should present and have promoted themselves on the platform. They mostly show that these companies have created a space where the customer can take pictures to post online while consuming the product or service provided at the location, so we can consider them as instagrammable sceneries. While nine pictures show sitting areas, there are seven which have wings on the wall, so the user/model can pose between them. Eleven images portray a human element and one of them is a video, or a reel, of an influencer in the midst of creating an instagrammable scenery, producing a "how to do it" post, the result of which is shown on Image 7. One of the publications is showcasing a Café in Paris where the user claims all elements are instagrammable.

Image 7 - How to do a 'São João' party instagrammable scenery.

Source: @myfestidea profile on Instagram

In Portuguese, graphic signs in words can make a difference in their meaning, especially on search engines. Because of this there was another search for #instagramável. Even though it has around 2,000 less publications than the one without the graphic sign, it still portrays the same type of image. 14 images show what we can consider to be instagrammable sceneries, 10 have a strong human element contained, and there are six which contain explanations and recommendations of instagrammable locations. It is interesting to point out that one of the posts portrays an 'umbrella sky' much like the ones used as examples for the Literature Review of what an instagrammable scenery should be, which can be considered background scenes with

objects carefully positioned to form scenes that tourists know are not original landscapes. This scenery is from a new mall in the city of Sorocaba, in the state of São Paulo. The post is shown on image 8.

Image 8 – Umbrella sky in Sorocaba, SP

Source: @myfestidea profile on Instagram

On #instagrammableplaces most publications display landscapes of tourist attractions or trips in general. 20 of those pictures have the human element present, one has a picture of a beverage, and three have some words displayed which indicate the subject of the post: recommendations of places to visit and take good photographs. As they are simple recommendations, they cannot be regarded as posts of instagrammable sceneries, however they do show how important instagrammability must be for users of the network.

For the Brazilian #lugaresinstagramaveis the publications are extremely different from the English ones. Nine of them are digital influencers' posts with tips of places to travel to, restaurants, cafés or instagrammable spots to visit. In 20 of them the human element is present, three display food, and four showcase landscapes. Nevertheless, there are two posts, the same post in duplicate, with 5 tips of instagrammable spots in the city of João Pessoa, in the State of Paraíba. There are also three pictures of fabricated sceneries, whose construction has the clear purpose of serving as pictures' backdrops. The use of theatrical objects, lighting, decorations, and even an attempt of visually demonstrating dramatic content can demonstrate the intention of creating sceneries (MEYER, 2020; FORTE, 2017; MACHADO, 2020). These are shown in images 9, 10 and 11 below.

On Image 9 there is a built swing, with flowers used for decoration, in a strategically selected place, a deck overlooking a river.

Image 9 - #lugaresinstagramaveis fabricated scenery 1

Source: @lucianacouto17 profile on Instagram

On image 10 there is another swing, placed in front of a lush, green area. A pair of wings was also built, so tourists, or customers, could place themselves in front of to take a picture.

Image 10 - #lugaresinstagramaveis fabricated scenery 2

Source: @morganamedrado profile on Instagram

On image 11 a big heart was built, with sayings all around it, containing the slogan of the company. A bench was set inside, so customers can place themselves inside the heart.

Image 11 - #lugaresinstagramaveis fabricated scenery 3

Source: @viajepor_ai profile on Instagram

On the #scenery search there is only one image with the human element, and only another with sayings, which appear to be Chinese, since they mention the city of Taipei, capital of Taiwan. There are at least 5 images which are not photographs, but digital drawings. As technology advances, it has become difficult to be sure about which scenery is a photograph of an existing landscape and which is digitally created. Nevertheless, none of these images portray a scenery specifically created to become a photographic background.

The Brazilian #cenario is the complete opposite of its English counterpart. 21 images are related to photographic scenography, including three pictures of babies in the midst of a photoshoot. Perhaps this is connected to the fact that the word 'cenário', in Portuguese, is more closely related to the creation of these spaces by professional photographers. According to Cambridge Dictionary (CENÁRIO, 2023), Cenário is the decoration of a theater play or movie, or the place of a movie or theatrical action. Even though the same dictionary translates this word to scenery in English, which it then defines this word as "the general appearance of the natural environment" (SCENERY, 2023), as mentioned in the Literature Review.

On this hashtags results, there is only one post with a scenery built to be put in a setting that is not a studio. This is a video of a digital influencer with over 300,000 followers teaching how you can create a swing to be a decoration piece at a wedding, but also a scenery for guests to take nice pictures, as she describes in the publication. The post has over 34,000 likes and the setting can be considered an instagrammable scenery as it was created with the intention of being used as a prop for a perfect picture. It is presented on Image 12.

Image 12 – How to build a swing.

Source: @decoracaodefestasdicastutoriais70 profile on Instagram

The #scenerycaptures is the hashtag with the least posts linked to it, with only 693 posts. And, as the description says, it portrays 24 pictures of landscapes, with five pictures containing a human element, and two with some common daily details. No instagrammable sceneries were observed on this hashtag search.

Even though it was possible to find some instagrammable sceneries in the search conducted, they were presented in a much smaller scale than what was demonstrated on the Literature Review topic. Those served as theoretical examples and were clearly very different from the ones which showed up when hashtags were searched. The main difference between them is the time frame. The Literature Review was made during the beginning of the year 2020, when Covid-19 pandemic was first starting to hit globally. Social media, and society as a whole, have changed over this period of time. It was possible to notice that hashtags are not one of the main sources of search for new posts anymore, even though it is still a way for brands to advertise (WHATMAN, 2023). Besides, the role of social media, especially Instagram, has been changing (BRADLEY; PERELLI, 2023).

4.2 PHASE 3 - OBSERVATION AND LOCAL SCENERIES PRESENTATION

An observation was possible during a field research trip to the main tourist destination of the city of Ipojuca, Porto de Galinhas beach. This beach was not unknown to the researcher, who had been to the location several times prior to the visit. However, to search specifically for instagrammable sceneries was never one of the objectives when visiting.

Chickens are a part of Porto de Galinhas' history, with its name deriving from the fact that illegal slaves shipped to Brazil through this port were called chicken. So, they have also become an important element of the district's culture and tourist marketing strategy, with bundles of souvenirs portraying chicken being everywhere, from tablecloths to picture frames. Tourist pictures are all about creating memories of an especial time, but they also build up expectations about destinations (VOLO; IRIMIÁS, 2020; YU; EGGER, 2021), so the use of this animal in many of the sceneries they would decide to create turns the sceneries into an excellent background or frame for photographs. During the visit it was possible to observe several sceneries built to be portrayed in pictures. They are shown on the following images 13 to 28.

When portraying the name of the city, the letters O were represented as chicken, as seen on image 13.

Image 13 – Porto de Galinhas' instagrammable scenery: Beach's name

Source: The author (2023)

There are some built structures to be used as picture frames with the name of the destination. The heart-shaped structure demonstrated on image 14 is well positioned and brightly colored in order to serve as a picture frame (KROLOW, 2019).

Image 14 – Porto de Galinhas' instagrammable scenery: Picture frame

Source: The author (2023)

Some structures were built to be used as props, like these chicken bodies (image 15), where the tourists can place their face on a marked location.

Image 15 – Porto de Galinhas' instagrammable scenery: Chicken bodies

Source: The author (2023)

Some places just have a funny name and could be used for pictures, such as the one on image 16. In the image the name of the place is a pun with the word "galinhas", which can mean chicken or women who have several sexual partners in Pernambuco's dialect. And the word "Recanto" can mean a nook or a resting place. So, "Recanto das Galinhas" can be roughly translated to 'loose women corner'.

Image 16 – Porto de Galinhas' instagrammable scenery: Recanto das Galinhas

Source: The author (2023)

Big porticos on the entryways of the city are also used by tourists to take pictures (image 17), especially because their position, in the entrance of the destination, makes it easy for tourists to spot them.

Image 17 – Porto de Galinhas' instagrammable scenery: entryway portico

Source: The author (2023)

Jangada is a specific boat used in the Northeast of Brazil by fisherman who fish near the shore. They can also be used to take pictures, even though the tourists are not required to fish by themselves (image 18). The use of such a prop, located on a street that receives good lighting and is one of the main streets, qualifies this as an instagrammable scenery (SALAZAR, 2017b; ABDALLAH; AYOUCHE, 2019; KROLOW, 2019).

Image 18 – Porto de Galinhas' instagrammable scenery: *Jangada*

Source: The author (2023)

A little village was built downtown Porto de Galinhas, to become a photography scenery (image 19) (FAGERLANDE, 2010; KROLOW, 2019).

Image 19 – Porto de Galinhas' instagrammable scenery: São João village

Source: The author (2023)

The city name is portrayed once again on the little built village, so images 19 and 20 complement each other.

Image 20 – Porto de Galinhas' instagrammable scenery: Beach's name 2

Source: The author (2023)

Even a square bench can become instagrammable with the right colors and position (image 21) (KROLOW;2019).

Image 21 – Porto de Galinhas' instagrammable scenery: Square bench

Source: The author (2023)

Another heart structure was built to become a scenery and/or picture frame, as on image 22.

Image 22 – Porto de Galinhas' instagrammable scenery: Picture frame 2

Source: The author (2023)

An umbrella sky has become an important tourist feature in Porto de Galinhas and local businesses have taken advantage of that and even tried duplicating it, on a smaller scale, as on image 23.

Image 23 – Porto de Galinhas' instagrammable scenery: Miniature umbrella sky at a gallery

Source: The author (2023)

Another entryway portico can be seen by the beach, on image 24.

Image 24 – Porto de Galinhas' instagrammable scenery: natural pools' portico

Source: The author (2023)

Not only businesses create instagrammable sceneries, but individuals also try to build beautiful settings, as on image 25. The use of different colors and the setting right in front of the beach make this scenery very attractive to tourists (SALAZAR, 2017b; KROLOW, 2019).

Image 25 – Porto de Galinhas' instagrammable scenery: Crafted picture frame

Source: The author (2023)

Porto de Galinha's umbrella sky has become a very popular instagrammable scenery (image26).

Image 26 – Porto de Galinha's instagrammable scenery: Umbrella sky

Source: The author (2023)

A portico was built in the entry of the umbrella sky (image 27), it is also used to advertise the Porto Cult project, which happens on some weekends and is a joint effort of the municipality of Ipojuca and the tourist trade of Porto de Galinha's.

Image 27 – Porto de Galinhas' instagrammable scenery: Umbrella sky's portico

Source: The author (2023)

As Porto Cult Project happens along the street which houses the umbrella sky, it has also a built scenery in front of which presentations and concerts happen (image 28).

Image 28 – Porto de Galinhas' instagrammable scenery: cover

Source: The author (2023)

Image 29 – Porto de Galinha's Logo

Some of the presented sceneries were created by the Municipal Government, however others were made by private individuals, interested in obtaining revenue from the tourists who would eventually stop to take a picture. Porto de Galinhas' official logo has a drawing of a chicken on the O's of the word Porto, as mentioned before and seen on

Source: The author (2023)

Image 29. So, all state created sceneries hold that logo when presenting the name of the city. This is noticeable on the sceneries portrayed on images 13, 14, 17, 20, 21, 22, 24, 26, and 27. Image 19 is a complement of the scenery presented on the 20, so it can also be accounted for as a state scenery. Therefore, from the 16 sceneries present on the Village of Porto de Galinhas, 11 are most likely the result of its' governments' efforts.

Upon arrival, the researcher could notice some tourists interacting with the sceneries, especially the entryway portico, on image 17, and the one located by the beach, on image 24. It was possible to record such interactions on photographs, as demonstrated below.

Image 30 – Tourists interacting with instagrammable sceneries 1.
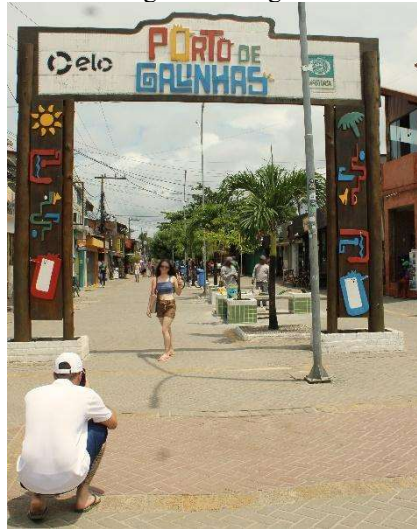
Source: The author (2023)

All people portrayed on the images had their faces blurred in order to protect their identities, since no written form was available for them to authorize the use of their images.

Image 31 – Tourists interacting with instagrammable sceneries 2.

Source: The author (2023)

It was possible to notice that the 'photographers' would get down, go to the sides, and ask for their 'models' to make some type of pose, so the pictures would become more similar to others seen before.

Image 32 – Tourists interacting with instagrammable sceneries 3.

Source: The author (2023)

Another scenery which is very sought out by tourists is the umbrella street. There not only tourists could create their own poses and choose the best framing, but there was a very particular type of vendor, whose service was to rent out little *frevo* umbrellas so the visitors could take pictures, as shown on image 33. *Frevo* is a type of music and dance originated in the state of Pernambuco, which was recognized as an Intangible Cultural Heritage of Humanity by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in 2012 (UNESCO, 2012). Its main symbol is a little colorful umbrella. This type of umbrella is the one used to decorate the street of Porto de Galinhas and turn it into an instagrammable scenery.

Image 33 – *Frevo* umbrellas

Source: The author (2023)

Image 34 – Picture accessories: Chicken and sign

The vendor present at the location would also create pictures using some wooden accessories and a chicken souvenir, that would appear in the picture as frames, since they were positioned closer to the camera, as could be seen on image 33, and the accessories are shown on images 34 and 35. He charges up to R$20,00 (twenty reais) to take four pictures, and the 'costumer' can decide if they want the picture taken on his own cellphone or the vendor's. A very similar price was charged by the owner of the scenery displayed on image 25.

However, he would also charge for the picture, even if no one would pose in front of it. After some explanation of why the picture was being taken, he agreed to let the researcher take a few pictures for the study, free of charge.

It was clear that tourists found the sceneries extremely attractive and would even pay to have their pictures taken there. However, the goal of the field research was to simply identify and present instagrammable sceneries in the city. Further research should evaluate the importance of such an interest by tourists.

Image 35 – Pictures accessories: sign and frame

Source: The author (2023)

4.3 PHASE 4 - INTERVIEWS AND CONTENT ANALYSIS

To understand the City and State Governments motivations behind the construction and promotion of instagrammable sceneries, a content analysis (BARDIN, 2011) was used to examine the performed interviews.

First, the interview with Ipojuca city's Tourism Authority representative was performed, as Porto de Galinhas is one of its districts. It was registered through a recording, so it could be completely transcribed. MAXQDA software was used to code both interviews. Unfortunately, the interview with Pernambuco's Tourism Authority representative could not be recorded, as the necessary authorization for that was not given. So, the researcher needed to rely on her note-

taking skills. As the interview was performed online and one-on-one, besides the researcher being thorough on her notes, it was possible to retrieve a great deal of information in writing, which was then transcribed to the software.

Bardin suggests that the interview should be fully transcribed, including several written copies for data manipulation (BARDIN, 2011). However, new technologies have already made the use of written copies unnecessary and new scholars suggest that a complete transcription of an interview is no longer necessary. These transcriptions are time-consuming and well taken notes could contain all the information required for the proposed study, especially if it is a classic content analysis, as the frequency and context of a code are the primary objectives (ONWUEGBUZIE; DICKINSON; ZORAN, 2009).

After the transcription and coding through MAXQDA software, the codes on Table 4 have been identified. Besides the codes, the frequency they were found on each interview is also listed.

Table 4 – codes identified and their frequency

Codes	City	State
Tourist Service Center	3	6
Reservations	-	2
Presentable	-	2
Presentable > Renovations	-	3
Presentable > Social problem	-	2
Presentable > Clean	-	1
Trend	2	4
I don't know	1	8
Collab	-	2
Telegram	-	2
Websites	-	2
Culture	2	9
Tourist doesn't seek help	3	1
Spontaneity	9	-
Tourist motivation	3	5
Tourist motivation > Beach	3	3
Tourist motivation > Flight	4	-
Tourist motivation > Price	6	-
Tourist motivation > Quality	5	-
Tourist motivation > Cost-benefit	1	-
Official studies	1	1
Empiricism	3	1
Sceneries	10	7
Digital marketing	6	8
Instagrammable	9	16
Qualities of Porto de Galinhas	8	-
Competitors	2	-
Digital influencer	6	4

Authenticity	14	6
Facebook	1	4
Experience	12	1
Co-creation	4	2
Engagement	6	-
Image	9	2
Photographers	5	2
TikTok	2	-
Twitter	2	1
Instagram	14	12
Social Networks	14	11
Account	14	3
Tourist doesn't know Porto de Galinhas	1	1
Tourist trade	3	-
State	13	14
Public + Private	17	4

Source: Adapted from MAXQDA (2023)

There were obviously overlapping codes, since the topics questioned were the same, as were the questions used. The code combination is illustrated in diagram 3, which was retrieved from MAXQDA software. The available version of the software was in Portuguese, so some translation was required from the researcher one more time.

Diagram 3 – Overlapping codes (two cases model)
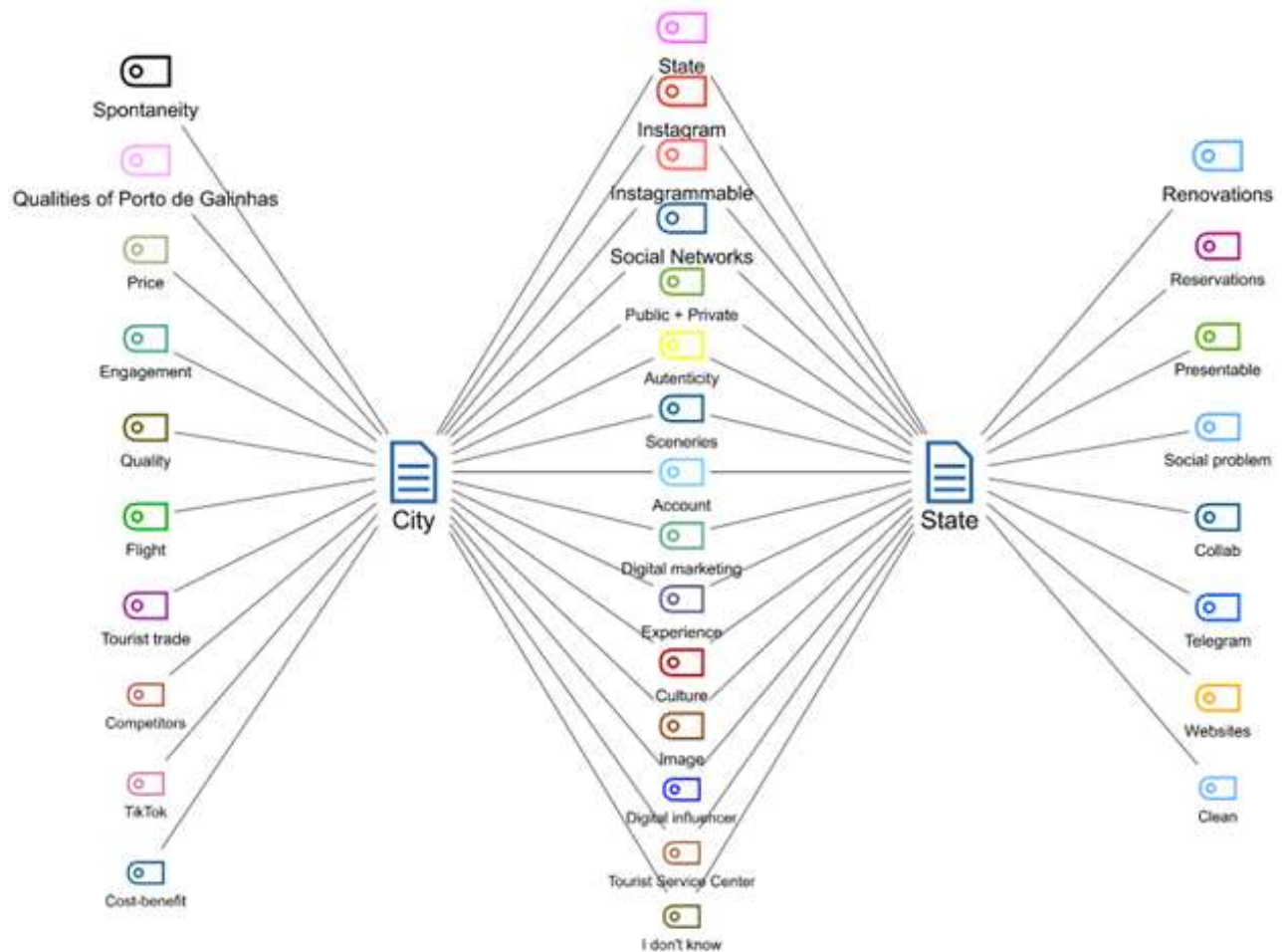
Source: Adapted from MAXQDA (2023)

To demonstrate the importance of each topic to each subject interviewed, the word frequency for both interviews is presented on table 5, as the ranking of use for each of them. As stated by Bardin (2011), the more repetition of a certain expression or word, the more relevant such an item will be in that speech.

Table 5 – Word frequency per interview

Word	Portuguese	Frequency	Ranking	City freq	City rank	State freq	State rank
(I) think	acho	42	1	27	4	15	11
are	são	38	2	20	6	18	6
there	lá	37	3	28	3	9	29
destination	destino	35	4	29	2	6	62
do	fazer	34	5	11	31	23	1
instagrammable	instagramável	33	6	15	15	18	6
Porto	porto	32	7	31	1	-	-
tourism	turismo	32	7	12	24	20	5
Instagram	Instagram	31	9	16	10	15	11
here	aqui	30	10	16	10	14	13
there is	existe	28	11	17	8	11	21
be	ser	28	11	6	71	22	2
marketing	marketing	27	13	5	86	22	2
example	exemplo	26	14	10	35	16	8
picture	foto	26	14	16	10	10	23
laughs	risos	26	14	5	86	21	4
does	faz	24	17	8	48	16	8
was	foi	24	17	14	17	10	23
Galinhas	galinhas	24	17	23	5	-	-
already	já	24	17	14	17	10	23
digital	digital	23	21	17	8	6	62
social	sociais	23	21	9	40	14	13
tourist	turista	23	21	12	24	11	21
(I) understand	entendi	22	24	13	20	9	29
networks	redes	21	25	7	61	14	13

Source: Adapted from MAXQDA (2023)

On the city officer's interview, the most frequent words were Porto, destination, there, (I) think, and Galinhas. So, from the top five words used, four referred to Porto de Galinhas as a tourist destination. This demonstrates its importance to the city's representative discourse. But on the state officer's interview, the five most frequent words were do, marketing, be, laughs, and tourism. Therefore, marketing is an important subject for them, even though the representative repeated a few times that it was not their area of expertise, nor had anything to do with their current position at the agency. It is also important to note that during the interview the officer used light laughs in order to take away some of the seriousness of the topic approached. Some segments of the interview are displayed on table 6 to demonstrate this use.

Table 6 – Segments from the State officer's interview (laughs)

Document	Search item	Portuguese	Search results
State	Laughs	risos	With 123 *milhas* (mileage sale website), which is now in that situation (laughs)... But booking.com.
			Como o 123 milhas, que agora tá nessa situação (risos)… Mas Booking.com.
State	Laughs	risos	Twitter is dying, there (laughs)
			O Twitter está morrendo, ali (risos).
State	Laughs	risos	But with reservations, with big reservations (laughs)
			Mas com ressalvas, com grandes ressalvas (risos).
State	Laughs	risos	And as we can't collaborate so freely, we stand on just one leg. But it is... It is of the public situation. It happens... So, it makes us... It makes us be even more creative (laughs).
			E por a gente não poder fazer *collabs* tão livremente, a gente vai andando com uma perna só. Mas é da… É da, da questão pública assim mesmo, é. Acontece… Então, isso nos faz ser… Ter que ser mais criativos ainda (risos).
State	Laughs	risos	Oh, my God (laughs)
			Ouxi, meu Deus (risos).
State	Laughs	risos	It is the use we give (laughs) to it, right?
			É o uso que a gente dá (risos) a ele, né?
State	Laughs	risos	It is so much so, that many locations are instagrammable now... Motels[1] are instagrammable (laughs)
			É tanto que muitos locais agora são instagramáveis… Motéis são Instagramáveis (risos).
State	Laughs	risos	Or to not encourage (laughs)... Depending on the strategic decision of each place.
			Ou não incentivar (risos)… Depende da decisão estratégica de cada lugar.
State	Laughs	risos	Ahh... I forgot your question (laughs)
			Aí… Eu esqueci a tua pergunta (risos).
State	Laughs	risos	You get to a city and its name is there, huge like this... Igarassu (laughs)!
			Você chegar numa cidade e ter o nome dele, enorme, assim… Igarassu (risos)!
State	Laughs	risos	This was... It is the first step of instagrammable (laughs) that happened... And on Carnival there were more instagrammable places, to attract, to attract people... So, we work with instagrammable spaces for promotion.
			Isso foi… É o primeiro passo do instagramável (risos) que aconteceu… E no Carnaval tiveram mais locais instagramáveis, pra atrair, pra gerar movimentação… Então, a gente trabalha com o espaço instagramável na promoção.
State	Laughs	risos	Can you imagine, how much work it was (laughs)?
			Imagina, o trabalho que deu (risos)?
State	Laughs	risos	We collaborate internally (laughs).
			Fazemos collabs internos (risos).

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[1] Brazilian Motels are also called love-motels, they are paid by the hour and usually used for romantic "get-togethers".

State	Laughs	risos	Or we would have to do it for all the cities (laughs).
			Que se não a gente teria que fazer pra todos os municípios (risos).
State	Laughs	risos	What nobody can copy (laughs).
			Aquilo que ninguém pode copiar (risos).
State	Laughs	risos	É relevante (risos)!
			It's relevant (laughs)!
State	Laughs	risos	That's how it starts (laughs).
			Já começa assim (risos).

Source: Adapted from MAXQDA (2023)

The researcher initially set out to use hyperrealist lens to view authenticity, as the sceneries would not be considered a representation of an existing reality, but a construction of how reality was supposed to be (STEINER; REISINGER, 2006). A hyperrealist take on authenticity states that simulations and representations could be considered as, or even more, real than what they are referring to (GUERREIRO; MARQUES, 2017; KÖHLER, 2021; WANG, 1999). Eco and Baudrillard, the main theorists of hyperreality, state that touristic spaces do not need to be recognized as a copy of something, they do not possess a point of reference for a place, or an object, to be considered authentic. The most common example being the Walt Disney World Resorts and Parks (GUERREIRO; MARQUES, 2017; KÖHLER, 2021; WANG, 1999).

But, during the course of the interviews, it was made clear that the subjects did not perceive authenticity the same way. The city's representative sees authenticity as a spontaneous experience, they perceive it as an existential construct. Some segments of the interview are displayed on table 7. As Steiner and Reisinger (2006), the officer believes that a person can only be authentic by not restraining oneself to pre-established social roles. Besides that, existential authenticity states that a tourist should be true to him/herself so they can behave more spontaneously (KÖHLER, 2021; STEINER; REISINGER, 2006). Since the tourists are trying to be as authentic and free as they can be, Steiner and Reisinger (2006) claim they should not want nor accept outside help when planning or engaging on a vacation trip. And this does not seem to be how digital tourists behave.

However, the officer also admits that there is a possibility to produce a scene which looks spontaneous, one of Boorstin's pseudo-events (MACCANNELL, 1973). Such pseudo-events can be described as occurrences produced by the tourist trade that could surprise tourists, and keep them apart from everyday concerns (WANG, 1999). Boorstin claims that tourists are not preoccupied if the event they are taking a part in is original to the host community, but that

they are distracting and fun to watch and participate (MACCANNELL, 1973; MATOS; BARBOSA, 2018).

But the representative confesses that when you stage a scene of the sorts you may be deceiving tourists, as they will not find exactly what was depicted in the image or video. This last comment shows that the officer understands that tourists still look for authenticity on their travels, as most scholars have been stating for some time (COHEN, 1988; MACCANNELL, 1973; PARK; CHOI; LEE, 2019; STEINER; REISINGER, 2006; TRIBE; MKONO, 2017; WANG, 1999).

Table 7 – City officer's view on authenticity

Document	Search item	Portuguese	Search results	English translation
City	authenticity	autenticidade	Q - Entendi. Aí me conta, para você, o que é autenticidade?	Q - I understand. So tell me, for you, what is authenticity?
City	authenticity	autenticidade	A - Autenticidade, acho que é algo que é espontâneo. Tem que ser espontâneo, né? Eu acho que nesse ambiente instagramável, é cada vez mais buscado essa questão da autenticidade. Mas, como hoje existe cada vez mais esforço de produção. Eu começo a ver, assim, uma, uma produção dessa felicidade. E aí, assim. Se consegue atrair muita atenção com isso. Mas eu acho que está muito ligado à espontaneidade mesmo, né? E aí, muitas vezes essa espontaneidade não tá, não é possível de ser produzida… Em algumas… Poucos, dá pra produzir uma espontaneidade ali, nesse... Principalmente no Instagram, no Instagram é tudo maravilhoso... É… Num tem vida ruim…	A - Authenticity, I think it is something spontaneous. It has to be spontaneous, right? I think that in this instagrammable environment authenticity has been more and more searched for. But, as nowadays there is a bigger production effort. I start to see like a production of this happiness. So, like. You can attract a lot of attention with this. But I think it is very connected to spontaneity really. And many times, this spontaneity is not, cannot be produced... In some... A few, you can produce some spontaneity there, in this... Especially on Instagram, on Instagram everything is wonderful. It is... There is no bad life...
City	authenticity	autenticidade	Q - Produzir uma espontaneidade, como é que a gente consegue?	Q - Produce spontaneity, how can we do it?
City	authenticity	autenticidade	A - É… Eu acho que dá, eu acho que dá. Acho que dá. Com produção, você pega uma coisinha aqui, um elemento de lá, um elemento de cá, e tenta ali, com a produção, coloca gente ali. Acho que dá. Mas aí o que pode acontecer é que, na prática, quando a pessoa chegar lá, talvez não veja isso tão… Como era no vídeo… Mas eu acho que autenticidade é muito ligado a coisa espontânea. Entendeu?! O que é natural.	A - Yeah... I think it's possible, I think it's possible. I think it's possible. With production, you get something here, an element there, and you try, with some production, you put people there. I think it's possible. But what may happen, in practice, when someone gets there, maybe it's not so... As it was on the video... But I think authenticity is very related to something spontaneous, see? What is natural.

Source: Adapted from MAXQDA (2023)

The state's officer perceives authenticity on a more constructivist perspective, as shown on segments of their speech on table 8. Although the officer states that authenticity is something that other people cannot copy or mimic, they also connect it to culture, using examples such as music and dance rhythms, as *Frevo* and *Forró*, and hospitality, which are very important cultural aspects related to Pernambuco. Indeed, when asked if they have any research about tourists' motivation and if authenticity was a topic in these pools, the representative confirmed that culture was present in them.

Cohen's (1988) emerging authenticity perspective states that not only cultural products and rituals created to serve the local community may be considered authentic. He claims that the ones created to cater to tourists' expectations may evolve into authentic ones at a certain point, as traditions need to start somewhere. When Pernambuco's rhythms and hospitality are promoted as being a part of the tourist experience, the state is generating this expectation on visitors. So, the tourists' feelings of authenticity are reassured when these expectations are met.

Table 8 – State officer's view on Authenticity

Document	Search item	Portuguese	Search results	English translation
State	authenticity	autenticidade	Q - E autenticidade é um ponto mencionado nessas pesquisas?	Q - And is authenticity a topic mentioned on these pools?
State	authenticity	autenticidade	A - Cultura. É.	A - Culture? Yes.
State	authenticity	autenticidade	Q - E para você, o que é… O que é que significa a palavra autenticidade?	Q - And to you, what is... What is the meaning of the word authenticity?
State	authenticity	autenticidade	A - Aquilo que ninguém pode copiar (risos). Aquilo que só você faz. Aquilo que começou com você. Pode até tentar te imitar, mas não vai ter um... A mesma essência, não. Tipo, é autêntico. Nosso frevo é autêntico. O nosso forró é autêntico. O jeito do pernambucano se comunicar é autêntico. Dele receber, é autêntico. E de fato, é. Porque já andei por vários estados, vários países… É autêntico. Você pode colocar a característica de cada país, que é autêntico dele, assim…. Tipo, é o que a cultura formou,né? A história, é o que a história formou. As inserções históricas, as retiradas históricas, os traumas, as benesses. Tudo isso forma a autenticidade.	A - That which nobody can copy (laughs). What only you do. What started with you. They may try to mimic you, but it won't have... The same essence, no. Like, it's authentic. Our frevo is authentic. Our *forró* is authentic. The way the *pernambucano* has to express themselves is authentic. The way they welcome, it is authentic. Indeed, it is. Because I've been through several states, several countries... It is authentic. You can put the features of each country, they are authentic from the country, like... It's what culture shaped, right? The history, it's what history shaped. The historical additions, the historical withdraws, the traumas, the gifts. All this shapes authenticity.

Source: Adapted from MAXQDA (2023)

If the spontaneity concept brought by Ipojuca's representative and the culture idea of Pernambuco's representative are combined, constructivist and existentialist concepts will be brought together. Cohen's (1988) notion of authenticity forms the constructivist point of view, and it states that authenticity is built from social expectations and interactions. Whereas Steiner and Reisinger's (2006) philosophical idea of being true to oneself while traveling, free from pre-established social roles, constitute the existentialist approach. So, it is possible to state that Tourism Authorities in Pernambuco and Ipojuca understand authenticity as culture emerging spontaneously.

Instagrammable is also a key construct to the present research. And, as such, was also addressed during the interviews. According to the bibliographic research, Instagrammable is a blend between a photographic aesthetic, technological tools such as filters and cropping, and a way to generate likes and comments on Instagram platform (KROLOW, 2019; MANOVICH, 2017; SALAZAR, 2017a). As an aesthetic society, instagrammers use these tools to generate pleasant pictures, which usually fit a specific artistic taste (KROLOW, 2019; SALAZAR, 2017a). The concept of Instagrammable was understood after a thorough research and this construct was acknowledged as a perfect picture to be shared on Instagram.

However, the perfect picture was not confirmed by the representatives interviewed as their main idea when thinking about instagrammable. They provided very subjective concepts when questioned. To Ipojuca's officer, instagrammable is compared to an experience. Albeit mentioning it is connected to image, the officer reinforces that it is some situation the user went through and managed to capture on camera to share with their online followers. As demonstrated on the segments of the interview on table 9.

Table 9 – City officer's view on Instagrammable

Document	Search item	Portuguese	Search results	English translation
City	instagrammable	instagramável	Q - O que seria a palavra instagramável?	Q - What would the word instagrammable mean?
City	instagrammable	Instagramável	A - Instagramável?	A - Instagrammable?
City	instagrammable	Instagramável	Q - O que significaria para você?	Q - What would it mean to you?

Document	Search item	Portuguese	Search results	English translation
City	instagrammable	instagramável	A - É algo… É um… Eu acho que instagramável tá muito ligado à imagem, né? E aí, e hoje… E eu acho que foi… Ao longo do tempo… É… Sendo inserida a questão da experiência. Seja lá como for. Então, eu acho que algo instagramável é algo que, que represente alguma experiência agradável, assim, positiva pra pessoa, né?! Um ambiente instagramável é, é um… É uma imagem que representa algum tipo de experiência que a pessoa esteja vivenciando ali, naquele momento. Então, acho que, que é isso. Pra mim, é isso.	A - It's something... It's a... I think instagrammable is very connected to image, right? So, today... And I think it was... Over time... Yeah... Being inserted the experience matter. However it may be. So, I think that something instagrammable is something that represents some pleasant experience, like, positive for someone, right? An instagrammable environment is, is a... Is an image that represents some type of experience a person is living there, at that moment. So, I think that, that is it. To me, that's it.

Source: Adapted from MAXQDA (2023)

To Pernambuco's representative, the word instagrammable is closely related to marketing, and it is just a trend, which should, soon, go away. This speech is shown on the excerpts of the interview contained on table 10.

Table 10 – State officer's view on Instagrammable

Document	Search item	Portuguese	Search results	English translation
State	instagrammable	instagramável	Q - Pra você, o que você diria que significa a palavra Instagramável?	Q - To you, what does the word instagrammable mean?
State	instagrammable	instagramável	A - Instagramável (risos). Putz, eu não tenho boas experiências com espaços instagramáveis. Eu não tenho. Eu acho que é por causa do meu perfil. Eu não sou o tipo de pessoa que vou pra um local pra tirar foto. Então eu, eu acredito… Eu tava até lendo uma reportagem, eu acho que é da BBC, ontem. A questão do mau comportamento dos turistas por aí. Esse mau comportamento, ele vem da questão da ansiedade. As pessoas estão ansiosas para fazer coisas. E a questão da, do exibicionismo, né? E, e isso tem muito a ver com redes sociais. Tem outro motivo lá também, eu esqueci agora. Mas tinha também a questão do exibicionismo, né?	A - Instagrammable (laughs). I don't have good experiences with instagrammable spaces. I don't. I think it's because of my profile. I am not the type of person who goes to a place to take pictures. So I, I believe... I was even reading a news report, I think it's from BBC, yesterday. The matter of tourists' bad behavior around. This bad behavior, I comes from anxiety. People are anxious to do things. And the issue of exhibitionism, right? And, and that has a lot to do with social media. There was another reason there too, I forgot it now. But there was the exhibitionism too, right? To show on social media

			Demonstrar nas redes sociais que você tá, que você tá ali. E eu num… Eu particularmente não gosto de fazer isso. Mas, vendo o turismo, vendo o turismo em si. Isso faz parte do turismo, é inegável. As pessoas estão indo para os destinos para tirar foto. Para divulgar nas redes sociais para dizer que a vida delas está acontecendo, né?! E isso é, isso é ruim. Eu acho que o Instagramável… Ele não é ruim. É o uso que a gente dá (risos) a ele, né?! Que tá um pouco distorcido. Mas tudo bem, se é a tendência, a gente trabalha com a tendência, né? É tanto que muitos locais agora são instagramáveis… Motéis são Instagramáveis (risos). O mercado tem que acompanhar a tendência. Eu tava até no DHT hoje, na aula de mestrado. A gente tava falando que as tendências estão mudando muito rápido. Então, as empresas veem uma tendência, elas têm que se adequar àquela tendência. E, pode ter certeza que, daqui a 1 mês, daqui a 6 meses, dependendo, vai ter outra tendência. Instagramável é uma onda, um momento. Vai durar, e vai… Talvez tenha outra roupa daqui pra frente, né? Com canais mais interativos ainda. Não só tirar foto. Mas com canais… O canal interaja com você. Ou isso vai decair, né? A gente tem que… Tem que ver a onda. Eu acho que é uma realidade no turismo. É uma realidade de vários destinos. E tem que lidar com isso, né? Ou coibir, né? Ou não incentivar (risos)… Depende da decisão estratégica de cada lugar.	that you are, that you are there. And I don't... I particularly don't like to do that.. But, watching tourism, watching tourism itself. It is a part of tourism, it's undeniable. People are going to destinations to take pictures. To promote on social media to say their lives are happening, right? And that is, that is bad. I think instagrammable... It is not bad. It's the use we give (laughs) to it, right? It is a bit distorted. But it's ok, if it's the trend, we work with the trend, right? It's so much so that many places are instagrammable now... Motels are instagrammable (laughs). The market has to follow the trend. I was at DHT (Tourism and Hospitality Department) today, at a Master's class. We were discussing that trends are changing too quickly. So, companies see a trend, they have to adapt to that trend. And, rest assured, in a month, in 6 months, maybe, there will be another trend. Instagrammable is a wave, a moment. It will last, sure... Maybe it will have a different outlook hereon out, right? With even more interactive channels. Not just take a picture. But with channels... The channel interacts with you. Or this will decline, right? We have to... We have to see the wave. I think it's a reality in tourism. It's a reality in several destinations. And we have to deal with it, right? Or restrain, right? Or not encourage (laughs)... It depends on each place's strategic decision.
State	instagrammable	instagramável	Q - Mas a palavra Instagramável. O que significa para você?	Q - But the word, instagrammable. What does it mean to you?
State	instagrammable	instagramável	A - Marketing.	A - Marketing.

Source: Adapted from MAXQDA (2023)

When both concepts are combined, instagrammable can be considered as a pleasant experience created or recorded with the purpose of being promoted. It may be promoted with commercial intent, when shared by a company or destination. But it could also be created to promote a certain post from a specific user. In a private scope, the publication's goal would be to showcase how the user's life is good and to try to get comments and likes. This engagement generates social capital online (SMITH, 2019), and it is also a goal when sharing an instagrammable image. So, promotion is a description that fits the bibliographic research for the goal of an instagrammable picture's posts, as the users publishing it are looking for capital, money-wise or social-wise.

During the interviews, especially with the city of Ipojuca's representative, it was clear that the city created sceneries on Porto de Galinhas beach were not intended to become 'viral' on social media. Even though it has been demonstrated that the virality of an online post has the potential to prompt real life behavior (SHIN; XIANG, 2019). Furthermore, users who engage with a brand's SNS profile, commenting, liking, and sharing the brand's publications, are more inclined to consume this company's products (AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020).

The researcher interpreted that the sceneries mentioned were only created because there were similar ones on competing destinations, such as Maceió, Salvador, Fortaleza, Natal and Pipa beach. So, they were created as a way for the location to not be left behind on social media advertisements. Such interpretation came especially after the comments present on the segments displayed on table 11. The only mentioned sceneries by the representative were the ones portrayed on images 13, 17, 20, 24 and 26, the entryway porticos, the umbrella street, and the signs with Porto de Galinhas' name on them. Competitor's sceneries, even though created an incentive for the construction of similar sceneries in Porto de Galinhas, did not serve as references.

Table 11 – Why the city creates instagrammable sceneries.

Document	Portuguese	English Translation
City	Q - Entendi, entendi. E aí, vocês utilizam o Instagram também para fazer o branding do destino?	Q - I understand, I understand. So, do you also use Instagram to implement branding to the destination?
City	A - Sim.	A - Yes.
City	Q - De que forma mais ou menos?	Q - In which way, sort of?

Document	Portuguese	English Translation
City	A - Principalmente por meio das experiências. Como nós nos promovemos como um destino de, de relaxamento, de paz, de tranquilidade, de fuga do, da rotina do cotidiano. A gente tem… Do Instagram. A gente trabalha esses aspectos, né?! Nas postagens, né?! Seja com experiências… Seja com… As vezes também só posta as fotos, mas aí mostra e sempre explora isso, né?! Porto de Galinhas é, é um refúgio. Não é um destino de sol e praia, apenas. É um destino que você vai poder ter tranquilidade. Porque a gente tem concorrentes muito fortes na região. Tem Maceió. Tem Salvador, a gente tem Fortaleza. Todos são concorrentes com Porto de Galinhas. É, mas… Tem Natal, Pipa. Pipa! Mas aí, como a gente se diferencia desses… Primeiro, nós não somos uma capital, somos um lugar menor. Então a gente não tem trânsito. A gente não tem violência. Lugar mais seguro… Então, é isso que tenta trabalhar na, nas postagens, né?! Um lugar com infraestrutura muito boa, com a rede hoteleira muito boa, qualificada, tá?! Então, assim…	A - Especially through experiences. As we promote ourselves as a, a relaxation destination, peaceful, quiet, an escape from, from daily routine. We have… For Instagram. We work on these aspects, right? On posts, right? Be it with experiences... Be it with... Sometimes we just post the pictures, but then we show it and we always explore that, right? Porto de Galinhas is, is a refuge. It is not a Sun and Beach, only. It is a destination where you can have peacefulness. Because we have some very strong competitors in the area. here is Maceió. There is Salvador, there is Fortaleza. They all compete with Porto de Galinhas. Yeah, but... There is Natal, Pipa. Pipa! But then, how can we separate ourselves from these... First, we are not a capital, we are a smaller place. So we don't have traffic. We don't have violence. A safer place... So, that's what we work on, on the posts, right? A place with very good infrastructure, with very good hotel network, qualified, ok? So...
Document	**Portuguese**	**English Translation**
City	Q - A última pergunta pra mim é: vocês pesquisaram ou tentaram, assim, se inspirar em algum cenário instagramável para criar lá em Ipojuca?	Q - The last question to me is: Did you research or tried, like, any instagrammable scenery to get inspiration to create one in Ipojuca?
City	A - Olha, sempre, né?! Assim, a gente tem, tem algumas inspirações, assim... Porque Tailândia, Bali… É… Até destinos nacionais também. É... Pipa… A gente vai pescando, não é?! Alguns elementos que nós achamos interessantes e que tem a ver com o destino, também. Assim, querendo ou não, o ambiente de praia, ele se assemelha, né? De uma forma geral, não é?! Cada destino tem seus elementos próprios, mas de uma forma geral o ambiente praiano é aquele.	A - Well, always, right? Like, we have, we have a few inspirations, like... Because Thailand, Bali... Hmm... Even national destinations too. Hmm... Pipa... We browse, right? Some elements that we think are interesting and have also to do with the destination. Like, whether we like it or not, beach environments, they resemble each other, right? Each destination has its own elements, but in general that is the beach environment.
City	Q - Aí você está pensando em cenário como o *landscape*, né? A imagem… Mas aí um cenário, assim, construído como o pórtico, como o letreiro…	Q - So you are thinking in scenery as a landscape, right? The image... But what about a built scenery, like the entryway portico, the sign...
City	A - É… Aí, aí a gente foi muito seguindo as tendências do … Não, não necessariamente um destino específico. Aí a gente viu uma tendência num, no turismo de uma forma geral, né?! Os letreiros não eram usados e, de uma hora para outra, começou a… Todo lugar tem letreiro. Todo… Nessa esteira aí da... Do Instagram, né? Da, do crescimento das mídias sociais. Sem dúvida. Mas não foi uma inspiração. Assim, nenhum destino específico… Nesse, nesse aspecto, não?	A - Yeah... So, we follow the trends from the... Not, not necessarily a specific destination. So we saw a trend on, on tourism in general, right? The city signs weren't used and, all of a sudden, it started to... Everywhere there is a sign. Every... On this... Instagram track, right? Of, of social media increase. No doubt. But it wasn't in inspiration. Like, no specific destination... Not like that?!

Source: Adapted from MAXQDA (2023)

The mentioned sceneries, created by the city, were only built due to the partnership of the municipality of Ipojuca with the credit card company Elo, as mentioned by the city's representative on table 12.

Table 12 – Ipojuca's partnership with ELO credit card company

Document	Portuguese	English translation
City	**Q - E vocês trabalham com algum tipo de profissional específico para essa, pra criação desses cenários?**	Q - And do you work with any type of specific professional for this, for the creation of these sceneries?
City	A - Não. É tudo nosso. A gente que pensa e… E aí, tenta depois só viabilizar. Esses, esses esses, os pórticos aí, eles foram feitos em conjunto, em parceria com a ELO. Empresa ELO de cartões. Então elas, elas fizeram esses dois. Inclusive uma série de placas de sinalização dentro da Vila.	A - No, it's all ours. We think and... Then, we try to make it happen. These, these, these porticos, they were made with ELO, The credit card company, ELO. Then they, they made these two. And also a series of signs for the village.

Source: Adapted from MAXQDA (2023)

The relationship between the city government and the tourist trade is a very close one, as can be seen on the segments included on table 13. However, the private sector seems to have a more important role than the public one, as the representative states that they try to not be in the way of the trade while performing the city's Tourism Authority's duties.

Table 13 – Ipojuca's municipality and the tourist trade's relationship

Document	Portuguese	English translation
City	**Q - Entendi. Então o setor privado, o trade, ele é realmente muito importante, né?**	Q - I understand. So the private sect or, the trade, it is really important, right?
City	A - Muito, muito, porque é um ambiente que exige muito dinamismo. E o público… Tem uma certa dificuldade de acompanhar isso, não é?! Porque? Por que, por conta das regras, das leis. Então…	A - Very, very, because it's a very dynamic environment. And the public sector... It has some difficulty to keep up with it, right? Why?! Because, because of the rules, the laws. So...
City	**Q - Aquela questão da, de licitação e etc…**	Q - there's the matter of, of public bidding, etc...

Document	Portuguese	English translation
City	A - É claro, é, não é fácil. Assim... É, às vezes é um valor simbólico, mas eu tenho que passar por todo um fluxo, todo um processo… E aí, muitas vezes surge uma oportunidade e eu não consigo aproveitar isso. Se eu não tenho um privado junto, pra poder viabilizar. Aí, quando… O segredo de Porto de Galinhas tá nisso, tá?! É, assim... É o privado realmente fazendo o que tem que ser feito. E eu sempre falo que... Quando nós estudamos turismo, a gente sempre vê isso, né?! O público dá as condições e quem opera é o privado. Como aqui no Brasil tudo é invertido, o público tem uma, tem um protagonismo muito grande, mas não consegue realizar… Porque no fundo deveria ser feito pelo privado. Então, o segredo de Porto de Galinhas tá nisso. O privado é muito forte, o privado é muito organizado. E a gente tenta sempre atrapalhar o mínimo possível (risos).	A - Of course, yeah, it's not easy. Like... It's, sometimes, it's a low nominal value, but I have to go through a whole flux, a whole process... Then, many times, an opportunity comes up and I can't take advantage of it . If I don't have the private sector with me, to make this happen. Then, when... That's the secret of Porto de Galinhas, ok?! That's how it is... The private sector really does what needs to be done. And I always say that... When we study tourism, we always study this, right? The State provides the requirements and the private sector handles it. Since in Brazil, everything is upside down, the State is, is very prominent, but can't accomplish it... Because deep down it should be done by the private sector. So, that's the secret to Porto de Galinhas. the private sector is very strong, the private sector is very organized. And we try to be the least in the way (laughs).

Source: Adapted from MAXQDA (2023)

Unfortunately, the different scopes of government are unable to consistently offer each other help, especially Pernambuco, because there is a political clog that keeps them from assisting specific destinations. During the state representative's interview, it was mentioned that there is a competitive mindset between cities, and a constant complain of "why him, not me?" (segment of interview on table 14). Although, the segments also demonstrate that the concept of co-creation, so important to the success of social media, was not entirely understood by the officer.

Table 14 – Competition between Pernambuco's cities

Document	Portuguese	English translation
State	Q - Entendi. É… E vocês, como Secretaria de Turismo, vocês estimulam a co-criação de conteúdo com outros usuários, como uma forma de marketing?	Q - I understand. And do you, as Tourism Authorities, stimulate content co-creation with other users, as a marketing strategy?

State	A - Rapaz, demais. A gente estimula a... Entretanto, o setor público tem uma particularidade. A gente tem que ter muito, muito cuidado quando a gente vai fazer *collabs*, porque pode soar que a gente tá privilegiando um, e não o outro, sabe?! Então, geralmente, a gente faz *collabs* com entes públicos. E, mesmo assim, ainda gera pro… Como problema. Mas, por exemplo, a gente vai fazer um *collab* com Gamer Viagens. Por que com a Gamer Viagens? Por que não com Lúcio Turismo? Por que não com Turismo e Você, Recife? Sabe… Por que não? Então assim, no setor público, a gente é bem travado porque tem essas questões legais da, da coisa pública mesmo. A gente incentiva a autonomia dos prestadores de serviço, sabe? Você pode criar o teu Instagram, você pode promover seu Instagram. Você tem liberdade pra, pra criar o seu serviço, para divulgar o seu serviço. Não espera a tua Associação, não espera o teu Sindicato. E eles também ajudam, também… Mas não é só eles. Tem que partir muito de você. A gente incentiva essa autonomia. E a questão do *collab*? Rapaz, é possível, mas com ressalvas, entendeu? Porque, mesmo que a… Por exemplo, a Católica queira dar de graça, num evento que a gente vai fazer, um palestrante. Eu tenho que ver na lei como é que eu lido com isso, entende?	A - So much. We stimulate the... However the State has some peculiarities. We have to be very, very careful when we collaborate, because it may sound like we are favoring one instead of the other, you know?! So, usually, we collaborate with public entities. And even then, there are still pro... As problems. But, for example, we are gonna collaborate with Gamer Trips. Why Gamer Trips? Why not Lucio Tourism? Why not Tourism and You, Recife? You know... Why not? So, like, in the State we are really stuck because there are these legal matters of the public thing, really. We encourage the self-sufficiency of our service providers, you know? You can create your Instagram; you can promote your Instagram. You are free to, to create your business, to promote your business. Don't wait for your association, don't wait for your syndicate. And they also help, also... But not just them. It has to come especially from you. We encourage his self-sufficiency. And collabs? it's possible, but with reservations, you understand? Because, even if... For example, the Catholic (University) wants to give away, in an event we are gonna be promoting, a lecturer. I have to check the law to see how I can deal with it, you see?
State	Q - Entendi.	Q - I understand.
State	A - A gente faz *collabs* muito com prefeituras. Porque, se a gente quer falar, por exemplo, de Triunfo… Eu tenho aqui conteúdo de Triunfo, mas acho legal Triunfo chegar junto também. Bora fazer um *collab*. A gente fez recentemente. Tá na página, lá. Dicas sobre Triunfo, deu super certo.	A - We collab a lot with municipalities. Because if we want to talk about, for example, Triunfo... I have here some content about Triunfo, but I think it's nice if Triunfo comes too. Let's collab. We did it recently. It on our page, there. Tips about Triunfo, it worked.
State	Q - E com usuários das redes sociais. Usuários, é… Sem ser instituições.	Q - And with network users. Users, hmm... Not institutions.
State	A - Aí, no caso, seria interessante verificar com a Secretaria de Comunicação como é que eles estão fazendo isso. Tu fala de pessoas físicas, né?	A - Then, in this case, it would be better to check with the Communication Authority how they are doing it. You mean a private individual, right?
State	Q - Isso.	Q - Yeah.

State	A - Existem programas que a gente pode aderir é… De contratação ou de parceria. Hãn… Pra que venham para cá *influencers*. Não que eu esteja contratando *influencers*, mas, por exemplo, a gente tem uma parceria com o Convention Bureau daqui. Um exemplo. E o Convention Bureau tem um programa de *influencers*. Então, a gente tem uma parceria com o Convention. Então, eu não chamei o *influencer*, né? Não… Diretamente, eu não chamei o *influencer*. O *influencer* é do Convention. Então, dá pra fazer dessa forma também. Ou com pessoas, né? Pessoas físicas na… CPF. Não diretamente, não dá pra fazer tão diretamente assim, não. Porque cai naquela né?! Por que ele, não eu?	A - There are programs we can enroll... To hire or partner up. Hmmm... So that influencers can come here. Not that I am hiring influencers, but, for example, we have a partnership with the local Convention Bureau. Just an example. And the Convention Bureau has an influencer program. So, I didn't call the influencer, right? No... Directly, I didn't call the influencer. the influencer is from the Bureau. So, we can do it like that also. Or with people, right? Private people... CPF (Social Security). Not directly, we can't do it so directly like that, not. Because it goes like: why him, not me?
State	Q - Uhum, entendi.	Q - Hmm, I understand.
State	A - Na coisa pública. É paradão, né?! (risos)	A - The public matter. It's so stagnant, right? (laughs)
State	Q - Ham?	Q - What?
State	A - O setor… O sistema público é travadão.	A - The sector... The public system is really stagnant.

Source: Adapted from MAXQDA (2023)

Even though there is not a special attention regarding the created sceneries, it is clear that the tourists use them frequently. Several attempts of a photograph containing the sceneries could be observed by the researcher. Even some with local independent vendors, buggy drivers or *jangadeiros*, little fishing boat conductors, trying to help the tourists take better pictures. They would ask the tourists to step forward or backwards, or for the photographer to get lower, in order to obtain a better framing of the whole scene, as could be seen on images 26 and 31. Ipojuca's representative even mentioned that there is a partnership in the making between SEBRAE (Brazilian micro and small businesses support service, in Portuguese) and the city, in order to offer a course preparing these vendors for social media, specifically to take pictures, as the segments on table 15 show.

Table 15 – Ipojuca and SEBRAE's partnership

Document	Portuguese	English Translation
City	**Q - E você percebe uma demanda (por produtos instagramáveis)? Por parte dos turistas?**	Q - And do you notice demand (for instagrammable products)? By tourists?
City	A - Demais. Demais, inclusive, coincidentemente, eu estava agora no SEBRAE discutindo alguns cursos pra a cadeia produtiva. E um deles, que a gente vai levar, é justamente essa preparação pra mídias sociais. Porque hoje o turista chega, ele quer tirar… Por exemplo, dar um exemplo de Porto de Galinhas, né?! Vou fazer um passeio de Jangada lá, nas piscinas naturais. O jangadeiro, ele precisa, não que seja o papel dele, mas ele é demandado pra isso. Precisa ter um mínimo de habilidade para tirar uma foto legal. Já existe um serviço de um fotógrafo específico para você tirar lá, foto com os peixinhos. Mas nem todo mundo contrata esse fotógrafo. E aí muitas vezes, o cara vai pedir pro jangadeiro tirar foto lá. Então, assim… Não que seja o papel dele, mas se ele tem uma, uma mínima habilitação para tirar uma foto legal, aquilo vai enriquecer a experiência do turista. Então, isso aí, é, é cada vez mais importante. Assim, os bugueiros também são muito demandados para tirar… Po, o passeio de buggy passa por diversas praias, então muitas vezes a pessoa tira, precisa, pede pra o bugueiro tirar a foto, "tira foto aqui". Então essa habilidade, né?! De, de, de captar conteúdos instagramáveis é cada vez maior, né?!	A- Very much, very much. Coincidently, even, I was just at SEBRAE (Brazilian micro and small businesses support service, in Portuguese) discussing about some courses for the supply chain. One of them, that we are gonna take there, is exactly about social media preparation. Because today tourists arrive, hey wanna take... For example, I'll give you an example of Porto de Galinhas, right? I'm gonna take a *jangada* (small fishing boat) ride there, at the natural pools. The *jangadeiro* (boat conductor), he needs to, not that it is his role, but he is asked of this. He needs to have some basic skill to take a nice picture. There is already a specific photographer service for you to take there, pictures with the fish. But not everybody hires this photographer. And then many times, the guy will ask for the *jangadeiro* to take a picture. So, like... Not that it is his job, but if he has some, some basic skill level to take a nice picture, that will enhance the tourist's experience. So, this, it's, it's becoming more and more important. So, the *bugueiros* (buggy car drivers) are also asked for taking... Come on, the buggy ride goes through several beaches, so many times some takes, needs, asks for the *bugueiro* to take the picture, "take this picture here". So this skill, right? Of, of, of capturing instagrammable content is increasing, right?

Source: Adapted from MAXQDA (2023)

When questioned about instagrammable sceneries, both respondents replied using signs with the names of the cities as examples, as they were the only sceneries that would come to mind, excerpts on table 16. Such sceneries were carefully researched for and after some consideration they were described as the setting of a theatrical object, whose function is to alter background scenes in order to allow tourists to register in a photograph a scene they know is not original to that location.

Even though the city's representative knows other sceneries, as Bali and Thailand were mentioned further on the interview (table 11), and the state officer commented about instagrammable spaces (table 10), leading to believe that the representative has seen them in other situations, they both highlighted the city signs. So, a scenery for them, Ipojuca city and Pernambuco state, are simple constructions which display the name of the place they are located

in. Maybe that is the reason for the lack of attention given to these constructions and their use by tourists.

Table 16 – What are instagrammable sceneries for the city and the state

Document	Portuguese	English translation
City	Q - Legal, muito legal. É… E vocês trabalham com ambientes, ou cenários, Instagramáveis?	Q - Cool, really cool. Hmm... And do you work with instagrammable environments, or sceneries?
City	A - Sim. É… O nosso próprio destino já é instagramável. E a gente tem alguns pontos assim bem interessantes. E hoje temos pórticos, na praça das piscinas naturais. A gente tem um letreiro de Porto de Galinhas…	A - Yes. Well... Our own destination is already instagrammable. And we have some spots, like, really interesting. And today we have entryway porticos, on the natural pools square. We have a Porto de Galinhas sign...
Document	**Portuguese**	**English translation**
State	Q - Entendi. Legal. E vocês trabalham com a construção de algum cenário Instagramável?	Q - I understand. Cool. And do you work with the construction of any instagrammable scenery?
State	A - Sim, é... Já há alguns anos, já... Começou essa mo… Tendência dos pórticos nas cidades. Você chegar numa cidade e ter o nome dele, enorme, assim… Igarassu (risos)! Catende! Bonito! Isso começou…. Pelo que eu me lembre, começou com a gente, na verdade. Que a gente fez o "Pernambuco é… de coração". Acho que foi essa campanha. "Coração do Pernambuco". Era um negócio assim… Até um dia desse tava lá no aeroporto, esse letreiro, ainda. O nome Pernambuco, com o coração assim, enorme. Você entra no coração, tira uma foto. Isso foi… É o primeiro passo do instagramável (risos) que aconteceu… E no Carnaval tiveram mais locais instagramáveis, pra atrair, pra gerar movimentação... Então, a gente trabalha com o espaço instagramável na promoção. Com certeza, tem um elemento instagramável nas promoções e na divulgação dos nossos eventos. Carnaval, São João. Bem de antes, né?! Há mais de 5 anos atrás, eu trabalhava já com isso.	A - Yes, hmm... A few years ago already... I started this tre... Trend of city entryways porticos. You get to a city and its name is there, huge, like this... Igarassu (laughs)! Catende! Bonito! It started... As I recall, it started with us, actually. We did the "Pernambuco is... from the heart". I think it was in this campaign. "Pernambuco's heart". It went something like this... It was at the airport not long ago, this sign, still. The name Pernambuco, with a heart like this, huge. You enter the heart and take a picture. That was... The first step towards instagrammable (laughs) that happened. And on Carnival there were more instagrammable locations, to attract, to attract people... So we work with instagrammable spaces for promotion. Definitely, there is an instagrammable element on our promotions and announcing our events. Carnival, São João. Well before, right? Over five years ago i already worked with this.

Source: Adapted from MAXQDA (2023)

Thus, a new framework was created, where the standpoints of both respondents were intertwined for the creation of a connection between what is a scenery, what can be considered instagrammable and what is authenticity. In it, it becomes clear how the notions of authenticity that both representatives displayed are incongruent with the descriptions given to instagrammable and sceneries. The framework is presented on diagram 4, for comparison with the one previously created by the researcher.

Diagram 4 – Framework 2: Instagrammable sceneries and authenticity on a State point of view
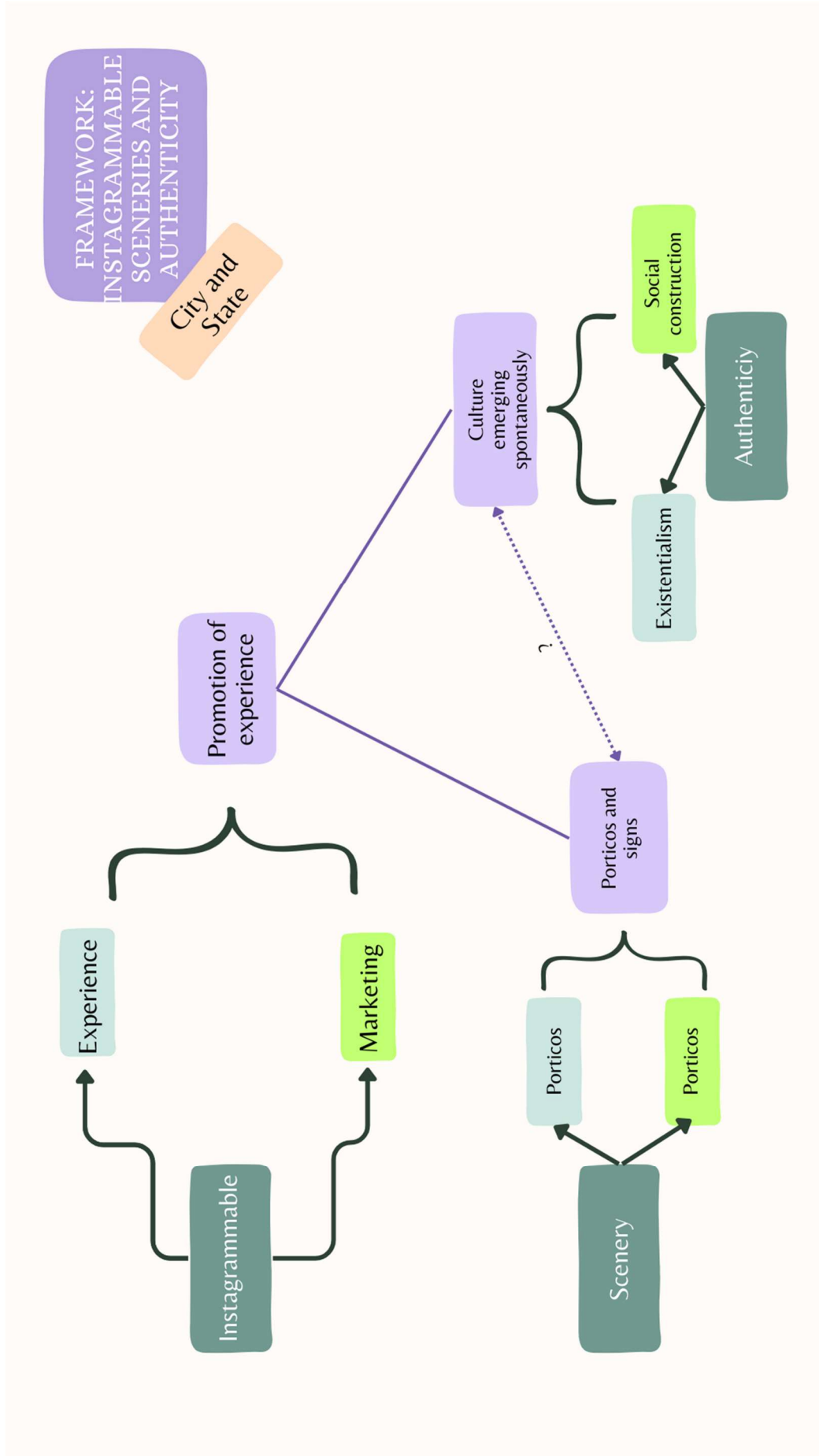
5 REMARKS

The current research was conducted with the main goal of analyzing in which way city and state governments take authenticity into consideration when creating and promoting instagrammable sceneries in Porto de Galinhas, a district of the city of Ipojuca, in the state of Pernambuco, Brazil. In order to do that, several methodological strategies were used, such as bibliographic research, local observation, documentary research and interviews. Based on a qualitative analysis of all data gathered using these strategies, it can be concluded that authenticity is not considered by local authorities for the creation of sceneries. Furthermore, instagrammable sceneries do not seem to be thoroughly researched by the governments in order to become tourist attractions.

The proposed secondary goals were significant elements which led to the main analysis intended by this dissertation. First secondary goal, to identify instagrammable sceneries, was achieved by documentary research on Instagram App, with the use of hashtags, so the search could be contained. These were presented on the analysis section, on topic 4.1, and the images are displayed on Annexes A through H. Then, the next goal, to present tourist instagrammable sceneries in Porto de Galinhas, was also accomplished with documentary research, followed by observation of the destination researched. Such sceneries were registered by the researcher herself and presented on topic 4.2.

Afterwards, it was possible to address the next secondary goal, to describe how the city and state governments perceive instagrammable sceneries, due to the performed interviews. These were conducted with representatives of the state and city's Tourism Authorities, as these encompass the *locus* of the research. The interviews were analyzed through a content analysis, with the use of Bardin's perspective. After the coding and analysis of all information gathered, it was possible to link the city and the state's standpoints, and some conclusions could be drawn regarding the constructs mentioned.

The word instagrammable was carefully researched on different sources, including scientific articles, theses, and dictionaries, besides Instagram platform itself. After the gathering and analysis of this data set, the researcher concluded that instagrammable is an image, or picture, considered by the platform users as aesthetically pleasant enough to become a part of their carefully curated feed of images. It is an image as close as possible to a perfect picture. It is perceived by both representatives as a construct closely related to image, however while the city's officer views it as an experience, the state's one relates the construct to marketing. As such, instagrammable can be seen by the State as the promotion of an experience.

Moreover, further research was performed in order to understand what could be considered an instagrammable scenery. After some inquiries in different disciplines, such as tourism, authenticity, architecture, and the performing arts, an instagrammable scenery can be described as the assembly of theatrical objects to function as a background scene, which would allow tourists to register in pictures settings they know do not portray an original landscape. It is a representation of what the tourists and DMOs would like reality to be. And even though both representatives display distinguished points of view for the previous constructs, the two consider city signs to be instagrammable sceneries. Neither mentioned different examples when directly asked about such sceneries.

Finally, the last secondary goal was addressed, to describe how the city and state governments use authenticity to create and promote instagrammable sceneries in Porto de Galinhas. In order to achieve it, it was necessary to not only understand how the representatives perceived the constructs instagrammable and scenery, but also their understanding of what is authenticity. Authenticity was regarded by the researcher as a hyperreality. Based on Umberto Eco and Jean Baudrillard's idea of a more, or less, realistic representations of reality (WANG, 1999; MATOS; BARBOSA, 2018; AUDREZET; DE KERVILER; GUIDRY MOULARD, 2020; CANAVAN; MCCAMLEY, 2020, 2021; KÖHLER, 2021). As nothing could be perceived as authentic or fake, instagrammable sceneries would be an acceptable representation of digital aspects of modern society. However, authenticity is seen by the city of Ipojuca's representative as something that happens spontaneously. And Pernambuco state's officer views the construct as a synonym to culture. So, the combination of both ideas results in authenticity being regarded by officials as a spontaneously emerging culture.

However, a spontaneously emerging culture should not be used with the specific intention of promoting a destination, despite the claim of the city officer that it is possible to stage some spontaneity, thus addressing the main goal of the research. The staging of tourism settings was already described by MacCannell (1973) as the attempt of disguising front tourist areas as back areas by the tourist trade. Even so, MacCannell (1973) states that tourists are always looking for authenticity. Nonetheless, the municipality's representative says that the tourists would not find the advertised content as they had seen it, and they understand that such kind of promotion would become unsustainable. This comment shows that the officer understands that authenticity is an important element for the tourist experience.

Besides that, the concepts of instagrammable and sceneries displayed by the respondents do not complement each other. In order for a city sign or an entryway portico to become an experience, some type of action should be promoted by the destination. Moreover, research

should be conducted on how to design and build sceneries that could convey an experience, or an adventure feeling, to tourists. Unless, for tourists, taking a photograph, or sharing it online, is already a good enough experience.

As their description of instagrammable sceneries is very simplistic, it is understandable that the state of Pernambuco and the city of Ipojuca's Tourism Authorities do not invest, financially or intellectually, in the creation of instagrammable sceneries as the ones demonstrated on the literature review and documentary research sections. Even though the presence of tourists using the few existing sceneries shows that there is a demand for such settings, as mentioned by the city officer. Besides, the fact that there are privately owned sceneries and the willingness from tourists to pay for using them also demonstrate this demand.

In addition to the main goal of the research, it also became clear that Ipojuca and Pernambuco do not work so closely on a tourism scope. The state of Pernambuco's Authority seems clogged by the competitiveness between the state's destinations and tourism businesses. The representative for the state mentioned this type of mindset is present in both public and private spheres. The officer also cited some examples of how it happens among different destinations and tourism trade companies.

Despite the hindrances of public work, the municipality of Ipojuca works very closely to the local tourism trade. The proximity between businesses and government is the reason given by the city's Tourism Authority officer for its success as a tourist destination. Even though not a capital, nor a major city, Ipojuca features as one of the main destinations of the country, especially its most famous beach, Porto de Galinhas (NASCIMENTO, 2021). The instagrammable sceneries mentioned by the city's officer were created in a partnership with a credit card company, and the officer also stated that the tourism trade accomplishes most of the tourism actions while the government tries not to get in their way.

Even though the difficulties of working in the public sector are common knowledge among Brazilian inhabitants, it is important to point out scientific evidence of such troubles. When scientific evidence is demonstrated in theses or papers, it becomes usable knowledge in academia and elsewhere. Thus, more research can be made on the topic and government agencies can use such data in order to provide a better service.

The present research has shown that since the increase in the use of social media, especially Instagram, recording images has become a part of society's everyday life. The development of digital cameras ever more potent present on smartphones has also favored such behavior. It has also integrated even more photography into people's daily lives. Sharing, liking, and commenting on friends and family's pictures is now an everyday action. However, little

research is still made using images as a source of information (GODOY; LEITE, 2019). The present research was able to demonstrate that pictures can be used as important sources for scientific research. And not only semiotics approaches can take advantage of such data.

Tourists search for authentic images on social media, and they try to prevent possible disappointments in finding that the landscape seen online is not the same as the one visited. The representative for the city's Tourism Authority claimed that using non-authentic images or videos on social media is an unsustainable form of advertising, demonstrating that the search for authenticity still motivates tourists.

Seeking authenticity is a part of human societies, and images and events are a way post-modern individuals have been trying to find it (MACCANNELL, 1973; STEINER; REISINGER, 2006). Some tourists look for it on trips because they are tired of superficiality in their everyday lives and travel in search of real experiences (PARK; CHOI; LEE, 2019). However, objective definitions of authenticity cannot explain feelings and motivations regarding this search (WANG, 1999). Moreover, globalization has not come without some resistance, and this resistance values local features which are closer to something authentic. This has turned authenticity into a fundamental concept for cultural, ethnic, and historic tourism (WANG, 1999). Some effort in marketing and destination image building should consider local authenticity notions because it can severely impact expectations in potential tourists.

The current research adds to tourism literature with an updated review of the concept of authenticity, analyzing the evolution of the construct since its beginning with Boorstin in 1961 (MACCANNELL, 1973). The gathering of existing knowledge on this concept and the structuring of an in-depth literature review about the construct are important contributions made.

Moreover, the novel concept of instagrammable was researched and its value to a new generation of tourists was presented. Even though it is thought of as a temporary trend by one of the respondents of the interviews, instagrammability is a sought-out element by many young travelers when choosing a destination everywhere in the world, including Brazil (ARNOLD, 2018; BARBOSA, 2023; SANTOS; DURÃO, 2021). A great effort was exerted in bibliographic and documentary research in order to obtain an appropriate concept of what could be instagrammable.

Besides, instagrammable sceneries were identified, and a clear definition of what could be perceived as an instagrammable scenery was also sought out. As photographs are already considered imperative to the tourism activity, so can these sceneries become (IGLESIAS-SÁNCHEZ *et al.*, 2020; JENKINS, 2003; KROLLOW, 2019; LOBO, 2023; PAÜL I AGUSTÍ,

2018). The research notices that the scenarization of locations for promotion on social media can become a lucrative endeavor for tourism businesses and destinations. Furthermore, great contributions were made in theoretical aspects to promote growth in scientific knowledge of the tourism field.

However, the state of Pernambuco and the city of Ipojuca's Tourism Authorities do not invest, financially or intellectually, in the creation of instagrammable sceneries as the ones demonstrated on the literature review and documentary research sections, even though the presence of tourists using the few existing sceneries shows that there is a demand for such settings, as mentioned by the city officer. Besides, the fact that there are privately owned sceneries and the willingness from tourists to pay for using them also demonstrates this demand.

This study should help the public sector to consider the importance of instagrammable sceneries and their use to promote destinations, specifically Porto de Galinhas beach. The search for virality on an online publication on social media platforms can help inducing tourists to decide to travel to Ipojuca (SHIN; XIANG, 2019). Besides, tourists' satisfaction may increase, as they are already using the sceneries available to them at local tourist attractions.

Another important contribution made was the draft of a framework which manages to integrate all concepts used in this research, i.e. authenticity, instagrammable, and sceneries, demonstrating the possible definitions and how to combine those to form the one most appropriated to be used when analyzing a social media context. The framework also shows how these concepts may interact with one another, to effectively consider authenticity when designing and promoting instagrammable sceneries.

Nonetheless, new research is required to verify the use of instagrammable sceneries by members of the private sector and if there are attempts of going viral. Moreover, research on the application of authenticity when building instagrammable sceneries is also important. This should be done in order to check if the State's perception of the constructs are also the tourist trade's standpoints. However, it is likely that the tourist trade will demonstrate a more pulverized concept, as there are several representatives, and each may have their own ideas.

Furthermore, there is a rising trend that shows that Instagram's feed does not appeal to users anymore, especially younger ones (BRADLEY; PERELLI, 2023). This is happening because Instagram has become such a curated platform, with mostly perfect pictures being displayed. Users have been feeling some pressure to post only the best possible pictures (FRIER, 2020). They are claiming they want to see their friends and family's posts, not just brands and influencers. They are also hesitant about the SNS clear intent in pushing videos onto their screens, which are called reels on the platform, through their algorithm, instead of pictures.

Even the CEO of Instagram mentioned that the platform has been exaggerating on the emphasis given to these reels (WELCH, 2023). He also admitted that users have been steered into group messages and private chats, such as Instagram's DMs and stories (BRADLEY, 2023), as they became more egalitarian than the feed. This has created a new age for what can be called an authentic online post (BRADLEY; PERELLLI, 2023). Because of such a change in behavior, new research is required, to confirm if there is a preference for instagrammable sceneries by tourists and what they would consider to be an authentic publication.

The current research presented a few limitations, among which is the difficulty of studying subjects that are contemporary to the researcher. Sometimes, when analyzing ongoing situations, the researcher risks taking notice of changes while the research is taking place. Some events are so great, they have the power of speeding modifications in society, as did the Great World Wars, the September 11 terrorist attacks, and the Covid-19 pandemic (HOBSBAWN, 1994). As the pandemic started in 2020, it had a severe impact in all research that was taking place at that time, including the present one. Due to it, the *in loco* observations were restricted and to perform participant observations was not possible at first. Besides, the pandemic made people spend more and more time online, engagement in social media grew 61% in 2020, which resulted in drastic changes in user behavior in a short period of time (FULLERTON, 2021).

This research demonstrated that state and city governments do not consider authenticity when using instagrammable sceneries as tourist attractions. They also do not invest in said sceneries or consider them to be an attraction in need of analysis. It was also shown that authenticity is an important element in the tourism field and, if consensus regarding its definition can be achieved, it could be the pillar of a new tourism paradigm. Besides, the conclusion of the establishment of a definition for both instagrammable and scenery in a tourism context are important contributions to fill gaps in knowledge for tourism studies.

Moreover, the performed analysis can be used by State agencies and authorities to perceive how instagrammable sceneries could be considered relevant tourist attractions. Also, that investing in such sceneries could be fruitful, taking the destination into a social media context. Engaging tourists on SNSs could be beneficial for creating and establishing destination image, especially when dealing with younger potential tourists.

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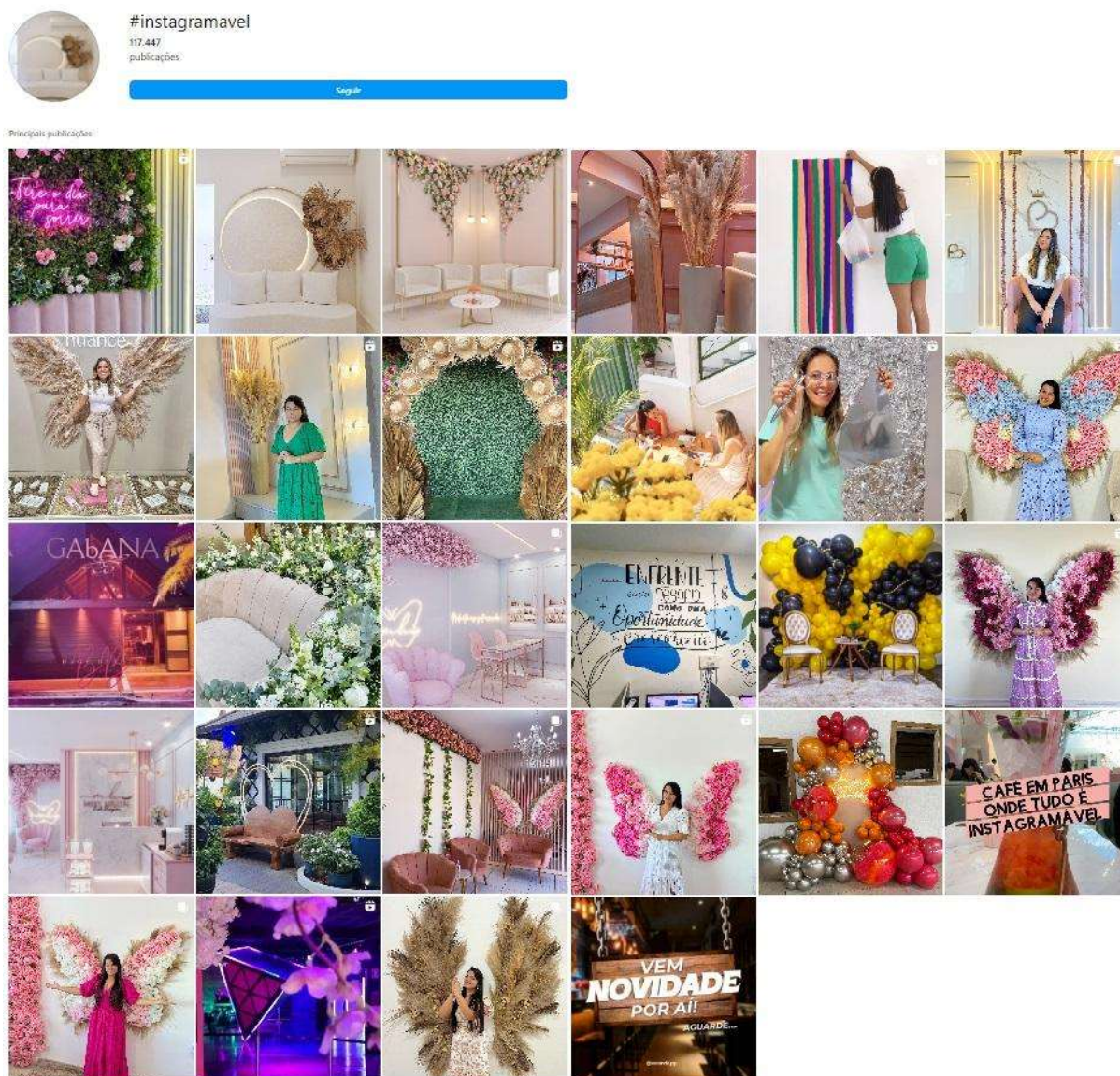
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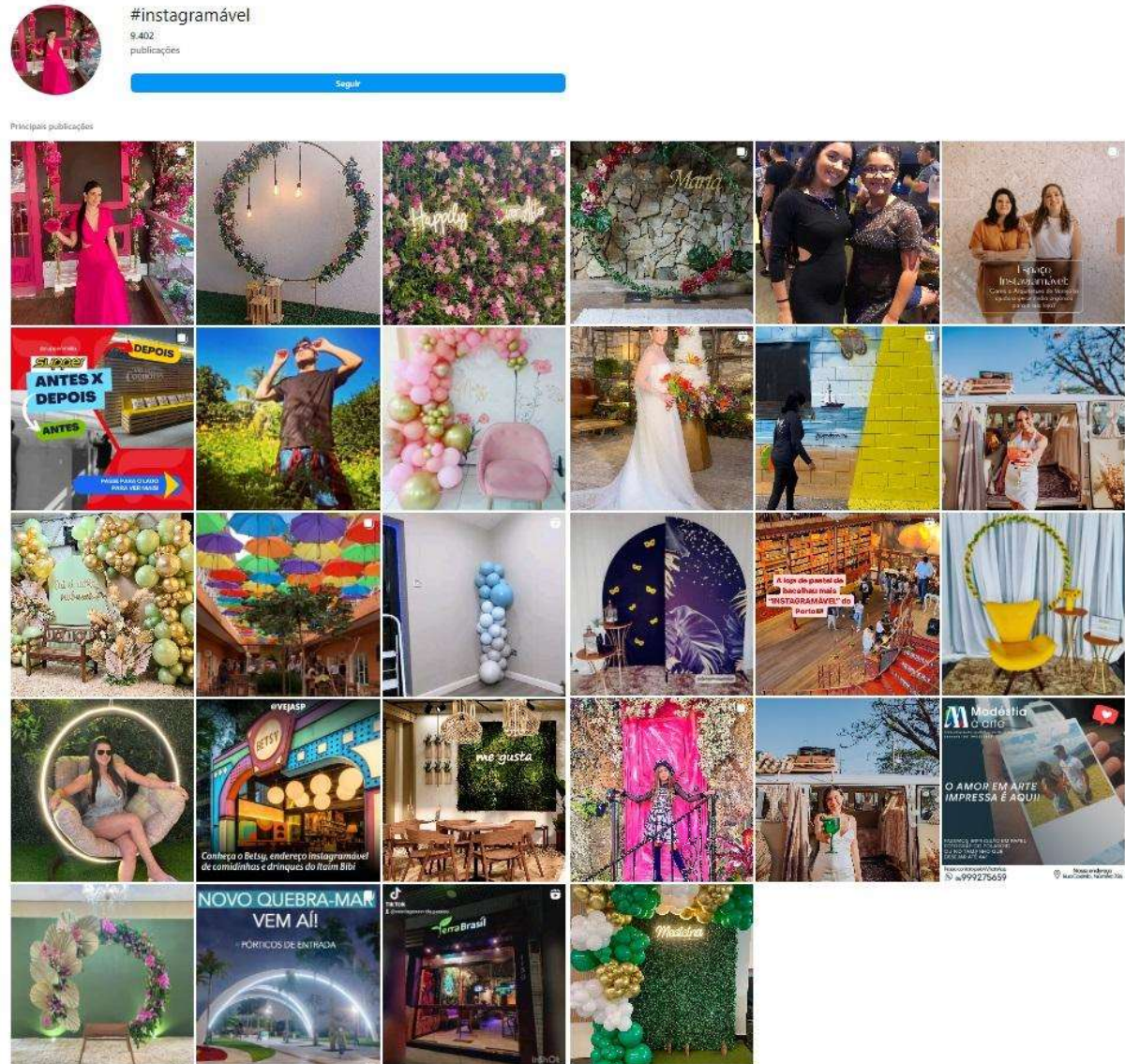# ANNEX A – INSTAGRAM'S RESULTS FOR #INSTAGRAMMABLE
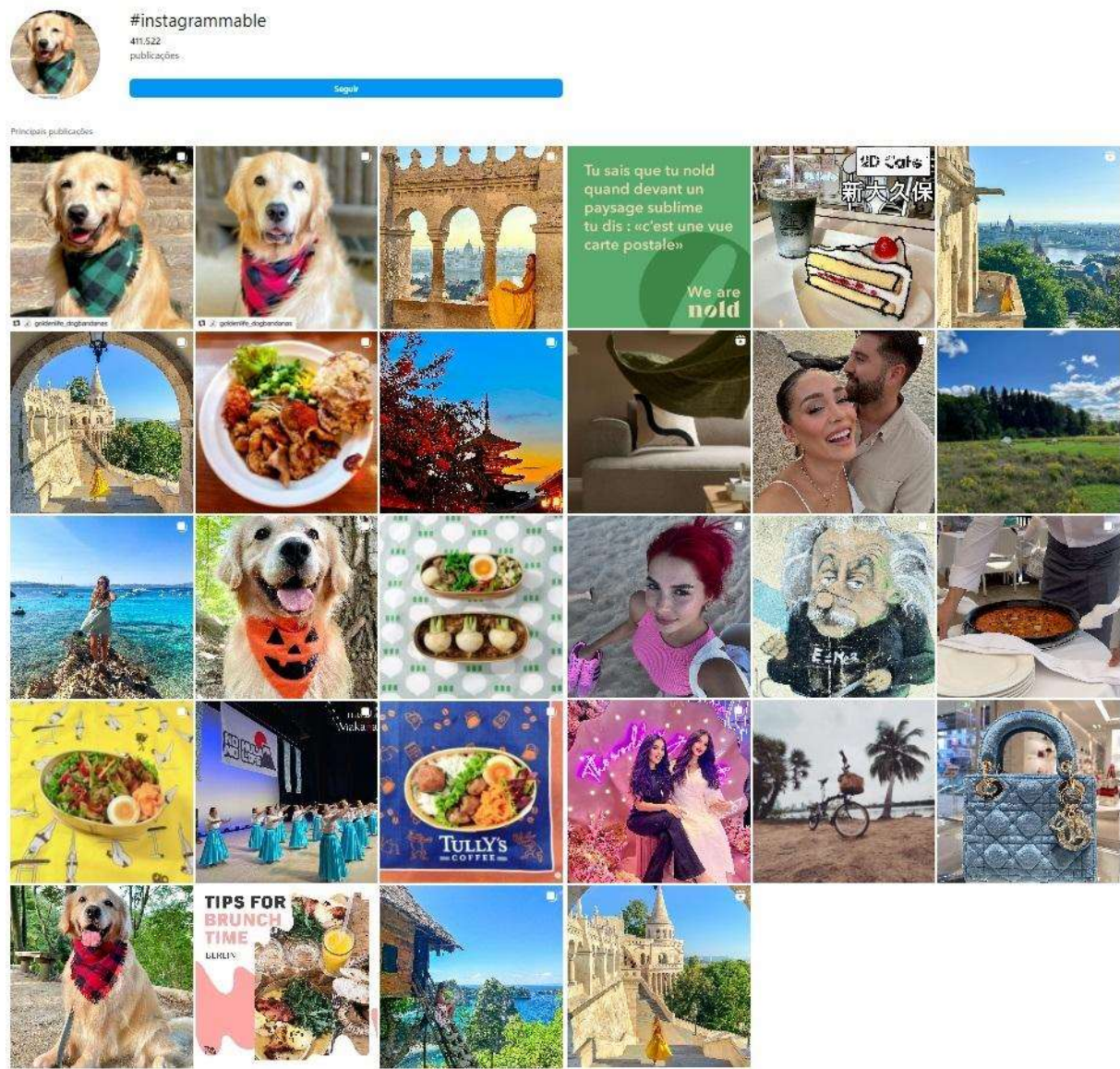
Source: Instagram's website (2023)

ANNEX B – INSTAGRAM'S RESULTS FOR #INSTAGRAMAVEL
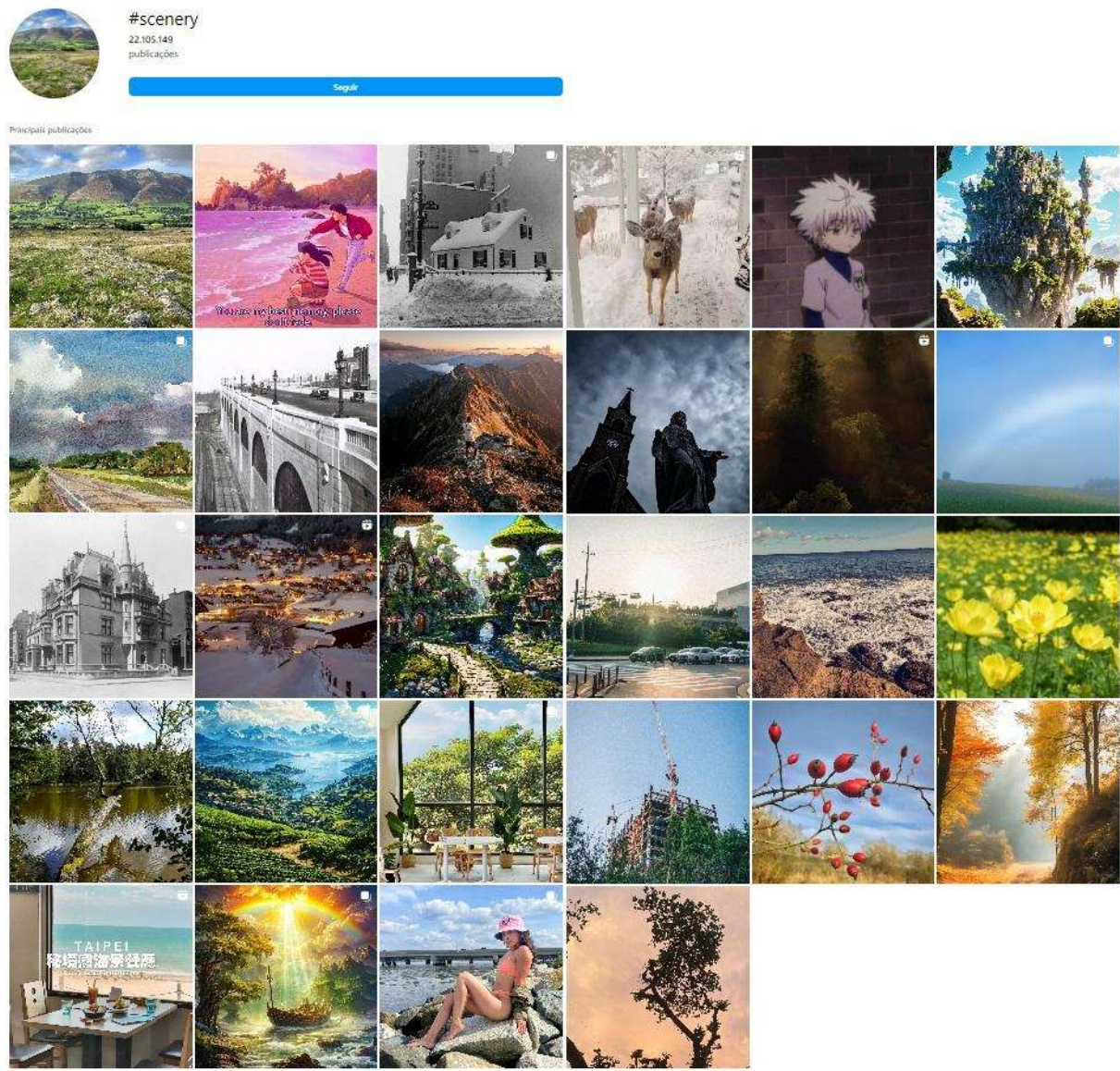

Source: Instagram's website (2023)

ANNEX C – INSTAGRAM'S RESULTS FOR #INSTAGRAMÁVEL

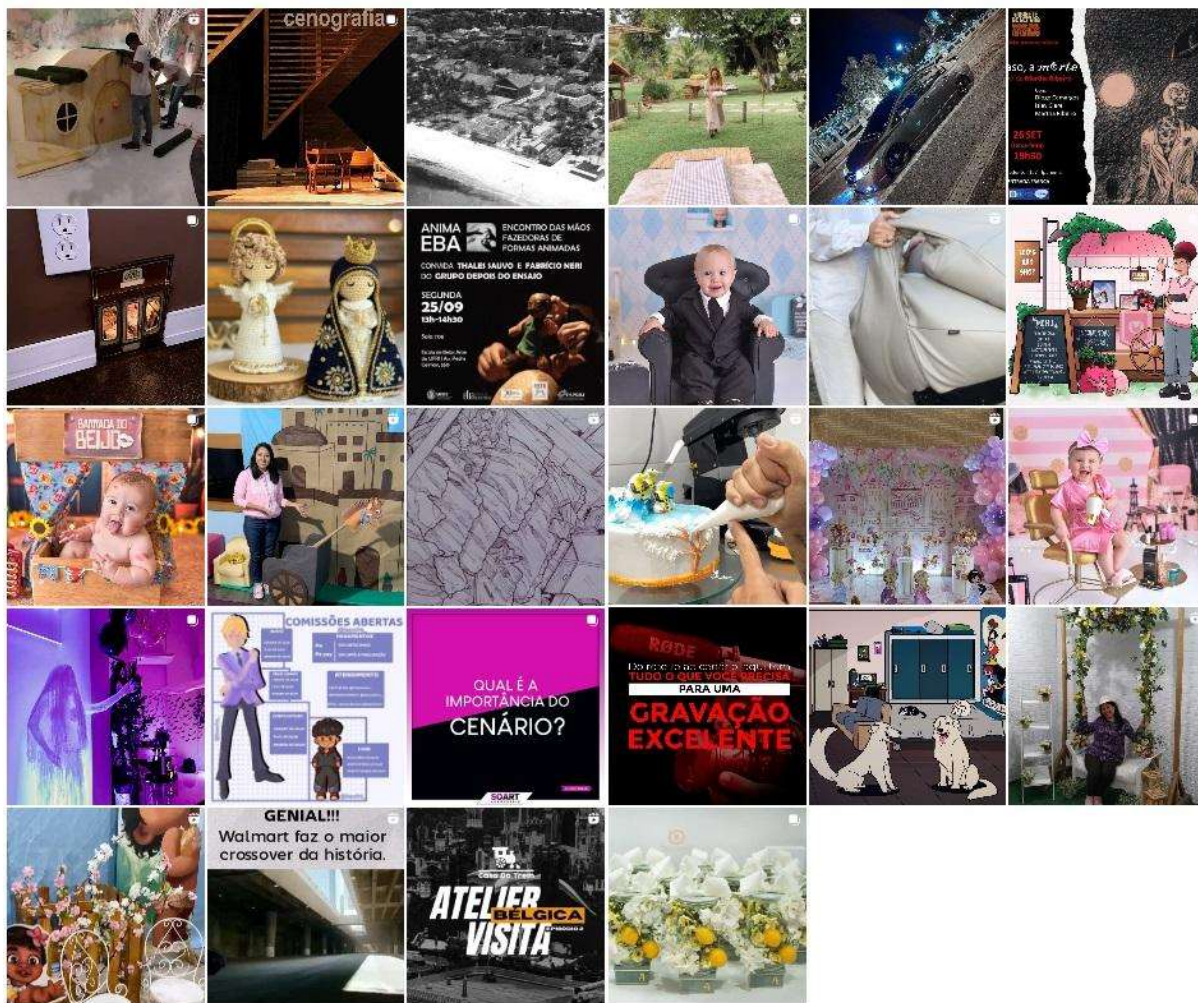Source: Instagram's website (2023)

ANNEX D – INSTAGRAM'S RESULTS FOR #INSTAGRAMMABLEPLACES

Source: Instagram's website (2023)

ANNEX E – INSTAGRAM'S RESULTS FOR #LUGARESINSTAGRAMAVEIS

Source: Instagram's website (2023)

ANNEX F – INSTAGRAM'S RESULTS FOR #SCENERY

Source: Instagram's website (2023)

ANNEX G – INSTAGRAM'S RESULTS FOR #CENARIO

Source: Instagram's website (2023)

ANNEX H – INSTAGRAM'S RESULTS FOR #SCENERYCAPTURES

Source: Instagram's website (2023)