

Dear Professor Sam Kim and Dr Dimitrios Stylidis
Editor Tourism Marketing in East and South-East Asia book

We wish to submit an article entitled “**Regional Destination Images on Social Media: The Case of the ASEAN Tourism Organization Official Instagram Account**” for consideration in upcoming book chapter on *Tourism Marketing in East and South-East Asia*.

We confirm that this work is original and has not been published elsewhere, nor is it currently under consideration for publication elsewhere.

In this paper, we report on Association of South-East Asian Nation (ASEAN) as regional destination images presence on the social media platform. This is significant because there remains a lack of evidence on of visual destination image from the National Tourism Organization (NTO) in regional scope. This study used data from the official South-East Asian tourism Instagram account concerning functional, information, and performance dimensions. The three dimensions have been chosen because they describe the destination characteristics in terms of natural, cultural, and tourist infrastructure, at the same time as allowing an understanding of certain aspects of communication on social media, especially the characteristics of the information offered by tourism organizations on the Instagram platform.

The findings reveal that functional dimensions are the most-posted item with 740 (86.7%) posts, all the posts are related to the South-East Asian countries’ image which is rich in natural and cultural attractions. In terms of the informational dimension, the posts are related to special events, campaigns, and promotions. Moreover, analysis of the performance dimensions shows that the engagement rate is 2.09 (average category). This study contributes to the categorization of regional tourism themes and provides a robust indicator for tourism organizations in evaluating their engagement and measuring their performance on social media.

We believe that this manuscript is appropriate for consideration in current call for book chapter focus on topics on destination marketing and social media marketing.

We have no conflicts of interest to disclose. Please address all correspondence concerning this manuscript to me at fap@stp-bandung.ac.id.

Thank you for your consideration.

Sincerely,

Mr. Fajar Kusnadi Kusumah Putra
(corresponding author)
Lecturer, Department of Hospitality Management,
Sekolah Tinggi Pariwisata Bandung
Indonesia



Re: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

22 messages

Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

21 February 2022 at 05:18

Dear Dr. Dimitrios Stylidis
The Editors Tourism Marketing in East and South-East Asia

We do hope this email finds you well.

From our last correspondence in October 2021 regarding the article for the upcoming book chapter Tourism Marketing in East and South-East Asia, that the outcome will be announced around November. We would be grateful if you could let us know whether there has been any further progress or status on our submission

Thank you very much for your valuable information, Stay safe and healthy.

Sincerely,

Fajar Putra
Assistant Professor at STP Bandung, Indonesia

On Tue, 19 Oct 2021, 13:53 Dimitrios Stylidis, <D.Stylidis@mdx.ac.uk> wrote:

Dear Fajar,

Thank you for your email, well received. You will be notified about the outcome in November.

Take care

Kind Regards,

Dimitris

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: 19 October 2021 01:02

To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

Subject: Re-submission of Visual Destination Image for Tourism Marketing in East and South-East Asia

Dear Dr. Dimitrios Stylidis

The Editors Tourism Marketing in East and South-East Asia

We do hope this email finds you well

One week ago (12/10/2021) we are re-submitting a revised full article titled "Visual Destination Images: The Case of the ASEAN Tourism Organization Official Instagram Account" according to reviewer comments. You can find the revised version and supporting materials (figures) with this email. Please let me know if the files have been received at your earliest convenience.

Once again thank you very much, stay safe and healthy.

With my best regards,

Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>
Cc: "Kim, Sam [SHTM]" <sam.kim@polyu.edu.hk>

22 February 2022 at 18:47

Dear Fajar,

Thank you for your email. Please see attached some last comments on the manuscript, which we feel that needs a final proof read. Attached you will also find:

-CABI reference guidelines

-CABI Chapter Guidelines

-Contributors' contract with CABI (please fill in only the corresponding author's details (not all authors) as required and sign at the end)


Please make sure that the manuscript follows the required format, and apply any final required changes. Following the receipt of your revised manuscript and given that it follows the guidelines, we are happy to accept it for publication.

Looking forward to receiving the final version of you chapter along with the signed contributor's contract by 31 March 2022.

Thank you

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4 attachments

 **CABI Reference Guide.pdf**
191K

 **Contributor Contract - Standard.docx**
36K

 **CABI Guidelines for Contributors.pdf**
208K

 **Visual destination Images_The case of the ASEAN_V121021 - Review.docx**
148K

Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

23 February 2022 at 07:22

Dear Dr Dimitrios Stylidis,

Thank you for your email. Will do the revision as per requirement before the due date. Once again thank you for the confirmation.

Kind regards,

Fajar Putra



Dr Fajar Putra

Assistant Professor (Lektor) at Sekolah Tinggi Pariwisata NHI Bandung



P +62-22-2011456 Ext.1225

W go.stp-bandung.ac.id **E** fap@stp-bandung.ac.id

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W +62-82120181350



"Medicine is a science of uncertainty and an art of probability." - William Osler.



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Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

23 February 2022 at 18:22

Thank you for the confirmation, Fajar.

Kind Regards,

Dimitris

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: 23 February 2022 00:23

To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

Subject: Re: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

Dear Dr Dimitrios Stylidis,

Thank you for your email. Will do the revision as per requirement before the due date. Once again thank you for the confirmation.

Kind regards,



Dr Fajar Putra
Assistant Professor (Lektor) at Sekolah Tinggi Pariwisata NHI Bandung

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Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

16 March 2022 at 15:17

Dear Dr. Dimitrios Stylidis,
Editor of *Tourism Marketing in East and South-East Asia CABI book series*

Thank you for reviewing our manuscript "Visual Destination Images: The Case of the ASEAN Tourism Organization Official Instagram Account." which was submitted to *Tourism Marketing in East and South-East Asia CABI book series* for publication consideration. We are grateful to receive your

constructive and valuable comments, which have helped to improve the overall quality of our manuscript.

Please note we have revised the paper based on your comments and suggestions. This revision summary provides a point-to-point response to the comments offered by the editors.

Again, thank you very much for your interest in this work. We wish the final revised manuscript would meet the standard of CABI book series.

Yours truly,

Fajar Putra



Dr Fajar Putra CHIA., CHE

Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic

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4 attachments

-  **Contributor Contract - Signed160322.docx**
101K
-  **Response from Authors_160322.docx**
36K
-  **Figures.rar**
2461K
-  **Visual destination Images ASEAN_V160322.docx**
148K

Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

17 March 2022 at 16:27

Dear Fajar

Thank you, well received!

Kind Regards,

Dimitris

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: 16 March 2022 08:18

To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

Subject: Re: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

Dear Dr. Dimitrios Stylidis,

Editor of *Tourism Marketing in East and South-East Asia CABI book series*

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Please note we have revised the paper based on your comments and suggestions. This revision summary provides a point-to-point response to the comments offered by the editors.

Again, thank you very much for your interest in this work. We wish the final revised manuscript would meet the standard of CABI book series.

Yours truly,

□



Dr Fajar Putra CHIA., CHE

Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic



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□ □

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Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

17 March 2022 at 16:59

Dear Dr Dimitrios Stylidis,

Thank you for your confirmation.

Kind regards,

Dr Fajar Putra, CHE
Assistant Professor at Tourism Polytechnic NHI Bandung, Indonesia

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11 attachments

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Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

6 September 2022 at 18:10

Dear Fajar,

Hope you are well. The book is now at the copy-editing process, and the copy-editor Mrs Gillian Watling has asked me to forward the following email, awaiting for your response:

Please find attached a) the author query form where the details of the queries are given, along with the text file where the edits/style changes are made using Track Changes and queries for the author are indicated by yellow/green highlights followed by red query numbers (corresponding to those on the query form), to aid their quick location.

Please can you review the text file, add your query responses to the AQ form and email the completed AQ form to Mrs Watling (gillwatling@btinternet.com) as soon as possible? If any changes have to be made in the text, please can you use Track Changes (or alternatively flag any and all in-text changes in another colour), save and email the reviewed/amended text file to gillwatling@btinternet.com as well?

Thank you

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: 16 March 2022 08:18

To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

Subject: Re: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

Dear Dr. Dimitrios Stylidis,

Editor of *Tourism Marketing in East and South-East Asia CABI book series*

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Please note we have revised the paper based on your comments and suggestions. This revision summary provides a point-to-point response to the comments offered by the editors.

Again, thank you very much for your interest in this work. We wish the final revised manuscript would meet the standard of CABI book series.

Yours truly,

□



Dr Fajar Putra CHIA., CHE

Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic



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□ □

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2 attachments



Chapter 3_edited+AQs.docx
104K



Author Query Form - Chapter 3.docx
20K

Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

6 September 2022 at 18:50

Dear Dr Dimitrios Stylidis,

Thank you for your email. We will address the editor enquiries and reply it ASAP.

best regards,

Fajar Putra

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Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

6 September 2022 at 18:56

Dear Fajar,

Thank you for the confirmation!

[Quoted text hidden]

Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

13 September 2022 at 23:17

Dear Fajar,

Hope you are well. Can you please send the author queries asap, as your chapter is the only outstanding one?

Many thanks

Dr Dimitrios Stylidis
Senior Lecturer in Tourism
Middlesex University London

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: Tuesday, September 6, 2022 2:50:50 PM

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Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

15 September 2022 at 00:09

Dear Dr Dimitrios Stylidis,

First of all I would like to apologize for the delay in responding to enquiries from the book chapter copy-editor Mrs Gillian Watling. I have address and send to her email address the filled AQ form and revised full chapter.

Thank you for your help regarding this matter. Will wait for the next information from you.

Kind regards,

Fajar Putra



Dr Fajar Putra CHIA., CHE

Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic

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Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

15 September 2022 at 16:56

Dear Fajar,

Thank you very much.

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: 14 September 2022 18:10

To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

Subject: Re: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

Dear Dr Dimitrios Stylidis,

First of all I would like to apologize for the delay in responding to enquiries from the book chapter copy-editor Mrs Gillian Watling. I have address and send to her email address the filled AQ form and revised full chapter.

Thank you for your help regarding this matter. Will wait for the next information from you.

Kind regards,

┌

Dr Fajar Putra CHIA., CHE

Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic

┌

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On Tue, 13 Sept 2022 at 23:17, Dimitrios Stylidis <D.Stylidis@mdx.ac.uk> wrote:

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Dr Fajar Putra CHIA., CHE
Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic

P +62-22-2011456 Ext.1225

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Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

15 September 2022 at 19:31

Dear Dr Dimitrios Stylidis,

You are most welcome.

Stay safe and Healthy

Best Wishes,



Fajar Putra
NHI Bandung Tourism Polytechnic

P +62-22-2011456 Ext.1225

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[Quoted text hidden]

Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

11 October 2022 at 21:28

Dear Fajar,

Hope you are well. Please find attached the proofs of the chapter you have co-authored, as produced by the Production Editor. Can you please confirm you are happy with it? Please do not change the format of the file.


Looking forward to receiving your response within the next days.

Thank you

From: Fajar Putra <fap@stp-bandung.ac.id>
Sent: 06 September 2022 12:51

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 **Chap3 9781800622142.pdf**
1648K

Fajar Putra <fap@stp-bandung.ac.id>
To: roblaw <roblaw@um.edu.mo>

11 October 2022 at 22:38

Dear Professor Rob Law,

I hope this email finds you well. I am happy to inform you that our book chapter title Visual Destination Image for Tourism Marketing in East and South-East Asia has been edited by book editor. Please find attached the chapter file for your reference. Can you please confirm you are happy with it?

Looking forward to receiving your response within the next days.

Kind regards,


Fajar

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3 attachments

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 **Chap3 9781800622142.pdf**
1648K

roblaw <roblaw@um.edu.mo>
To: Fajar Putra <fap@stp-bandung.ac.id>

12 October 2022 at 07:11

Dear Fajar,

Please change my affiliation to “The University of Macau”.

Thanks,

Rob

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: Tuesday, October 11, 2022 23:39

To: roblaw <roblaw@um.edu.mo>

Subject: Fwd: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

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Dr Fajar Putra CHIA., CHE
Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic

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Fajar Putra <fap@stp-bandung.ac.id>
To: roblaw <roblaw@um.edu.mo>

12 October 2022 at 09:03

Well noted Professor Rob Law.

Very Best,

Fajar

[Quoted text hidden]

roblaw <roblaw@um.edu.mo>
To: Fajar Putra <fap@stp-bandung.ac.id>

12 October 2022 at 09:07

Thanks Fajar,

Please send the PDF file of the revised version.

Keep doing all the good works!

Rob

From: Fajar Putra <fap@stp-bandung.ac.id>

Sent: Wednesday, October 12, 2022 10:03

To: roblaw <roblaw@um.edu.mo>

Subject: Re: Status of Re-submission Visual Destination Image for Tourism Marketing in East and South-East Asia

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Fajar Putra <fap@stp-bandung.ac.id>
To: Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>

12 October 2022 at 09:16

Dear Professor Dimitrios Stylidis,

We would like to request to change affiliation of Professor Rob Law in the article into :
[The University of Macau](#)

As requested by by professor Rob Law.

Once again we would like to thank you for the past one year. Hope to hear from you soon.

Best regards,

Fajar Putra

[Quoted text hidden]

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Fajar Putra <fap@stp-bandung.ac.id>

12 October 2022 at 09:37

To: roblaw <roblaw@um.edu.mo>

Dear Professor Rob Law,

Many thanks. Will keep you updated with the revised version. Stay safe and healthy

Best wishes,

Fajar Putra

[Quoted text hidden]

Dimitrios Stylidis <D.Stylidis@mdx.ac.uk>
To: Fajar Putra <fap@stp-bandung.ac.id>

12 October 2022 at 16:37

Dear Fajar,

Thank you for your response, well noted.

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Dr Fajar Putra CHIA., CHE
Assistant Professor (Lektor) at NHI Bandung Tourism Polytechnic

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"Medicine is a science of uncertainty and an art of probability." - William Osler.

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March 16, 2022

Dear Prof. Sam Kim and Dr. Dimitrios Stylidis:

Thank you for reviewing our manuscript “Visual Destination Images: The Case of the ASEAN Tourism Organization Official Instagram Account.” which was submitted to *Tourism Marketing in East and South-East Asia CABI book series* for publication consideration. We are grateful to receive your constructive and valuable comments, which have helped to improve the overall quality of our manuscript.

Please note we have revised the paper based on your comments and suggestions. This revision summary provides a point-to-point response to the comments offered by the editors. We also confirm in comprising a maximum of 7000 words per chapter including references and 4 figures for this chapter.

Again, thank you very much for your interest in this work. We wish the final revised manuscript would meet the standard of CABI book series.

Yours truly,

Fajar Putra
Correspondence author

Reviewer(s)' Comments to Author:

Comments:

(1) Need to present which countries this association involves

Our response:

Thank you for your comments. Please note we have revised the manuscript and add countries name involved in this association. Please refer to p.1 (paragraph 1)

(2) Section 1 Paragraph 3. Phrasing

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and paraphrased sentence. Please see the full manuscript revised.

(3) Section 2 paragraph 1. Phrasing

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and paraphrased sentence. Please see the full manuscript revised.

(4) Sub section 3.1 paragraph 2. Sentence is not clear

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and paraphrased sentence. Please see the full manuscript revised.

(5) Sub section 4.3 paragraph 2. Phrasing

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and used the current references on destination images.

Please refer to p.4 (paragraph 1 and 2) for the destination images definition and current relevant studies.

(6) Sub section 4.4 you mean up-to-date or local?

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and used up-to-date linguistic as title.

Visual Destination Images: The Case of the ASEAN Tourism Organization Official Instagram Account

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Introduction

The Association of Southeast Asian Nations (ASEAN) consists of ten integrated countries, namely Brunei (formerly Brunei Darussalam), Cambodia, Indonesia, Laos (officially the Lao People's Democratic Republic), Malaysia, Myanmar, the Philippines, Singapore, Thailand and Vietnam. Tourism is becoming an essential aspect of economic development in these ten nations. Numerous factors determine the success of the ASEAN countries in the tourism sector, including diversity in terms of cultures, people, culinary experiences, flora and fauna, landscapes, infrastructures, entertainment, shopping, recreation, and excitement. ASEAN's tourism sector has also leveraged the key milestones in the community's journey, showcased the region's diversity, and developed and marketed a regional brand and experience by promoting the regional area as one destination (The ASEAN Secretariat, 2015).

In August 2017, the ASEAN countries launched the ASEAN Tourism Marketing Strategy (ATMS) 2017–2020. The implementation of ATMS aimed to enhance the application of information and communications technology (ICT), social media and websites in the region (The ASEAN Secretariat, 2017). To reach the vision, one of the strategic objectives highlighted an integrated digital marketing action plan that provides an action framework for the ASEAN national tourism organizations (NTOs). In 2018, an ASEAN Tourism Marketing Agency developed an integrated marketing plan (i.e. blogging, social media marketing, branding and websites, and partnerships) with the campaign tagline "Southeast Asia: feel the warmth" (The ASEAN Secretariat, 2019).

With the development of social media in the tourism and hospitality industry, information exchange on products and experiences changed dramatically, with travellers and organizations sharing knowledge online on various platforms such as Facebook, TripAdvisor, Twitter, YouTube, and Instagram (Chu *et al.*, 2020). Social media has changed the way organizations communicate with their customers, and plays a role in generating a clear image of a travel destination and tourists' intention to visit the

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destination (Gaffar *et al.*, 2021). Most tourism and hospitality social media studies focus more on Facebook, Twitter, TripAdvisor, Foursquare, Flickr, Instagram and YouTube, with topics related to social factors, organizational attributes, return on investment (ROI), platform attributes, user characteristics and engagement, task-technology fit analysis, distribution channels, opinion and recommendation by giving positive opinions and comments (Wozniak *et al.*, 2017; Chatzigeorgiou and Christou, 2020; Lin *et al.*, 2020; Nusair, 2020; Hysa *et al.*, 2021; Lin *et al.*, 2021). In the context of destination communication strategies, limited systematic research exists on the residents' and visitors' engagement or the attractiveness of content posted on official city or country social media accounts, such as on Facebook, Twitter and Instagram (Paül i Agustí, 2018, 2021; Molinillo *et al.*, 2019; Iglesias-Sánchez *et al.*, 2020; Filieri *et al.*, 2021; Song *et al.*, 2021; Kumar *et al.*, 2022).

This chapter analyses the ASEAN tourism organization official Instagram account in terms of its functional, informational and performance dimensions. In addition, the chapter investigates the usefulness of Instagram over other social media platforms, as 50% of the variance in intention to visit and creation of a destination image is influenced by Instagram, followed by Facebook and YouTube (Molinillo *et al.*, 2018). The framework used in this chapter involves considering functional (tangible) experiences, information and performance to measure an NTO's presence on Instagram. First, functional dimensions can be used to explain destination characteristics in terms of natural features (NFs), cultural features (CFs) and tourist infrastructures (TIs). Second, information dimensions inform the characteristics of tourism organizations' communication content on Instagram. Third, analysing the performance dimension, such as the numbers of followers, comments, likes and mentions, allows analysis of the evolution of the ASEAN tourism organization engagement rate in its official Instagram account from 2016 to 2020. Therefore, this chapter seeks to answer the following research questions:

RQ1. What are the functional characteristics posted by the ASEAN tourism organization on its official Instagram account?

RQ2. What types of information does the ASEAN tourism organization post on its official Instagram account?

RQ3. How effective is the performance of the ASEAN tourism organization official Instagram account?

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3.1 Literature Review

3.1.1 Destination images and visual destination images

Destination images refer to the overall image of a destination, which has three distinct components. The first is cognitive, defined as individual evaluation on destination attributes; the second is affective, the emotional feelings about a destination during an evaluation stage or that develop over the course of a trip; and the third is conative and refers to tourist behaviour, namely the intention to visit or revisit a destination. The three components should be effectively used as a strategic plan in positioning a tourist destination (Stylidis *et al.*, 2017, 2020).

In the present time destination images have been influenced and transformed by ICT, with especially the image-based social network sites becoming more crucial in providing information for tourists (Bernkopf and Nixon, 2019; Nusair, 2020). According to Költringer and Dickinger (2015), digital information sources facilitate proper image formation and allow branding, thereby potentially impacting travellers' impressions of a place and serving as platforms for communicating perceptions. In their study, Költringer and Dickinger (2015), found that NTOs focus on the communication of tourist sights and attractions, activities for tourists, and historical aspects of destinations. In the case of NTO promotions, Uşaklı *et al.* (2017) found that NTOs utilize social media as a traditional marketing tool with seven categories to measure visual context on Instagram and YouTube, namely, content, major themes, information, engagement, interactivity, promotion, and customer service variables. The marketing messages generated by organizations' and users' content through social media posts, images and videos have a major impact on the perception, attractiveness, and image of tourist regions (Iglesias-Sánchez *et al.*, 2020).

A destination's image is also associated with travel motivations and the affective qualities and characteristics of photographs taken by photographers and tourists (Balomenou and Garrod, 2019; Filieri *et al.*, 2021). Interestingly, photo sharing on social media has become crucial for travellers in searching for information, forming a perception of a destination, and the decision-making process owing to the considerable freedom in the image creation and dissemination processes (Zhang *et al.*, 2020). Previous studies also confirmed the effectiveness of visual content (e.g., pictures, photos, and videos) and indicated its importance in engaging tourists and mediating travel experiences (Kim *et al.*, 2018; Balomenou and Garrod, 2019).

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Destination functional components

According to Echtner and Ritchie's (1991) two-components model, functional impressions are among the components formed by a destination image. Such components are related to a mental picture or image describing the physical characteristics of a destination and are measurable. The functional components of a destination consist of several attributes from nature, such as natural landscapes and attractions, national parks, beaches, flora and fauna, and water attractions (i.e., rivers, waterfalls, and lakes). They include a variety of things to see and do, representing competitive and comparative advantages, such as natural, cultural, and developed resources. This view is supported by Beerli and Martin (2004), who identified nine dimensions/attributes in tourism functional components: namely, natural resources, general infrastructure, tourist infrastructure, tourist leisure and recreation, culture, history and art, political and economic factors, natural environment, social environment, and atmosphere of the place. In recent studies, projected destination images on social media have been related to tourist attractions (i.e., natural and humanistic resources), tourism environment (i.e., natural, social and location-related), culture and history art, traditional buildings and museums, modern architectures, tourist leisure and recreation facilities, festival and events, and general infrastructures such as transportation, shopping facilities, sports facilities, accommodations, and catering (Bernkopf and Nixon, 2019; Kuhzady and Ghasemi, 2019; Sun *et al.*, 2021).

Information content

Projected image is linked to the ideas and impressions generated from various information sources that are related to a destination and available for travellers' consideration (Almeida-García *et al.*, 2020; Lojo *et al.*, 2020). In other words, attributes describing a destination can be translated as a supply-side image related to tourism products and experiences serving to describe the activity choices, location, and attractiveness of the destination (Lojo and Timothy, 2020). According to a study by Barbe *et al.* (2020), users prefer to follow destination management organizations' (DMOs) accounts for incentives and information. The media used by tourism organizations have transformed traditional text-based communication into image-based information such as photos and video clips (Kim *et al.*, 2018). Tourism contextual and non-contextual information features delivered via social media have significantly affected destination image formation and resulted in behavioural change (Lin *et al.*, 2020). In connection to

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changes in behavioural patterns based on social media visual content, several studies demonstrate the significant impact of the use of images on social media (Bernkopf and Nixon, 2019; Iglesias-Sánchez *et al.*, 2020).

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3.1.2 Social media marketing

People have used social media in the process of seeking information related to their travel process (Hysa *et al.*, 2021). Social media use has become an important communication tool in the hospitality, travel and tourism industries for destination branding, marketing promotion, community management and consumer interaction (Chu *et al.*, 2020). Previous studies on social media found that destination image is closely related to consumer behaviour with social media in the tourism industry used to attract potential tourists and to increase revisit intention (Abed, 2018; Nusair, 2020; Gaffar *et al.*, 2021). Marketing strategies implemented via social media provide a channel of constant connectivity that fosters consumer engagement and enables tourism organizations to improve destination image (Lin *et al.*, 2020).

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Marketer-generated content design factors (i.e. visual materials, content themes) have a critical relationship with social media engagement process (i.e. likes, replies, comments, shares) for engagement management and marketing (Molinillo *et al.*, 2019; Song *et al.*, 2021). The behavioural engagement performance by users in social media is calculated differently depending on the site. For example, total engagement on Instagram comprises the total number of likes and comments on a post, divided by the total number of followers (Aramendia-Muneta *et al.*, 2021). The increasing assessment by social media users of interactive content (i.e. textual, hashtags, videos, images) based on indicators such as the number of likes, comments and shares is an indication of positive engagement and interest in a brand (Mao *et al.*, 2020; Yost *et al.*, 2021).

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3.1.3 Instagram

With the rapid development of mobile-phone technology, the current forerunners in social media are now image-based service applications such as Flickr, Instagram and Pinterest (Nusair, 2020; Filieri *et al.*, 2021; Lin *et al.*, 2021). Specifically, Instagram emerged rapidly as a mobile photo and video capturing and sharing platform that is popular for social media marketing (Aramendia-Muneta *et al.*, 2021; Kemp, 2021). Instagram allows users to post and share photographs to multiple platforms. Instagram has an ability to convey feelings through pictures and videos and has become a valuable communication tool for

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branding (Iglesias-Sánchez *et al.*, 2020). The use of Instagram became the basis for the so-called new mobile and visual aesthetics and radically transformed the traditional functions of photography (Serafinelli, 2018). Several studies have investigated experimental visual aesthetics consisting of context, content, and composition to validate Instagram likes as a potential measure for the aesthetic appeal of contents, major themes, information types, and image clusters (Kuhzady and Ghasemi, 2019; Arefieva *et al.*, 2021; Le Busque *et al.*, 2021; Yost *et al.*, 2021).

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In conclusion, evidence from previous studies analysing destination images on social media is related to three dimensions, – namely, functional, informational, and performance, – that were used to describe tourism destination image content. Two important themes emerge from the previous studies discussed: first, how do functional (tangible) elements appear in NTOs' natural, cultural, and TI images, and second, what is the organizations' perspective as publishers of providing relevant information on social media and how this performance is measured? Moreover, there is a need to provide more results addressing Instagram's effectiveness and performance as the image-based social media platform used by NTOs, in this case Southeast Asia as a single destination. Therefore, the information and communication displayed on the official Instagram account of the ASEAN tourism organization are the focus of the study described in this chapter.

3.2 Methodology

Content analysis was used in this study, which is a suitable method that can offer an orderly and objective analysis of images and textual content posted on social media (Sun *et al.*, 2021). This procedure is valuable for understanding social correspondences and cooperation practices, enabling specialists to inspect correspondences and coordinate efforts in a straightforward manner (Acuti *et al.*, 2018). In recent years, this method was used in assessing travel and tourism websites, social media campaigns, sentiment analysis of online reviews, and users' behaviours on destination (Lin *et al.*, 2020).

3.2.1 Variables and measurement development

Based on the literature on social media and visual destination images in Instagram, evaluative dimensions were developed to measure the visual destination images **posted**

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by [Visit South East Asia, the official ASEAN tourism account AQ3](#) on Instagram, including three aspects: functional elements, information, and performance (Kuhzady and Ghasemi, 2019; Aramendia-Muneta *et al.*, 2021; Yost *et al.*, 2021). The items explained the usefulness of destination images related to nature, culture, and tourist infrastructure (Bernkopf and Nixon, 2019; Kuhzady and Ghasemi, 2019; Le Busque *et al.*, 2021). The information dimension is a cognitive concept combined with different relevant social media information types and content, such as behind-the-scenes posts, educational posts, trending posts, influencer posts, and short videos (Uşaklı *et al.*, 2017; Deng and Li, 2018; Palazzo *et al.*, 2021). In terms of the context of a destination, up-to-date linguistics is used to measure digital tourism initiatives as identified by official hashtags (#) to link messages and images around a theme, making specific posts easily discoverable (Kuhzady and Ghasemi, 2019; Filieri *et al.*, 2021; Yost *et al.*, 2021).

According to Yost *et al.* (2021), the engagement rate is the proportion of all engagements on a post to the total number of impressions, expressed as a percentage. According to DevriX (2020), engagement rate can be classified based on the following criteria: less than 1.0% = low engagement rate; between 1.0 and 3.50% = average engagement rate; between 3.51 and 6.0% = high engagement rate; and above 6.0% = very high engagement rate. This rate is considered a major key performance indicator (KPI) for social media platforms including Instagram. In previous studies, observations were conducted to assess engagement rate on social media with the information given by measuring the numbers of likes, shares, or comments received, the number of tags related to the images and the linguistic characteristics posted by users based on the number of followers during a selected period time (Kuhzady and Ghasemi, 2019; Molinillo *et al.*, 2019; Mao *et al.*, 2020; Aramendia-Muneta *et al.*, 2021). A compilation of the social media KPIs developed by ASEAN tourism organization especially for social media is displayed in Table 3.1.

Table 3.1. Potential marketing activity KPIs (social media) (source: adapted from The ASEAN Secretariat, 2017, p. 48).

Potential KPIs
<ul style="list-style-type: none"> Number of fans and followers on social media networks Comments (two-way conversation – comments are a way to keep the conversation going) Likes and shares (what the audience likes is a good indication of whether your content is attractive to them) Mentions (the number of times people talk about ASEAN or Southeast Asia on social media contributes to the overall effort of digital marketing and public relations)

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KPI, key performance indicator.

3.2.2 Data collection

[Visit South East Asia](#), the official ASEAN tourism Instagram account was chosen for the present study, because: first, [Visit South East Asia](#) AQ4 is a regional tourism organization that utilizes Instagram to promote regional tourism destinations; and second, considerable visual information (e.g., images and videos) and textual information (e.g., captions, hashtags, mentions, and comments) are available on the [ASEAN](#) Instagram platform for analysis. To analyse the activities of [ASEAN](#) tourism organization on Instagram, the available data were first crawled using a dedicated Instagram data crawler application, [4K_S](#)tockgram (Acuti *et al.*, 2018). Data collection was conducted in February 2021, and the data were obtained from [ASEAN](#) tourism organization official Instagram account (@visitsoutheastasiaofficial). The crawler was set to track and summarize the activities on the account in the past five years, specifically, 2016, 2017, 2018, 2019, and 2020 as the ASEAN tourism organization joined Instagram on 19 August 2016. During the data collection period, the official Instagram account had 8905 followers. Descriptive statistics for the ASEAN tourism online can be seen in Table 3.2.

Table 3.2. Descriptive statistics of ASEAN tourism online Instagram account, [February 2021](#) AQ5 (source: authors' own compilation, [February 2021](#)).

Category	Frequency
Statistics	
Number of followers	8,905
Number of posts	1,106
Number of likes	68,262
Number of comments	2,538
Up-to-date linguistics	
Total number of captions	1,106
Number of unique hashtags (#)	691
Total number of mentions (@)	315
Type of post	
Single images	1,033
Carousels/multiple images	52
Short videos (less than 1 minute)	21

3.2.3 Data analysis

To conduct data analysis, guidelines for coding were first determined based on the dimensions and categories used in the study corresponding to the evaluation criteria. Next, the contents were grouped based on their functional and informational dimensions. Then, after the data were obtained by the application, the entire content of the program was stored in separate folders for each image and short video category. The tabulation

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output consisted of the full caption, URL link to each Instagram post, and date and year of each post. Furthermore, the textual data (captions, hashtags, and mentions) output (.csv file) for each category was cleaned. Finally, after the cleaning process, the corpus file was analysed for textual and frequency content to present word-cloud analyses.

3.3 Results

3.3.1 Functional dimension

Functional images were the most posted content on ASEAN tourism online, with 990 posts or 89.5% of the total number of posts. The functional images were composed of information on CFs (388 posts or 35.1%), NFs (359 posts or 32.5%), and TIs (243 posts or 22.0%). In addition, 18 categories were used to classify the posts into functional categories (see Table 3.3). Examples of photographs representing ASEAN visual destination images are shown in Fig. 3.1.

Table 3.3. Visual destination images by category on ASEAN tourism online Instagram account, February 2021 AQ5 (source: authors' own compilation), AQ6

Dimension	Category	Code	Subcategory	Frequency	%
Functional	CFs	<i>CF</i>		388	35.1
		CF1	Arts and handicrafts	16	1.4
		CF2	Heritage sites	187	16.9
		CF3	Local cuisines	100	9.0
		CF4	Local traditions and customs	29	2.6
		CF5	Museums	16	1.4
		CF6	Local people	23	2.1
	CF7	Traditional markets	17	1.5	
	NFs	<i>NF</i>		359	32.5
		NF1	Landscapes	136	12.3
		NF2	Flora and fauna	45	4.1
		NF3	Lakes, waterfalls and rivers	68	6.1
		NF4	Beaches	59	5.3
	TIs	<i>TI</i>		243	22.0
		TI1	Recreation facilities	41	3.7
		TI2	Sports facilities	9	0.8
		TI3	Modern buildings/landmarks	43	3.9
		TI4	Accommodations	73	6.6
		TI5	Restaurants, bars and cafés	40	3.6
TI6		Health and wellness facilities	37	3.3	
Informational	IFs	<i>IF</i>		116	10.5
		IF1	From the organization	18	1.6
		IF2	Special promotions	2	0.2
		IF3	Events and festivals	26	2.4
		IF4	Public holidays	5	0.5
		IF5	Special campaigns/contests	31	2.8
		IF6	Celebrities/influencers	22	2.0
		IF7	Traveller re-posts	12	1.1
Total				1106	100.0

CFs, cultural features; NFs, natural features; TIs, tourist infrastructures; IFs, informational features.

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Cultural features

Most of the functional aspects of a destination were represented by content on culture (35.1%), with the heritage site category including 187 posts (16.9%), and representing the largest number of images for any category. Most of the content represented the uniqueness of the cultures of the ASEAN countries, such as heritage sites (i.e., the Kek Lok Si Temple, Angkor Wat, Borobudur, Sam Poh Tong, and Malacca Straits Mosque), hotels and palaces (i.e., the Grand Palace, Taman Sari Water Castle, and Raffles Hotel), old towns (i.e., Hoi An and Malacca), and UNESCO world heritage sites (i.e., George Town and the Singapore Botanical Gardens).

The local cuisines category represented 9.0% of the total number of posts and the culinary diversity of the ten ASEAN countries, with posts on dishes such as tom yum goong (Thailand), nasi lemak (Malaysia), rendang (Indonesia), and joh bak (Singapore). The local traditions and customs category represented 2.6% of the total number of posts, including local traditions such as the Kecak Dance of Indonesia and Khon performances from Thailand, followed by posts about local people (2.1%). The other categories, namely, traditional markets, arts and handicrafts, and museums, had a post frequency below 2%.

Natural features

The posts on nature showed the beauty of the ASEAN countries, with the most posted category being natural landscapes, having 136 posts (12.3%), ranging from islands (i.e., Palawan, Ha Long Bay, and Bali) and mountains (i.e., Mount Bromo and Mount Kinabalu) and hills (i.e., the Chocolate Hills) to rice fields (i.e., Lao Cai and the Banaue Rice Terraces). The second most posted NFs in the ASEAN region were freshwater features, such as lakes, waterfalls, and rivers (6.1%); specifically, several destinations, such as Kayangan Lake in the Philippines; the Mekong River, which crosses five ASEAN countries (i.e., Myanmar, Laos, Thailand, Vietnam, and Cambodia); and Aling-Aling waterfalls, which include waterfalls at different heights. The posts on beaches represented 5.3% of the total number of posts, including Phuket and Koh Phi Phi in Thailand, the Gili Islands in Lombok (Indonesia), and My Khe Beach in Vietnam. Two categories with a few posts were flora and fauna (4.1%), consisting of animals such as orangutans, elephants, Komodo dragons, tigers, and Irrawaddy dolphins, that can be found in ASEAN countries; and conservation and national parks (4.6%).

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Tourist infrastructures

Posts on TIs on the ASEAN tourism organization site were mostly related to the hospitality industry, in the category of accommodations (6.6%), including five-star luxury hotels and resorts, heritage hotels, and specialty accommodations, such as village homestays and jungle treehouses. Another segment of the hospitality industry was the category related to restaurants, bars, and cafés (3.6%), including the famous Michelin-starred restaurant Suan in Thailand and the Lau Pa Sat Hawker Center in Singapore. Tourist recreation facilities, such as Mini Siam in Thailand, Gardens by the Bay, and Splash Waterpark Bali, accounted for 3.7% of all the posts. Several modern buildings and landmarks were also highlighted in certain destinations, such as Jewel Changi Airport in Singapore, the Petronas Twin Towers in Kuala Lumpur, and Siam Paragon in Bangkok, and this category accounted for 3.9% of the total number of posts. The other categories, health and wellness facilities and sports facilities, accounted for 3.3% and 0.8% of the total number of posts, respectively.

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3.3.2 Informational dimension

The second dimension evaluated in this study concerned informational posts on the ASEAN tourism organization official Instagram account, for a total of 116 posts (or 10.5% of the overall number of posts). This dimension on informational features (IFs) offered content related to events and festivals (2.4%), latest news from the organization (1.6%), and special campaigns/contests (2.8%). Examples of photographs representing the informational dimension of the ASEAN Instagram account are given in Fig. 3.2. AQ7

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Content from celebrity/public figures and re-posts from travellers accounted for 3.1% of the total number of posts. The other posts, such as special promotions and public holidays, were less frequent, and these two categories combined accounted for less than 0.7% of the total number of posts.

3.3.3 Performance dimension

Number of posts, likes, and comments

From 2016 to 2020 ASEAN tourism online hosted a total of 1106 posts or an average of 0.69 posts per day (see Table 3.4). The total number of likes on the site was 68,262. A significant increase in the number of likes was observed from 2018 to 2019 (49.3%).

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Meanwhile, the total number of comments from Instagram users was 2,538 or 1.60 comments per post on average.

Table 3.4. Online performance of ASEAN tourism organization official Instagram account, 2016–2020, AQ5 (source: authors' own elaboration).

Year	Total number of posts	Total number of likes	Total number of comments	Engagement rate (%) ^a
2016 ^b	137	4,508	193	0.53
2017	346	11,681	680	1.39
2018	134	12,089	495	1.41
2019	237	18,049	499	2.08
2020	252	21,935	671	2.54
Average	214	13,652	508	1.59

^aEngagement rate = (total number of likes + total number of comments)/total number of followers.
^bThe total number of posts in 2016 is from September to December.

Engagement rate

The engagement rate of ASEAN tourism organization Instagram account is based on three variables: the number of likes, the number of comments, and the total number of followers (Yost *et al.*, 2021). A tendency towards an annual increase in user engagement was observed, especially from 0.53% in 2016 to 2.54% in 2020. The latest number of ASEAN tourism followers (8,905) and that during the study period, (i.e., from 2016 to 2020) were the benchmarks for the calculation, in which the total number of likes was 13,652. In addition, the average number of comments from Instagram users was 508. Thus:

$$\begin{aligned} \text{Engagement rate} &= (\text{likes} + \text{comments}) / \text{followers} \\ &= (13,652 + 508) / 8,905 \\ &= 1.59\% \end{aligned}$$

The engagement rate distribution for each post is illustrated in Fig. 3.3, in which the majority of the 877 posts (79.29%) had a low engagement rate (less than 1.0%). Meanwhile, the posts with an average engagement rate (1.0–3.50%) accounted for 19.89% of the total number of posts. The other posts with a high engagement rate (3.51–6.0%) and very high engagement rate (above 6.0%) accounted for only 0.81% of the total number of posts.

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3.3.4 Up-to-date linguistics

Captions

For the up-to-date language information, 1,106 captions data were crawled for the analysis. Most of the captions in the functional categories (i.e., NFs, CFs, and TIs) described the images, the history of an image, or an exciting fact or location, with website

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links as references for additional detailed information. For the information category, most of the captions related to news from the ASEAN tourism organization, information, and special promotions from hotels, restaurants, and airlines. The organization also regularly posted information about contests (i.e., photo competitions and blog competitions) and celebrations for special days (Christmas, New Year's Day, and Independence days).

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Mentions

A total of 315 mentions were obtained from unique Instagram users. The most frequent mentions were from individual accounts/tourists who visited various destinations in the ASEAN countries and captured/posted an image of one of the ASEAN destinations and their reviews and captions. The second most frequent mentions were related to the ASEAN NTO official account, followed by travel blogs and professional photographers. The other accounts mentioned related to travel and tourism facilities, such as hotels and resorts, restaurants/cafés, and wellness and health facilities; online travel reviews; and retail shops. Some of the mentioned accounts were connected with ASEAN tourism organization activities and campaigns, such as public/thematic communities/non-governmental organizations, NTO official accounts, local television, and promotional accounts.

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Hashtags

The ASEAN tourism organization account included 24,270 hashtags or 22 hashtags per post on average. The analysis revealed 691 unique hashtag words and the 50 most used hashtags can be seen in Fig. 3.4. With the majority of posts, hashtags such as #Travel, #Tourism, #Adventure, #Travelgram, and #wanderlust are used. Historically, the account employed different themes and campaigns for keyword hashtags each year. For example, between 2016 and 2017, the ASEAN celebrated its 50th anniversary and used the hashtags #VisitASEAN@50 and #ASEAN50. In 2018, the association used a variety of hashtags, including #TravelByASEAN, #TasteOfASEAN, #MeanwhileInASEAN, and #wellnessbyASEAN. In 2019 and 2020, #VisitSEAsia and #VisitSoutheastAsia hashtags are mostly used in every post.

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Discussion and Conclusions AQZ

The objectives of the study described in this chapter were to analyse the official Instagram account of the ASEAN regional tourism organization by identifying three dimensions, namely, functional, informational, and performance dimensions. The research was based on the analysis of pictures and information on the NFs, CFs, and TIs of the different destinations on the Instagram platform. The results revealed, first, that functional dimensions represented the majority of the posts on ASEAN tourism (89.5%) related to a variety of natural attractions, such as high mountains; green landscapes; the sea, sand, and sun; and the richness of the flora and fauna. This confirms the previous findings from Kuhzady and Ghasemi (2019) and Le Busque *et al.* (2021), where projected destination images are dominated with natural attraction and landscapes. The findings also confirm Southeast Asia as a rich and diverse destination, focusing on four overarching themes to be implemented in regional thematic experiences, namely cultural and heritage, nature and adventure, wellness and culinary (The ASEAN Secretariat, 2017). The cultural diversity was influenced by multi-ethnic backgrounds, religions, and races, and numerous options were offered for heritage sites and experiences as well as cultural attractions in different locations, and this finding confirms previous studies from various destination types such as city by Bernkopf and Nixon (2019), country by Kuhzady and Ghasemi (2019) and multiple countries by Song *et al.* (2021).

The second significant finding was that the information dimension was infrequently posted on the ASEAN tourism organization account (10.5%). Information content appeared periodically in destination posts relating to news, (including special events, campaigns, contests, special promotions), and endorsements using celebrities/public figures as influencers to promote the attractiveness of a destination to Instagram users. Palazzo *et al.* (2021) and Iglesias-Sánchez *et al.* (2020) mentioned that social media influencers and local residents can be effective ambassadors for a tourism destination because they shape destination image and increase visit/revisit intention, reaching target markets. NTOs should use social media to perform marketing activities and promote the brand image of the destination not only for the travellers, but also involve travel bloggers, photographers, social media influencers, and tourism companies to support destination promotion campaigns and increase the awareness of destination attributes (Palazzo *et al.*, 2021).

Another consideration for ASEAN tourism organization is tourist involvement in the online platforms of NTOs. According to Sun *et al.* (2021), tourist involvement can be

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achieved by engaging them in the construction of destination image information via improving the quality of and creating communication strategies between tourists s and NTOs using means such as special promotions, campaigns/contests, re-posting tourists' posts and replying to their comments. Moreover, according to Iglesias-Sánchez *et al.* (2020), 'brand creation starts with a communication campaign by DMOs, while UGC [user-generated content] by Instagram users enhances the brand through specific experiences at the destinations and their motivation to travel there' (p. 20).

The third finding is that the average engagement rate obtained by the ASEAN tourism organization account over the past five years (2016–2020) was 1.59%. This engagement level of 1.59% revealed in the current investigation is below those observed in previous research by Stevanovic (2020), where the Instagram's average industry engagement rate is 1.9%. A possible explanation for this finding may be that the ASEAN tourism organization account has only approximately 8,905 followers, and the number of likes and comments is averaged. Therefore, the ASEAN tourism organization account can be categorized as having an average/satisfactory engagement rate (1.0–3.5%) (Foxwell, 2021). According to Rabo (2019), the global engagement rate for an Instagram account is 4.7%, and the Instagram engagement rate for the travel industry is slightly higher (4.94%). Interestingly, the engagement rate of one of the most popular influencer industries, namely, the travel industry, dropped from 8.0% in 2018 to 4.5% in 2019. Among social circles, having a high engagement rate on an Instagram account can provide increased credibility (Mao *et al.*, 2020; Yost *et al.*, 2021). Moreover, it shows that an account posts high-quality content that resonates with its followers, and a growing number of users as well as an elevated trend towards visual content and pictorial themes in social media engagement such as likes, comments and shares can be observed (Aramendia-Muneta *et al.*, 2021).

The study also found that foci throughout the development of the regional brand and experiences are culinary, wellness, culture and heritage, and nature and adventure (The ASEAN Secretariat, 2017), and this is also confirmed with hashtags such as #TasteOfASEAN, #MeanwhileInASEAN, and #wellnessbyASEAN. The use of hashtags and mentions was related to campaigns, post categories, and specific interests for improved search purposes. The main hashtags (e.g., #VisitASEAN@50) were found in every post, supported by several campaigns useful for informing audiences about promotions and special events. According to Yost *et al.* (2021), posts with hashtags receive a higher engagement rate compared with the rest of the posts. The combination

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of photographs, text and hashtags has been used to express traveller's attitudes towards destinations (Fileri *et al.*, 2021).

The research findings have significant implications for understanding how regional tourism organizations communicate functional destination images on the Instagram platform, which can be categorized as a content community wherein users can share media content such as photos. Functional photos/images are undeniably used as representations of destination image for potential and existing audiences (Kuhzady and Ghasemi, 2019; Arefieva *et al.*, 2021; Fileri *et al.*, 2021). Marketing strategies implemented via social media provide a channel of constant connectivity that fosters consumer engagement. An organization must be able to differentiate itself from its competitors or create a positive image for consumers, because this enables tourism organizations to improve destination image and drive organization performance (Uşaklı *et al.*, 2017; Lin *et al.*, 2021; Yost *et al.*, 2021).

The ATMS 2017–2020 mentioned that engaging influential audiences through social media will become a useful tool in the Southeast Asian region. The rise of digital technology will enable tourism organizations to shift from traditional marketing tactics to targeted content marketing strategies with highly customized content relevant to travellers (The ASEAN Secretariat, 2017). The study findings can be used to create awareness and promote significant efforts by the ASEAN tourism organization to inspire and increase people's awareness and to develop relationships with potential stakeholders. The active role of social media users should be taken into account by NTOs, especially the use of Instagram as a social media platform for sharing experiences (through the sharing of evocative visual content) to create a destination brand and highlight the attractiveness of tourist regions (Iglesias-Sánchez *et al.*, 2020). In addition, perhaps the most crucial finding was that the categorization of tourism themes can serve as a robust indicator for NTOs in evaluating their performance and helping them choose the right marketing strategies in the future (Song *et al.*, 2021).

Based on the findings, the most crucial themes focused on innovation and transformation from traditional marketing tactics (broad audiences) to targeted efforts, and the use of content marketing for targeted audiences by interacting with potential travellers on digital media by sharing information and experiences. NTOs can consider developing content on Instagram that matches the motivations users have for following their account by continuing to provide useful information to prospective travellers in an enjoyable and entertaining format (Barbe *et al.*, 2020). NTOs also need to utilize the

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advertisement option on Instagram and link their account with other social media platforms, such as Facebook, Twitter, and their official website, to maintain engagement with users (Song *et al.*, 2021). Thereby, a better understanding and awareness of the Southeast Asia tourism brand globally can be gained; and the Southeast Asian region should be positioned and branded in its markets to be perceived as a single destination (The ASEAN Secretariat, 2015, 2019).

Generalization of the results presented in this chapter is subject to certain limitations. First, analysis was conducted only on secondary data from Instagram posts, such as images and textual information (i.e., captions, hashtags, numbers of likes and comments), and the perspectives of users and regional tourism authorities were not included in the research. Analysing users' comments may also help in better understanding travellers' perspective of the ASEAN countries as a regional destination. Furthermore, analysing the perspective of the NTOs could establish a high degree of accuracy in relation to posts on functional and information content. Future research can also involve regional tourism authorities AQ8 by conducting in-depth interviews to identify their social media marketing strategies. Moreover, future studies can compare the information gained in the present study with that from other regional destination organizations with various cultural, natural, and tourism infrastructure characteristics.

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Fig. 3.1. Images representing the visual destination images category (CFs, cultural factors; NFs, natural factors; TIs, tourist infrastructure factors) (source: authors' own compilation).

Fig. 3.2. Images representing the informational dimension of the ASEAN official Instagram account (IFs, informational features) (source: authors' own compilation).

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Fig. 3.3. Distribution of post engagement rate on [Visit South East Asia, the official ASEAN tourism Instagram account](#), AQ13, (N = 1106), 2016–2020 AQ5 (source: authors' own elaboration).

Fig. 3.4. Top 50 hashtags from [Visit South East Asia, the official ASEAN tourism Instagram account](#), AQ13, 2016–2020 AQ5 (source: authors' own elaboration).

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October 12, 2021

Dear Prof. Sam Kim and Dr. Dimitrios Stylidis:

Thank you for reviewing our manuscript “Visual Destination Images: The Case of the ASEAN Tourism Organization Official Instagram Account.” which was submitted to *Tourism Marketing in East and South-East Asia CABI book series* for publication consideration. We are grateful to receive your constructive and valuable comments, which have helped to improve the overall quality of our manuscript.

Please note we have revised the paper based on your comments and suggestions. This revision summary provides a point-to-point response to the comments offered by the reviewers.

Again, thank you very much for your interest in this work. We wish the revised manuscript would meet the standard of CABI book series.

Yours truly,

Fajar Putra

Correspondence author

Reviewer(s)' Comments to Author:

Comments:

(1) Which year of the report?

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and tried our best updated the data from ASEAN integration report 2019 and WTTC Travel and Tourism impact 2021.

Please refer to p.1 (paragraph 1)

(2) Please update reference instead of deleting outdated references. There are numerous papers about social media recently.

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and updated the sources with the latest one. Please see the full manuscript revised.

(3) Delete the subheading, so that the introduction is only one concrete section

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and combine the objective subheadings into one section. Please see the full manuscript revised.

(4) Need to restructure the section: start by 2.2 destination image and visual destination image, then social media marketing, then Instagram, and then the rest of the sections you currently have.

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments. The structure of section two literature review as follow: 2.1 Destination Images and Visual Destination Images, 2.2 Social Media Marketing, and 2.3 Instagram.

(5) Need to define Destination image. Please update this. There are numerous papers about destination images.

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and used the current references on destination images.

Please refer to p.4 (paragraph 1 and 2) for the destination images definition and current relevant studies.

(6) Updated references about social media, photo-induced image, Instagram and Photo sharing on social media.

Our response:

Thank you for your comments. Please note we have revised the manuscript based on your comments and used the current studies on social media, photo-induce images, Instagram and photo sharing on social media.

Please refer to p.6 (end of paragraph 1) and p.7 (paragraphs 1 and 2).

(7) Need to better underline the research gap and highlight the need for this study

Our response:

Thank you for your comments. Please note we have revised the manuscript and add the research gap and need for this study.

Please refer to p.7 (paragraph 3).

(8) Please update references social media campaign and content analysis

Our response:

Thank you for your comments. Please note we have revised the manuscript and update references.

Please refer to p.8 (paragraphs 1).

(9) Variable and measurements development, will you do the same?

Our response:

Thank you for your comments. Please note we have revised the manuscript and add the method adopted for this study.

Please refer to p.9 (paragraph 1 and Table 3.1).

(10) Discussion should be in the next section. Discussion and Conclusion

Our response:

Thank you for your comments. Please note we have revised the manuscript and move discussion to the following section.

Please refer to p.11

(11) Change the section headings to Discussion and Conclusions

Our response:

Thank you for your comments. Please note we have revised the manuscript and move discussion to the following section.

Please refer to p.16

(12) Please provide stronger links to the results of previous studies

Our response:

Thank you for your comments. Please note we have revised the manuscript

Please refer to pp.16 – 18

(13) Please include a recent study and please update references

Our response:

Thank you for your comments. Please note we have revised the manuscript and updated with latest references

Please refer to p.16 (paragraphs 1 and 2), p.17 (paragraphs 1, 2 and 3), p.18 (paragraphs 1 and 2).

(14) The use of digital platforms rather than traditional channels is not being studied

Our response:

Thank you for your comments. Please note we have revised the manuscript

Please refer to p.18 (paragraph 3).

(15) Please ensure all listed references are cited and vice versa.

Our response:

Thank you for the comments. We have completed and updated the references with the main text. Harvard style references on EndNote automatic referencing software was used for this article, DOI and hyperlink with the references are used as per CABI contributor guidelines.

AUTHOR QUERIES

Book Title: *Tourism Marketing in Southeast and East Asia* (D. Stylidis, S. Kim and J. Kim, eds)
Chapter: 3

Query no.	Query	Answer
AQ1	Please supply full postal address for the two affiliations, including department, city and post code, to be added to the Contributors list, thanks.	We have supply authors detail in text
AQ2	Is the first author okay as corresponding author? Or please advise if not, thanks.	Yes, the first author serves as correspondence author
AQ3	As this section is referring to the study's methodology, "posted by ASEAN tourism organization" might be expected here instead of "posted by NTOs"? Please clarify/amend if needed, thanks.	Thank you for the feedback, we use <i>Visit South East Asia, the official ASEAN tourism account</i> in the text.
AQ4	What is the difference between "ASEAN tourism organization" and "ASEAN tourism online"? Can the two terms be used interchangeably; or should just one of the terms be used throughout the chapter, for consistency; or, if they are different entities, please can some text be added to explain that? Putting the term "ASEAN tourism online" into Google reveals a website: https://asean-tourism.com/ . Is this relevant, does this URL need to be mentioned anywhere in the chapter? Also, when entering @visitsoutheastasiaofficial on Google, the resulting Instagram page says "Visit Southeast Asia" is "The official ASEAN Tourism account" (highlight mine for emphasis of capitalization differences); should this terminology be mentioned anywhere? <i>See also</i> AQ13, thanks.	Thank you for the feedback, we use <i>Visit South East Asia, the official ASEAN tourism account</i> in the text.
AQ5	The table and figure captions should have a date to give the time context of the results; please check the highlighted additions and amend if needed.	Thank you for the feedback, the date was February 2021
AQ6	Okay to add the highlighted as table source, to be consistent? Or please advise if different, thanks.	Agreed as table source
AQ6	Please confirm the text added to cite Fig. 3.2 or amend if needed, thanks.	Yes, it is for Fig.3.2
AQ7	Should this section (or the Results section above) refer to and answer the three research questions (RQ1–RQ3) that were listed in the Introduction, for consistency and completeness? Please advise/supply any text needed, thanks.	Yes, it describes the findings and to answer three research questions listed in introduction.
AQ8	Please clarify meaning of "regional tourism organizations' authority"; "regional tourism authorities" as above?	Thank you for your feedback, the correct terminology is regional tourism authorities
AQ9	ISEAS (2018): this reference in the list isn't cited in the text; please fix or delete it from refs list, thanks.	Thank you for your feedback. This reference has been deleted.

AQ10	Kemp (2021): tried following the link but page wasn't found; please supply new URL if available, thanks.	Thank you for your feedback, I have added accessible link in references: https://wearesocial.com/uk/blog/2021/01/digital-2021-the-latest-insights-into-the-state-of-digital
AQ11	Kumar <i>et al.</i> (2021): reference is now published so details were updated; please confirm, thanks.	Thank you for updating.
AQ12	World Travel and Tourism Council (2021): this reference in the list isn't cited in the text; please fix or delete it from refs list, thanks.	Thank you for your feedback, the reference is deleted from the text.
AQ13	Cf. AQ4, please advise on terminology usage here; okay as is or amend for consistency?	We use <i>Visit South East Asia, the official ASEAN tourism Instagram account</i> in the text.

Regional Destination Images on Instagram: The Case of Official Visit Southeast

Asian Visits Official

The purpose of this study is to analyze the use of the Association of Southeast Asian Nations (ASEAN) tourism organization of the Instagram as a social media platform by the South East Asia tourism organization. Three dimensions are used in this study, namely, functional, informational, and performance dimensions, and content analysis is conducted on. For this study, 854 visual and textual posts from on the South East ASEAN Asia official tourism organization official Instagram account are content analyzed. The findings reveal that functional dimensions are related to the images of the South East Asian countries, image which is are rich in natural and cultural attractions. In terms of the informational dimensions, it was revealed that posts are related to special events, campaigns, and promotions. Moreover, the analysis of the performance dimensions shows that the engagement rate was is 2.14 (average category). This study contributes to the categorization of regional tourism themes and provides a robust indicator for the tourism organizations in terms of evaluating their engagement and measuring their performance on social media. However, this study has limitations, such as the perspective of the ASEAN South East Asia tourism organization. Future studies can use multiple perspectives and analyze the textual data from on the Instagram accounts of other tourism organizations.

Keywords: Destinations images, Instagram, tourism organization, Social media, Visit Southeast Asia

Introduction

In the Association of Southeast Asian Nations (ASEAN) region, tourism is especially becoming an essential aspect of economic development, specifically, (12.4% of the total GDP of the ASEAN countries). This value percentage is higher than the world average at of 9.8% and of that of Asia in general at 8.5% respectively (Asean ASEAN Tourism, 2018). The ASEAN area includes 10 Southeast Asian countries, which collectively are as a highly desirable tourism region areas. Many Numerous factors determined the success of the ASEAN countries success in the tourism sector, which includes diversity in terms of cultures, people, culinary experiences, flora and fauna, landscapes, superstructures, entertainment, shopping, recreation, and excitement. In 2017, the ASEAN countries launched the ASEAN Tourism Marketing Strategy (ATMS) 2017-2020, with the campaign tagline “Southeast Asia: feel the warmth” (Asean ASEAN Tourism, 2018). The members countries participating in this campaign are Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, the Philippines, Singapore, Thailand, and Vietnam. One of the ATMS strategies is to develop and market a the regional brand and experience by promoting the regional area as one destination. Therefore, the information and communication displayed on the social media accounts of the ASEAN tourism organization are the focus of this study.

According to the latest data, Internet penetration around the world has reached 57% of the world's population, with social media penetration having reached reaching approximately around 3.48 billion people (45%) worldwide (Kemp, 2019). With the development of social media in the context of the tourism and hospitality industry, information exchange about on products and experiences has changed dramatically, with travelers and organizations now sharing online knowledge using throughon various platforms (Munar & Jacobsen, 2014). Social media has

changed the way organizations communicate with their customers by allowing a two-way communication channel between the organizations and their customers (Guidry et al., 2015).

To comprehend the potential effects of social media on an organization, continuous social media management, and performance evaluation must be undertaken frequently. An organization also needs to maximize its engagement with customers on social media. On average, research suggests that most tourism companies spend, on average, less than 1% of their marketing budgets on their social media platforms (Hudson & Thal, 2013). Consumer demand for immediate access to the organization and product information is answered predominantly by social media (Virtanen et al., 2017). To determine the effects of social media strategies employed by national tourism organizations (NTO's), in their major study Hays et al., (2013) identified three main themes, namely, post frequency, interaction, and content, from seven countries present on Twitter and Facebook.

Thus far, previous studies have confirmed the effectiveness of visual content (e.g., pictures, photos, and videos) and indicated that these are particularly important in engaging tourists and mediating travel experiences (Tussyadiah & Fesenmaier, 2009). This statement is supported by Leung, Law, VanHoof, and Buhalis, (2013), namely that is, the fact that social media also plays a mediation role in the travelers' decision-making process by minimizing their risk of making the wrong travel decisions. Most tourism and hospitality social media studies focus more on Facebook, Twitter, and TripAdvisor than on Instagram, and the topics are more mainly related to social factors, organizational attributes, platform attributes, user characteristics, and user engagement (Hays et al., 2013; Mariani et al., 2016; Ngai et al., 2015). In the context of destination communication strategies, few limited writers have been able to undertake systematic research is conducted exists into on user engagement through with the attractiveness of content posted by on the official city or country social media accounts in particular cities or countries, i.e., such as on Facebook, Flickr, and Instagram (Nixon et al., 2017; Paül I Agustí, 2018; Roque & Raposo, 2016).

This study will analyze the official ASEAN tourism organization official Instagram account in terms of its of the Association of South East Asian Nations (ASEAN) concerning functional, informational, and performance dimensions. In addition, this study sets out to investigate the usefulness of Instagram rather than over other social media platforms, as since 50% of the variance in intention to visit and creation of the a destination image is influenced by the Instagram platform, followed by Facebook and YouTube (Molinillo, Liébana-Cabanillas, Anaya-Sánchez, and Buhalis, 2018). Another concern is that a user's public account has no lacks boundaries in terms of content visibility (Casaló et al., 2017; Hu et al., 2014). The framework used in this study involves consideration considering of the functional (more tangible) experiences, information, and performance to measure an the NTO's' presence on Instagram. The first, functionality dimensions of functionality can be used to explain the destination characteristics in terms of natural features (NFs), cultural features (CFs), and tourist infrastructures (TIs). Second, the information dimensions will inform the characteristics of tourism organizations' communication content on the Instagram platform. Third, analyzing the performance dimensions will allow us to analyze the analysis of the evolution of the ASEAN tourism organization engagement rate in their its official Instagram accounts from 2016 until to 2019. Therefore, this study seeks to address answer the following research questions:

- RQ1. What are the functional characteristics posted by the ASEAN tourism organization posted on their its official Instagram account?
- RQ2. What types of information does the ASEAN tourism organization post on their its official Instagram account?
- RQ3. How effective is the performance from of the official ASEAN tourism organization official official Instagram account?

Literature Review

Instagram

Online networking is ~~broadly~~ utilized broadly in business, ~~today since~~ as web-based social networking can catch ~~a~~ consumers's attention and influence them to ~~have a different~~ develop a different perspective (Powers et al., 2012 in He et al., 2019). Social media is related to big data and can be categorized as having high velocity, a relational nature, and flexibility in its approach and, being large in volume, diverse in variety, and exhaustive in scope, with a fine-grained resolution, ~~having a relational nature and flexibility in its approach~~ (Quan-Haase & Sloan, 2016, p. 5).

With the rapid development of mobile phone technology, the current forerunners in social media are ~~now~~ image-based service applications, such as Instagram, Pinterest, and Snapchat (Stuart et al., 2017). ~~In particular~~ Specifically, Instagram ~~has~~ emerged rapidly as a well-known mobile photo and video capturing, and sharing platform, with more than 1 billion active user accounts around the globe (Abed, 2018; Kemp, 2019). Instagram ~~is currently~~ was the most popular social media platform for marketing purposes in 2019, with Instagram advertisements; the number of people reaching ed by Instagram adverts is almost nearly 894.5 million users, with more than 65% of ~~them whom in the age~~ belong to the age category of range 18–34 years (Kemp, 2019). ~~Nowadays~~, Instagram ~~has~~ changed the people's paradigm of people in terms of enjoying visual experiences with through photo sharing, forming social relations, marketing using social media, addressing privacy and surveillance issues, and answering questions around about ^[LR18] identity (Serafinelli, 2018). The use of Instagram ~~has become~~ became the basis for the so-called new mobile and visual aesthetics and, ~~where it has~~ radically transformed the traditional functions of photography (Serafinelli, 2018, p. 8).

Instagram allows users to post and share photographs ~~instantly~~ to multiple platforms instantly, such as Twitter and Facebook, ~~besides~~ Moreover, Instagram users can view a ~~core~~ page that showings a stream of pictures and videos in chronological order from all the all accounts that they are ~~followed following in chronological order~~ (Hu et al., 2014). The Instagram platform offers users a list of account types to choose from that can be chosen by the user to provide information in their biography. The m Most common are options are a personal account, blog, public (thematic) community), business account, brand account, celebrity account, or landing account. Furthermore, Instagram has a story-telling feature, which can enhance the an organization's information presentation by, of an organization allowing the a stories to be ~~easily~~ easily shared easily by users (Virtanen et al., 2017). ~~Collaborating~~ Collaboration between with social media influencers and tourists who document their journeys will can increase the feasibility and images of vacations, adventures, and other ~~kinds of types of journey travel~~ experiences for ~~other~~ potential visitors.

Visual Destination Images

~~The study of the~~ Research on destination images is fundamentally related to image formation and measurement studies in psychology. A destination image is formed at two levels. First, such an image is as organic and developed from the assimilation of information from everyday life, and secondly, it is an inducing image, formed on by the influence of tourism promotions directed by marketers (Gunn, 1988). ~~Further explained by~~ According to Pike (2007), the a destination can be described in terms of the variety of things to see and do, representing competitive and comparative advantages, such as natural, cultural, and developed resources.

Further studies by Hunter (2012) ~~have~~ attempted to explain visual destination images, through research related to ~~the~~ explicit and implicit messages in promotional media, such as brochures, maps, magazines, postcards, and guidebooks, compared with the original condition of ~~the a~~ destination in the urban area being described. ~~Other researchers find that the a~~ destination image

is associated with travel motivations and the affective qualities and characteristics of the photographs taken by photographers and tourists (MacKay & Couldwell, 2004; Pan et al., 2014). However, Song and Kim (2016) studies are more concerned with the subtle distinctions between the typical characteristics of pictorial information which that appeared on the social media platforms and which originally appeared in two different Destination Management Organizations (DMOs). Interestingly, photo-sharing by using via on social media has become more critical crucial for travelers in terms of terms of searching for information, and building a forming a perception about the of a destination, and decision-making due owing to the considerable greater freedom in the image creation and dissemination processes.

Költringer and Dickinger (2015) conducted a Detailed-detailed examination of a destination image by using a web content mining approach was used by Költringer and Dickinger (2015), based on research and image representation through several information channels available online. Furthermore, web content mining methods were used to analyze three different resources, namely, user-generated which were UGC content, media, and official NTOs, which can provide topics of interest to the travel communities and travel guides to be identified.

In the case of promoting NTO's promotions, seven categories can measure visual context on social media platforms (Instagram and YouTube), namely, and these are based on content, major themes, information, engagement, interactivity, promotion, and customer service variables. NTOs utilize social media as a traditional marketing tool, rather than exploiting it as a customer service tool, to mitigate potential customer problems (Uşaklı et al., 2017).

Tourism Functional Components

According to Echtner and Ritchie (1991), functional impressions are one of among the components formed by a destination image. This Such components is are related to the a mental picture or image that describes the physical characteristics of a place-destination and is are measurable for a destination. It is important to note that The functional components of a destination consist of several attributes from nature, such as natural landscapes and natural attractions, national parks, beaches, flora and fauna, and water-based attractions (i.e., rivers, waterfalls, and lakes). Stepchenkova and Zhan (2013) compared pictures posted by the official NTOs on their social media photos-application Flickr. The results of the study showed that there are three main dimensions related to the a destination, namely, people, natural landscapes, and archaeological sites.

Cultural dimensions also play a part role and have a significant influence on the functional images of a destination. Such dimensions include; they can include historical sites, architecture/buildings, art, stories,ies and museums, foods and beverages, tourist sites/activities, festivals, and people. Supporting facilities and local infrastructures that supporting tourist activities, such as entertainment, shopping facilities, and sports facilities and activities, accommodations, and restaurants, are also essential elements (Echtner & Ritchie, 1993). This view is supported by Beerli and Martin (2004), who write that there are identified eight dimensions/attributes in this category which that can help to determine the a perceived destination image, namely, natural resources, general infrastructure, tourist infrastructure TI, tourist leisure and recreation, culture, history, and art. [LR9]

Information Content

The essential component in the positioning process for a destination is to the creation of a distinctive and appealing image. Moreover, it has been explained that the projected image is linked to ideas and impressions generated from various information sources, which are related to a destination and available for travelers' consideration (Deng & Li, 2018; Echtner & Ritchie, 1991). In other words, attributes that describe a destination can be translated into a projected image as a supply-side image that serves serving to describe the choice of activity choices, location,

and attractiveness of ~~the~~ destination. The media used by tourism organizations ~~has now~~ transformed traditional text-based communication ~~into~~ ~~the~~ image- or animation-based information (Song & Kim, 2016).

In ~~this~~ digital era, ~~the national tourism organization (NTOs)~~ as ~~a~~ publishers of tourism destination images, ~~uses~~ ~~the~~ projected images for marketing purposes, ~~in which~~ ~~the~~ ~~where~~ ~~the~~ content ~~it~~ represents the mission, campaign, and marketing strategy of the organizations. In other words, such images are induced images (construed through the assimilation of travel information from commercial sources; (Michaelidou et al., 2013, p. 791). According to Költringer and Dickinger (2015), digital information sources ~~facilitate~~ ~~provide for~~ proper image formation and allow ~~for~~ branding, ~~thereby and thus~~, potentially, ~~impacting upon~~ travelers' impressions of a place and ~~servi~~ng as platforms ~~to for~~ communicat~~ing~~e perceptions. In connection ~~with to~~ ~~the~~ changes in behavioral patterns based on social media visual content, several studies ~~have shown~~ ~~ademonstrated the~~ significant impact ~~from of the use of~~ ~~utilizing~~ images ~~on social media~~ for communication processes ~~on social media, because as~~ an image requires fewer cognitive abilities ~~compared to than~~ words (Nixon et al., 2017; Pittman & Reich, 2016; Song et al., 2018).

Social Media Performance

~~Some~~ ~~Several~~ ~~researchers~~ ~~studies~~ ~~study~~ ~~investigated~~ experimental visual aesthetics consisting of context, content, and composition to validate Instagram ~~l~~ikes as a potential measure ~~of~~ ~~offor~~ the aesthetic appeal of contents, major themes, and information types (Thömmes & Hübner, 2018; Uşaklı et al., 2017). In terms of the context of ~~a~~ destination, topical linguistics is used to measure digital tourism initiatives as identified by ~~their~~ official hashtags (#). Moreover, social media data business analytics are used for ~~the~~ ~~extracti~~ng, tracking, visualiz~~ing~~ation, and reporting ~~on of~~ unstructured data (e.g., posts, comments, ~~and~~ answers;) (Vecchio et al., 2018).

~~The~~ ~~e~~ngagement rate is the proportion of all engagements on a post to the total number of impressions, expressed as a percentage. ~~This rate~~. ~~It~~ is considered ~~as~~ a major key performance indicator ~~on in~~ Instagram. ~~To~~ ~~Te~~alculate the engagement rate ~~for for~~ ~~every~~ ~~each~~ social media ~~platforms~~ is calculated differently depending on the ~~platform~~site. For example, total engagement on Facebook ~~is~~ ~~compris~~ed of the total ~~amount~~ ~~number~~ of shares, likes, reactions, and comments. ~~Meanwhile,~~ ~~t~~otal engagement on Instagram ~~would be~~ ~~is~~ ~~compris~~ed of the total ~~amount~~ ~~number~~ of likes and comments on a post, with the total number of followers, ~~then multiply~~ ~~multiplied~~ ~~ng~~ ~~it~~ by 100 (Mee, 2016).

~~Evaluating the p~~Performance ~~evaluations~~ are based on ~~the~~ industry-standard engagement rates according to DevriX (2020), ~~which~~ are based on the ~~following~~ criteria ~~as follow~~: less than 1% (low engagement rate); between 1% and 3.5% (average engagement rate); between 3.5% and 6% (high engagement rate), ~~and~~; above 6% (very high engagement rate). Another ~~benchmark for the~~ engagement rate ~~benchmark~~ is based on ~~the~~ industry characteristics. According to Milenkovic (2020), ~~Instagram's~~ average engagement rate is 1.9%. ~~However,~~ ~~but~~ this ~~percentage~~ differs ~~for~~ ~~every~~ ~~depending on the~~ industry. Public figures have the ~~biggest~~ ~~largest~~ average influencer engagement rate on Instagram, ~~at~~ ~~with~~ 5.7%, ~~while~~ ~~whereas~~ the lowest engagement ~~rate is~~ ~~exhibited~~ ~~comes from by~~ the shopping and retail industry, ~~with at~~ only 0.97%. Interestingly, the engagement rate of one of the most popular influencer industries, ~~namely, the~~ ~~travel~~ ~~industry~~, ~~dropped~~ from 8% in 2018 to ~~only~~ 4.5% in 2019.

In conclusion, ~~the~~ evidence from previous studies ~~in~~ analyzing destination images ~~in~~ social media ~~are is~~ related to three dimensions, ~~namely, which are~~ functional, informational, and performance ~~dimensions, which werewere~~ used ~~to~~ ~~previous~~ ~~researchers~~ ~~have~~ ~~consistently~~ ~~used~~ ~~these~~ ~~three~~ ~~dimensions~~ ~~to~~ describe ~~a~~ tourism destination image content. Two important themes emerged from the previous studies discussed, ~~so far that is~~, ~~first~~, how do functional (tangible) elements appear in ~~NTOs'~~ natural, cultural, and ~~tourist infrastructure~~ ~~TI~~ images ~~of national tourism organizations, and~~; ~~secondly~~, what is the ~~organizations'~~ perspective ~~of the organization~~ as a

publishers ~~in terms~~ of providing relevant information on social media, and how is this performance measured. ~~Overall, the p~~Altogether, ~~p~~previous research offered ~~eds~~ essential insights into the framework ~~for of~~ this study.

Methodology

Content analysis ~~will be was~~ used in this study, ~~which; it~~ is a suitable method that ~~can~~ offers an orderly and objective analysis of images and textual content posted on Instagram. This procedure is valuable for understanding social correspondences and cooperation practices, ~~to enabling~~ specialists to inspect ~~the~~ correspondences and coordinate efforts ~~in a straightforwardly straightforward manner~~ (Choi et al., 2007). In ~~the last few recent~~ years, this method ~~has been was~~ used ~~by researchers~~ in the tourism and hospitality industry ~~related to in~~ traveling and tourism websites ~~and;~~ social media campaigns and ~~the~~ sentiment analysis ~~is for of~~ online reviews (Mich & Baggio, 2015; Minazzi & Lagrosen, 2013; Pan et al., 2014; Song & Kim, 2016; Stepchenkova & Zhan, 2013).

Variables and ~~M~~measurement ~~D~~development

Based ~~upon previous the~~ literature ~~related to on~~ social media and visual destination images, evaluative dimensions were developed to measure the visual destination images posted by NTOs on ~~an~~ Instagram ~~platform;~~ ~~S~~ sizes included ~~LR[10]~~ three aspects, ~~namely;~~ functional elements, information, and performance. ~~The i~~ Items explained the usefulness of ~~destination the~~ images ~~of the destination~~ related to nature, culture, and tourist facilities ~~ation~~ (Choi et al., 2007; Echtner & Ritchie, 1993). The information dimensions ~~was were~~ related to the publisher cognitive concept (PCC) (Deng & Li, 2018) and ~~was~~ combined with the relevance of different ~~LR[11]~~ social media platform information types and content, such as behind-the-scenes posts, educational posts, trending posts, influencer posts, ~~and a~~ short videos (Hunter, 2012; Költringer & Dickinger, 2015; Uşaklı et al., 2017).

In previous studies, ~~researchers conducted~~ observations ~~were conducted~~ to assess engagement on social media with ~~the the given~~ information ~~given;~~ by measuring the number of likes, shares, or comments received and tags related to the images posted by users based on linguistics and topical characteristics (Acuti et al., 2018; Choi et al., 2007; Coelho et al., 2016; Mariani et al., 2016; Mich & Baggio, 2015; Minazzi & Lagrosen, 2013; J. Song et al., 2018; Vecchio et al., 2018).

Data ~~C~~ollection

The official Instagram account of the ASEAN regional tourism organization ~~has been was~~ chosen for this study, because first, ASEAN tourism online is ~~one a~~ regional tourism organization that utilizes Instagram to promote ~~their~~ regional tourism destinations, ~~and;~~ ~~s~~Second, ~~more considerable~~ visual information (e.g., images and videos) and textual information (e.g., captions, hashtags, mentions, and comments) are available on the Instagram platform ~~to be for analyzed analysis~~.

To analyze the activities of ~~the~~ ASEAN tourism ~~organization~~ on Instagram, ~~the first, step was~~ ~~to crawl~~ the ~~available~~ data ~~available were crawled by~~ using ~~the a~~ dedicated Instagram data crawler's application, ~~namely,~~ 4kstockgram (Acuti et al., 2018). ~~In this research, t~~ ~~The is~~ application 4kstockgram ~~application~~ (vVersion 3.0; Open Media LLC, 2020) ~~enables the retrieval of allows~~ data on ~~the~~ public accounts, such as ~~relating to~~ photos, videos, stories, ~~and~~ text information, ~~such as~~ captions, hashtags, and mentions ~~to be retrieved~~. ~~The d~~ Data collection was conducted in December 2019, ~~and;~~ ~~t~~ The data ~~was were taken obtained~~ from the ~~ASEAN tourism organization~~ official ~~ASEAN tourism~~ Instagram account (@visitsoutheastasiaofficial). The

crawler was set to track and summarize ~~the the~~ activities ~~esyy~~ on the account ~~over in the past~~ four years, ~~specifically, from the year~~ 2016, 2017, 2018, and 2019, ~~as the~~ ASEAN tourism ~~organization~~ joined Instagram on ~~19~~ August ~~19~~, 2016. During the data collection period, the official ~~Instagram~~ account ~~has had~~ 5,750 followers.

Data ~~A~~analysis

~~In this research, The first, step in the research was to determine the~~ guidelines ~~for coding were determined~~ based on the dimensions and categories used ~~in the study in this study~~ corresponding to ~~the~~ evaluation criteria (see ~~T~~table 1). ~~The next step~~ ~~Second, the was to group the contents~~ ~~were~~ ~~were~~ grouped based on ~~their the~~ functional and informational dimensions. ~~Third, a~~ ~~After the data were obtained from by the application, the software, the entire contents of the program were~~ ~~was~~ stored in separate folders for each ~~category of images~~ and short video ~~categorys~~. The tabulation output consisted of the full caption, ~~the~~ URL link to each Instagram post, ~~and the~~ date and year of each post. Furthermore, ~~the~~ textual data (captions, hashtags, and mentions) output (.csv file) ~~for each category~~ was cleaned ~~for each category~~. ~~Finally, a~~ ~~After the cleaning process, the corpus file was analyzed for textual and frequency content used using~~ Voyant Tools (~~v~~Version 2.4; Stefan & Geoffrey, 2019) to complete the work.

[INSERT TABLE 1 HERE]

Results and Discussions

[INSERT TABLE 2 HERE]

Functional ~~I~~ Dimensions

~~As we can see from t~~Table 3 ~~shows that,~~ functional images ~~were~~ the most ~~_~~posted content by ASEAN tourism online, with 740 posts or 86.7% ~~from of~~ the total ~~number of postings~~posts. The ~~functional imagesy~~ were composed of information on ~~cultural features~~CFs (332 posts ~~or~~ (38.9%), ~~natural features~~NFs (223 posts ~~or~~ (26.1%), and ~~tourist infrastructures~~TIs (185 posts ~~or~~ (21.7%). ~~There were~~In addition, 18 categories ~~were~~ used to classify the posts ~~sings~~ into functional categories.

Natural features (NFs)

The posts on nature showed the beauty of the ASEAN countries, with the most-posted category being natural landscapes, with 92 posts (10.8%), ranging from islands (i.e., Palawan, Ha Long Bay, and Bali) and mountains (i.e., Mount Bromo and Mount Kinabalu) and hills (i.e., the Chocolate Hills) to rice fields (i.e., Lao Cai and the Banaue Rice Terraces). The second most posted natural features in the ASEAN region were beaches (4.7%) from Phuket, Koh Phi Phi in Thailand, The Gili Islands in Lombok (Indonesia), and My Khe Beach in Vietnam. The number of posts (4.7%) about freshwater features, such as lakes, waterfalls, and rivers, also have the same as similar equal to the number of those posts about post with beaches (4.7%), specifically, several destinations, such as Kayangan Lake in the Philippines, the Mekong River, which crosses five ASEAN countries (i.e., Myanmar, Laos, Thailand, Vietnam, and Cambodia), and Aling-Aling waterfalls, which include waterfalls at different heights. Another two categories with a minor few number of posts were related to flora and fauna (3.3%), consisting that consists of animals such as Orangutans, Elephants, Komodo dragons, tigers, and Irrawaddy dolphins, which that can be found in ASEAN countries. The other posts were related to conservation and national parks (2.8%).

Cultural features (CFs)

Most of the functional aspects of a destination were represented by content on culture (38.9%), with the heritage site category including 151 posts (17.7%), representing the greatest-largest number of images for any category. Most of the content represented the uniqueness of the cultures of the ASEAN countries, cultures, such as heritage sites (i.e., the Kek Lok Si Temple, Angkor Wat, Borobudur, Sam Poh Tong, and Malacca Straits Mosque), hotels and palaces (i.e., the Grand Palace, Taman Sari Water Castle, and The Raffles Hotel), old towns (i.e., Hoi An and Malacca), and UNESCO world heritage sites (i.e., George Town, and the Singapore Botanical Gardens).

The local cuisines category represented 11.5% of the total number of posts and represented the culinary diversity from to of the 10 ASEAN countries, such as Tom m-y Yum g Goong (Thailand), n Nasi l Lemak (Malaysia), r Rendang (Indonesia), and l h b Bak (Singapore). The local traditions and customs category represented 2.9% of the total number of posts, some of including the local traditions, such as the k Kecak d Dance from of Indonesia and, khon the performances of Khon in from Thailand. The o Other categories, such as namely, traditional markets, local people, arts and, and handicrafts, and museums, all had a post frequency below 2%.

Tourist Infrastructure (TIs)

Posts related to about on TIs tourist infrastructure, appearing on the ASEAN tourism organization site, were mostly related to related to the the hospitality industry, such as accommodations (5.6%), including five-star luxury hotels and resorts, heritage hotels, and, specialty accommodations, such as village homestays and jungle treehouses. Another segment of the hospitality category related to restaurants, bars, and cafes business (4.7%), including the famous Michelin starred restaurant Suan in Thailand and the Lau Pa Sat Hawker Center in Singapore. Tourist recreation facilities, such as Mini Siam in Thailand, Gardens by The Bay, and Splash Waterpark Bali, accounted for 3.9% of all the posts. Some-Several modern buildings and landmarks were also highlighted for in certain destinations, such as Jewel in Changi Airport in Singapore, the PETRONAS Petronas Twin Towers in Kuala Lumpur, and Siam Paragon in Bangkok, and this category accounted for 2.0% of the total number of posts. The o Other categories, such as health and wellness facilities and sports facilities, accounted for 2.7% and sports facilities for and 0.9% of the total number of posts, respectively.

Informational Dimension

The second dimension in this study related to information ~~posting posts by in~~ the ASEAN tourism organization account. ~~There was a~~ total of 114 posts, or 13.3% of ~~the~~ overall number of posts, ~~were~~ related to information. This dimension offered ~~more~~ content related to recent news from the organization (2.1%) and special campaigns/~~contests~~ (3.4%). Contents from ~~travelers from~~ celebrity/public figures ~~combine to~~ accounted for 4% of the total number of posts. ~~The o~~Other posts, such as special promotions ~~and~~, public holidays, ~~were~~ less frequent, ~~and~~ these two categories combined accounted for ~~below less than~~ 0.8% ~~from of the~~ total number of posts.

Performance Dimensions

Number of posts, likes, and comments

From 2016 ~~until to~~ 2019 (Table 3), ASEAN tourism online posted a total of 854 posts or an average of 0.81 posts per day. The total number of likes on the site was 46,331. ~~There was a~~ significant increase ~~for in the number of~~ likes was observed ~~number~~ from 2017 to 2018 (167%). ~~However, this number decreased (-15%) from the period 2018 to 2019 the number is decreasing (-15%).~~ Meanwhile, the total number of comments from Instagram users ~~are was~~ 1,867; ~~comments~~ or 2-two comments per post on average.

[INSERT TABLE 3 HERE]

Engagement rate

This study used a popular method from Chacon (2018) for calculating the engagement rate to measure the effectiveness of the ASEAN tourism organization Instagram account. Three variables were used ~~in for~~ the calculation, ~~that is,~~ the number of likes, number of comments, and ~~the~~ total number of followers. ~~There was also a~~ tendency towards a yearly increase ~~ing amount of in the~~ user engagement rate each year was observed, especially looking at the engagement rate from from 0.82% in 2016 to 3.22% in 2019. ~~As benchmarks for the calculation t~~The latest numbers of ASEAN tourism followers (5,760) and ~~that~~ during the study period, ~~that is, of this study~~ from 2016 to 2019, ~~were the, benchmarks for the calculation, in which where~~ the average numbers of likes ~~were was~~ 11,583 ~~likes~~. In addition, tThe average number of comments ~~given by from~~ Instagram users was 467 ~~comments~~.

$$\begin{aligned}\text{Engagement rRate} &= (\text{Likes} + \text{Comments})/\text{Followers} \\ &= (11,583 + 467)/5,760 \\ &= 2.09\%\end{aligned}$$

The average engagement rate of 2.09% ~~obtaineds~~ by the ASEAN tourism organization account in 2019 ~~showed~~ that the levels observed in this investigation ~~were~~ below those observed in previous research. A possible explanation for this finding might may be that the ASEAN tourism organization account has only had around approximately 5,000 followers, and the number of likes and comments ~~is still in is~~ averaged average numbers. According to Rabo (2019), the global engagement rate for an Instagram account is 4.7%, ~~and; moreover, in his report, he explains that~~ the Instagram engagement rate for ~~the the~~ travel industry is slightly higher ~~er~~ (4.94%). Among social circles, hHaving a high engagement rate on an Instagram account can gives provides increased credibility ~~amongst the social circle~~. Moreover, it also shows that ~~the an~~ account posts ~~high-quality content that resonates with their-its~~ followers.

The ~~engagement rate distribution of engagement rate (Figure 1) from for~~ each post ~~is illustrated in Figure 1, in which where~~ the majority of the 561 posts (65.7%) ~~are had a in~~ low engagement rate (less than 1%). ~~Meanwhile,~~ the ~~posts with an~~ average engagement ~~rate~~ (1%—3.5%) accounted for 33.1% ~~from of the~~ total ~~number of~~ posts. The other posts with a high engagement rate (3.5%—6%) and a very high engagement rate (above 6%), ~~both~~ accounted for only 1.2% ~~from of the~~ total ~~number of~~ posts.

[INSERT FIGURE 1 HERE]

Topical Linguistics

Captions

For the topical language information, ~~there were~~ 854 captions ~~in in a the~~ total ~~of~~ textual data ~~were~~ crawled for ~~the~~ analysis. The information in the captions related to the ~~posted~~ images ~~posted~~. Most of the captions in the functional categories (i.e., ~~natureNFs~~, ~~cultureCFs~~, and ~~tourist infrastructureTIs~~) described the images, ~~the~~ history ~~behind of the an~~ image, ~~an or an~~ exciting fact or location, with ~~the references of~~ website links as references for ~~more additional~~ detailed information. For the information categories, most of the captions related to news from the ASEAN tourism organization, information, and ~~about~~ special promotions from hotels, restaurants, and airlines. ~~Regularly,~~ ~~The~~ organization also ~~regularly~~ posted information about contests (i.e., photo competitions ~~and~~, blog competitions) and celebrations for special days (Christmas, New Year's Day, ~~and~~, ~~i~~Independence days).

Mentions

~~There were~~ A total of 201 mentions ~~from were obtained from~~ 171 unique Instagram users. The most frequent mentions were from individual accounts/tourists who ~~had~~ visited various destinations in ~~the~~ ASEAN countries and captured an image of one of the ASEAN destinations and ~~also~~ their reviews and captions, ~~while~~ ~~t~~The second most ~~frequent~~ mention~~ed~~ were related to the ~~official~~ ASEAN NTO ~~official's~~ account, followed by travel blogs and professional photographers. ~~The o~~Other accounts ~~that have been~~ mentioned related to travel and tourism facilities, such as hotels and resorts, restaurants/cafés, ~~and~~ wellness and health ~~facilities~~; online travel reviews; and retail shops. Some of the mentioned accounts ~~had a connection~~ ~~were connected~~ with ~~—~~ASEAN tourism organization activities and campaigns, such as public/thematic communities/-NGOs, NTO official accounts, local television, and promotional accounts.

Hashtags

~~The ASEAN tourism organization account included~~ In total ~~there were~~ 17,125 hashtags ~~on the~~ ASEAN tourism account or, ~~on average,~~ 20 hashtags per post, ~~on average~~. ~~From~~ ~~T~~the analysis ~~revealed,~~ ~~there were~~ 461 unique hashtag words (Figure 2). Historically, ~~each year,~~ the account ~~has adopted~~ ~~employed~~ ~~had~~ different themes and campaigns for ~~the~~ keyword hashtags ~~each year~~. ~~for~~ For example, between 2016 and 2017, ~~the~~ ASEAN celebrated its 50th anniversary and ~~used~~ the ~~main~~ hashtags ~~used was~~ #VisitASEAN@50 and #ASEAN50. In 2018, ~~the association used~~ ~~there was more variety in a variety of using~~ ~~hashtag~~ ~~were used,~~ ~~ranging from including~~ #TravelByASEAN, #TasteOfASEAN, #MeanwhileInASEAN, and #wellnessbyASEAN.

[INSERT FIGURE 2 HERE]

Conclusions

The objectives of this study were to analyze the official Instagram account of the Association of South East Asian Nation (ASEAN) regional tourism organization by identifying three dimensions, namely, functional, informational, and performance dimensions. The research was based on the analysis of the pictures and information on the nature, culture, and tourist infrastructure of the different destinations on the Instagram platform. From the results of this study, it was revealed that functional dimensions represented the majority of the posts on content about ASEAN tourism (86.7%) related to a variety of natural attractions, such as high mountains, green landscapes, the sea, sand, and sun, and the richness of the flora and fauna. Meanwhile, cultural diversity was influenced by multi-ethnic backgrounds, religions, and races, and many numerous options were offered for heritage sites to visit and the taste/flavors of the various ASEAN countries to experience the region's culinary heritage. The second significant finding was that the information dimensions were less infrequently posted on the ASEAN tourism organization account (13.3%). Information content appeared periodically in destination posts related to destinations relating to news, including special events, campaigns, contests, special promotions, and endorsements, using celebrities/public figures as influencers to promote the attractiveness of a destination to Instagram users.

The third findings showed that the average engagement rate was 2.09% for in the past four years. Therefore, the ASEAN tourism organization account can be categorized as having an average/good-satisfactory engagement rate (1%—3.5%;) (Mee, 2016). The use of hashtags and mentions was related to campaigns, the categories of post categories, and specific interests for better-improved search purposes. The main hashtags (e.g., #visitasean@50) were mostly found in every post, supported with by several campaigns that were useful to for for informing the audiences about an about organization's campaigns/promotions and special events. These findings can be add to a the growing body of literature, such as the previous studies (Acuti et al., 2018; Coelho et al., 2016; Mariani et al., 2016; Vecchio et al., 2018) on how social media performance can be measured based on by topical linguistic characteristics.

The research findings also have significant implications for the understanding of how regional tourism organizations communicate their functional destination images on social media platforms, such as Instagram. Other than that In addition, perhaps the most critical-crucial finding was that the categorization of tourism themes will can provide-serve as a robust indicator for NTOs in evaluating their performance and helping them to choose the right marketing strategies. It is undeniable that Ffunctional photos/images are are undeniably used as a representation of the a destination image for potential and existing audiences. Social media has become an essential platform for brands to take care of and reach consumers online (Evans et al., 2017). Instagram is one of among the social media platforms that can be categorized as a content community where in users can share media content such as like-texts, videos, and photos. There are now a A growing number of users as well as the an elevated trend towards visual content in social media marketing can be observed (Evans et al., 2017; Virtanen et al., 2017). In tourism marketing, there are several very decisive factors exist in to for achieve ing target markets, a A destination must be able to differentiate itself from its competitors, or in other words, create a positive image for the consumers.

The ASEAN regional tourism marketing strategy 2017–2022 mentioned that engaging with influential audiences through social media is likely will likely to become a useful tool in the Southeast Asian region. The rise of digital technology will enable tourism organizations to shift from traditional marketing tactics to a more targeted content marketing strategies with highly more customized content relevant for to travelers (ASEAN Secretariat, 2017, p. 1). The implications of this study can be used to create awareness and promote more the significant

efforts ~~by of~~ the ASEAN tourism organization to inspire visitors and develop relationships with potential stakeholders, ~~not only~~ travelers ~~themselves~~ but also travel bloggers, photographers, social media influencers, and tourism ~~related~~ companies.

~~The~~ Based on the findings, this study also suggested that recommends the ASEAN tourism organization ~~to~~ should increase ~~their~~ its use of digital platforms rather than marketing efforts through traditional channels (i.e., printed materials ~~s and~~; audio). The most ~~critical~~ crucial themes focused ed on innovation and transformation, ~~from~~ traditional marketing tactics (broader audiences) to ~~more~~ targeted efforts, and the use of content marketing for ~~more~~ targeted audiences by ~~utilizing~~ interacting on with potential travelers ~~via~~ on digital media by sharing information and experiences. Moreover, ~~the~~ continuous measurement ~~of~~ and optimization ~~of~~ n digital and ~~various~~ social media platforms will provide travelers with access ~~for~~ travelers to ~~their~~ different destinations. Tourism organizations can also consider the need to utilize the advertisement option on Instagram and link their account with other social media platforms, such as Facebook, Twitter, and ~~its~~ their official website, to ~~retain~~ maintain ~~more~~ engagement with ~~the~~ users.

The ~~generalization~~ LR[12] of these results is subject to certain limitations. First, ~~the~~ analysis was conducted ~~is~~ only ~~from on the~~ secondary data ~~of from~~ Instagram posts, ~~such~~ which areas images and textual information (i.e., captions, hashtags, ~~and~~ number of likes, and comments), ~~and~~ the perspectives of users and ~~the~~ regional tourism authorities itself ~~are were~~ not included in this research. Analyzing users' comments ~~will~~ may also help ~~us in to~~ better understanding the traveler's' perspective ~~on of~~ ASEAN countries as a regional destination. ~~While~~ Furthermore, the perspectives of ~~the national tourism organization~~ NTOs ~~will~~ can also establish a higher degree of accuracy ~~in related relation~~ to ~~the~~ posts ~~of the on~~ functional and information content. Future research can also involve ~~the~~ regional tourism organization's' authority by conducting in-depth interviews to identify their social media marketing strategies ~~on social media~~. Furthermore, It also suggests that ~~ff~~ future studies can ~~also~~ compare the information in this study with that on other regional destination organizations with various ~~cultural~~ C cultural, ~~natural~~ N natural, and ~~tourist infrastructure~~ TI characteristics.

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