Chapter 12
Show Me a Story:
Social Media–Based User–Generated Videos and Destination Brand Engagement

Michael William Lever
Fairleigh Dickinson University, Canada

Statia Elliot
University of Guelph, Canada

ABSTRACT

User-generated videos (UGVs) are stories, and stories reflect how we experience the world. This chapter explores the story-like nature of UGVs by applying narrative analysis to deconstruct a tourism destination's Instagram Reels, revealing their influence on user engagement. Posted comments for each of 20 Reels are coded based on their representation of cognitive, affective, and behavioral dimensions of engagement as they relate to the story elements of plot, character, and verisimilitude. Results indicate that the most engaging Reels feature all story elements, unique locations, and personalized stories. These fulsome video stories are most likely to provoke cognitive engagement, whereas UGVs with fewer elements provoke emotional engagement. This study uniquely connects destination engagement and narrative elements in user-generated storytelling videos to guide destination social media marketing effectiveness.

INTRODUCTION

The use of story elements in advertising is a powerful way to convey a marketing message (Brechman & Purvis, 2015; Kılıç & Yolbulan Okan, 2020). This holds true in a consumer-to-consumer context, as evidenced by the continuing proliferation of consumer-created marketing, a form of organic promotion in which consumers create and share user-generated content (UGC) (Muñiz & Schau, 2007), often through the use of stories shared on social media. Most recently, platforms such as *Instagram* emphasize these story-based elements through video-based UGC. In *Instagram*'s case, these videos are referred to as 'Reels', 15-second videos that can be stitched together to create multi-clip content that is then shared with the general public (Instagram, 2020). Despite this increase in user-generated videos (UGV) and

the comprehensive examination of how consumer-created marketing impacts user engagement in the marketing field, less research has explored this phenomenon in a tourism context. Therefore, the aim of this study is to explore the increasing impact of UGV on destination brand engagement. The research supports the vital role of destination resilience during crises such as the devastating impacts of COVID-19 on the tourism industry by revealing how UGV can encourage visitation to a destination, supporting destination marketing organizations' (DMOs) pathways to recovery.

DMOs have responded to the advancement of media technologies by shifting marketing efforts from website development and online marketing to social media marketing (Pan, MacLaurin & Crotts, 2007). Taking advantage of social media's decentralization, openness, and greater utility, DMOs continue to explore applications to host message boards and virtual communities as effective means to market their destinations, mixing messages either produced and/or distributed by consumers and/or other organizations. At the forefront, UGVs can be considered visual stories, told by subjects to an audience through self-made productions, with the intent to convey a meaning (Pace, 2008). Online communities provide the forums for stories to be shared (Muniz & O'Guinn, 2001), and increasingly these stories relate to the consumption of goods, services, brands, and destinations. The popularity of UGVs is recognized by destinations and travelers alike, and research is emerging to substantiate their effectiveness (Zhang et al., 2021).

Advertising research sheds much light on the popularity of UGVs. Structuring advertisements as stories, with a plot and a brand as the hero, can make the message more persuasive than an analytical illustration of product features (Escalas, 2007). Self-referencing theory is also relevant to UGV's effectiveness. When consumers see advertisements that they can refer to themselves, they elicit more positive attitudes (Debevec & Iyer, 1988). Another relevant concept is authenticity, historically seen as positively correlated to traveler attitudes (Cohen, 1988; Hughes, 1995).

Simon Anholt (2007), a popular destination brander, describes place branding strategy as coming up with a brand story for a geographic region that is inspiring and magnetic but also credible. For destinations that can create a visual brand story, there is evidence that viewers will become absorbed (i.e., narratively transported) in the story and persuaded by the information (Escalas, 2007). Narrative transportation is different from traditional elaboration-based persuasion models that focus on cognitive response processes (Petty, Cacioppo, and Schumann, 1983). With narrative transportation, persuasion is more of an affective response to being immersed in a story (Escalas, 2007), signaling the potential of UGVs to persuade through narrative transportation.

Given the story-like nature of UGVs, this study adopts a qualitative consumer research method of narrative analysis, which involves the analysis of data in which significant amounts of narrative are present, including case studies, social media, and direct/indirect observations. Using narrative concepts such as plot, character, structure, and language (Pace, 2008), UGVs can be deconstructed and their meanings interpreted. As artifacts of actual destination experiences, UGVs may reveal the most salient trip experiences - those the traveler chooses to share - a visual glimpse of behavior that was only interpretable in the not-so-distant past via consumer survey.

BACKGROUND

User-Generated Content

One of the first to study UGVs, Tussyadiah and Fesenmaier (2009) analyze 120 UGVs of New York City, finding that UGVs provide pleasure to viewers by stimulating fantasies, daydreams, and past travel memories. Beyond pleasure, UGC is a valuable source of information during the critical decision-making pre-travel stage (Zeng and Gerritsen, 204; Xiang and Gretzel, 2010) and is posted by those who desire to share their experiences with others (Nezakati et al., 2015). UGC has been found to directly influence tourist expectations and to have an indirect effect on tourist satisfaction (Kaosiri et al., 2019). For millennials, a cohort that is particularly engaged with social media, seeing the positive experience of peers can trigger destination visit intentions (Liu et al., 2019), supported by Expedia research which indicates that 87% of millennials attribute their destination choice to social media (Expedia and The Center for Generational Kinetics, 2018).

Studies that specifically consider UGV content have found that its influence on users' perception and intended behavior depends on the technical quality of the video (Hautz et al., 2014), more so than whether the video was posted by an agency or an individual user. Yet, in the case of low quality UGVs, users have significantly stronger positive effect on source trustworthiness and expertise than agencies (Hautz et al., 2014), a finding that suggests UGVs as a cost-effective media. Huertas (2018) interviewed users to show how videos can communicate authenticity, and proximity, generate tourism experiences, and make a destination more attractive by creating an enticing destination image.

It is indeed a powerful aspect of social media that both the poster and viewer find pleasure in the experience. Oliveira et al. (2020) found perceived enjoyment to be the most essential motive for travelers to share their experiences online. DMOs are anxious to harness this power. Zhang et al. (2021) study UGC effects and provide destinations with an approach to facilitate the co-productive role of UGC. Their comprehensive study sheds much light on UGCs potential to generate tourist arrivals. This study builds upon past research to consider the actual form of UGVs, the features and style, and their influence on viewer engagement. Thus, a cross-disciplinary review of social media, tourism, and technology literature was undertaken to identify an appropriate method to evaluate UGVs.

Narrative Analysis

Narrative analysis, while historically common in fields of psychology, sociology, and the humanities, has been gaining ground in consumer and market research (Shankar & Goulding, 2001). It is used to examine the flow of first-person accounts of experiences in the stories they tell, with the objective of understanding their meaning (Gubrium & Holstein, 2009). Narrative analysis denotes a set of methods of inquiry to study representations of realities that can be written, oral or visual (Mura and Sharif, 2017). Given that tourism is such a rich field in terms of its visualizations and descriptions, it is somewhat surprising that narrative analysis has been relatively neglected by tourism scholars. As more researchers turn to critical analysis and qualitative approaches, narrative analysis will undoubtedly gain ground. When employed in the context of a destination, it can reveal a very different narrative than what is offered by the official brand (Cassel and De Bernardi, 2021), bringing forth new and meaningful perspectives.

UGVs are stories, and stories reflect how we experience the world. People's stories are an important lens through which we can explore social reality (Mura and Sharif, 2017). Like stories, narratives follow

common organizing principles and plots, characters and trajectories (Dessart & Pitardi, 2019). Most commonly, narrative analysis is used to analyze themes. Here, the authors take a different approach, using the organizing principles of a good narrative to analyze UGVs as stories.

Destination Brand Engagement

Consumer brand engagement has been studied extensively in the nascent marketing and branding literature (Hollebeek, 2011; Leckie, Nyadzayo & Johnson, 2016; Sprott, Czellar, & Spangenberg, 2009). In a consumer brand context, engagement has come to replace the traditional concept of involvement in explaining consumers' deep connection to a given brand (Hollebeek, Glynn and Brodie, 2014). Much of this research centers around the role of social media given the opportunity it creates for deeper interactive brand relationships (Malhotra, Malhotra & See, 2013).

Despite its popularity in a consumer branding context, destination brand engagement research remains limited, though recent studies have begun to popularize its usage in the tourism field. For instance, Chen et al. (2020) observed a direct positive relationship between destination brand engagement and destination brand loyalty. Similarly, time frame and posting seasonality were strong predictors of engagement within a tourist-based Facebook group (Villamediana, Kuster, & Vila (2019). Destination brand engagement has also been found to mediate the relationship between destination brand authenticity and destination brand self-congruence (Chen et al., 2020). There have also been environmental benefits of being engaged with a destination brand, as intention and behaviors related to environmental conservation strengthened as engagement increased (Saleem, Li, & Afzal, 2021).

Given that tourist-generated communication is a more reliable source of information than is traditional (i.e., supply-created) communication (Huerta-Álvarez, Cambra-Fierro, & Fuentes-Blasco, 2020), DMOs must understand who their engaged brand promoters are within their social media channels. Therefore, this chapter considers the important role of destination brand engagement as it relates to storytelling within Instagram.

NARRATIVE ANALYSIS OF USER-GENERATED VIDEOS

There remains a limited breadth of research exploring engagement using storytelling content (Dessert and Petardi, 2019). This gap is even more pronounced in the context of tourism research in particular. The few tourism studies that examine storytelling intentions and behavior have considered co-creation (Mathisen & Chen, 2018), destination brand communication (Pachucki, Grohs, and Scholl-Grissemann, 2021), and tourist satisfaction (Cater et al., 2021) but surprisingly not the connection between story and engagement. While Elliot (2009) used narrative analysis to deconstruct UGVs using four dimensions of narratives – plot (point of the story), characters (players and setting), structure (pattern of beginning, middle, end), language (verbal expression) and overarching theme, they did not consider the impact of UGVs on user engagement. Based on an analysis of the inclusion or exclusion of literary dimensions, Elliot (2009) concluded that "good" stories were more complete and would be preferred by viewers yet, they did not measure engagement to make this connection. To the author's knowledge, there are no studies to date which apply narrative analysis to the deconstruction and evaluation of UGV's impact on user engagement. Therefore, this chapter provides this view.

Data Collection

Destination Canada (DC) was selected as the focal organization for the stories to be analyzed. DC is Canada's national DMO, known for its innovative use of electronic marketing. DC was, in fact, one of the first DMOs to incorporate UGVs into their commercial tourism marketing campaign (CTC, 2008). To explore engagement within social media, *Instagram*'s Reels using the #ExploreCanada hashtag (initiated by DC) were selected as the study's object of interest. The videos were then analyzed using a narrative analysis approach to examine an individual's first-hand experiences shared in stories to understand their influence.

Data Analysis

Storytelling Narrative Concepts

The analysis was informed by the key storyteller narrative concepts outlined in the extended transportation-imagery model developed by Van Laer et al. (2014) and depicted in Figure 1.

Figure 1. Extended transportation-imagery model (Van Laer et al., 2014)
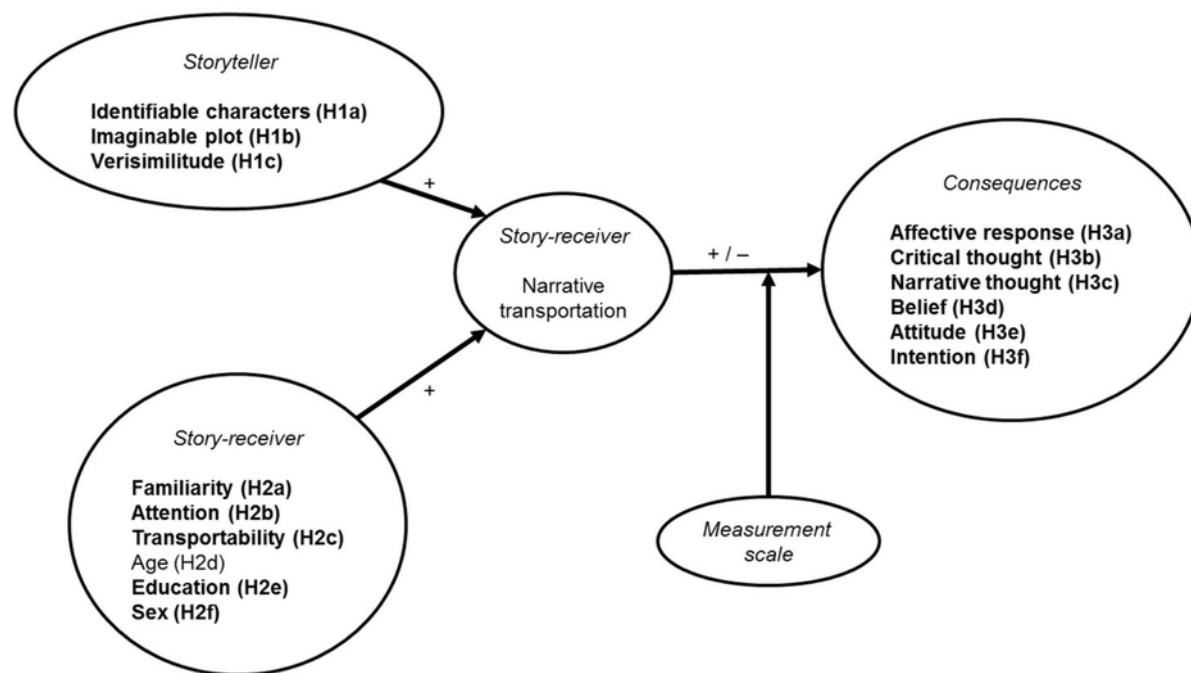
Focusing on the storytelling component of the model, Van Laer et al. (2014) conducted a meta-analysis of past research to identify three storyteller antecedents that influence the strength of the impact of a story on the story-receiver: identifiable characters, imaginable plot, and verisimilitude. Defined

as "invented personas the story receiver clearly pinpoints from the storyteller's use of context-derived assumptions", the characters represent the key players and settings that convey the story's beliefs and emotions, allows the viewer to empathize with the character, and builds a deeper connection to the story being told (Van Laer et al., 2014, p.802). The plot represents the point of the story – a temporal sequence of events that play out to guide the viewer from the beginning to the end in an understandable progression. A compelling plot can provoke strong mental imagery beyond the visuals depicted in the story itself. Finally, verisimilitude represents the likelihood of events in the story coming true (often referred to as the story's 'lifelikeness') (Dessart & Pitardi, 2019). To analyze UGVs using these storytelling elements, the authors located 20 Reels uploaded to *Instagram* using the 'ExploreCanada' hashtag between June 28th and July 6th, 2021.

Cognitive, Emotional, and Behavioral Dimensions of Engagement

Recognizing that stories can impact users' perceptions, feelings, and actions (Dessart & Pitardi, 2019), engagement was further analyzed within each narrative element in terms of cognitive, emotional, and behavioral dimensions (Hollebeek & Macky, 2019). Cognitive dimensions are those thoughts and mental elaborations that require one to stay focused (i.e., attention) and remain immersed (i.e., absorption) with the story being told. Emotional dimensions are those expressed through feelings such as enjoyment (pleasure derived) or enthusiasm (intrinsic level of excitement involved in the act of viewing the story). Finally, behavioral dimensions focus on the effort or energy to engage with the story, often demonstrated through actions such as sharing one's content or information with the storytellers, using the content as a learning opportunity, or recommending the storytelling content to others.

RESULTS

The 20 Reels are summarized below in Table 1, including the posts' number of likes and comments, date posted, featured location in the Reel, characters depicted, and a summary of the story's plot and climax.

Table 1. Summary of Instagram reels used for analysis

ID	Likes	Comments	Date posted	Featured location	Characters	Story plot and climax
1	5029	46	03-Jul-21	Peyto Lake, Alberta	Photographer	A first-person perspective of the photographer entering the water at a knee-deep level to frame the perfect shot (climax) of the rocky mountain landscape.
2	2998	101	02-Jul-21	Beaver Creek, Yukon	Residents of Beaver Creek	A walking tour of her hometown of Beaver Creek, showing off the various sights and businesses, including the only gas station in town and the limited-service post office. The video emphasizes the remoteness and tranquility of her location. The video ends (climax) with her revealing the creek that she visits at the end of every day.
3	2749	54	02-Jul-21	Okanagan Highlands, British Columbia	Young woman	A slow pull-away shot of a Hobbit-inspired Airbnb. While the entire house is revealed, a young woman emerges from the entrance with a cup of coffee in hand, taking in the breathtaking scenery (climax).
4	1375	81	01-Jul-21	Parliament Hill, Ottawa, Ontario	CF Snowbirds	Dramatic view of the CF Snowbird jets flying overtop of the Parliament Hill buildings during Canada Day celebrations before forming together and flying off in a small group (climax).
5	1036	24	29-Jun-21	Vancouver, British Columbia	Young woman	In an elegant black dress, a young woman walks along her hotel's terrace with a dramatic sunset in the background. She reaches a small table and picks up a glass of wine which she then turns to face the water and surrounding views (climax).
6	1026	92	06-Jul-21	Yoho National Park, British Columbia	A photographer and her subject	Rushing blue water from between two large boulders in the foreground. Suddenly, the camera pans up to reveal a photographer and her subject atop the two boulders (climax) with views of large green trees and a mountain range in the background.
7	1009	11	03-Jul-21	Various locations from Sidney to Gabriola Island on the British Columbia coast	A family consisting of two adults, an infant, and a toddler	This post highlights this family's experience moving into a 26-foot sailboat and taking it for a 10-day tour of the BC coastline.
8	890	17	05-Jul-21	Vancouver, British Columbia	A young woman and various others in her social group	The reel opens with a young woman indicating that this video is a recap of her month of June, followed by rapidly changing scenes of various activities, including baseball, hiking, camping, watersports, log splitting, and more. Each scene is very quick and gives a sense of a fun-filled experience (climax).
9	785	21	02-Jul-21	Berg Lake, British Columbia	First-person view (no characters)	A first-person view of a walk through a rustic-looking cabin leads the viewer through the front door and reveals a majestic mountain range with turquoise blue water (climax) in front.
10	749	37	02-Jul-21	Banff, Alberta	A young couple	A young girl and her partner travel to various locations around Banff National Park, including a canoe ride, views of the mountains and lakes, and hiking. A final shot of a blue lake with the mountain behind it wraps up the various scenes depicted (climax).
11	259	59	06-Jul-21	Georgian Bay, Ontario	A group of young women	A group of friends travels together through Georgian Bay. One of them sits atop a steep cliff edge overlooking the bay. This is followed by several views of the area. The caption in the video reads, "That's in Ontario? Dam !?! Looks like Bahamas". The final scene shows all three women raising their arms in victory at having explored the area (climax).
12	245	27	02-Jul-21	Alberta, Canada	A young woman	With a backdrop of mountain ranges and a green field, a young woman does a slow-motion spin with a big smile throughout (climax).
13	239	17	29-Jun-21	Alberta, Canada	A young woman	As a young woman steps out onto a solitary rock overlooking a dramatic mountain range across a blue lake, a sudden rapid succession of quick video clips of her various sights across multiple parks, including sitting in a hammock atop a cliff edge, paddling a canoe, seeing a bear up close, and so on are played (climax).

Show Me a Story

Table 1. Continued

ID	Likes	Comments	Date posted	Featured location	Characters	Story plot and climax
14	194	19	02-Jul-21	Kingston, Ontario	First-person view but with a man's legs showing	A man crosses some rocks to reveal a beautiful sunset over a relatively calm lake (climax).
15	184	31	28-Jun-21	British Columbia	Various young men and women	A quick scene of a car traveling down an empty road is followed by various scenes changing at a medium pace of views of British Columbia's lakes and trees. Many scenes include one of the Reel's characters interacting with the environment, including swinging on a rope swing into the water, riding a zipline, or jumping off a cliff's edge into the water. The final scene shows a peaceful view of a sun setting over a beach with the waves calmly lapping (climax).
16	184	13	03-Jul-21	Alberta, Canada	First-person view (no characters)	The camera slowly pans across a raging waterfall that travels into a bottomless abyss below (climax).
17	159	15	04-Jul-21	Revelstoke, British Columbia	A woman and a hang-gliding expert	Two people begin running forward with a parachute following behind them as they launch into the sky (climax) and into the far distance as a snow-capped mountain and lake can be seen in the background.
18	151	17	29-Jun-21	British Columbia	Family traveling with kids of various ages	The opening scene shows a rushing stream and includes a monologue that eventually they're going to die, and no one will remember them, "so f**k it", followed by a rapid succession of still images depicting their various experiences (climax).
19	143	12	29-Jun-21	Banff, Alberta	Mom with young daughters	The family walks down a path alongside short cliff walls as a stream of water rushes next to them (climax).
20	113	10	04-Jul-21	Moraine Lake, Alberta	Photographer	A photographer walks along the edge of a tall cliff edge before bringing his camera up to his eye and taking a photo.

The comments for each Reel were coded based on their representation of cognitive, affective, or behavioral dimensions as they relate to the three-story elements (story plot, characters, and verisimilitude). The results reveal that posts that most closely mirror the elements of effective storytelling have greater levels of engagement in terms of the number of likes and number and types of comments. Additionally, the dimensions of engagement are uniquely woven through each story element. As previously mentioned, cognitive engagement focuses on a consumers' thoughts and mental elaborations. When considered in relation to a story's plot, this may translate into a deeper immersion with the story, more attention paid to it, or a reflection on the story's message. Examples from the analysis demonstrate how this may translate to users' comments on a social media post, such as the relationship between cognitive engagement and a story's plot revealing immersion with the story by indicating a strong immersion with the storyteller's content without yet being fulfilled (e.g., *"Can't get enough of this 🐿"*). Similarly, examples of how a story's characters connected to cognitive engagement include the relation of users to the characters' own experiences (*"You remind me of myself"*, and verisimilitude by being able to imagine oneself actually visiting the place being depicted (*"This reminds me of my own time there; How can I get there myself"*).

Next, emotional engagement demonstrates one's summative and enduring levels of emotion. When the audience is surprised or excited about the story, they may feel an emotional connection in relation to its plot ("*This is beautiful! Wow!* 😍 "). This connection could also apply to the characters rather than the story itself (*"You look so happy here! You're so amazing!"*). Lastly, the behavioral engagement dimension consists of a consumers' energy, effort, and time spent on an engagement object. For example, users may repeatedly watch a video or approve of its message ("*I've already watched this a hundred times*"). Or, users may choose to promote the brand or story content with others, mainly in the form of tagging, as an example of behavioral verisimilitude.

In terms of user engagement, the posts revealed considerable variability across visual elements and significant landmarks. Geographically, Western Canada was prominent, specifically the provinces of British Columbia and Alberta, which may reflect their more dramatic mountain and lake views compared to other Canadian regions. Interestingly, the posts featured more women than men. The number of likes ranged from 113 to just over 5,000, and the number of comments on each post ranged from 10 to 101. There was a large difference in the average number of likes between the top and bottom 10 (top: 1,877, bottom: 179). Many of the bottom ten posts had concise descriptions, whereas top posts were more descriptive and invited higher levels of participation from the audience –suggesting the importance of crafting a story and associating it with the message and video. Notably effective were cases that asked for engagement from the audience (e.g., "*let me know if you have any questions about the community in the comments section*" from the Reel with the second-highest engagement).

Distinguishing features of the story elements at the top and bottom posts from our data set, it was observed that the top posts focused more on unique locations and walk-through type videos, like a tour of one's hometown with highlights presented along the way (Reel #2). Other examples of unique destinations included a view of a Hobbit-hole-inspired Airbnb (Reel #3) and the Canadian Forces Snowbird jets flying over Parliament Hill (Reel #3). By contrast, the bottom posts predominantly featured places that, while visually appealing, were not as unique, such as a blue lake or a large mountain (Reel #13). This suggests that unique locations and personalized stories encourage more meaningful user engagement with the content.

Finally, as a further indication of engagement, the authors found a higher average number of comments on top posts (51 comments per post) than on bottom posts (18 comments per post). When coded to capture the engagement dimensions and storytelling elements, it was observed that stories with more potent storytelling elements appeared to have more cognitive comments about the story's plot. That is, the audience more frequently described their immersion with the story, gave it more of their attention, and seemed to reflect more deeply on the message. Users would also exhibit greater behavioral verisimilitude by sharing the content with others and promoting the story content. Relations between story elements and engagement dimensions are summarized in Table 2.

Table 2. Relationship between storytelling elements and engagement dimensions

Branded Story Elements	Engagement Dimension	Relationship to storytelling elements	Sample User Comment
Story Plot	Cognitive	More prevalent when visual storytelling elements are strong	*Can't get enough of this* 🐺
	Emotional	Prevalent regardless of the strength of visual storytelling elements	*Peyto is like the land before time - what a beautiful place.*
	Behavioral	Uncommon for both strong and weak visual stories	*Love this tour! Would love to see more of your small community* 😎
Characters	Emotional	More prevalent when visual storytelling elements are weak	*I love your pics & videos. But this is definitely the best of all your account* 👏👌👏😍
	Cognitive	Slightly more prevalent when visual storytelling elements are strong	*I spent a summer in Dawson city Yukon, one of my favourite summers of my life.*
Verisimilitude	Behavioral	Slightly more prevalent when visual storytelling elements are strong	*Awesome! They kept flying over our place and I would keep missing them! Tagging @s.m.carriere @wtl @vale8080*
	Cognitive	Slightly more prevalent when visual storytelling elements are weak	*I remember being there on Parliament Hill on Canada Day. It was wonderful. I can't wait to do that again. Thanks for sharing! #ottawa #canadaday #canadaday*

Interestingly, users focused on the characters for posts with fewer storytelling elements, particularly by emotionally engaging with them through comments. Rather than discussing features of the destinations, users would make comments like "*You look great here!*" or "*You look so happy!*". This suggests that when the story is less clear, users will focus instead on the people in the story, overshadowing the promotion of the setting. Users' comments on posts with few storytelling elements were slightly more prone to cognitive verisimilitude, questioning the reality of the place and the Reels' overall believability concerning their desire to visit (or memory of a past trip), perhaps a reflection of the fantastical element of stories that are not always meant to be an exact mirror of reality.

DISCUSSION

This study contributes to theory by connecting elements of narrative analysis captured in user-generated storytelling videos to destination engagement. UGVs represent co-constructed artifacts of places that, like the process of branding, are made meaningful through their visualization place (Cassel and De Bernardi, 2021), unfolding like a story to be told and retold, interpreted, and reinterpreted. Given that the content is shared by unpaid fans of the brand (i.e., consumer-created marketing), this research provides an understanding of how traveler experiences engage the brand's consumers in ways not typically captured through traditional business-to-consumer advertising. Further, the narrative analysis methodology within social media builds on existing tourism communication research in a unique video storytelling context. In terms of its practical implications, the findings support the potential for DMOs to further adapt to the

changing social media landscape by acknowledging the key role of UGC in inspiring visitors' engagement, and specifically how effective user-generated video stories can act as a complement to a DMOs existing social media strategy, particularly during times of great uncertainty.

FUTURE RESEARCH DIRECTIONS

Generally, this research provides a starting point for tourism researchers to adopt narrative analysis techniques to better understand the link between destination brand engagement and social media-based UGV. Looking ahead, there are three key trends in this research area that may be of particular interest to those who study social media-informed destination brand engagement.

First, research is emerging that compares engagement with narrative transportation. This chapter focused mainly on identifying where linkages between cognitive, affective, and behavioral dimensions of engagement and story elements (i.e., plot, characters, and verisimilitudes) exist. However, whether the Reels examined here had the effect of causing one to temporarily lose awareness of their physical surroundings and emotionally react to a narrative through the creation of vivid mental story imagery is unclear. Since engagement comes from experiencing and can manifest as stimulation and intrinsic enjoyment of a brand (Kim, Lloyd, & Cervellon, 2016), it is valuable to understand how it could lead to one being transported into a story's elements more meaningfully. The second emergent research trend regarding this chapter's topic is the role of engagement beyond a destination's brand. Since engagement can occur across various roles and networks (Brodie et al., 2013), it is increasingly worthwhile to consider the impact of UGV on, say, regional or private tourism operators. For example, one of the Reels in this study focused on a tour of the user's personal experiences living in Beaver Creek (Reel #2). In her video, she showcased several local attractions and businesses that may also be interested in understanding how her story impacted them directly. This trend would provide unique opportunities for DMOs to collaborate with others in their shared network. Third, there is a growing importance in understanding the complex relationship between social tone and social presence (Pachucki & Scholl-Grissemann, 2021). When more social terms (e.g., "friends") are used in the UGV, along with the use of first-person pronouns (e.g., "I", "we", etc.), what are the impacts on the viewer's perceptions of that video's trustworthiness, familiarity, and so on? While this study shed light on the importance of the characters within the story in terms of establishing a bond between the viewer and the poster of the content, there is a growing need for research that shows at what point this bond changes from being strong and effectual to weak and inauthentic.

In terms of replicating this research in future study contexts, the authors have summarized their research analysis process in Figure 2.

Figure 2. Conceptual model for analyzing social media-based destination brand engagement using narrative analysis
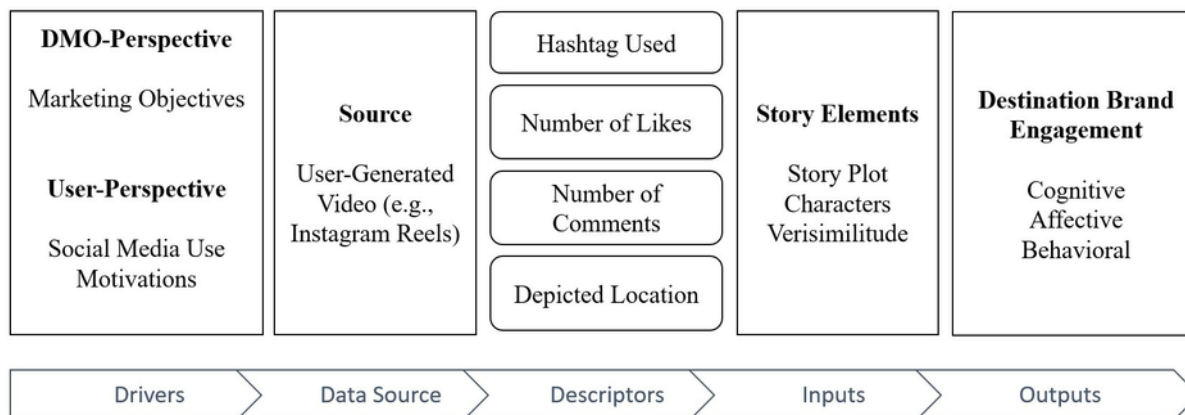
First, the process involves outlining the specific drivers of the data being explored. Researchers must identify, for instance, what objectives have been identified by the subject DMO and what the motivations are of those who are posting content and its relevant meaning. Misunderstanding the motivations of social media users can present challenges in accurately interpreting the data that populates social media pages. Similarly, failing to identify the core objectives of the DMO may lead to challenges in summarizing the findings and justifying the benefits to the organization. Next, the data source must be identified which aligns with those objectives and motivations. Regardless of the source, the content must be user-generated (i.e., not developed directly or indirectly by the DMO or a paid stakeholder). Once identified, researchers may begin the coding process, focusing first on descriptive elements such as the number of likes and comments on a hashtag of interest and noting the featured attractions and locations within the destination. Once this information has been collected, a deeper level of coding may begin, focusing on relating the story elements (plot, characters, and verisimilitudeCOVID-19 had) to destination brand engagement dimensions (cognitive, affective, and behavioral).

This process of narrative analysis presents a variety of future research opportunities to better understand the important role of UGV. For instance, this chapter focuses on the implications for DMOs in terms of their marketing impact, but future researchers may consider how to best measure and predict social media users' motivations based on the type of content shared. This would be of value when considered from the perspective of destination resilience, as significant upheavals to the tourism industry, such as the impact of COVID-19, influence the motivations of those who choose to share their travel experiences. Additional data sources go beyond the specific context of *Instagram* Reels explored here, such as TikTok, YouTube, and Facebook Live. Each has its strengths and weaknesses as a research platform but can be equally as valuable as a source of information depending on the research questions.

CONCLUSION

For travellers, new media has provided a sophisticated means of sharing travel stories. For researchers, UGV calls for much refinement of specific methods of research for such a new medium (Pace, 2008).

Narrative analysis is a useful method of analyzing the meaning and effectiveness of UGVs and is suggested as one approach for tourism market researchers to study social media content. The richness of narrative analysis is its ability to capture and interpret the subtle innuendos and situational particulars of travel stories and visuals. Narrative analysis of UGV within social media will help inform visual storytelling as a research approach by focusing on the prolific use of social media as a platform to create, share, and discuss timely video-based content. By mining this rich UGC data, destination marketers can more accurately examine users' story-based narratives to determine what makes their destination attractive, thereby revealing a more authentic account of their destination's strengths directly from the perspective of their market. For this gain, however, the trade off is a loss in generalizability of findings. As a methodology, narrative analysis is considered an open process of collective knowledge (Riessman, 1993). Additional applications of narrative analysis to social media content in a travel context will help refine methodology and deepen our understanding of the role of UGVs in tourism communication.

ACKNOWLEDGMENT

REFERENCES

Anholt, S. (2007). *Competitive Identity: Brand Management for Nations, Cities and Regions*. Palgrave Macmillan. doi:10.1057/9780230627727

Brechman, J. M., & Purvis, S. C. (2015). Narrative, transportation and advertising. *International Journal of Advertising*, *34*(2), 366–381. doi:10.1080/02650487.2014.994803

Brodie, R. J., Ilic, A., Juric, B., & Hollebeek, L. (2013). Consumer engagement in a virtual brand community: An exploratory analysis. *Journal of Business Research*, *66*(1), 105–114. doi:10.1016/j.jbusres.2011.07.029

Canadian Tourism Commission. (2008). CTC Debuts Edgy New Broadcast Spots, a Key Part of its 2009 Global Campaign. CTC Media Centre.

Cassel, S. H., & De Bernardi, C. (2021). Visual representations of Indigenous tourism places in social media. *Tourism, Culture & Communication*, *21*(2), 95–108. doi:10.3727/109830421X16191799471980

Cater, C., Albayrak, T., Caber, M., & Taylor, S. (2021). Flow, satisfaction and storytelling: A causal relationship? Evidence from scuba diving in Turkey. *Current Issues in Tourism*, *24*(12), 1749–1767. doi:10.1080/13683500.2020.1803221

Cohen, E. (1988). Authenticity and Commodification in Tourism. *Annals of Tourism Research*, *15*(3), 371–386. doi:10.1016/0160-7383(88)90028-X

Debevec, K., & Iyer, E. (1988). Self-referencing as a Mediator of the Effectiveness of Sex-Role Portrayal in Advertising. *Psychology and Marketing*, *5*(1), 71–85. doi:10.1002/mar.4220050106

Dessart, L., & Pitardi, V. (2019). How stories generate consumer engagement: An exploratory study. *Journal of Business Research*, *104*, 183–195. doi:10.1016/j.jbusres.2019.06.045

Elliot, S. (2009). User-Generated Videos in Tourism Destination Marketing: Using Narrative Analysis to Deconstruct Video Travel Stories. *TTRA International Conference*.

Escalas, J. E. (2007). Self-referencing and Persuasion: Narrative transportation Versus Analytical Elaboration. *The Journal of Consumer Research*, *33*(4), 421–429. doi:10.1086/510216

Expedia and The Center for Generational Kinetics. (2018). *Generations on the Move*. https://viwfinder.expedia.com/wp-content/uploads/2018/01/Expedia-Generations-on-the-move.pdf

Gubrium, J. F., & Holstein, J. A. (2009). *Analyzing Narrative Reality*. Sage Publications, Inc. doi:10.4135/9781452234854

Hautz, J., Fuller, J., Hutter, K., & Thurridl, C. (2014). Let users generate your video ads? The impact of video source and quality on consumers' perceptions and intended behaviors. *Journal of Interactive Marketing*, *28*(1), 1–15. doi:10.1016/j.intmar.2013.06.003

Hollebeek, L. D., & Macky, K. (2019). Digital content marketing's role in fostering consumer engagement, trust, and value. *Journal of Interactive Marketing*, *45*, 27–41. doi:10.1016/j.intmar.2018.07.003

Huertas, A. (2018). How live videos and stories in social media influence tourist opinions and behaviour. *Information Technology & Tourism*, *19*(1-4), 1–28. doi:10.100740558-018-0112-0

Hughes, G. (1995). Authenticity in Tourism. *Annals of Tourism Research*, *22*(4), 781–803. doi:10.1016/0160-7383(95)00020-X

Instagram. (2020). *Introducing Instagram Reels*. https://about.instagram.com/blog/announcements/introducing-instagram-reels-announcement

Kaosiri, Y. N., Fiol, L. J. C., Tena, M. A. M., Artola, R. M. R., & Garcia, J. S. (2019). User-generated content sources in social media: A new approach to explore tourist satisfaction. *Journal of Travel Research*, *58*(2), 253–25. doi:10.1177/0047287517746014

Kılıç, F., & Yolbulan Okan, E. (2020). Storytelling and narrative tools in award-winning advertisements in Turkey: An interdisciplinary approach. *Journal of Marketing Communications*, 1–16.

Kim, J. E., Lloyd, S., & Cervellon, M. C. (2016). Narrative-transportation storylines in luxury brand advertising: Motivating consumer engagement. *Journal of Business Research*, *69*(1), 304–313. doi:10.1016/j.jbusres.2015.08.002

Liu, H., Wu, L., & Li, X. (2019). Socia media envy: How experience sharing ons ocial networking site drives millennials' aspirational tourism consumption. *Journal of Travel Research*, *58*(3), 355–369. doi:10.1177/0047287518761615

Mathisen, L. I. N. E., and Chen, J. S. (2014). Storytelling in a co-creation perspective. *Creating experience value in tourism*, 157-168.

Muñiz, A. M. Jr, & Schau, H. J. (2007). Vigilante marketing and consumer-created communications. *Journal of Advertising*, *36*(3), 35–50. doi:10.2753/JOA0091-3367360303

Mura, P., & Sharif, S. P. (2017). Narrative analysis in tourism: A critical review. *Scandinavian Journal of Hospitality and Tourism*, *17*(2), 194–207. doi:10.1080/15022250.2016.1227276

Nezakati, H., Amidi, A., Jusoh, Y. Y., Moghadas, S., Aziz, Y. A., & Sohrabinezhadtalemi, R. (2015). Review of social media potential on knowledge sharing and collaboration in tourism industry. *Procedia: Social and Behavioral Sciences*, *172*, 120–125. doi:10.1016/j.sbspro.2015.01.344

Oliveira, T., Araujo, B., & Tam, C. (2020). Why do people share their travel experiences on social media? *Tourism Management*, *78*, 1–14. doi:10.1016/j.tourman.2019.104041 PMID:32322615

Pace, S. (2008). YouTube: An Opportunity for Consumer Narrative Analysis? *Qualitative Market Research*, *11*(2), 213–226. doi:10.1108/13522750810864459

Pachucki, C., Grohs, R., & Scholl-Grissemann, U. (2021). No story without a storyteller: The impact of the storyteller as a narrative element in online destination marketing. *Journal of Travel Research*. doi:10.1177/00472875211046052

Pan, B., MacLaurin, T., & Crotts, J. C. (2007). Travel Blogs and the Implications for Destination Marketing. *Journal of Travel Research*, *46*(August), 35–45. doi:10.1177/0047287507302378

Petty, R., Cacioppo, J., & Schumann, D. (1983). Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement. *The Journal of Consumer Research*, *10*(Sept), 135–146. doi:10.1086/208954

Riessman, C. (1993). *Narrative Analysis*. Sage Publications, Inc.

Shankar, A., & Goulding, C. (2001). Interpretive Consumer Research: Two More Contributions to Theory and Practice. *Qualitative Market Research*, *4*(1), 7–16.

Shankar, A., & Goulding, C. (2001). Interpretive Consumer Research: Two More Contributions to Theory and Ppractice. *Qualitative Market Research*, *4*(1), 7–16. doi:10.1108/13522750110364523

Tussyadiah, I., & Fesenmaier, D. R. (2009). Mediating Tourist Experiences: Access to Places via Shared Videos. *Annals of Tourism Research*, *36*(1), 24–40. doi:10.1016/j.annals.2008.10.001

Van Laer, T., De Ruyter, K., Visconti, L. M., & Wetzels, M. (2014). The extended transportation-imagery model: A meta-analysis of the antecedents and consequences of consumers' narrative transportation. *The Journal of Consumer Research*, *40*(5), 797–817. doi:10.1086/673383

Xiang, Z., & Gretzel, U. (2010). Role of social media in online information search. *Tourism Management*, *31*(2), 179–188. doi:10.1016/j.tourman.2009.02.016

Zeng, B., & Gerritsen, R. (2014). What do we know about social media in tourism? A review. *Tourism Management Perspectives*, *10*, 27–36. doi:10.1016/j.tmp.2014.01.001

Zhang, Y., Gao, J., Cole, S., & Ricci, P. (2021). How the spread of user-generated contents (UGS) shapes international tourism distribution: Using agent-based modeling to inform strategic UGC marketing. *Journal of Travel Research*, *60*(7), 469–491. doi:10.1177/0047287520951639

KEY TERMS AND DEFINITIONS

Destination Brand Engagement: An individual's personal connection to a place as manifested through their cognitive, affective, and behavioral responses to that place as a tourist destination.

Destination Marketing Organizations (DMO): A firm that is tasked with promoting a destination in an effort to increase its attractiveness to potential visitors and/or businesses.

Destination Resilience: The intrinsic ability of a tourist destination to manage and recover from various degrees of external stressors.

Narrative Analysis: A qualitative research approach involving the analysis of data in which significant amounts of narrative are present, including case studies, social media, and direct/indirect observations.

Narrative Transportation: The ability to cause one to temporarily lose awareness of their physical surroundings and emotionally react to a narrative through the creation of vivid mental story imagery.

Social Media: The broad term for those websites and applications where users' content (e.g., photos, text, videos, reviews, etc.) may be created, shared, and discussed.

User-Generated Content (UGC): Any content created by people, rather than by brands.

User-Generated Videos (UGV): Any video-based content created by people, rather than by brands. Video-based content typically include video blog entries and/or video-based social media uploads (e.g., Reels, Stories, etc.).

Visual Storytelling: An approach to storytelling in which the message is conveyed primarily using visual media (i.e., videos and/or photos).