

## Chapter 5

# Photographic Image, Credibility, and Consumption of Tourism in the Digital Era

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### ABSTRACT

*This chapter seeks to bring the communication field and tourism closer together. In this sense, the authors use photographic images and photography through authors from different areas. They believe that hospitality and tourism as a transdisciplinary field deserve a wide and transversal discussion. In addition, they seek with this work to discuss the mediatized society, with the instantaneity of the “digital world” in technological devices, within the context of tourism communication. Likewise, it seeks to promote a discussion about the importance of selecting the right tools in the strategy to promote the tourist photographic image with regard to the theme of marketing and communication, in the sense of reaching certain audiences (consumers, or not, of the tourist activity). Finally, it concludes that the use of new technologies by tourists during their stay may increase the credibility of the information disclosed because tourists, as well as consumers, have an important role in the production of information.*

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## **INTRODUCTION**

Tourism as an activity tends to be an intangible service and the photographic image acts in this necessary sensitization, not always directly, sometimes in films, novels and etc. Always with the photographic image as background to disseminate, inform, disseminate and sometimes attract people to the mediated landscapes in photographic images in different media. At this point, convergence with authors such as Perinotto (2013), Flusser (2009), Sontag (2004) and others will provide a debate for readers to take advantage of and understand the important dynamics of tourism communication.

Throughout the chapter, we aim to bring the communication field of tourism closer together, using the theory of photographic images and photography, through authors from different areas. The theoretical discussion on this importance of the Communication for Tourism must be posed and debated (to understand even the relationship in which marketing is present in this relationship), such as communication, tourism and photography (imagery). With regard to this theme, which is somewhat broad to be debated, we seek to reflect on authors who bring subjects that cross between Communication and Tourism, tourism and images, tourism and photography, to give a general basis on the intricacies of the research foundation, which revolve around these three axes.

Thus, some of these authors have been referenced, whether they are read in books or in academic / scientific journals, such as Perinotto (2013), Urry (1996) and Albernaz (2009). In addition to theme as Photography (history and philosophy) and photographic images. In this item of references, one thing draws attention, there was a concern in providing a brief report to the reader about photography and its importance in communication. However, in order for the discussion of photography not to be limited only to technique and history, it was necessary to deepen the epistemology and philosophy behind photography and the photographic image. We use the following authors: Aumont (1993), Barthes (1984), Benjamin (1994, 2006), Flusser (2009), Lopes (1998) and Sontag (2004).

There was some concern considering that the tourist consumer travels more and more independently of the intermediation. It informs itself and contracts services through the internet, and that any topic raises a greater interest through the visualization of photographic images and comments of the web pages, one can affirm that the internet has increased the requirement for more intense and special experiences (Sousa, 2015). Tourism as an activity tends to be an intangible service and the photographic image can be considered as an attempt to make this service tangible. The sources of tourist information are responsible for presenting the destination and therefore may influence their attractiveness.

Thus, discussing the relationship sources of information, photographic image and communication in tourism would be something more than necessary in the times that run. However, before entering this discussion, it is necessary to highlight the importance of the internet in tourism promotion, as the use of social networks by society increasingly affects tourism, promotion of destinations, products and services (Sousa, 2015).

The rise of the internet in the field of tourism produces a transformation in the tools used in the supply of destinations. It increases its attractiveness and increases the power of competitiveness of tourism destinations and companies. Likewise, the promotion uses photographic images as a background to disseminate, inform, disseminate and sometimes attract people to mediated landscapes in photographic images.

As for the theoretical level, we seek with this work to debate about the mediatized society, with the instantaneousness of the “digital world” in technological apparatuses, within the context of Tourism Communication. Also, to promote a discussion about the importance of selecting the right tools in the strategy to promote the tourist photographic image. Finally, concluding that the use of new technologies by tourists during their stay may increase the credibility of the information disclosed. For the person, besides consumer, has an important role in the production of information.

## **ADDRESSING THE THEME IN QUESTION: PHOTOGRAPHY, IMAGE AND CREDIBILITY**

The tourist's look is socially constructed by the media, which, to a certain degree, guides him even in the election of the places to be photographed. Also, in the real plane, the tourist seeks to live the expectations that the imaginary has provided. Thus, the search for expressive and adequate photographic images for a tourist destination is not exhausted by the act of photographing multiple eventual themes. It is necessary to check some relevant aspects that influence, or will influence, the image of the destination. It should be noted that this work has aspects related to photographic images, photographs in different media and, above all, the circulation of these images in these media, which indirectly can help to develop (or to understand the development) the image of a destination, as well as fostering the field of scientific research related to Communication, Tourism and the image of tourist destinations.

The vocation of destiny (sun and beach, mountains, health, culture, commerce, business, events, gastronomy, sport, ecotourism...) is attached and coupled with the natural, artificial, cultural and social attractions that they have in tourist destinations. It must be directly related to the image of the tourist destination in order to be able to develop a tourism according to the local reality, as well as correspond with the expectations and needs of the tourists.

Through the approaches used in communication, it is usually possible to distinguish two important aspects of the image. Through the approaches used in communication, it is usually possible to distinguish two important aspects of the image, that is, they are all images that the mind produces from lived experiences, messages received and assimilated as well as through the understanding of the world. The second aspect refers to the image that supports communication. It is concretely and effectively constituted by means of photography, television and cinema (Bigné; Aulet; Simó, 2000).

We believe it is important to develop an image of the tourist destination based on photographs that represent in its complexity the aspects of the locality (landscapes, climate, natural, cultural, gastronomic, artistic and folkloric, as well as the history, customs and behaviors of the population). In order for the tourist to prove or not the authenticity of the landscape and the photographic image presented to him previously. Thus, we note that photographs can generate or discourage demand in the sense that tourists will decide to visit a destination depending on the photographic image that this tourist destination has. Thus, the photographs indicate a conjugate of yearnings and perceptions of a possible trip to a desired destination. In fact, even though we focus on the work of tourist photographic images, the power of photography is not limited to this style. Violent photographs or portraying certain situations of human misery may even be aesthetically beautiful, but it does not mean that they will generate attraction to the destination, since the past emotions are not the ones that the individual expects to live during his tourist experience.

The image is formed by the set of all impressions received by consumers on the destination. And it is the affective and sentimental value that will denote attraction or repulsion and can serve as reference in the act of decision of election of the tourist destiny to be traveled. Therefore, the importance of studying different media and different images circulating in these media. The development of tourism activity is based on images and tries to emphasize certain details that draw the attention of the public. We must then be aware that they are selected and well thought out. Therefore, having some knowledge about the place is essential. It is through the photographs, made available in the different media, that the tourist is raising his expectations of travel, to the point of wanting to know what he sees.

The photographic records, according to Santos Júnior and Santos (2007), have different functions that may be appropriate in tourism, they are: market segmentation (photo-tourism); educational element (tourists and local population); as artistic manifestation of the local photographers; marketing mechanism (trade mark); field research material; historical record and planning and management tool. Faced with this, Tourism is a field of study that requires a material collection to raise historical and even geographic data, to build a plan of action with the power to generate a relevant tourism movement. According to Falco (2011), the media is able to schedule

the places to be taken into account as they tour by families on vacation, by couples on honeymoon, by children, seniors etc. This creates a kind of *tourist cartography*, which will designate attractive locations in the most diverse tourist segments.

With regard to photographs printed in tourist media material, we can criticize its misuse by the marketing in the quest to facilitate the tourist demand for a certain place. Much was manipulated through photographic images and landscapes that leaflet producers wanted and which often did not fit the local reality. Often, the image that is passed in the leaflet, is the image that the producers choose from their products offered. An interesting question, given the fact that one of our observables is the media leaflet.

With the technological advances and their consequent popularization, it was allowed that a greater part of consumers had access to the techniques of manipulation of images, through the cameras and computer software. In tourism, literature shows that the individual has become a prosumer, both consuming and producing information related to his travels. Therefore, a tourist destination besides attracting the tourist for its own information distributed on the web, can have it ratified by its user. Thus, the information present in social networks will have a greater credibility because it is the tourist himself who confirms the accuracy of the presented by the destination, and at the same time uploads his data in blogs or social networks exercising this role of prosumer (Soares, Gabriel & Sánchez-Fernández, 2017).

In view of this, the present civilization of the image contradicts what Urry (1996) stated “the camera does not lie”, because the camera as an instrument is different from what we believe to be an image. For this reason, the photographic image representation requires great care when it is carried in postcards, folders, reports in newspapers, magazines and on Internet sites, so as not to exceed the limits of what is “real”.

As we discussed the themes of the photographs, an interesting passage in the text of Sontag (2004, p. 41) portraits about the embellishment of photography: “to photograph is to attach importance. Probably there is no theme that cannot be embellished; moreover, there is no way to suppress the tendency inherent in all the photos to confer value on their themes”. In addition, it refers to the view on how the camera can interfere in the look, because the photographic image that it produces is only a corner of material reality that the eye does not see. A clear example would be the aerial photographs, also discussed in this book in a specific chapter.

In this way, the photographs have a significant influence on the perception of a tourist destination. This is why, sometimes, the analysis and understanding of some fundamental aspects that make up the structure and composition of a photograph, significant and of quality, such as: themes, colors, lighting, people and tourist equipment, that are eventually photographed. Here it is important to note that, although it is important to present different perspectives on photography (its

importance, its uses, its history and the various reflections on it), in these aspects of the photographic images our greatest interest was on the circulation of these photographic images in the different medias studied.

Generally, the themes related to the tourist activity cover the natural landscapes of the tourist destinations, containing wonderful beaches, paradisiac islands, valleys and streams as the main theme of the photographic images. This is easily noticeable in most of the promotional materials produced, both by public companies and by private companies in the tourism sector and also by individuals in their travels. However, the photographic image of a tourist destination should not only be developed through these natural resources, but also through photographs of hotels, restaurants, information centers, roads and streets, public markets, among other places that make up tourism equipment and the existing infrastructure in the destinations. These choices of themes, with more tangible characteristics, seek to reduce the insecurity that tourists have when choosing a travel destination. With this, they would have a better and more adequate perception of the quality existing in the products and services, as well as the existence of basic infrastructure and support existing in the tourist destination.

Thus, the camera and the expansion of tourism are simultaneous in temporal terms. With the premise that today's imaging devices are producers of an experience that attracts visitors in an indispensable way in the device and image relationship. In such a way that the device is what would constitute the media, making the image the place of an experience that would pave the way for a dialogue with other media. In this circumstance, the photograph opens to the multiple, producing crossings and associating a context of virtualities. The conception that the photographic image can function as an interconnection, a border that allows diverse exchanges and crossings between the images, seemed to us quite interesting to think about the way photography integrates the scenario of the communication and tourism relationship. However, it is also necessary to emphasize that it does not always correspond to reality. Then, more than necessary it becomes also to consider the theme of the authenticity of the projected image. Treating not only photographs, but also representations of the photographed and spread in numerous media, something that we will deal with later.

## **TOURISM AND PHOTOGRAPHY: MORE THAN AN INTIMATE RELATIONSHIP**

The photographic image presents great value when used as a differential in the promotion of destinations and it is known that it can be one of the main marketing tools of tourist destinations. When creating the visual image of a place, it is important to highlight the characteristics that will make that product unique in the eyes of the

customer. Therefore, presenting differentiating aspects of the destination will form a unique image in the head of the potential tourist, thus allowing advantages in the competitive market. We are talking that in an increasingly competitive market, such as the tourist, a distinctive image and special qualities highlighted in the media will be more relevant to attract the individual's gaze, and consequently, the intention to make a visit to the destination. Advertising in magazines, agency folders, postcards, television and Internet dissemination, outdoor use, among other media, many images are used to arouse the interest of individuals in knowing a tourist attraction. This same exposure occurs with the tourist sites that have become known to many people through the numerous means of dissemination and promotion. In this sense, the images in photographs are characterized as a tool of great significance, since they can be seen in several supports (different medias) and by a large number of people at the same time.

The application of photography to tourism has brought a visible world of landscapes, cultures and places closer together. The photographs used as a register of localities and events, or even as a tourist marketing resource, now occupy a substantial space in tourism activities. The realistic appeal they contain makes it easy to decode or read them. In addition, the automatic way in which the photographs are made contributes significantly to the speed of its production. Thus, the photographs can be simulated a reality. In tourist photography it is more favorable to express a notion of information, actuality and similarity in the visual story. These elements, at an instrumental level, make up a photographic work, in which the fundamental role of photography is recommended as useful for tourism information. Tourism is an activity that presupposes displacements. In order for such displacements to occur, it is necessary to create mechanisms that encourage the consumer (tourist) to escape from their usual place and take refuge in a place that has awakened him, interest in knowing him. Thus, tourism is one of the activities that uses the most image to promote and attract tourists, because the tourist, before buying a place to enjoy their vacation, for example, "buy" an image, with a dream or a desire.

The image of a place when portrayed in the different media can show the landscape and the culture of a locality, causing people to be transported to the places being shown. This is because the image, as an expression of the imaginary awakened in the individual, is one of the main elements of destination marketing. In view of this, when selling an image of a particular place, one should not only think of pleasing the customer, in order to make the purchase come true, but also to provide a quality product that will really satisfy the tourist, because the destinations should not only seek the visit, it would be more interesting to keep the visitor loyal and to become a participant in the marketing strategies of the destination.

The client can define which place to visit, by the photograph, focusing on elements characteristic of the place and facilitating its election, since this already comes with a

visual image previously created in its imaginary, before the perceptions and previous experiences lived throughout its decision for traveling. That is, if the tourist, when presented to a script, or place, that privileges the cultural, it will seek to find a place that has as its main activity elements that include the cultural diversity of the place and what it will provide as a new and enriching, with regard to experiences that involve social, cultural, as well as emotional.

Then we can observe the value that the image adds to a given place, because they often become more important than the projected object itself. Regarding the value that the created image of a certain locality exerts on the tourist, one can not stop thinking about how they arrive at the customer, and how important is the communication role in the dissemination of these tourist destinations. For it is through communication that the product to be sold becomes known.

However, according to Parasio and Ferreira (2010, p. 3), “Communication actions are relevant both to build a good image of medium places in terms of tourist attractions, and to (by default or negative actions) to bury this potential of some municipalities”. In this sense, one must think about how to use them correctly so that the sale and the commercialization of the image positively reach their objectives.

On the use of the image as a tourist marketing mechanism, Albernaz (2009, p. 7) comments that “to be commercialized, a tourist destination needs to be projected by means of images that provoke in the potential tourists the consumption behavior of that destination and the attractions, services and experiences that it can offer”. We can give the following example of the use of photographs: a tourist visiting the beaches of the coast of Piauí or Ceará in Brazil, when recognizing in this landscape, a vision or a remarkable landscape, tends to capture it by means of technical means with the “apparatus” and later to post it in the digital medium of the Internet, so that his “followers” or virtual friends, can see his adventure and where he has gone. However, after this has been done, the photograph posted on the network can be circulated over the Internet, or even reused in other media (such as a folder, for example) and reused. Some tourist agency that found interesting that photo can use it to publicize the tourist location, considering it interesting to be transparent and attract the attention of potential future visitors.

Likewise, Soares and Gabriel (2018) affirm that tourists can be used as providers of images and imagery. And they can increase the credibility of the image produced by the means controlled by the tourist destination. The authors comment that tourists before traveling request information from relatives or friends, as well as individuals who have previously been in the place. In the same way, they found that these recommendations have more weight in decision making than information passed through tourist brochures consulted; advertising seen in mass media (press, radio, television); tourist guides or articles, magazines, news and reports to those who were exposed before the trip. Also, Gabriel (2016) points out that one of the problems

often faced by destinations is difficulty controlling the information disclosed about the place, because when there are many sources of information available, different and contrasting images can be generated.

Discoveries of the image models (Cardoso, Dias, Araújo & Marques, 2019) influence the destination image and the tourist experience. The results also corroborate imaging models from previous destinations, according to which the destination image is subject to the influence of stimuli from various sources, including personal experience at destination. In fact demonstrating the importance of studying the credibility of the tourist experience in the choices of potential “tourism consumers”.

Well, going back a bit, in tourism the photography is produced to communicate, inform and document a visitation. It understands the instant that the photo producer includes and, to a certain extent, overrides your work artifact, in which case your subject. Therefore, he dominates and employs photography to highlight, with certainty, aspects and situations of a landscape, a culture or historical heritage. It is important to stress that although they are here classified differently in different terms – landscape, culture, historical heritage, events – they are examples of photographic (or photographable). In general, photography allows the appreciation of simple (everyday) subjects or more complex ones to be approached.

Throughout the processes of creation of folders, posters, postcards, tourism portals, personalized websites, invitations, banners, photographic shows, publications, among others, photographic procedures are important tools for tourism success. In conceptualizing tourism photography and its role in tourism, we can point out that it shows, reveals, exhibits, documents, records, archives. It gives knowledge and helps to give reliability to the visualization related to tourism. The use of a photograph in tourism is conditioned by its “tourist value” (attractiveness, attractiveness, motivation), plastic, informative and functional, which are used to transmit useful information in conjunction with the associated text.

Photography can be made, in tourism, of choices, selections, issues: the angle of the theme to cover, what to frame, what to cut in a two-dimensional plane. The choices are made, also, according to the occasion that the theme represents in terms of tourist information value. In other words, the designation of a defined landscape, a certain cultural event, the dissemination and revitalization of a theme park, the historical heritage of a locality are selected themes due to their informative and plastic relevance for a particular tourist, group, agency or companies. In turn, a tourist photograph asks for information, visual credibility, importance, proximity, human interest, rarity, plasticity and its objectivity. Every tourist wants to know about news. He wants to know, visit what he still does not know.

The advancement of technology has provided greater communication between people through mainly television and the Internet. This mediatization makes it possible, prior to the trip to the chosen destination, prior knowledge about the place.

Thus, through the imagery generated by the photographs, the tourist will already have feelings related to the destination, whether positive or negative, but will always be awakened from the knowledge prior to the trip.

Currently, a digital tool has stood out in relation to the images in the Internet, and that can be used to attract tourists/consumers, that would be the street view tool of Google Earth. It also allows you to see the images before the tourist goes to places that you might want to know when traveling. In tourism, photography precedes knowing accurately the interest of the tourist's eye, the circumstances of publicity and visibility of photography, the strategies at play. Although it seems, the reading of the photographic image is not immediate. It results from a process in which not only the mediations that are in the supply of the eye, which produces the photographic image, but also those present in the sphere of the eye of the recipient.

In the previous paragraphs, we seek to construct a way of reflecting on the relationship of photography with tourism, or even tourist practices with the use of the photographic image and on how we can use this for our analyzes of the circulation of the photographic image and the importance of photography to communicate what is tourist and what can attract the tourist/consumer.

A relationship is being created with the photographic device's own image: we see more and more photographic images on canvas, whether they are produced by us, whether in contact with different current or historical media flows that were also gathered and whose access is increasingly available, such as the Google search facility images. The materiality of the printed photo, an object that was connected to a memory saver, is somehow in decline (though this function will be upgraded to these new regimes). Proximity and size relationships are also regulated by the possible presentation forms, as well as the batch of photos we see and the time it takes to penetrate each one. Agglomerated in these files, photographs are available to us when passing a key.

Thus the subjectivity of consumers/tourists is affected by new memory statutes that acquire the visibility of photographs experimented by computers and quickly superimposed on others that happen, while the experiences are also shared in the form of photographs. Personal knowledge merges with the others, constituting an environment consumed as a flow, beyond the notions of event and event.

After seeing more about how we think and how we build our thinking about photography, then we will have three sequences of photography relations with the media we studied on the Internet. Next, we will deal with the history, concepts and relations of photography with this means of dissemination.

## **PHOTOGRAPHY, INTERNET AND IMAGE CONSUMPTION**

In tourism, the Internet has been a fundamental platform for the rapid expansion of information services, commercial applications, promotion, dissemination and e-commerce. According to O'Connor (2001), information is a fundamentally important factor in tourism, since without it the sector would not function. The tourist before leaving for a trip needs information so that he can plan and make a choice. The Internet confers as a new means of communication, of mutual influence and social arrangement (Castells, 2001). Thus, arriving at three basic meanings, who knows interaction is the key word of this original communicational procedure; therefore, it is in this essential consideration that the Internet acts in the disposition of society.

In this context, and in the conceptualizations demanded by Castells (1997) and Maldonado (2002) reflects on how "the media at the beginning of the 21st century present an increasingly intense interconnection between them according to a relevant historical characteristic since the twentieth century (radio/TV, photography/cinema). In this way, how the different sites of content sharing (social networks, for example) are formed by means of the concept of Web 2.0. Aside from the stimulus in designing current content developers (here the images fit), one of the implications of this artifice for the photo is the sharing of these visual records. We highlight as examples: Facebook, Instagram, Multiply, as well as blogs, flogs that, in this case, attract the Web 2.0 user to participate and share the photographic images produced with different Internet users.

Let's see, Fakeye and Crompton (1991) consider that the individual creates the image of a destination even without having visited or sought information about it. In addition, they claim that the first image of fate forms in the mind of the individual through exposure to images transmitted by the media or in conversations with friends, for example. And this guy will only get other sources of information (probably promotional) when there is the desire to make the trip. At that moment, the sources of information that are introduced play an important role in the decision for tourist consumption. What if friends are an active part of these media, in this case, social networks?

Well, in view of the increase in the use of the Internet, including as a means of publicizing and, consequently, promoting tourism in certain destinations, the use of the Internet is a decisive factor for decision making when choosing a tourist destination. In this way, the use of web tools such as social networks to promote a certain place is also very important. Of course, the individual using Social Networking Sites produces their own information and shares that of others, performing social exchanges and mutual or reactive interactions. The knowledge about virtual communities allows us to discuss the properties that the analogies posed by photography will have when it comes to appear in the digital/virtual space. According to Sodré (2002, p.21), the

archetypes of the Internet, mainly through the mechanisms of interaction, register a “tendency towards ‘virtualization’ or tele realization of human relations, present in the articulation of multiple institutional functioning and certain individual conduct with communication technologies”. Immersed in the technical environment, relational and communicational processes between social actors start to take place from time flows (non-linear) and spaces that are no longer linked to the idea of co-presence. The media technologies, in turn, are no longer observed as technical supports for the realization of communication and are observed as media properly, being essential for the realization of certain social relations. With this, the difference between the relations that happen face-to-face and the relations mediated by media technologies seems to be increasingly tenuous.

In view of this, Castells (2001) states that “the Internet is an instrument that develops, but does not change behaviors; on the contrary, behaviors take hold of the Internet, amplify and potentialize themselves from what are”. Thus, we believe that the Internet is a constitutional element to support any tourism project, as the communication possibilities of this “social” network reach an extremely high number of users. The current tourist/consumer wants and seeks individualized tourism products, since he himself feels a distinct/singular subject in the world-wide network of computers. In addition, Baloglu and McCleary (1999) treat the sources of information as symbolic stimuli generated from the promotional efforts of a destination through the media and social stimuli, are those generated by the recommendations of friends and family. In their studies, Gartner (1993) proposed a continuum of information sources of the tourist destination based on cost-effectiveness, credibility and marketing penetration in information. In addition, the author proposes in the study some types of agents (autonomous, organic and induced) that act in their formation, emitting different types of image. In this continuum, the author divides the sources of information into: autonomous, organic unsolicited, requested organic, visit to the destination and induced.

Also, Moesch (2002) relates tourism, communication and culture, emphasizing that before being an economic phenomenon, tourism is a social experience that involves people who move in time and space in search of pleasure and fun that not only meet to their immediate physical needs, but also to their imaginary. In this sense, visual communication plays a fundamental role in the development of tourism. For Castells (1997), the communication system generates real virtuality, in which the concrete, material and symbolic existences of people are submerged in a scenario of virtual images, in fantasy worlds, in which appearances are not only on the screen, but transformed in the experience itself, in the experience to be “lived”. Communication technologies enable a new space of visitation, witnessing, visual experimentation without the need for real physical and temporal transfer.

There is much talk in social media today, whether in events, articles, various publications, that is, even in everyday life. We believe that social media will continue to grow (both in the interaction of people and in the number of users) and some national and international surveys begin to point them as platforms for the research and planning of trips, influencing some decision making of many consumers. It is interesting to note that social networks have always existed and “word of mouth” has always been important to propagate positive and negative aspects of a particular product or brand. The difference today is that technology has allowed these networks to grow rapidly, enabling the interaction of thousands of people. The virtual “word of mouth” happens to reach a larger group of virtual friends, fans and followers, in a few minutes and without geographical limits. Faced with this, tourist destinations are strongly impacted, because credibility comes from the opinions of friends and family, who have experienced the same experiences and difficulties, and this user’s opinion of social networks is exposed to all of the network, including their photographic images posted.

Intensified its capacity of reproducibility (by the digital condition of production, circulation and reception), the photographic image can integrate radically to the complex processes of mediatization. It is an amplifier of these same conditions of mediatization of the world, that is, the interpenetration of images constitutes the same status of the contemporary image (Kuhn Júnior, 2009). For example, photography imported “pictorial procedures,” and these acquired “stylistic traits” from photography. Then, they will also be taken to the computer graphics, generating the infographics.

When migrating to the Internet, the photos became more and more linked to the current one, in a firm update of images made by the users. Once the way of relating to photography has changed, whether it is actively posting images on the Internet and interacting with others, whether it is just commenting on photos of friends and family or even other people who have just posted photographic images on the Internet, we must consider, in implication of this, consequences in the constitution of the identity memory (of life and of trips) of these individuals. The memory he came to have of these images is no longer the one that was produced when the family or friends gathered to look at the travel albums. Nowadays, it undergoes a constant exercise of reordering and reinterpretation. It starts from the moment in which the images are produced (often with objectives already traced). It goes through the moment it is published on the Internet (and receives titles, subtitles, notes, etc.) and will continue to be reverberated at every moment with each new comment and/or interference from the receiving public (from family, friends, virtual friends and until unknown).

## CONCLUSION

About the media in tourism, or in the service sector, we remember the power of the image that enchants and provides the development of this activity through the media. Where there is a process of cultural and social exchange between people who move and temporarily relate outside their space in search of new experiences and knowledge. For the purpose of transmitting, passing on the message of someone or somewhere, communication next to the image reproduces the representations of ideas and impressions that each person has in relation to an object in a previously experienced perception.

The specificities of the receiver in the digital environment provoke a reconfiguration of the traditional ideas about it. "Production and reception are approximated by the networked computing interface. The actors can get confused in their activities. Consumption is not mute and neither the production, on the part of the receiver, secondary and / or only symbolic" (Chemello, 2009, p. 79). Martín-Barbero (2006) sees that the Internet proposes the "relocation" of knowledge that passes from institutions to individuals. This would modify both the cognitive and the instrumental status of the conditions of knowledge, interfering in the dynamics of relations.

With the democratization of the Internet, where tourists make available to the world their travel photographs, the mediatization of photography occurred due to the circulation of these photographic images in digital media. The mediated editions that can occur in the different micro-media of the Internet, make or choose the themes to be placed in these media. There are also affectations of tourists' photos on the tourists themselves. So, personal photos, now, are public photos on the Internet (especially on social networking sites: Facebook, Instagram, Multiply, etc.). It is interesting to note that in this moment there are convergences of means (in the current processes of circulation and remediation, so is the interaction, affecting producers and recipients).

In the relationship tourist and company, consumer and seller, tourist and tourist, company and company, the Internet enters like a new communication tool, mainly after the appearance of the smartphones and tablets. In this way, the photographs are often posted in the sense that the photographic images taken at a given time are not lost in time. Gifted with a given meaning for its author, in given place, and so on.

It is evident the implication of the media and the new technologies on the tourist sector. More specifically, the possibilities arising from the use of the Internet by this sector, which have changed relations between consumers and producers in the tourism sector. With these new technologies, the decision-making process for purchasing products and packages is faster, making the planning of the trip and the decision of where to travel can be made through media. The great difficulty that arises in this environment is precisely that of "finding what one wants", both for

the lack of photographic images of some attractions and for the great amount of information circulating on the Internet, which traditional “seekers” do not always can accurately account for it. Or even by the difficulty of finding accurate photographic images of some localities.

With regard to what we expect for future work and contributions, it is necessary to broaden the discussions that involve the issue of travel motivation. In fact, it is difficult to assess the nature of contemporary tourism without regard to the fact that such activity is built, reinforced and insatiably in our imagination by the media and the media. The “advantage” of having all of this information or even the world in the house at the touch, simply stimulates the search for new experiences and satisfactions, contrary to what many may think.

The choice and the realization of a journey, the practice of traveling, must therefore be understood as the consolidation of a previously architected perception, reinforced and efficiently amplified by an entire media structure, especially and primarily the photographic image.

Finally, the Internet is one of the most consulted sources of information by the potential tourist. Likewise, we understand that it has more and more weight in the creation of desire and maintenance of the image of destiny, since the subject travels more and more accompanied by the new technologies: smartphones, tablets or portable computers. Therefore, in order to increase the credibility of what is disseminated on the Internet, stakeholders should be able to make satisfied visitors interact more on the Internet by sharing photographic images, videos and texts as they would be more reliable than the promotional material edited by the destination.

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## **KEY TERMS AND DEFINITIONS**

**Authenticity:** Legitimacy; condition or character of authentic. It is also the quality of what is true; truthfulness; manifestation of sincerity or naturalness.

**Credibility:** Attribute, quality, characteristic of who or what is believable; reliability; that can be believed, believed.

**Media:** We consider media in three types: mass media, niche media, and micromedia. The first one concerns broadcasting productions (open TV, newspapers and magazines that have large distribution and circulation, AM and FM radios), niche ones correspond to narrowcasting (such as pay-TV channels, for example).

**Photography:** We can reflect that photography can be considered a technique that not only revolutionized the way to produce still image, but also represented the embryo of the so-called moving image, as it served as the basis/inspiration for the development of cinema and, a few years later, of television for example.

**Social Media:** Social media are websites that allow the creation and sharing of information and content by people and people, in which consumers are both the producer and consumer of information. More and more users are using social media as a way to expand their contacts, expose their ideas and relate to individuals from different regions and different locales.

**Social Network:** We think it is a social structure composed of people or organizations, connected by one or several types of relationships, which share common values and goals. One of the fundamental characteristics in the definition of networks is its openness, allowing horizontal and non-hierarchical relationships among the participants.

**Tourism Communication:** Tourism depends heavily on communication, either to communicate the attraction, or to communicate between companies, among other factors. In technological and media terms, tourism communication takes place in various forms, either by printed media, television, radio, Internet, among others. By varying the media and the technological devices, the localities / attractions can be communicated to the different visitors/tourists.