



## Analysis of Lampung Nature Tourism Contents on Social Media (Comparative Study of the Instagram Accounts @Lampuung and @Potraitlampung)

Toni Wijaya<sup>1\*</sup>, Hartoyo<sup>2</sup>, Andy Cory Wardani<sup>3</sup>

Universitas Lampung

**Corresponding Author:** Toni Wijaya: [toni.wijaya@fisip.unila.ac.id](mailto:toni.wijaya@fisip.unila.ac.id)

---

### ARTICLE INFO

*Keywords:* Instagram, Nature Tourism, Lampung, Content, Post

*Received :* 12 November

*Revised :* 23 December

*Accepted:* 10 January

©2026 Wijaya, Hartono, Wardani (s): This is an open-access article distributed under the terms of the [Creative Commons Atribusi 4.0 Internasional](https://creativecommons.org/licenses/by/4.0/).



### ABSTRACT

This research is based on the phenomenon of social media accounts acting like news media. The existence of social media has improved information and promotion of Lampung tourism, particularly natural tourism. With its speed and wide reach, social media is able to reach tourists from Lampung, Indonesia, and even the world. The Instagram accounts studied were @lampuung and @potraitlampung. The results show that natural tourism is a popular theme for both accounts. Natural tourism provides aesthetic and engaging content. This aligns with Instagram's characteristics as a visual-based social media platform. Going forward, Lampung tourism must expand its options so that it is not solely dependent on natural tourism.

## INTRODUCTION

Besides its natural beauty, Indonesia also boasts extraordinary cultural richness. Each region in Indonesia has its own unique traditions, languages, dances, and traditional clothing. For example, Yogyakarta is famous for its batik art, Bali for its Kecak dance, and Toraja for its distinctive funeral ceremonies. Tourists visiting Indonesia have the opportunity to experience this cultural diversity firsthand. From a cultural perspective, Indonesia is home to more than 1,300 ethnic groups and 700 regional languages. This diversity is reflected in its unique traditions, art, music, dance, and cuisine. Cultural festivals such as the Nyepi Ceremony in Bali, the Lake Toba Festival in North Sumatra, and the Erau Festival in East Kalimantan attract both domestic and international tourists (Sugiyarto et al., 2018).

Tourism has become one of the largest and fastest-growing economic sectors in the world (UNWTO, 2023). Globally, tourism is not only a major source of foreign exchange for many countries but also a driver of job creation, infrastructure development, and cultural heritage preservation. Post-pandemic tourism trends are also shifting toward more authentic, sustainable, and community-based experiences (OECD, 2023). Tourism has become a strategic sector in global economic development. In Indonesia, this sector is seen as a driver of economic growth, job creation, and a means of cultural diplomacy. The central government is targeting tourism as one of the largest contributors to foreign exchange, in line with the increasing trend of domestic and international tourist mobility. Within this framework, provinces outside the main destinations (Bali, Yogyakarta, Jakarta) are required to optimize their local potential, including Lampung, which enjoys a strategic geographic position as the gateway to Sumatra.

Under the leadership of Minister Sandiaga Uno, the Ministry of Tourism has been rejuvenated. One of the Ministry's main programs is the super priority destination program, which prioritizes five destinations: Lake Toba, Likupang, Borobudur, Mandalika, and Labuan Bajo. Research on destination branding demonstrates the importance of a strong narrative in creating destination appeal. Morgan, Pritchard, and Pride (2011) highlight that *storytelling* is a key element in building destination identity. Furthermore, Kavaratzis and Ashworth (2005) suggest that the success of destination branding depends on consistent communication.

At the end of 2024, the new Minister of Tourism was Widiyanti Putri Wardhana, replacing the previous Minister of Tourism, Sandiaga Uno. In 2025, the Ministry of Tourism has a main target, namely the target of 14.6 million to 16 million foreign tourist visits, 1.08 billion domestic tourist movements, tourism contribution to GDP of 4.6 percent, tourism foreign exchange of 19-22.1 billion US dollars, and a tourism workforce of 25.8 million people ( [Ministry of Tourism and Creative Economy, 2024](#) ). To achieve this target, the Ministry of Tourism must undoubtedly work hard, particularly in the areas of publication and promotion. Tourism promotion involves many sectors, one of which is carried out by the Ministry of Tourism itself through its own channels. Digitally, the Ministry of Tourism's primary promotional channels are its websites

(kemenpar.go.id and indonesia.travel), e-magazines, and social media platforms such as: Facebook, YouTube, Twitter, Instagram, and TikTok.

Tourism has long been considered a key sector for economic growth, especially in developing countries. Croes and Rivera (2020) stated that tourism contributes significantly to increasing GDP, creating jobs, and alleviating poverty in rural areas. For example, in Bali, tourism contributes more than 60% of regional income (Wiranatha & Antara, 2019). However, excessive dependence on tourism also carries risks. Crises such as the COVID-19 pandemic have exposed the economic vulnerabilities of destinations that rely too heavily on international tourists. This study recommends diversifying economic sectors to reduce the risk of instability. The tourism industry is a service sector whose success is also determined by the communication skills of the institutions that oversee it, in this case the Ministry of Tourism and Creative Economy. In addition to being a regulator, the Ministry of Tourism and Creative Economy also functions as a communicator. Communicator in this case means that the Ministry of Tourism and Creative Economy functions as a message producer for the communication, publication, and promotion of Indonesian tourism.

Tourists in the digital age generally conduct research on a destination before traveling, including amenities such as transportation, accommodations, and attractions. This information can be obtained from many sources, including other people's experiences, mass media, and the internet. Promotions targeted at tourists will influence travel decisions. This is due to the intense competition between countries and destinations to attract tourists. When it comes to information gathering, tourists typically do not rely on government media as their primary source. They prefer information in the form of reviews from previous travelers or private media outlets, which are typically more engaging. However, official government media remains a reference to reduce information uncertainty due to the legality and credibility of official media from state institutions, in this case the Ministry of Tourism.

Sustainability issues have also become a major focus of global tourism research, with an emphasis on environmentally friendly practices, resource conservation, and local community involvement. Butler (1999) introduced the concept of the "*Tourism Area Life Cycle*," which has become an important framework for understanding the evolution of tourist destinations. Further research by Bramwell and Lane (2011) underscores the importance of collaboration between stakeholders in achieving sustainable tourism. Sustainability issues have become a major focus in recent literature. Gössling et al. (2021) criticized the mass tourism model for causing environmental degradation, such as water pollution, deforestation, and carbon emissions. Many studies have also explored how tourism affects local communities and cultures. Cohen (1979) identified the social impacts of interactions between tourists and local residents, including cultural changes and social dynamics. McKercher and du Cros (2002) argue that cultural tourism can be a tool for cultural preservation if managed well.

In the context of Lampung tourism, social media plays a crucial role, given Lampung's rich natural resources, including beaches, small islands, waterfalls, and captivating local culture, which can be highlighted through visual content. However, formal promotional efforts by the local government often fail to reach a wider audience, particularly the younger generation, who are highly active on social media. Therefore, the existence of social media platforms like @lampuung and @potraitlampung is highly relevant. These two accounts act as visual curators for Lampung, showcasing aesthetically pleasing photos and videos of tourist destinations submitted by users or captured directly by content creators.

The @lampuung account is known for its large and active following, with content that tends to highlight Lampung's natural beauty from a modern and urban perspective. Meanwhile, the @potraitlampung account often showcases the artistic and human-interest aspects of Lampung destinations, including portraits of local life, culture, and rural settings. These differences in content presentation styles raise important questions about how each account constructs the Lampung tourism narrative and how audiences perceive these representations.

## METHOD

This research was conducted using a qualitative approach. Qualitative research emphasizes the exploration of meaning, in-depth understanding, and interpretation of social phenomena. According to Creswell (2014), qualitative research is an investigative process aimed at understanding social or humanitarian issues through the perspective of participants, by collecting data in a natural setting and analyzing it inductively.

This research focuses on Lampung tourism content published on two Instagram accounts, namely @lamppuung and @potraitlampung. The substantive aspects studied include: content types (photos, videos, reels), tourism themes (nature, culture, culinary, events, education, etc.), visual and verbal communication strategies, representation of tourist destinations, audience engagement (likes, comments, shares), the meaning and construction of tourism messages. The research does not cover other social media platforms such as TikTok, Facebook, or YouTube, and does not discuss the internal managerial aspects of the two accounts. In terms of the theme to be studied is cultural posts. The data source was obtained from posts from January 1, 2025, to June 30, 2025. Posts deemed representative were used as the unit of analysis for further analysis. Each selected post will be analyzed using digital content marketing theory and the 7Cs Framework for Social Media Content. Then, situated data analysis will be added to strengthen the analysis.

## DISCUSSION

*Digital content marketing* is a strategic approach to marketing communications that is rapidly evolving alongside digital transformation and changes in global audience behavior. This strategy integrates the creation, packaging, distribution, and management of valuable content to foster long-term relationships with audiences. Pulizzi (2012) calls content marketing a "business

*process*," not just a marketing activity. Therefore, this strategy serves as a foundation for brands and organizations to build relationships, influence perceptions, and generate profitable actions through consistent content distribution.

Key Principles of Digital Content Marketing:

### **1. Content Relevance**

Relevance is a key component. Irrelevant content will be ignored, even if it is aesthetically pleasing. According to Holliman and Rowley (2014), relevance can be seen from the content's ability to address audience needs and create *meaningful experiences*. Relevance should be designed based on audience insight, which includes age, interests, geography, psychographics, and media consumption behavior.

### **2. Content Value**

Valuable content is not only informative, but also able to build a sense of connectedness. Fog, Budtz, and Yakaboylu (2005) state that value in content is often created through storytelling, not just through data or factual information.

### **3. Aesthetic and Message Consistency**

Aesthetic consistency is especially important on visual platforms like Instagram. According to Sokolova and Kefi (2020), consistency in color tone, photo style, and visual themes enhances perceptions of professionalism and credibility. On visual platforms, aesthetics become the primary language.

Interactivity

Interactivity is a hallmark of digital media. Kietzmann et al. (2011) explain that interactivity creates a two-way experience that strengthens engagement. Features such as comments, shares, story polls, and live streaming are interactive elements that foster brand-audience closeness.

### **4. Authenticity**

Modern audiences value transparency and honesty. UGC (user-generated content) can increase authenticity because the content comes from users, not brands (Pentina et al., 2018).

In the highly competitive era of social media, the 7Cs framework of social media content provides comprehensive guidance on how content should be framed, presented, tailored, disseminated, and integrated with communication objectives. Therefore, this theoretical study will discuss the history, basic concepts, each element of the 7Cs, their relevance in social media content research, as well as theoretical critiques and integrations that demonstrate the 7Cs' suitability as a contemporary analytical framework. In the context of social media, the 7Cs framework serves as a heuristic tool capable of mapping how an organization delivers messages (Content), activates audiences (Community and Communication), uses algorithms and personalization (Customization), creates network connectivity (Connection), and directs audiences to certain actions (Commerce). Thus, the 7Cs Framework is multidimensional and encompasses technical, social, cognitive, and commercial aspects in a single analytical unit. In social media content research, the 7Cs can be operationalized as analytical variables:

1. *Context* : post format, aesthetics, timing.
2. *Content* : content type, visual quality, message.
3. *Community* : number of interactions between users, audience participation.
4. *Customization* : segmentation, content relevance.
5. *Communication* : admin response, dialogue between users.
6. *Connection* : cross-posting, tagging, network share.
7. *Commerce* : clicks, transactions, conversions.

Nature tourism refers to activities that focus on the beauty and experience of natural environments such as beaches, mountains, forests, and national parks. According to Weaver (2001), nature-based tourism is a form of travel motivated by “ *experiencing natural areas with minimal human-built components* .”

Table 4.1 1Tourism Category Posts

| No | @lampuung                      | @potraitlampung                  |
|----|--------------------------------|----------------------------------|
| 1  | Jati Forest Camping and Coffee | New Year Holiday Recommendations |
| 2  | Celosia Flower Garden          | Healing recommendations          |
| 3  | Lumbok Seminung                | Embun Sedampah Hill              |
| 4  | Itera Botanical Garden         | Celosia Flower Garden            |
| 5  |                                | Ngopi West Lampung               |
| 6  |                                | Acacia Valley                    |

Based on social media upload data from the @lampuung and @potraitlampung accounts, the nature tourism category has a significant representation in the construction of Lampung tourism in the digital space. Of the total data analyzed, there were 10 uploads that raised the theme of nature tourism, with a distribution of 4 uploads from the @lampuung account and 6 uploads from the @potraitlampung account. In the *situated data analysis approach* , this dominance is not understood solely as a quantitative frequency, but rather as a result of content production practices located within the social, institutional, and technological contexts of social media that frame how Lampung tourism is represented (Walker Rettberg, 2017; Suchman, 1987).

Within the framework of Digital Content Marketing, nature tourism posts function as *valuable content* designed to attract attention, build emotional engagement, and retain audiences through powerful visual experiences (Pulizzi, 2012). Content featuring the Jati Camping and Coffee Forest, Celosia Flower Garden, Lumbok Seminung, Itera Botanical Gardens, and narratives about "healing" and "early year holidays" are packaged not simply as destination information, but as *story-driven content* that offers a symbolic escape from routine. This strategy demonstrates how nature tourism is positioned as a key content asset in Lampung's digital tourism marketing.

When analyzed using the 7C Framework of Social Media Content, the dominance of nature tourism can be explained more systematically. First, from the Content aspect, posts emphasize aesthetic and easily recognizable natural landscape visuals. Second, the Context of posts shows the framing of nature tourism as a space for relaxation and *well-being* . Third, Community, nature tourism serves as a meeting point for tastes with audiences seeking calming

visual experiences. Fourth, Communication, narratives of recommendations and *healing* encourage light and affective interactions. Fifth, Connection, nature destinations enable a quick emotional connection between the audience and the place. Sixth, Customization, is evident from the differences in post styles: @lampuung is more informative and institutional, while @potraitlampung is more personal and curatorial. Seventh, Commerce, nature tourism has high potential to encourage visits because the visuals directly represent the experience to be gained.

Jill Walker Rettberg's Situated Data Analysis approach deepens understanding by positioning posts as situated practices, rather than as neutral digital texts. Lampung's nature tourism posts are produced in specific situations: by different actors (institutional and non-institutional accounts), for different audiences, and within a platform ecosystem that prioritizes visual aesthetics and *engagement* (Walker Rettberg, 2014). The representation of nature in these posts is not of wilderness, but rather of nature that has been curated, managed, and integrated with human facilities—such as flower gardens, camping areas, and recreational spaces—which demonstrates the visual commodification of nature tourism as described in the study of *nature-based tourism* (Weaver, 2001). The choice of objects such as the Teak Camping and Coffee Forest, Celosia Flower Garden, Lumbok Seminung, and Itera Botanical Gardens demonstrates that nature is not represented as wilderness, but as nature that has been managed, accessed, and integrated with human facilities.

Furthermore, *situated data analysis* reveals differences in the social positions of uploaders in shaping narratives. The @lampuung account presents nature tourism as a thematic destination and regional tourism identity, while @potraitlampung positions nature tourism as a personal and emotional experience. This difference indicates that Lampung's tourism *content marketing strategy* is situational, influenced by communication objectives, audience proximity, and the platform's algorithmic logic. Thus, the dominance of nature tourism is not only a reflection of Lampung's natural potential but also the result of strategic decisions in digital content production.

The dominance of the nature tourism category in social media posts needs to be understood as a result of the relationship between the accessibility of social media platforms and users' visual preferences. Social media, particularly Instagram, encourages visualizations of natural landscapes that are aesthetically pleasing, easy to consume, and quickly generate engagement. *Situated data analysis* allows for a critical reading that the absence or minimal representation of this category is not due to a lack of potential, but rather to narrative limitations and visual complexity that are less compatible with the logic of social media (Lister et al., 2009).

Overall, this analysis demonstrates that Lampung tourism's dependence on nature-based tourism on social media is both a structural and media phenomenon. Social media not only represents the reality of tourism but also actively shapes the imagination of Lampung tourism as a nature-based destination.

The integration of *Digital Content Marketing* , the *7C Framework* , and *Situated Data Analysis* confirms that Lampung's tourism transformation toward sustainable diversification needs to begin with a shift in digital content strategy, not solely from physical destination development.

## CONCLUSION

Lampung Province still relies heavily on natural tourism. This is due to several factors, which is why @lampuung and @potraitlampung frequently post about it. First, visuals: natural tourism naturally offers aesthetic beauty. Instagram is a visual-based social media platform, with images and videos being the primary focus. This means that Instagram users are highly concerned with visual aspects, aesthetics, composition, and beauty. Nature tourism offers a complete package that offers all of these. This encourages social media platforms to post visually appealing content. Second, engagement: nature tourism attracts viewers, resulting in numerous comments, links, and frequent reposts. These activities will lead to high views, which will increase the visibility of the post , such as the opportunity to appear on Instagram's Explore page. The tourism potential, beauty, and naturalness displayed in social media content, especially on Instagram, can encourage tourism growth in Lampung, particularly nature tourism.

## REFERENCES

- Bramwell, B., & Lane, B. (2011). Critical research on the governance of tourism and sustainability. *Journal of Sustainable Tourism*, 19(4–5), 411–421.
- Butler, R. W. (1999). Sustainable tourism: A state of the art review. *Tourism Geographies*, 1(1), 7–25.
- Cohen, E. (1979). Rethinking the sociology of tourism. *Annals of Tourism Research*, 6(1), 18–35.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Sage.
- Croes, R., & Rivera, M. A. (2020). Tourism and poverty alleviation: An integrative review. *Journal of Sustainable Tourism*.
- Fog, K., Budtz, C., & Yakaboylu, B. (2005). *Storytelling: Branding in practice*. Springer.
- Gössling, S., et al. (2021). Pandemics, tourism and global change: A rapid assessment of COVID-19. *Journal of Sustainable Tourism*.
- Holliman, G., & Rowley, J. (2014). Business to business digital content marketing: Marketers' perceptions of best practice. *Journal of Research in Interactive Marketing*, 8(4), 269–293. <https://doi.org/10.1108/JRIM-02-2014-0013>
- Kavaratzis, M., & Ashworth, G. J. (2005). City branding: An effective assertion of identity or a transitory marketing trick? *Cities*, 22(5), 331–339.
- Kemenparekraf RI. (2023). *Rencana strategis Kementerian Pariwisata dan Ekonomi Kreatif 2024–2029*. Kemenparekraf.
- Kietzmann, J. H., Hermkens, K., McCarthy, I. P., & Silvestre, B. S. (2011). Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons*, 54(3), 241–251.
- McKercher, B., & du Cros, H. (2002). *Cultural tourism: The partnership between tourism and cultural heritage management*. Routledge.
- Morgan, N., & Pritchard, A. (2014). Key issues in destination brand management. In *The Routledge Handbook of Tourism Marketing* (pp. 411–424). Routledge.
- OECD. (2023). *OECD tourism trends and policies 2023*. OECD Publishing.

- Pentina, I., Guilloux, V., & Micu, A. C. (2018). Exploring social media engagement behaviors in the context of brand communities. *Journal of Marketing Theory and Practice*, 26(1-2), 4-17.
- Pulizzi, J. (2012). The rise of storytelling as the new marketing. *Publishing Research Quarterly*, 28(2), 116-123. <https://doi.org/10.1007/s12109-012-9264-5>
- Sokolova, K., & Kefi, H. (2020). Instagram and YouTube bloggers promote it, why should I buy? How credibility and parasocial interaction influence purchase intentions. *Journal of Retailing and Consumer Services*, 53, 101742.
- Suchman, L. A. (1987). *Plans and situated actions: The problem of human-machine communication*. Cambridge University Press.
- Sugiyarto, A. R. J. (2018). Pengembangan pariwisata berbasis budaya dan kearifan lokal. *Jurnal Administrasi Bisnis*, 45-52.
- UNWTO. (2023). *World Tourism Barometer (January 2023)*. UNWTO.
- Walker Rettberg, J. (2017). *Machine vision: How algorithms are changing the way we see the world*. Polity Press.
- Wiranatha, A. S., & Antara, M. (2019). The role of tourism in Bali's economy: Challenges and opportunities. *Journal of Indonesian Tourism and Development Studies*.