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The Influence of Movie Trailers on Destination Image: The Case of China

31st July, 2014

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Submitted to: Faculty of Economics at University of Ljubljana

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Introduction

Tourism and hospitality have become key global economic activities as opportunities to spend leisure time have evolved, attributing greater meaning to our free time (Bolan and Williams, 2008). Indeed, in an ever shrinking, interrelated world, few industries have as much impact on the economy of a nation as tourism (Haahti and Yavas, 1983; WTTC, 2014). According to the data by World Travel and Tourism Council (WTTC), the total contribution of travel and tourism to GDP was 9.5 percent in 2013 and is forecasted to rise by 4.3 percent in 2014 (WTTC, 2014). For countries such as Barbados, Malaysia and Spain, tourism is of even greater importance, contributing by 36.2 percent, 16.1 percent and 15.7 percent respectively (WTTC, 2014). Therefore tourism is of major importance for the development of the country's economy.

Potential tourists can choose among such a large variety of destinations as never before and the range of possibilities available to consumers continues to expand as more and more areas of the world are developed for tourism (Echtner and Ritchie, 2003). Because of the intangible nature of tourism which does not permit sampling the product prior to purchasing, it has been held that tourists possess *images* of destinations, which influence destination choices.

Destination image has been one of the most discussed topics in tourism. Researchers agree that image is influenced by a considerable number of factors (Alhemoud and Armstrong, 1996; Echtner and Ritchie, 1993; Reilly, 1990; Tasci and Gartner, 2007; Tasci, Gartner and Cavusgil, 2007). Characteristics such as climate, scenery, services, amenities and cultural attributes are important factors for a selection of particular resorts or countries (Coshall, 2000). More wide-ranging factors include rate of exchange, competition among products and tourist destinations, promotion, political factors, the availability and forms of transport both to and within the destination and tourists' expectations and habits (Beerli and Martin, 2004; Coshall, 2000). However, a precise definition of destination image is yet to emerge. Despite that, as a mental prototype created from a flood of information that represents the travel experience (Govers, Go and Kumar, 2007; Hanefors and Mossberg, 2001), it is largely agreed that destination image is of paramount importance (Hanefors and Mossberg, 2001; Hanlan and Kelly, 2004; Hunt, 1975; Alcaniz, Garcia and Blas, 2009, Beerli and Martin, 2004).

It is concluded that destinations with strong, positive, distinctive and recognizable images have more probability of being chosen by the tourists (Beerli and Martin, 2004; Hunt, 1975) and generate a higher potential for tourist satisfaction (Coshall, 2000), thus individual's perceptions of destinations have significant influence upon the viability of the area as a tourist region. Because of this, putting a destination in a positive light and favourably differentiating it from its competition are some of the main tasks of destination marketing organisations (DMOs).

With regard to experiential products like travel and tourism, consumers are constantly involved in a search for information (Govers, Go and Kumar, 2007), and nowadays, many researchers (Bolan and Williams, 2008; Hanefors and Mossberg, 2001; Im and Chon, 2008; Iwashita, 2008; Jewell and McKinnon, 2008; Beeton, 2008; Beeton, 2006; Gartner, 1986) make the point that other forms of imagery, not only targeted campaigns by DMOs, have a significant impact on destination image. Films (especially if high profile and commercially successful) can help establish a strong, distinct, positive image of and provide a platform to attract interest to a tourist destination from a wide market base (Bolan and Williams, 2008).

Prior to the late 1990s, the academic literature gives little consideration to film-induced tourism (Beeton, 2006), described as visitations to filming locations or places associated with movies, either intentionally or accidentally, as a result of seeing them featured on the screen. However, the growth of the entertainment industry and the increase in international travel has facilitated the popularity and extensiveness of such research in recent years (Hudson and Ritchie, 2006).

There is a general agreement that movies exert power over destination image since they are primarily consumed as entertainment avoiding the bias associated with targeted marketing campaigns. Furthermore, they provide visual information on a wide range of destination characteristics (e.g. culture, climate, and amenities), creating awareness of, familiarity of and expectations associated with a destination that could possibly lead to visitation. Evidence of the impact of films on the image of a destination and travel intentions were found (Hahm and Wang, 2011). After the premiere of a movie *The Bridges of Madison County* (1995), the volume of tourists in Madison County in Iowa, USA has significantly increased as visitors wished to trace the romance between Clint Eastwood and Meryl Streep (Im and Chon, 2008). The same effect was noticed in western South Dakota after the release of *Dances with Wolves* (1990) (Im and Chon, 2008), Basildon Park and Alnwick Castle after they were featured in *Pride and Prejudice* (2005) and *Harry Potter and the Sorcerer's Stone* (2001) respectively (Fernandez Young and Young, 2008), New Zealand due to its association

with *Lord of the Rings* and *The Hobbit* trilogies (Carl, Kinson and Smith, 2007) and many other locations. Surveys reveal that one in six tourists coming to the United Kingdom visit at least one film location and one in five of Britain's international visitors are inspired to visit the country by the images they see in movies or on television, while around 80 percent of Britons plan their holidays specifically after viewing a movie (Jewell and McKinnon, 2008; O'Connor, Flanagan and Gilbert, 2010; Busby and Klug, 2001; Frost, 2009). It is argued that just like films themselves, film tourism offers something for everyone (Hudson and Ritchie, 2006), thus they can create and rejuvenate tourist destinations. Because of this, films and television have become a lucrative and rapidly growing sector of the tourism industry with increasing economic importance (Busby and Klug, 2001).

Films have the potential to create both positive and negative impacts on tourism of a destination. On the one hand, films may generate enormous benefits to the local economy, influence preservation of sites, boost destination image, create multiplier effect, increase property values, stimulate visitor influx, and improve infrastructure; on the other hand, the environment, infrastructure, traffic, property values, heritage, host community, visitor experience, economy, culture, and privacy could be threatened as a result of the exposure of the destination in a film (Hahm and Wang, 2011). The negative effects are more severe when different films produce contesting images of the destination, thus different visitors are influenced by different screen products and expect to see their image of the destination.

Although previous research on movie induced tourism and destination image have focussed primarily on single productions (Frost, 2004) which produced a single image of a destination that has radically transformed tourism, many films are shot at a small number of established locations, either due to their scenic or cultural qualities, availability of infrastructure or lower costs. The use of a location for multiple films increases the complexity of the process of destination image development and management as it produces different attributes and views (Frost, 2004). It is especially evident when the same location is used by local and international movie studios. International directors possess limited knowledge about the destination, thus the image their movies create is frequently distorted. Mestre, del Rey and Stanishevski (2010) report that after the success of *Mission:Impossible* (1996; director Brian de Palma (USA)), visitors flooded to Seville to observe traditional festivities only to be notified that certain events they were interested in after watching the movie were in fact representative and held in other autonomous communities in Spain. Visitors attracted to locations portrayed in *El Cid* (1961, director Anthony Mann (USA)) were also informed that places featured in the movie had little to do with Valencia (Spain), despite the plotline

claiming them to be located in there. Although many countries have local film and television industry, the reach of Hollywood and media organizations is global, and millions of viewers are often presented a highly westernized although not necessarily realistic cultural perspective and social reality (Beeton, 2006). According to Bandyopadhyay and Morais (2005) and Xiao and Mair (2006), in case of less developed countries, this creates images of highly mystified, devoid of problems, primitive, sensuous, untouched, unspoiled and even paradisiacal destinations, which might not always representative of objective reality. Because of that, unrealistic expectations could be raised, causing disappointment upon the visit.

The idealistic image created might be in contrast to what the local cinema portrays. Directors who are nationals of the destination, possessing deeper knowledge about the place and culture being featured on the screen, are likely to portray it in a more accurate and complete manner. Presenting destination through the eyes of the local, different aspects might be featured and greater meaning to culture and traditions could be attributed, rejecting westernized perspective and familiarizing with the place. Thus national cinema is likely to instil an image of a destination that is more in line with the one desired by DMOs. Since different visitors might be influenced by different films and expect to see their image, it creates a potential conflict for the destination.

There are numerous ways in which DMOs and other tourism organisations could get actively involved in altering negative perceptions of potential tourists and shape tourism industry to meet tourist expectations. Possibilities also exist for engaging in collaboration with film studios at different production stages to differentiate from competitors, guarantee wide destination exposure and ensure a realistic, consistent and positive image of destination is created by movies. The cooperation and involvement in reshaping tourism industry could assist in reducing representative dissonance created by local and international film studios, as well as in attracting high flows of tourists. By carefully designing their marketing campaign, DMOs can achieve an extensive positive exposure of the destination at a relatively low cost and ensure high levels of tourist satisfaction which would result in a positive word of mouth and repeat visitations.

Despite the interest aroused by movie tourism, there is little research concerning multiple-films locations and the development of destination image and tourism (Frost, 2004), and so far research has not investigated the dependence of the image of such location and the origin of the movie director, and possibilities for DMOs to reconcile the discrepancies between national and international director created images to meet tourist expectations. This study aims to fill this gap by investigating what image of a destination movies directed by

local directors and by international directors create in the minds of consumers, and in what ways DMOs and other tourism organisations can meet diverse tourist expectations and alter negative perceptions. The objectives of the research is to assess if and how these images differ, and to determine what expectations potential non-Asian tourists have based on the type of movies (national or international) they are exposed to. As well as contributing to the academic literature on destination image and movie induced tourism, and serving as a foundation for follow-up research, the study seeks to measure the extent to which DMOs and other tourism organisations engage in destination marketing via movies to ensure wide destination exposure and creation of uniform destination image. It is also intended to act as guidelines, assisting in maintaining destination's competitiveness in tourism market, and achieving tourist satisfaction and repeat visitations.

A key assumption is that movie directors who are nationals of the destination have more knowledge about it and have incentives to portray it in a more realistic and positive manner than international directors. For this purpose, the paper starts with a review of literature on destination image, its formation theories and importance in decision making, followed by an analysis of the academic literature on movie tourism and destination marketing via movies, and subsequently discusses the results of the empirical study conducted in China. China was chosen as it has a booming national film industry and is rapidly becoming a popular filming location choice for many Western directors. Furthermore, although its tourism industry is rapidly expanding, many foreigners still know little about the country and their image of it as a tourism destination is highly influenced by the autonomous agents, of which movies are an important factor.

1. Literature review

Literature review focused on three broad topics: destination image, movie induced tourism and opportunities of marketing destinations via movies. It provided rationale for investigation of destination image, utilization of national and international movies for the assessment of perceptions of a destination, substitution of full-length movies for their official trailers, the use of fiction movies for the purpose of the study and involvement of DMOs and other tourism organisation in marketing via movies. The analysis of academic literature offered deeper insights into the nexus of destination image, movie induced tourism and destination marketing, and provided a base for the development of image assessment tool.

1.1. Destination Image

Destination image became a focus of tourism research in the early 1970s, with increasing interest in the topic in the 1990s (Tasci, Gartner and Cavusgil, 2007). Image research has reflected several different perspectives. These include the relationship of image to destination choice (Baloglu, 2000; Sirakaya, Sonmez and Choi, 2001; Sirgy and Su (2000), Sonmez and Sirakaya, 2002; Um and Crompton, 1999; Fakeye and Crompton, 1991; Goodrich, 1978; Mayo and Jarvis, 1981), components of imagery (Dann, 1996; Gartner, 1993); the image formation process (Baloglu and McCleary, 1999; Fakeye and Crompton, 1991; Gartner, 1993; Gunn, 1972); image modification and change (Chon 1991; Pearce, 1982), image measurement (Echtner and Ritchie, 1991; Gartner, 1993), image of particular states or countries (Alhemoud and Armstrong, 1996; Bandyopadhyay and Morais, 2005; McLellan and Foushee, 1983; Mestre, del Rey and Stanishevski, 2010; Schneider and Sonmez, 1999; Xiao and Mair, 2006; Calantone *et al.*, 1989; Crompton, 1977, 1979; Haahti and Yavas, 1983; Kale and Weir, 1986; Pearce, 1982; Phelps, 1986; Telisman-Kosuta, 1987), effects of geographic distance (Crompton, 1979; Fakeye and Crompton, 1991; Hunt, 1975), and influences of news coverage and cultural events (Anderson, Prentice and Guerin, 1997; Gartner and Shen, 1992; Prentice and Anderson, 2000). It is one of the most researched topics in academic literature.

Despite the ample amount of literature and frequent use of a term, a solid conceptual structure and comprehensive definition of the image have yet to emerge (Echtner and Ritchie, 2003, Tasci, Gartner and Cavusgil, 2007, Beerli and Martin, 2004, Tasci and Gartner, 2007, Kim and Richardson, 2003). One of the first definitions of image was suggested by Hunt in 1975. In his study on the images of four states in the USA (Utah, Montana, Colorado and Wyoming), Hunt defined destination image as perceptions that potential tourists who do not reside in the area hold about the destination. Later on Fridgen (1987, cited in Tasci, Gartner and Cavusgil, 2007) and Lawson and Baud-Bovy (1977) expanded this definition to stress the importance of being outside of the location physically to form an image, and to include objectivity. Crompton (1979), however, disregarded both suggestions in his definition as a mixture of both positive and negative perceptions, whether factual or not, represents the truth to someone considering a potential visitation site (McLellan and Foushee, 1983), thus for each individual his perceptions constitute an objective knowledge. He specified that the image is a *total sum* of [all] beliefs, impressions, ideas and perceptions that *people* [rather

than only potential tourists] hold regarding the destination. Much of the later literature on image has followed this definition and described image as a totality rather than individual traits of a place (Kim and Richardson, 2003), or as both individual and collective features (Echtner and Ritchie, 2003), since measuring image only by attribute lists is concluded to be incapable of capturing the multidimensionality of the concept (Tasci, Gartner and Cavusgil, 2007).

Gartner (1986) added new dimensions to the destination image definition. Images of a country influence both the tourist who is deciding where to travel and the tour operator who is making itineraries and recommending trips for the clients (McLellan and Foushee, 1983). Because of this, although previous definitions were mainly concerned with the demand side of tourism, Gartner (1986) considered the brand and the perceptions of sellers regarding attractions available within a destination area to be important determinants of its image. Following this idea, Henkel *et al.* (2006, cited in Bolan and Williams, 2008) distinguished between an image created intentionally by a marketing department and an associative image of a product that is developed by the consumer himself.

Having reviewed definitions of destination image, researchers conclude that three main components have emerged: the cognitive that refers to beliefs about the attributes, the affective which describes emotions evoked, and conative which is analogous to behaviour since “it is the intent or action component” (Hahm and Wang, 2011; Tasci, Gartner and Cavusgil, 2007). Other components include holistic, common, unique and attributive (Tasci, Gartner and Cavusgil, 2007).

Based on the attributive components, Beerli and Martin (2004) summarised all possible aspects of perceptions regarding destinations and classified them into nine dimensions, which included natural resources; general infrastructure; tourism infrastructure; tourism, leisure and recreation; culture, history and art; political and economic factors; natural environment; social environment; and the atmosphere of the place they provide. Echtner and Ritchie (1991, cited in Tasci, Gartner and Cavusgil, 2007) combined them into a six-dimensional image definition (fig. 1). According to them, destination image is “the perceptions of individual destination attributes and the holistic impressions made by the destination. It consists of functional characteristics, concerning the more tangible aspects of the destination, and psychological characteristics, concerning the more intangible aspects. Furthermore, it can be arranged on a continuum ranging from traits which can be commonly used to compare all destinations to those which are unique to very few destinations” (Echtner and Ritchie, 1991, cited in Tasci, Gartner and Cavusgil, 2007). The overall negative or

positive image of a destination emerges from a combination of all these components. It is by far the most comprehensive definition of destination image.

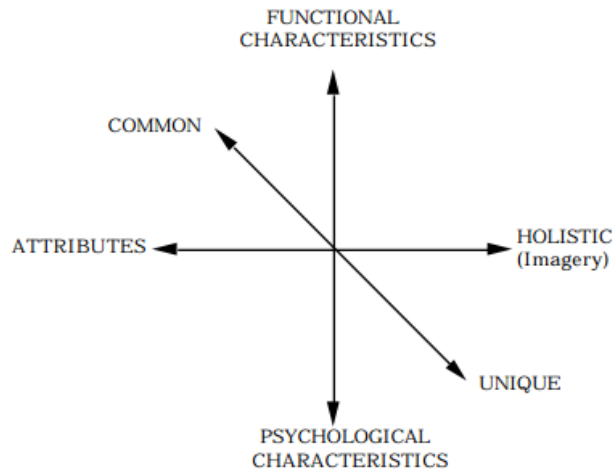


Figure 1: The components of destination image (this figure should be envisaged in three dimensions)
(source: Echtner and Ritchie, 2003)

It can be concluded that the existence of ample definitions of destination image is due to the researchers' efforts to explain particular aspects of the concept (Tasci, Gartner and Cavusgil, 2007). Because of this, there are no comprehensive definitions of image in which all components would be given the same weight. However, the classification into attribute based and holistic definitions is emerging (Tasci, Gartner and Cavusgil., 2007). In this system, attribute based group would consist of those definitions where the consumer is presumed to assess objects attribute by attribute and develop the image according to the evaluations (e.g. Gartner's (1986) definition), whereas the holistic approach would include assumptions that the individual does not have such cognitive capability and thus forms the image using different criteria depending on the situation (e.g. Crompton's (1979) definition).

1.1.1. Image Formation

One of the first to conceptualize the image formation process was Reynolds (1965, cited in Kim and Richardson, 2003). He described the formation of image as the development of mental construct based on a few impressions chosen from a flood of information (Reynolds, 1965, cited in Kim and Richardson, 2003). Gunn (1972, cited in Kim and

Richardson, 2003) suggested separating this process into formation of organic and induced images. The former was said to be influenced by sources unrelated to tourism (e.g. newspaper reports) while the latter is said to be derived from information directly associated with it (e.g. destination marketing).

Gartner (1993, cited in Xiao and Mair, 2006) suggested to treat image formation process as a continuum of different agents or information sources; the interaction between the knowledge and perceptions of unique and common attributes creates a composite image in the mind of a perceiving individual (Tasci, Gartner and Cavusgil, 2007). The image changes every time new information is received. How realistic it is depends on the knowledge of common and unique attributes, therefore destination image development can be treated as an interactive system of thoughts, opinions, feelings, visualizations and intentions toward a destination (Tasci, Gartner and Cavusgil, 2007).

Goossens (2000) employed a two-stage model for image formation. In the information processing stage, from various sources, tourists accumulate information regarding destination attributes. They then move onto the second stage called evaluation, where the information is processed and specific attributes such as price and the service quality of accommodation is evaluated to develop an image of the destination.

Gunn (1988, cited in Hahm, Upchurch and Wang, 2008) utilized a multi-stage model of destination image formation; he divided the process into seven stages: accumulating mental images of the destination (formation of an organic image), modifying the initial image after receiving more information (formation of an induced image), deciding to visit the destination, visiting the destination, sharing the destination, returning home and modifying the image based on the experience in the destination. Hanlan and Kelly (2004) utilised and generalised Gunn (1988) and Goossens (2000) models to explain holistic image formation. In the initial stage, being exposed to information sources beyond the control of DMOs, e.g. news and word of mouth, travel consumers develop an image of a destination. Controlled marketing communication then aims to alter it to the more desirable to increase destination's appeal. If consumers decide to make a visit, they enter the last stage of the model, where a more complex representation of the destination is created based on the actual experience.

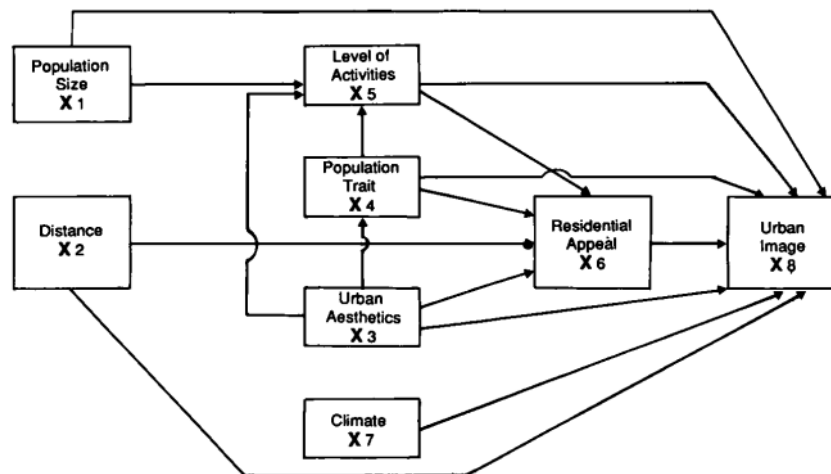


Figure 2: General Model of Composite Image Formation

(source: Stern and Krakover, 1993)

Stern and Krakover (1993) advocated the general model of composite image formation (fig. 2), where an image of a destination is a result of interrelations between population size, distance to the destination, level of activities, characteristics of population, climate, aesthetics of the location and residential appeal. These key determinants form place identity or sense of a place, which influence the way a place is perceived by individuals. The earlier findings of Um and Crompton (1990, cited in Beerli and Martin, 2004) support this model. Due to the varying experiences, knowledge and preferences of different individuals, a unique, personal destination image is created, even if individuals are exposed to the same information sources.

Overall, the image potential tourists form of a destination is highly influenced by the information they receive, the evaluation of which is dependent on the person's position (Keaveney and Hunt, (1992, cited in Tasci and Gartner, 2007). When the information differs moderately from a person's position, it is more likely that he will change his stand on the issue. If it is extremely discrepant, individuals will try to avoid receiving the incoming information to reduce the cognitive dissonance. However, if this proves to be impossible, the information keeps flowing in and it is considered credible, the image held will change accordingly (Hovland, Harvey and Sherif, 1957, cited in Tasci and Gartner, 2007). Some information sources, therefore, have stronger impact on image formation than the others.

In the case of *destination* images, the spectrum of information sources is much wider, since a direct link between a country's touristic image and its national image has been established (Echtner and Ritchie, 2003). Gartner (1993, cited in Bolan and Williams, 2008)

divided these aspects into eight types: overt induced I agent (relating to traditional forms of advertising), overt induced II agent (information from tour operators), covert induced I agent (second-party endorsement of products through traditional forms of advertising), covert induced II agent (second-party endorsement through unbiased reports such as newspaper articles), autonomous agent (news and popular culture, including movies), unsolicited organic agent (unsolicited information from friends and relatives), solicited organic agent (solicited information from friends and relatives), and the organic agent (actual first-hand visitation). These classifications demonstrate that the individual can have an image of a destination even if he has neither visited nor been exposed to commercial sources of information about it.

1.1.2. Destination Image and Decision Making

Despite of the lack of consensus regarding what destination image entails and varying opinions regarding its formation, the researchers agree that image plays a key role in tourist decision making process (Alhemoud and Armstrong, 1996; Bolan and Williams, 2008; Kim and Richardson, 2003; Molina and Esteban, 2006; O'Connor, Flanagan and Gilbert, 2010). Pre-purchasing decisions are much riskier in tourism than for goods due to the intangible nature of the product. Often, tourists have limited knowledge about the destination they have not visited before, which is mainly received through media and tourists' social groups (Alcaniz, Garcia and Blas, 2009; Molina and Esteban, 2006), encouraging destinations to compete principally through their image. If the image is distorted, although a region may contain a wide range and high quality facilities, a full potential of the destination might not be reached (Hunt, 1975; Schneider and Sonmez, 1999). Thus what the potential visitors think about tourist resources (e.g. natural environment, climate and culture of the region) can either detract from making a trip or encourage visitation.

Because of the limited knowledge about tourism destinations, in the initial decision making stages, people are very sensitive to images. Destination awareness puts it into the "realizable opportunity set" yet a strong positive image is essential for a destination to remain in the "opportunity set" and to be finally selected once various attributes are assessed against the types of activities deemed important to the decision making group or individual (McLellan and Foushee, 1983; Tasci and Gartner, 2007). In Tasci and Gartner's (2007) model, step by step, "opportunity set" is reduced to the "consideration set", the "choice set",

the “evoked set” and finally “decision set” by evaluating destination attributes in terms of the expected returns. The model establishes a strong link between final decision and destination image and proves a wide-spread awareness and a strong, positive image could determine destination’s success, as these destinations are more likely to be considered and chosen in the travel decision process.

Researchers concluded that initial image plays an important role for satisfaction, too (Echtner and Ritchie, 2003; Molina and Esteban, 2006; Blain, Levy and Ritchie, 2005; Molina and Esteban, 2006, Coshall, 2000). Based on the destination image, tourists build expectations about different attributes such as price level, quality of services and facilities available, which can either be met and exceeded or prove to be false during the visitation and lead to disappointment. This experience has been noted to modify image of a place, and determine any repeat visitation (Bolan and Williams, 2008; Alcaniz, Garcia and Blas, 2009) and future recommendations (Xiao and Mair, 2006; Alcaniz, Garcia and Blas, 2009). Therefore, placing a realistic rather than a desired by dominant generating markets image in the minds of consumers, and meeting their expectations are necessary for strengthening loyalty to and a long term success of a destination.

The results of a study by Brown and Singhal (1993, cited in Warnick, Bojanic and Sirianguk, 2005) revealed that mass media, as well as providing entertainment, is able to send political messages, to correct historical facts and even allow the viewers to experience other cultures, locations and lifestyles. Autonomous agents thus play an important role in destination image formation and final decision making process and are found to be a powerful tool in placing positive images in the minds of consumers.

1.2. Movie Induced Tourism

In today’s society, popular culture, especially films, plays a crucial role in image creation. Watching television has become one of the most common home-based leisure activities, building awareness, stimulating interest and influencing understanding in a short period of time (Busby and Klug, 2001, Hahm, Upchurch and Wang, 2008; Schofield, 1996; Tooke and Baker, 1996). Films therefore have the ability to create image of landscapes and places in viewers’ mind, familiarizing the audience with destination’s particular features through movie experience (Im and Chon, 2008); visual information they provide is perceived to be more reliable than printed marketing material as its main purpose is other than

destination's promotion (Butler, 1990, cited in Hahm and Wang, 2011; Kim and Richardson, 2003; O'Connor, Flanagan and Gilbert, 2010; Shani *et al.*, 2009). The built image arouses desire to visit the places seen on TV, they become 'must see' destinations (Jewell and McKinnon, 2008); this gives rise to movie induced tourism.

The global phenomenon of movie tourism started in the early 1990s; while the early studies focused on describing the phenomenon, providing examples of films that introduced tourism and presenting the importance of the effect, the later research paid significant attention to the complex series of relationships between films and tourists' motivations (Beeton, Croy and Frost, 2009). Researchers seem to agree on four broad categories of film induced tourism research: the influence of film on the decision to travel (based on the findings, it can be further divided into five sub-categories: films as stimulators of travel desires; films as incentives to look for information about the locations; films as important but not primary factors in influencing travel choices; and films as main and determining drivers to choose travel (Di Cesare, D'Angelo and Rech, 2009)); characteristics of film tourists; the impacts of film tourism on visitation numbers and on residents; and destination marketing activities related to film tourism (Hudson and Ritchie, 2006; O'Connor, Flanagan and Gilbert, 2008).

Despite the abundance of literature on movie induced tourism, the phenomenon still lacks a clear and precise definition. At the moment, all visitations to sites where movies and TV programs have been filmed (Bolan and Williams, 2008; Frost, 2009; Hahm and Wang, 2011; Hudson and Ritchie, 2006; Hudson, Wang and Gil, 2011) or with which they are associated (Frost, 2009; Hahm and Wang, 2011; Hudson, Wang and Gil, 2011; Shani *et al.*, 2009), as a direct consequence of watching a movie (e.g. purchasing 'Heartbeat Holidays' package (Evans, 1997, cited in Busby and Klug, 2001) or a 13-day long coach tour from Auckland to Christchurch in New Zealand based on Lord of the Rings locations (Carl, Kinson and Smith, 2007)), or accidentally without a prior knowledge while on holiday in a destination (Evans, 1997, cited in Busby and Klug, 2001), are attributed to film tourism. It also takes into account visitation of both established destinations and those that, prior to the movie featuring them, were not perceived as tourism destinations (Tooke and Baker, 1996), thus a visit to such well-known destinations as London or New York could also be considered film tourism since the destinations were frequently featured on the screen.

Researchers agree that film induced tourism travel decisions can be influenced by a one-time consumption of a single movie (Warnick, Bojanic and Sirianguk, 2005), repeated or intensive consumption of the product(s) that contains the images from the location, and

film consumption that has taken place long before the visit (Fernandez Young and Young, 2008) as film effects last for at least four years after its release (Hahm and Wang, 2011; Riley, Baker and Van Doren, 1998). However, the most intense influence occurs within the first year after its release. In case of TV series, movie trilogies, sagas, continuations and consumption of other products set in the same location, film effects are strengthened and prolonged by continuously exposing viewers to the same destinations, repeatedly displaying the same or similar shots of scenery and landscapes, keeping and accumulating images of the destination in the audiences' minds and supporting their motivation to visit (Iwashita, 2008; Riley and Van Doren, 1998; O'Connor, Flanagan and Gilbert, 2008).

While it is difficult to estimate the size of movie effects for tourism within a large conurbation (e.g. London or New York), travel to specific rural location can be more easily attributed to film/TV effects (Fernandez Young and Young, 2008), for instance, the UK TV series Heartbeat "has been shown in over 30 countries around the world <...> and tourist visitation to the film site, Goathland, <...> grew from 200,000 per annum to over 1 million once the popularity of Heartbeat took effect" (Beeton, 2008). It is estimated that a large proportion of tourists from certain countries fall into a movie tourist category (Hudson and Ritchie, 2006; Fernandez Young and Young, 2008), e.g. a survey conducted by Hudson and Ritchie (2006) revealed that eight out of ten British people get their holiday destination ideas from films and one in five will visit the location featured in the movie.

The broad explanation of the concept demonstrates that the phenomenon is not yet fully understood and further research is needed, especially since the popularity of movie watching as a leisure activity is increasing and trips to nearby and long-haul destinations are getting more accessible, thus favourable conditions for the expansion of film induced tourism are created.

1.2.1. Movie Types

According to a way in which movies are capable of influencing decision making, Mestre, del Rey and Stanishevski (2010) categorized them into three groups: Icon Films, Pastiche Films and Tourist Poster Films. Icon Films are defined as movies that develop a global image of a country or region by familiarizing viewers with its most representative cultural features. The prerequisite for these films is filmmaker's deep knowledge of the country, their people and the culture, which is seen on the movie and creates the image of a

destination in the audience's mind (Mestre, del Rey and Stanishevski, 2010). Icon movies are discovered to give objective identity signals, sufficient to resemble a society or country depicted, and to engage in tourist activities (Mestre, del Rey and Stanishevski, 2010).

Pastiche films distort reality by utilizing false cultural identity and stereotypes (Mestre, del Rey and Stanishevski, 2010). To some extent, most of the fictional cinema belongs to this category due to the use of mixed locations, decorations, people, music or other elements within the same scene (Mestre, del Rey and Stanishevski, 2010). Although pastiche movies do not present objective reality, they connect to it through the spectator's knowledge and imagination and enhance the previous stereotypes about the presented tourist destination; these films are said to have higher influence on less informed or less demanding audiences, whose curiosity and imagination are aroused by what was seen on the screen, stimulating tourism to either filming location or destinations associated with the movie (Mestre, del Rey and Stanishevski, 2010).

Tourist Poster Films category includes movies which portray the beauty of certain destinations, combined with daily life touristic experiences (Mestre, del Rey and Stanishevski, 2010). A distinct feature of these movies is reoccurring theme of travelling and discovering a new culture, city or country, acting like a sort of spectator's virtual representation (Mestre, del Rey and Stanishevski, 2010), which enables spectators to imaginatively participate in the place-related experiences of the characters (Kim and Richardson, 2003). They provide a substantial amount of information about the destination that helps viewers to familiarize with the destination and reduce the uncertainty associated with travelling to new locations. In a way, tourist poster films act as a location's extended advertisement and can be extremely beneficial in branding campaigns (especially if they are high profile and commercially successful), providing a platform to attract interest to a tourist destination from a wide market base (Bolan and Williams, 2008).

The researchers postulate that it is difficult to find pure examples of icon, pastiche and tourist poster films in a modern cinema as elements distinguishing one type of movie from the other are highly intertwined. However, working on the spectator's imagination in different ways, movies belonging to any category increase the likelihood of destination being chosen for the future trip.

1.2.2. Movie Trailers

Similar to movies, movie trailers (sometimes also called movie abstracts or summaries) can act as autonomous destination image agents. Movie trailers are defined as a brief, realistic, linear, richly compacted “audio-visual montage of the movie” for the purpose of promotion that appear on the screen weeks or months prior to the release of the movie (Devlin, Chambers and Callison, 2011; Johnston, 2008; Kernan, 2004; Lubbers and Adams, 2008). Kernan (2004) argues that trailers offer concise, dramatic, direct-address cinematic texts that serve as both attractions and as a form of persuasion thus trailers are said not only to represent cinema but *to be* cinema itself.

The popularity of trailers expanded significantly over the past 50 years. While the early trailers consisted mainly of separate scenes put together, the modern summaries demonstrate increasingly sophisticated editing and graphic techniques (Karnen, 2004), allowing to focus on detail and to look from one thing to another within the frame with the emphasis the director intends (Johnston, 2009). Nowadays, trailers are the main, most influential and extremely cost effective technique used to introduce a movie to the wide public with the purpose of building expectations about an upcoming film and of engaging the audience (Blakeslee, 2004; Devlin, Chambers and Callison, 2011; Diduck, 2008; Johnson, 2012; Kernan, 2004; Stapleton and Hughes, n.d.). As a unique form of narrative film exhibition, trailers could be said to provide a pre-taste of an actual movie. Hence, they perform a dual function of “endorsing the film and constructing certain conceptions and expectations” (Diduck, 2008; Kernan, 2004) about the cinema-going experience, the movie and its elements.

Presently, almost every movie has a single representative movie trailer designed to draw as large an audience as possible to see the film (Johnston, 2008). Using the original material of the film that is deemed to be most indicative or desirable, trailers are created in such a way that the respective target group is rapidly provided with concise information about the content, including important objects and/or people acting in the movie, the general mood of the film and important changes of action or atmosphere (Devlin, Chambers and Callison, 2011; Diduck, 2008; Johnston, 2008; Lubbers and Adams, 2008; Pfeiffer *et al.*, 1996; Stapleton and Hughes, n.d.; Yahiaoui, Merialdo and Huet, n.d.), yet it would not give up the plot fully or create false expectations (Lubbers and Adams, 2008). For instance, emphasizing spectacular features such as explosions and car chases combined with identification of certain

celebrities assures the audience of action films whereas the shots of nature are “endowed with a graphic and textual “feel” that emphasizes the travelogue aspect of locations” (Karnen, 2004). The fast pace of familiarization with the most important information in most trailers accentuates the film’s vision while persuasive content is created by dynamically reconfiguring, combining and abbreviating scenes from the film to transmit certain messages yet maintaining a relationship to the narrative of the movie they promote (Karnen, 2004). It ensures the viewers would be instantly caught up identifying with fictional film world and would become curious about the movie (Kernan, 2004).

Often, a voice-over, speaking directly to the audience, introduces additional elements of the space and time within which the referent film exists, such as “in a world” or “in a time” (Diduck, 2008; Johnston, 2009; Kernan, 2004). Close bonds between the spectator and the trailer and high level of audience involvement are created by the voice-over’s description of the story itself (e.g. “a tale of deception” or “a love so strong”) (Johnston, 2009). Emotional connection between the spectators and the movie is strengthened by the commentary emphasizing that such experiences are only possible while watching particular movie, e.g. the film will “bring you the glorious frontier as has never before been possible in a motion picture” or “you probe into the screaming terror” (Johnston, 2009). Voice-over may also provide supplementary information about the actors it features, its director or script-writer, appealing to the spectators’ attraction to well-known stars.

Similarly to full-length movies, environment in film trailers provide a unique aesthetic pleasure and aim to actively engage people emotionally by displaying the movies’ spectacular or unusual sights (Blakeslee, 2004; Johnston, 2008; Johnston, 2009; Karnen, 2004). Although they have minimal narrative purpose in the trailer’s sales message (Johnston, 2009), in many cases, the sites reoccur several times to create a strong, lasting image of the location and encourage the audience to visit them. To some extent they thus resemble a travelogue, emphasizing exotic locations as spectacles through the long shots and transforming the sites seen into “must-see” destinations (Johnston, 2009; Karnen, 2004). Movie representation by trailers is often enhanced by utilizing the same soundtrack in both the film and its abstract (Johnston, 2008). Thus, trailers are a suitable representation of full length movies and they are likely to affect potential tourists in the same manner as the films they represent.

Pfeiffer *et al.* (1996) postulate that length of trailers is sufficient for the human visual system to analyse and create perceptions about different objects. They base their statement on the psychological experiments, proving that to fully analyse nine items, only 3.25 seconds are needed. As normally trailers take between 30 seconds and 5 minutes, their length is adequate

to influence viewers' image of the destination (Devlin, Chambers and Callison, 2011; Johnson, 2012; Karnen, 2004; Lubbers and Adams, 2008).

Official trailers of other films are an essential cinema experience; they are also a common feature on DVDs and many film-orientated websites (Kernan, 2004), exposing filming locations to a wide audience. It is one of the main ways of getting oneself familiarized with the plot of the movie and one of the key determinants of the movie choice for a majority of audience. In the same manner as the movie creates a bond between the viewer and specific objects in the film, the excitement of the trailer stimulates desire to visit and shapes the image of the destinations. The trailers thus not only give a promise of a certain movie experience but also a promise of tourist satisfaction at a certain destination depicted in the movie.

1.2.3. Stimulus for Movie Induced Tourism

There are numerous reasons for the interest in film locations. Although not every movie has the same effect on the destination, researchers agree that film-specific factors have influence on the perception of destination attributes, especially if reference is made to location where the movie is set (Warnick, Bojanic and Siriangkul, 2005). It is mainly due to the long period of exposure (Bolan and Williams, 2008) and the main purpose being entertainment rather than promotion. Riley and Van Doren (1992) noted that consumers are exposed to a range of 250 to 2000 print and broadcast advertisements each day; because of this, individuals perceive marketing material to be subjective and unreliable. Movies, on the other hand, influence viewers' tourism decisions indirectly as a background part of the movie's message (Hahm, Upchurch and Wang, 2008), familiarizing with the place without the persistence with which promotional material is created (Im and Chon, 2008; O'Connor, Flanagan and Gilbert, 2010). They reduce the fear associated with the unknown and stimulate the interest in visiting the destination.

Hahm and Wang (2011) and Shani *et al.* (2009) postulated that impressionable landscape qualities, unique social and cultural outlook and an image that tourists can relate to and wish to explore are the main stimuli to visit film locations. The relationship between these factors creates associative landscapes and forms a link with hyper-reality, where the destinations are assessed in terms of the film(s) with which they are related, emotions these films evoke and the ability to belong to the movie's plotline of adventure, fantasy, or

conspiracy theory (Buchmann, Moore and Fisher, 2010; Carl, Kindon and Smith, 2007; Jewell and McKinnon, 2008; O'Connor, Flanagan and Gilbert, 2010; Schofield, 1996). For a film tourist, the reality becomes unimportant, it is what he had seen and experienced on the screen and possibility to control his environment what matters. The satisfaction of the trip is then highly dependent on the ability of the site to meet the expectations raised (fig. 3) (Carl, Kindon and Smith, 2007). If the real experience matches the tourist's 'hyper-real' expectation, an authentic experience is thought to have been achieved (Pocock, 1992, cited in Carl, Kindon and Smith, 2007), which results in satisfaction.

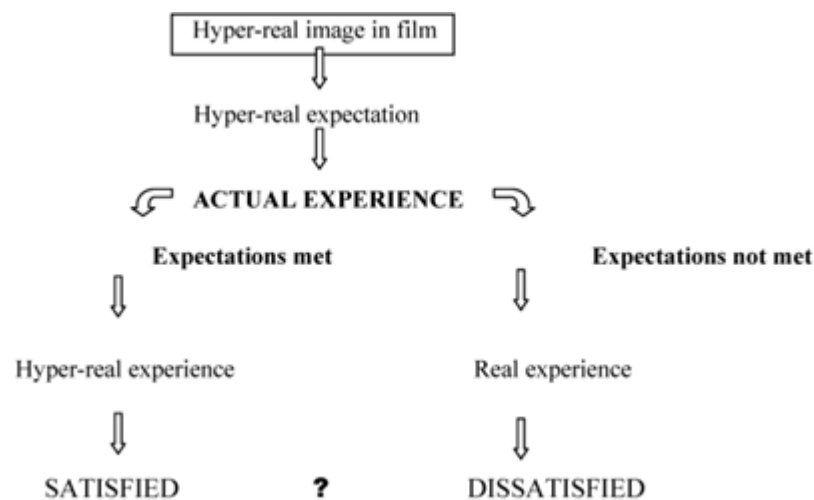


Figure 3: An Experimental Model of the Influence of Major Motion Pictures in Tourism

(source: Carl, Kindon and Smith, 2007)

High degree of involvement created by the dark, silent environment in which spectators watch the movie fosters the development of a 'bond' or a 'relationship' between the audience and the characters (Bolan and Williams, 2008; Iwashita, 2008; Kim and Richardson, 2003; Riley and Van Doren, 1998) or can even form part of individual or place identity (Jewell and McKinnon, 2008), providing a connection in the scheme of life (Jewell and McKinnon, 2008). The level of empathic involvement affects the attitudes spectators have of the place depicted in the movie (Kim and Richardson, 2003), influences desire to visit movie locations and, provided the involvement is sufficiently high, results in an actual visitation (Hahm, Upchurch and Wang, 2008).

Riley and Van Doren (1992) stated that tourists are lured to film locations for reasons of pilgrimage, nostalgia, escape, as well as the scenic physical environment. Due to the modern disruption of real life, people are nostalgic for a simpler past which is featured on

screen (Frost, 2009); for them, visiting filming locations enables to go behind the scenes and temporarily experience it themselves. Riley and Van Doren (1992) described the site associated with *Field of Dreams* (1989) that lures visitors because of the film's thematic content rather than environmental attractions; visitors to the baseball field in Iowa still arrive equipped with bat and ball and 'fathers and sons play catch on the field, recreating one of the most memorable scenes in the film' (Tooke and Baker, 1996) and enjoying the simple life moments. Therefore nostalgia plays an active role in stimulating film induced tourism.

Movies can also act as hallmark events, "major one-time or recurring events of limited duration developed to primarily enhance the awareness, appeal and profitability of a destination in the short and/or long term; these events rely for their success on uniqueness, status, or timely significance to create interest and attract attention" (Riley and Van Doren, 1992). Although the main purpose of a movie is entertainment rather than advertising, hallmark event is created by storylines, underlying themes, exciting events, spectacular scenery and characters (Riley, Baker and Van Doren, 1998). Through these elements, the movie provides a substantial amount of information about destination over an extended period of time, with the advantage of breaching the problems of transportation and distribution (Riley and Van Doren, 1992); thus the barriers of distance, time and money are sharply reduced (Riley and Van Doren, 1992). Furthermore, on condition that the movie is unique and able to distinguish itself from other movies, it magnifies the tourism potential of a destination (Riley and Van Doren, 1992).

Macionis and Sparks (2006, cited in Soliman, 2011) excluded novelty and prestige as some of the main motivators for traveling to film locations. They postulated that the ability to talk about the trip and show pictures at film locations bring prestige and assists in maintaining a certain status in society, which is deemed to be important for modern individuals.

Fernandez Young and Young (2008) and Riley, Baker and Van Doren (1998) summarised the academic literature on the reasons behind visiting filming location by proposing a concept of an 'icon' or focal point, a part of movie which is extraordinary or captivating, which may be the plot, characters, favourite celebrities acting in movies, scenery or soundtrack. An icon represents all that is compelling about a film and stimulates the desire to visit filming locations. Researchers agree that any combination of these elements also possess the ability to influence holiday decision making.

1.2.4. The Impact of Movies on the Destination Choice

Several theories explaining how movies affect viewers' attitudes towards destination are emerging. Cohen (1986, cited in Hudson, Wang and Gil, 2008) proposed three different appeals – literary ethos, literary logos and literary pathos – that influence the audience. She asserts that in literary ethos, the vehicle of persuasion is an individual (e.g. screenwriter or director). Literary logos utilize the logic and reasoning whereas literary pathos appeals to the emotions. Appealing to the viewer, they form the image of a destination in consumers mind in a relatively short time.

Hahm and Wang (2011) postulated that film-induced tourists are affected through both push and pull motives, which are inspired by destination marketing activities, film-specific factors and destination attributes. Macionis (2004, cited in Hudson, Wang and Gil, 2008) suggested that the most influential film-related pull factors include place, personality and performance. The destination attributes will be affected by both positive and negative feedback. However, the impact of this combination varies depending on the individual and his underlying value system (Hahm, Upchurch and Wang, 2008).

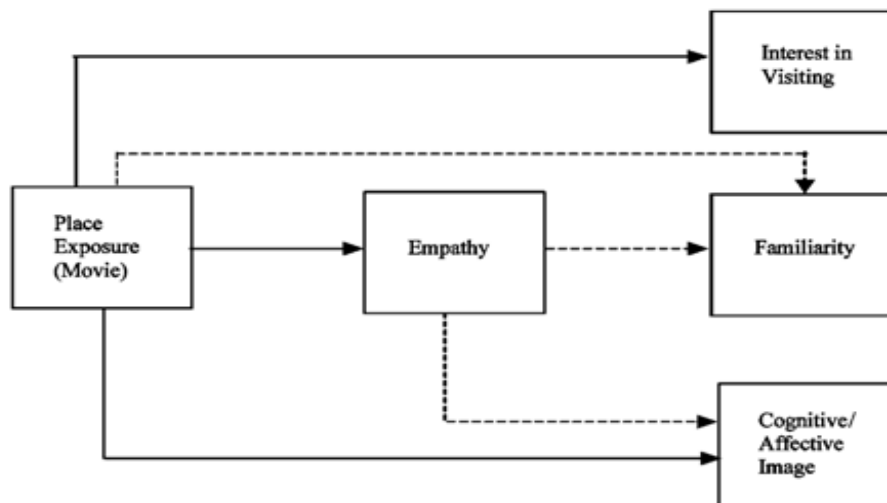


Figure 4: Image Formation Model

(source: Kim and Richardson, 2003)

Several researchers investigated a way movies affect destination image and decision making. One of the first addressing the issue were Schramm and Porter (1982). His much simplified Silver Bullet Model suggested that the media is capable of injecting ideas and messages directly into the minds of the audience, therefore featuring a certain location in a movie would directly and immediately result in increased visitation. It is built on a general

attention, interest, desire and action (AIDA) model (Strong, 1925, cited in Hudson, Wang and Gil, 2006), which can be utilized to explain movie effects, too. It states that any type of communication should first attract the receiver's attention, then create his interest, arousing desire for the product or service, which would result in action from the receiver's side. In case of movie tourism, the action phase would be completed if viewers visited destinations featured on the screen. However, it was later concluded that the relationship between movies and decision making is much more complex.

Kim and Richardson (2003) revealed that place exposure in a movie alters the attitudes towards a destination mainly by stimulating the interest in visiting destination, forming a cognitive and/or affective image of a destination and creating empathy, which in turn influence familiarity with a destination and its image (fig. 4). However, they argued that movie's ability to familiarize with the destination directly is very limited.

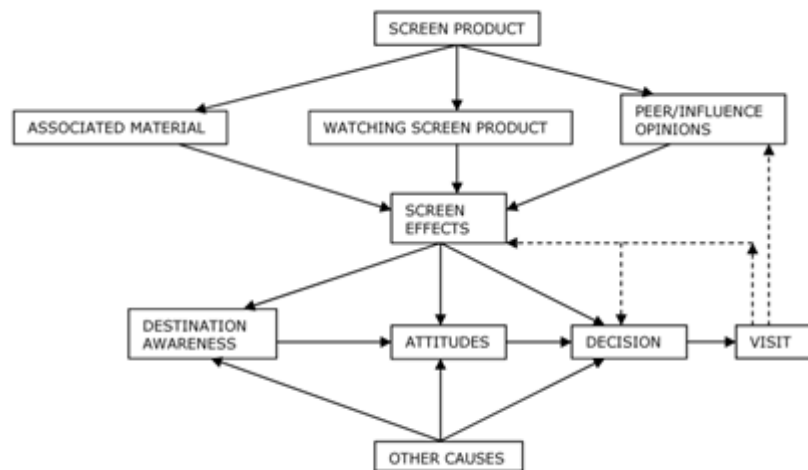


Figure 5: Model of Screen Influences on Decision to Visit

(source: Kim and Richardson, 2003)

Kim and Richardson's (2003) model is furthered by Fernandez Young and Young (2008), who utilized the concept of the active audience, selecting media products freely and consuming them according to preferences established by themselves, under the influence of their peer group members and others. Based on this concept, they developed a model (fig. 5) describing the complex relationship between films and visitation. In the model, screen effects, consisting of both consumption of movies and associated materials (e.g. movie trailers and posters) and peer opinions, influence destination awareness and attitudes and reinforces final decision. The model also accommodates the possibility of accidental visitation of movie location, which feeds back to screen effects via word of mouth, reinforcing destination awareness and attitudes towards the location.

Although the model shows that movies are rarely sole influencers of travel decisions and their impact on the final destination choice diminishes with every stage (Di Cesare, D'Angelo and Rech, 2009; Frost, Croy and Beeton, 2009), several cases contradicting the model were found. Hudson, Wang and Gil (2006) presented survey results showing that 13 per cent of people initially become interested in a country after seeing the destination on television or film while Fernandez Young and Young (2008) estimated that up to 60 per cent of tourist's decision to visit or revisit particular destination can be explained by screen effects. Therefore movies become important factors for tourism development.

1.2.5. Positive and Negative Movie Impacts for the Destination

Movies are especially beneficial in building awareness and positive images, particularly of distant and not well-known destinations (Carl, Kindon and Smith, 2007; Hahm and Wang, 2011; Iwashita, 2008). Risk associated with travelling is particularly high for exotic destinations as potential tourists possess little information about them, most of which is gathered via promotional channels, and it is difficult to verify it. Movies, therefore, are the major vehicles constructing and transmitting messages of places with which people do not have first-hand experiences (Kim and Richardson, 2003). They provide more objective visual, verbal and sensory information on destination's attractions, safety, social norms and, in some cases, even quality levels (Iwashita, 2008; Kim and Richardson, 2003), building a more detailed image (Hahm and Wang, 2011). Movies therefore are capable of tangibilising the intangible (Bolan and Williams, 2008), which can lead to increased confidence in destination choice and an actual vacation experience less threatening and more comfortable (Kim and Richardson, 2003).

Movies have a power to strengthen an already existing or rejuvenate previous interest in the destination (Hahm and Wang, 2011, Iwashita, 2008). It is due to the film being able to make significant impressions in relation to particular characteristics of the location. Shani *et al.* (2009) revealed that the impressions about natural and cultural characteristics of South America a movie *Motorcycle Diaries* (2004) made upon the audience were much stronger than the other problematic images of the region, stimulating the desire to make a visit.

From the destination's perspective, one of the major advantages of movie tourism is reduced seasonality (Jewell and McKinnon, 2008) since tourists are interested in both outside and inside filming locations. In their analysis of the effects of 12 movies set in Britain on

their filming locations, Tooke and Baker (1996) revealed a heightened tourists' interest in hotels and other places they had seen in movies. Tourist offices were said to be frequently asked to organise tours to these locations, creating new tourist attractions as a direct result of television film.

For film induced tourists, being in the actual filming location brings out the extraordinary moment of being at the 'extraordinary' place, and visitors can find fulfilment of their emotional investment (Iwashita, 2008). Because of this, travel experience can become more satisfying leading to positive word of mouth and repeat visitation.

It should be taken into consideration, however, that the initial intent of making the movie is profit and entertainment rather than promoting destinations, and the locations are chosen only as a compliment to the story. In some cases, the spillover effects such as induced destination images are deemed undesirable. Beeton (2001, cited in O'Connor, Flanagan and Gilbert, 2010) concluded that negative images can be created by a negative movie plot, destinations that attract too many tourists as a result of being featured in movies, creating negative impacts (e.g. overcrowding and loss of privacy) on the local community thus giving rise to hostility, and formation of idealistic tourist expectation and aspects of authenticity. The latter is particularly dangerous as technological progress has enabled filmmakers to transform the landscapes where the movie is set. Enhanced by technological effects, computer programs and arranged for aesthetic pleasure, they distort the reality. The 'real' landscapes provide few features of the hyper-real landscapes in the films and this impacts on tourists' experience of the former film sites when the 'real' is assessed against the staged (Carl, Kindon and Smith, 2007). In this case, an authentic movie experience grounded in the combination of facts, imagination and myths that are based on tangible remains in the movie locations is not achieved (Jewell and McKinnon, 2008), leading to disappointment.

The disappointment is increased if the movies are filmed in locations far removed from the actual place they are portraying (Bolan and Williams, 2008; Im and Chon, 2008). Prior to World War II, due to regulations in Hollywood, it was almost impossible to find a movie made at the location represented (Frost, 2009), creating false expectations regarding the destinations depicted. Although most movies are now made outside of Hollywood, in recent years there has been a trend of moving towards other, similar-looking but cheaper destinations rather than original locations they are representing. For example, Ouarzazate (Morocco) was used to depict such diverse locations as Persia in *Prince of Persia: The Sands of Time* (2010), Egypt in *The Mummy* (1999) and *Asterix and Obelix Meet Cleopatra* (2002), Italy (former Roman Empire) in *Gladiator* (2000), Macedonia in *Alexander* (2004), and even

Chinese Empire in *Kundun* (1997), creating false imagery, expectations and issues of authenticity for these locations.

Mass media can promote misrepresentation of destinations or hosts by means of creating and reinforcing cultural stereotypes or a world that a writer, director or producer wants it to be or believes it should be (Xiao and Mair, 2006). This is particularly evident if movie's content is closely connected with particular locations and culture but the filmmakers are foreign. Mestre, del Rey and Stanishevski (2010) analyse the case of *Mission: Impossible* (1996) where Spanish cultural festivities in Seville were vividly depicted. Upon the visit to the city tourists, however, were explained that particular elements were misrepresented in the movie and/or belonged to other autonomous communities in Spain. Heavy reliance on mass media in image formation thus can lower the satisfaction of touristic experience.

It was noted previously that destination image is likely to be the product of it being featured in multiple films. For example, Anchorage (Alaska, USA) was depicted in several commercially successful movies and TV series, including *Into the Wild* (2007), *The Frozen Ground* (2013), *The Amazing Race* (2001), *Star Trek VI: The Undiscovered Country* (1991) and *Long Way Round* (2004). Because of this, different visitors may be influenced by different films and expect to find the destination the way they imagine it to be (Frost, 2004). Multiple images make meeting expectations more complex and ordinarily lead to disappointment of some of the visitors.

Lastly, although the greatest advantage of movies is perceived to be their ability to familiarise with the destination, Tooke and Baker (1996) are advocating the concept of 'optimal familiarity', stating that after a certain point, as a consequence of gathering a substantial amount of information, the novelty and attractiveness of travel to a certain destination is reduced. Therefore large exposure of a destination in a wide range of movies might produce adverse results for its tourism.

1.3. Destination Marketing via Movies

Due to high tourist destination market penetration, to be successfully promoted in the targeted markets, a destination must have a strong positive image and be favourably differentiated from its competitors in the minds of the consumers (Alhemoud and Armstrong, 1996; Echtner and Ritchie, 2003, Vagionis and Loumioti, 2011, Haahti and Yavas, 1983). Although numerous destinations can 'stand alone' as significant attractions, the challenge of

tourist receiving locations is reaching tourists who have a propensity to visit promoted destinations for which exposure in short TV commercials or unfocused browsing through printed advertisements is insufficient (Riley and Van Doren, 1992). Since autonomous agents (e.g. films and media) play a key role in image creation due to their exposure to wider audience and perceived reliability, they provide opportunities for differentiation. The kind of large screen exposure a film (especially a critically acclaimed or a commercially successful film) can give a destination is something most bodies responsible for tourism promotion simply could not hope to pay for nor be able to produce (Bolan and Williams, 2008). Hence, tourism authorities are continuously trying to capitalise on the incidental advertising via movies, endeavouring to shape, influence, create or foster publicity that helps to promote the place as a unique tourism destination (Dore and Crouch, 2002).

Placing a destination in a film might be deemed as the ultimate in tourism placement because film images persist for decades, provide publicity and create identities (Busby and Klug, 2001). Following the success of particular movies, certain DMOs utilize films to rebrand their destinations. Examples of such marketing campaigns include the promotion of 'Bronte Country', 'Braveheart Country' (Busby and Klug, 2001) or 'New Zealand – Home of the Middle Earth' (O'Connor and Bolan, 2008; Morgan and Pritchard, 2005).

Researchers conclude that a common feature of successful film location marketing campaigns is an unconventional advertising format (Hahm and Wang, 2011; Vagionis and Loumiotis, 2011; Morgan and Pritchard, 2005) conveying the essence of the destination and a re-invented image of a destination to adjust to a way a place is depicted in a film (Warnick, Bojanic and Siriengkul, 2005). DMOs must ensure the new image is valid, believable, simple, appealing, distinctive and live (Day, Skidmore and Koller, 2001; Govers, Go and Kumar, 2007; Morgan and Pritchard, 2005), grabbing the attention of potential tourists. They have to capitalize on temporal environmental and situational influences as well as vicarious place experiences or aim at reducing its potentially negative impacts. Prospective tourists must feel the authenticity of a unique place.

Although DMOs' abilities to impact the image autonomous agents create in the minds of the consumers are marginal (Day, Skidmore and Koller, 2001; Kim and Richardson, 2003), only waiting for the visitors to arrive at the destination is not enough to take a full advantage of being featured in a movie. There are numerous ways in which DMOs could engage in collaborating with movie makers pre-, during and post-production of the movie to be able to enhance awareness and image of a place and influence decision making process.

1.3.1. Opportunities for Destination Promotion via Movies

Marketing opportunities can be generated long before the movie is being premiered. Early relationship between film producers and tourism promoters enables tourism marketers to anticipate film effects and plan their marketing campaign to maximise film benefits (Connell, 2005; Vagionis and Loumioti, 2011). Proactively promoting their destinations to film production could lead to actual visits.

O'Connor, Flanagan and Gilbert (2008) showed several ways DMOs can engage in promoting destinations via film at an early stage. They postulate that it is important to first of all attract film makers to the destination to stimulate wider exposure. This can be done by creating favourable conditions. A wide range of tools are available to make destinations film friendly; first of all, it should be ensured that relevant infrastructure for film crew (and tourists later on) is developed at the destination. This includes facilities such as transport links to the site from bigger cities, accommodation, catering and access to a local, skilled and semi-skilled workforce (Beeton, 2008). Other tools available to destination marketers consist of sponsoring film activities (O'Connor, Flanagan and Gilbert, 2008; Tooke and Baker, 1996), offering tax cuts, access to normally restricted sites, including galleries, museums, cultural and heritage sites, natural resources and so on, issuing permissions to film the 'backstage' areas in the communities (Beeton, 2008; Shani *et al.*, 2009; Soliman, 2011), preparing lists of locations that need to be promoted according to the tourism development and promotional plan of the country and lists of incentives offered to film producers for using each specific site in the movie (Soliman, 2011), creating lists of benefits the region should receive in exchange (Vagionis and Loumioti, 2011), and/or providing detailed information about filming in particular destinations on DMOs' websites (Hahm and Wang, 2011). Hudson and Ritchie (2006) showed that DMOs can be involved in location scouting at preproduction stage to ensure the scenes picked for the film act to the destination's advantage. This is actively done by VisitBritain, which also assists in getting required permissions to ensure British locations are chosen for Bollywood films and substantial tourism benefits are generated (Soliman, 2011).

Collaborative efforts are essential to maximise the opportunities that emerge, especially for low budget DMOs. It is thus important to appoint a public relation specialists to deal with film studios to ensure smooth cooperation and to build positive corporate image (Shani *et al.*, 2009; Hudson and Ritchie, 2003; Dore and Grouch, 2002; Soliman, 2011).

Examples from Canada, Bahamas and Chicago reveal that by engaging an expert, the region's maximum possible appearance in films can be achieved (Vagionis and Loumioti, 2011) and an effective, long-term, mutually beneficial partnership can be formed (O'Connor and Bolan, 2008).

Hudson and Ritchie (2003) emphasized the importance of negotiating a publicity clause in the contract between DMOs and film makers. Having end credits mentioning movie's location, or mentioning it at the beginning of the movie, directly influences destination's image. The publicity clause could also ensure that the media coverage of the film mentioned the film's location. DMOs could further engage in location promotion via movies by publicity photos, creating an early linkage between the movie and its filming location.

Marketing opportunities arise during the filming of the movie, too, mainly through celebrity endorsements. Articles of celebrities appraising movie location appearing on the media appeal to potential tourists' ethos and logos, familiarize them with available facilities and generate further interest in the destination. However, for it to be successful, a perceived 'match' between the celebrity used and the intended positioning (e.g. football player David Beckham and Adidas) is essential (Bolan and Williams, 2008). Collaborating with producer's publicist, DMOs could make sure a consistent message and right image is conveyed about the location during the production of the film (Hahm and Wang, 2011).

Once the movie has been released, the challenge for DMOs "is to convert the audience's interest in a film into a commitment for a future visit and capitalize on additional visitors brought through film" (Hudson and Ritchie, 2006). While it is obvious that most DMOs do not utilise the full potential of using films as a medium in advertising, it is widely agreed that as a minimum they should be aware of what movies are being filmed in their destinations and how the perception of the destination of diverse demographic constituencies within the target audiences is affected by them, as well as analyse the strengths, weaknesses, similarities and dissimilarities of their product with respect to other products in the same generic category, and adjust their image management strategy and diversify tourist products accordingly (Alhemoud and Armstrong, 1996; Haahti and Yavas, 1983; Day, Skidmore and Koller, 2001). For example, research by Xiao and Mair (2006) concluded that based on the potential tourists interpretation of popular media, China should base its marketing campaign on such dimensions as culture, arts, history, breath-taking sceneries and world class attractions to gain a larger share of international tourists in the region.

Both official tourism and film websites should be utilized to make the connection between the film and destination (Hahm and Wang, 2011) by including pictorial information on locations where certain movies were filmed and making links to film tours (Hudson and Ritchie, 2006, Hahm and Wang, 2011, Warnick, Bojanic and Siriangukul, 2005). New Zealand, which launched one of the most successful movie-related destination marketing campaigns, has the whole section dedicated for the *Lord of the Ring* trilogy on its official tourism website, which includes an interactive map of the country featuring hot buttons directing visitors to detailed description of film locations, photographs, side stories, interviews with people involved in filming and behind the scenes information to learn about the unique experiences of the cast and crew, give a detailed, realistic image of the destination and stimulate the viewers' desire to visit the country (Morgan and Pritchard, 2005). The feature opens with an introduction by one of the film's actors inviting visitors to 'understand why the overseas cast members were reluctant to leave' (Morgan and Pritchard, 2005). This type of advertisement greatly increases tourists' interest in visiting filming locations.

In addition, creation of guidebooks, postcards, tours to filmed sites that would include behind the scenes and filming information, or online and paper movie maps that would enhance destination's attractiveness should be added into destination marketing mix (Hahm and Wang, 2011, O'Connor, Flanagan and Gilbert, 2008, Hudson and Ritchie, 2006; Busby and Klug, 2001). The UK launched perhaps the most successful long-running movie map campaign; they created a general movie map featuring around 200 film and television locations around the country alongside a Bollywood movie map, a general movie map for London and individual movie maps for the most commercially successful films such as *King Arthur* (2004), *Bridget Jones – the Edge of Reason* (2004) and *Closer* (2004) (O'Connor and Bolan, 2008; Connell, 2005). VisitBritain has a designated section in their official website for movie locations, too. Once the travel decision is made, promotion material acts as references (Hanefors and Mossberg, 2001), hence guidebooks and other marketing material could attract tourists to visit smaller and otherwise less distinct objects.

Promotion of hotels, attractions or museums used in films or where the celebrities were staying or visited during filming is also a common way to stimulate tourists' desire to visit them and it has proved to be very successful in the past. For example, a small hotel in Amersham, England, where a film *Four Weddings and a Funeral* (1994) was filmed was fully booked for four years upon successful movie-related marketing campaign (Soliman, 2011).

Promotional videos and information can be added on DVDs to get additional exposure for the location and to maximise the potential benefits with every new release (Warnick, Bojanic and Sirianguk, 2005).

Wider scale effects can be achieved by combining aforementioned promotion tools with development of region/nationwide festivals. Frost (2004) gives an example of Lone Pine, a small Western-themed village in California, where an annual film festival featuring movies filmed in the area attracts thousands of tourists. Its main advantages are perceived meaningful match between the event's image and that of the place (Morgan and Pritchard, 2005) and the ability to combine movie preview and participation in guided tours of the locations where the movie was filmed. Frost (2004) concluded that the incorporation of film heritage gives Lone Pine a distinct image, which enables the town to compete with other Western-themed locations in the area.

Hudson and Ritchie (2006) postulated that other post-production marketing tools to maintain continuous interest in the destination include inviting travel media to movie premiers and releasing special articles about the destination. Establishing movie museums exhibiting items used in filming particular movies (e.g. costumes) and other film memorabilia could also boost film tourism in the destination. Domestic film tourism could be induced by showing the films that portray locations in the country on national television channels at superlative time slots and before national holidays (Soliman, 2011).

However, DMOs should bear in mind that films and TV series as communication and marketing tools also pose a substantial number of risks and, to some extent, even a threat of being completely ineffective. First of all, O'Connor, Flanagan and Gilbert (2010) proposed that movie viewers are aware of the differences between reality and fiction and will not be drawn to the destination based on what they have seen on the screen. In many cases, the tourists who did come to the destination to see the movie location were reported to leave disappointed by the differences between the actual site and what was shown on the screen (Hyujung Im and Chon, 2008; Hudson and Ritchie, 2006; Fernandez Young and Young, 2008; Bolan and Williams, 2005; Carl, Kindon and Smith, 2007), especially if the geographical details of the movie were invented (Hyunjung and Chon, 2008), misleading image of culture and traditions was portrayed in popular media, common if foreign directors are directing the movie (Mestre, del Rey and Stanishevski, 2008), or too little remains were left of filming set (Beeton, 2008). Movie induced tourists are said to be led by their desire to escape reality for a better world (O'Connor, Flanagan and Gilbert, 2010), therefore discrepancies between movie and reality could prevent repeat visit and result in negative

word of mouth. Despite of this, visiting movie locations has become increasingly popular (O'Connor, Flanagan and Gilbert, 2010) and many DMOs and tourism information organisations have increasingly taken advantage of movie popularity to attract more visitors to the area.

DMOs have a wide spectrum of tools at their disposal to maximise movies' potential. Their challenge, though, still remains to efficiently and effectively create and utilise film induced tourism, including product development and presentation as well as the follow-up implications of destination marketing and branding (Vagionis and Loumioti, 2011). Close collaboration with all stakeholders and carefully designed marketing campaign, though, could result in an extensive positive exposure of the destination at a relatively low cost, and attract a significant number of tourists.

Analysis of academic literature offered deeper insights on a complex relationship between destination image, movies and destination marketing. Examination of research on destination image provided diverse definitions of the concept, shedding some light on various aspects it addresses, prevailing image formation theories and a complex relationship between destination image and decision making. It denoted the crucial role perceptions of a destination play for its long term success and established the link between movies and image. The focus of literature review on movie induced tourism enabled a loose definition of a concept to be elicited and the way they and movie trailers affect destination image to be explained. Classification of movies in terms of their capabilities of influencing decision making and a range of benefits and downsides of having a wide exposure of a destination in the movie have also emerged. Analysis of research on destination marketing via movies assisted in establishing best practice examples and producing a range of tools available to increase destination's competitiveness, avoiding the shortcomings of having a wide TV exposure. It complimented the knowledge of relationship between movies, destination image and decision making process, and identified gaps when relationship between the image of multiple-films locations and the origin of the movie director, and contesting tourist expectations are concerned. The need for academic literature addressing these issues has emerged. It would assist DMOs and other tourism organisations in reconciling discrepancies between opposing tourist expectations that develop as a result of the exposure of potential tourists to different (national or international) movies, and in altering negative perceptions. The current study aims at contributing to the literature by focusing on these elements of China that is currently highly understudied.

2. Description of Case Study

With a territory almost as large as the whole European Continent, China boasts plenty of natural and cultural tourism attractions. Its complex culture, rich history and unspoiled natural beauty have created an exotic image through mystifying its otherworldliness (Xiao and Mair, 2006). Because of that, it is favoured by a significant number of tourists, wishing to escape the routine and experience something extraordinary, as well as filmmakers, hoping to attract a wider audience by featuring spectacular landscapes. According to UNWTO data (2013), China is the third most visited country in the world, receiving around 58 million tourists each year, with Shanghai and Beijing being the top two tourist receiving cities. Major cinema companies for both national and international cinema are also located in the two cities (China Hollywood Society, n.d.).

China boasts a diverse tourist offering. Tourists are lured to the country by the culture lasting for almost 5000 years and diverse landscapes ranging from plains and deserts in the central, eastern and northern parts of the country to the highest mountain range in the world, the Tibetan mountains, in the south west of China, and a coastline of 14,500km bordering East China sea, Yellow sea and South China sea on the east (Chinese Outpost, n.d.). 47 sites are enlisted in UNESCO (UNESCO, n.d.), enabling cultural and nature based tourists to choose from diverse sites. Rapid urbanization and development of infrastructure and increasing standards of conference facilities have made China an attractive MICE tourism destination. Although wellness facilities were found to be less attractive in China, abundance of natural hot springs and affordable prices for high quality services have the potential of making the country one of the leaders in the field in the future (Global Wellness Tourism Economy Report, 2013). On average, tourism adds around CNY321.0 billion in foreign exchange every year (WTTC, 2014), making China one of the leading countries in international tourism in the region and overshadowing such powerful competitors as Japan, Taiwan and South Korea (WTTC, 2014).

China (including special administrative regions of Hong Kong and Macau) has been featured in over 1000 international and national films and television series, comprising some very successful productions like *Red Cliff* (2008), *Crouching Tiger, Hidden Dragon* (2000), *2046* (2004), *Rush Hour 2* (2001), *Avatar* (2009) and *Kill Bill: Vol. 2* (2004), which have stimulated tourists' interest in the destination. Movies are extremely important for China's industry and it is estimated that China's box office territory is the second largest in the world

behind the United States (Pulver, 2013). The country has no less than ten major film companies (China Hollywood Society, n.d), releasing on average ten movies every day (Pulver, 2013). Although the movies are mainly set in China and use Chinese cast, a large share of them is exported to the West and are seen by an expanding audience. Chinese government is also supporting national cinema by funding events in such diverse locations as Fiji and New York, featuring movies produced by Chinese directors (The Economist, 2013).

For a very long time it was difficult for the foreign filmmakers to film their movies in China, however, the country has started to open up luring directors to set their movies in it. China has a lot to offer in terms of infrastructure needed for filming, qualified labour force and natural landscapes, making it possible to film any type of movie in there. Relatively low prices and the easing conditions of getting necessary permits have also boosted its popularity in international movie market. Due to the good filming conditions, the three sites favoured by a substantial number of foreign directors remain Shanghai, Beijing and Guangxi (ATChina, n.d.), however, some other sites (e.g.Wuhan) are emerging as serious competitors.

This study adopted a case study of China because of the significant importance of both tourism and cinema for the country's economy. By the means of the online questionnaire that allowed incorporation of movie trailers to ensure respondents are exposed to uniform information, enabled wide distribution, and that consisted of both open-ended questions and scales to address diverse aspects of the destination image, it intends to answer the following four questions:

1. What image of China as a vacation destination movies directed by the non-Asian directors create?
2. What image of China as a vacation destination movies directed by the Chinese directors create?
3. How is the image of China as a tourism destination dependent on the origin of a movie director?
4. In what ways DMOs and other tourism organisations in China can alter negative perceptions and meet tourist expectations?

Due to a large exposure of China in national and international movies and increasing tendencies of shifting movie production to it, the country is perceived to be able to provide sufficient scope to investigate how the views of potential tourists about a destination are affected by the origin of movie director. It will also shed some light on opportunities for

destination management organisations for meeting tourist expectations and altering negative perceptions.

3. Methodology

The objective of this study was to investigate the dependence of the immediate movie-induced perceptions of China as tourism destination on the origin of movie directors. For this purpose, an online survey of the non-Asian population was performed. Only people who had not travelled to China before were eligible to participate in the survey as research is concentrated on the initial pre-visit perceptions of the destination. Furthermore, respondents who had visited other South East Asian countries were also omitted from the research as insights about the region were likely to bring some bias to the results. Lastly, it was confirmed that respondents had not seen the movies the trailers of which were utilized in the survey before to ensure they are exposed to uniform information. The set criteria assured that responses were not based on previous knowledge and allowed to draw generalizations about the perceptions of potential non-Asian tourists to China.

A questionnaire was developed to elicit potential tourists' perceptions of China based on trailers of movies directed by the non-Asian and Chinese directors, and to assess if any discrepancies in the two images exist. It distributed over the popular social network Facebook and travel and movie oriented online forums such as the Tripadvisor and Lonely Planet. Although there are no conclusive guidelines on the strengths and weaknesses of online research, comparative studies revealed that they result in higher response rates and are easier to administer (Hudon and Ritchie, 2006). Other advantages include relative speed, flexibility, the potential to reach a large and more diverse audience and comfort level due to anonymous nature of the tool, resulting in more honest responses (Hudson and Ritchie, 2006). Furthermore, the online survey allowed the incorporation of movie trailers to ensure participants were exposed to as uniform information as possible and were familiar with movie trailers utilized in the research, and to enable the measurement of the immediate impacts of films on their perceptions. Thus an online questionnaire was the most appropriate tool to elicit comprehensive movie-induced image of China.

The questionnaire was designed based on a thorough literature review and applied methods developed by Echtner and Ritchie (1993), adjusted and revised to reflect the

attributes depicted in the movie trailers employed. It used a combination of structured and unstructured methodologies to capture attribute-based images, holistic impressions, and functional, psychological, unique and common characteristics of the destination image (Echtner and Ritchie, 1993). Open ended questions allowed respondents to think freely about the destination and describe their overall impressions of China rather than respond to the researcher's predetermined image dimensions. The responses were then coded into similar categories and frequencies of the various types of responses were recorded. Responses generated by at least five per cent of the entire sample were considered to be common enough to be reflecting a general image of the destination (Reilly, 1990).

The questionnaire also included scales that were developed to effectively measure the common and attribute-based components of image and complete the general immediate movie-induced image of China. Using scale items in the measurement instrument allowed focusing on the common, attribute-based components of destination image that, despite of the importance, would normally be omitted in the answers to open questions. Thus scales provided a broader base of image information.

An essential part of the online questionnaire was movie trailers that were utilized to determine the link between the image of a destination and the origin of movie directors. They were used as substitutes for full-length movies to limit the time needed to complete the questionnaire. Researchers in cinematography and neuroscience agree that trailers directly address the audience, transmitting a precise and concise message of what the movie will be, using the imagery of the films that are perceived to be able to capture and maximize the audience (Kernan, 2004; Blakeslee, 2004; Johnston, 2009), thus making them appropriate substitutes for the research. An equal number of trailers of movies set in China directed by Chinese directors and non-Asian directors were chosen for the research. The initial criteria employed for trailer selection was the awards and nominations received by the movie in international movie festivals and competitions, the minimum overall rating of the movie on International Movie Database (IMDB) of 6.5 by at least 3000 users, the trailer being watched at least 8500 times on one of the most popular video sharing websites in the world, YouTube, the same locations being featured in both Chinese and non-Asian directed movies and similar genres. It ensured that the movies selected were viewed by the widest audience and thus had a great influence on viewers' perceptions of the country. Based on the initial criteria, five movies (*Beijing Bicycle* (2001), *2046* (2004), *The Painted Veil* (2006), *The White Countess* (2005), *Shanghai Kiss* (2007)) were selected featuring mainly Beijing and Shanghai, two of the most visited and well-known cities in China, yet parts of other provinces in China were

also used. The first two movies were directed by Chinese directors Xiaoshuai Wang and Wong Kar Wai while the latter three were directed by Americans John Curran, James Ivory, Kern Kornviser and David Ren.

The criteria was later amended to allow critically acclaimed movies that are rated 6.0 by at least 2,500 viewers on IMDB and the trailers of which were seen at least 3,000 times to be included in the research. This generated four additional movies: *The King of Masks* (1996, directed by Tian – Ming Wu), *Together with You* (2002, directed by Kaige Chan), *Karate Kid* (2010, directed by Harald Zwart (Netherlands)) and *Red Corner* (1997, directed by Jon Avnet (USA)). The last movie to be included in the research, *Dangerous Liaisons* (2012, directed by Jin-ho Hur) did not meet the minimum criteria on IMDB (it had the average rating of 5.7 and was rated by 1136 people), however, it was chosen to be featured in major international movie festivals (e.g. International Toronto Film Festival and Cannes Film Festival) and its trailer was watched 146,685 times on YouTube, exposing it to a very wide audience and allowing viewers to build their perceptions of China.

In total, ten movie trailers were selected for the research: five movies were directed by Chinese and five movies were directed by non-Asian (mainly American) directors (Appendix A). It was ensured that the movies formed pairs in terms of the movie genre, location featured and the time period it portrayed to ensure the results are valid (table 1).

The final pilot questionnaire consisted of four parts. Prior to the start of the survey, the respondents were asked to describe their mood. Then the trailers of selected movies directed by non-Asian directors were shown and a series of open ended and scale questions designed to investigate the immediate image of China were asked. In the second part, an unrelated video was shown and the respondents were asked again to describe their mood. It was done to reduce the bias to answers in part three of the questionnaire, in which the respondents were shown trailers of selected movies directed by Chinese directors. Afterwards, the same questions as in part one were asked. This time, respondents were required to base their answers on the trailers directed by Chinese directors. Lastly, demographic questions were asked.

The pilot survey ran between April 24 and May 15, 2014. However, despite frequent reminders to participate in the survey, the response rate was very low (overall, 17 incomplete and 10 fully completed questionnaires were returned), suggesting that several amendments to the image measurement tool needed to be made, primarily in terms of length of the survey. Because of that, 2 pairs of trailers (*2046* (2004) and *Shanghai Kiss* (2007) and *The White Countess* (2005) and *Dangerous Liaisons* (2012)) with the lowest scores and the longest

trailers were excluded from the study. An unrelated video separating the two blocks of movie trailers was also changed to be shorter. These amendments reduced the time needed to complete the survey from 30 minutes to 15 minutes. The second pilot survey was then released.

The second pilot survey ran between May 17 and May 27, 2014. During this period, 11 fully completed and 6 incomplete questionnaires were returned (response rate almost two times higher than for the first pilot survey), showing that appropriate changes were made. After this, the survey was released on popular websites and ran between May 28 and June 18, 2014.

4. Results and Discussion

182 people decided to participate in the survey. However, only 112 fully completed questionnaires were returned (response rate 62%). Five respondents stated they had visited mainland China, Macau or Hong Kong in the past. As the study was focusing on the initial pre-visit destination image, their responses were eliminated from the analysis. Four respondents revealed that they had visited other countries in South East Asia (Malaysia, Thailand, Singapore and Vietnam), thus their responses were excluded, too, to avoid bias in the results. Lastly, one respondent failed to fully complete the third part of the questionnaire which concentrated on the pre-visit perceptions based on the trailers of movies directed by the Chinese directors, meaning that the trailers were not able to supply him with enough information to form perceptions and resulting in his answers being omitted from the analysis. This left 102 respondents that met the set criteria (Appendix B). Of them, 62 (61%) were female and 40 (39%) were male, and the age range was between 18 and 39. The respondents came from 23 different countries, with a majority of them coming from Lithuania (15 respondents), Spain (10 respondents) and Germany (8 respondents). None of the remaining participants had seen the movies the trailers of which were used for the purposes of this research. It ensured that their answers were based solely on the movie trailers and they did not possess deeper knowledge of the contents of the movies. Although 26 respondents had seen other movies filmed in China (overall, 39 different movies were mentioned, 26 directed by the Chinese directors and 13 – by the non-Asian directors), comparison between their

responses and the rest of the sample in regards to the aspects investigated in the study did not reveal worth noting differences, thus it was decided to include their responses in the analysis.

As noted before, the main sections of the questionnaire were related to the initial holistic and attributive perceptions of the participants of China. The analysis of the data in this study consisted of four major parts: analysis of the open-ended questions, analysis of the attribute-based items, comparison of the images held after viewing the non-Asian directed movie trailers and after watching the Chinese directed movie trailers and the interaction between responses to the open-ended and the attribute-based questions. It is worth noting that differences were also found between the male, female and overall perceptions. It should be emphasized that the responses were given after watching relative movie trailers to examine the dependence of the initial image of the destination on the origin of movie director.

The primary objectives in analysing the open-ended questions were to classify and label various descriptions used by the respondents and then, using free elicitation method, to determine the holistic and unique initial images most commonly held of China first after viewing the non-Asian directed movie trailers and afterwards after watching the Chinese directed movie trailers.

Initially, the groupings were kept as detailed as possible (e.g. where the respondent provided very specific images, such as the Yellow Mountain or Beijing, it was coded into correspondingly specific subcategories). Later on, more general categories were created that included the more specific subcategories (e.g. the 'Yellow Mountain' subcategory was included into a more general category 'Mountains', and the subcategory 'Beijing' fell into the category 'Cities'). Consistent labelling was used for both perceptions stimulated by the non-Asian directed movie trailers and the Chinese directed movie trailers. Overall, 144 different groups (including subcategories) emerged after the analysis of responses. Afterwards, frequency tables were produced for each of the open-ended questions and responses that were repeated more than five per cent of all times were utilized to elicit a holistic initial image of China.

4.1. Analysis of Responses to Open-Ended Questions after Watching Trailers of non-Asian Directed Movies

Table 1 provides the most frequent responses to the three open ended questions included in the survey. For each of the open ended questions, responses given by more than five per cent of the survey sample are listed.

In regards to China as a holiday destination, the most common images were those related to ‘culture and heritage’, more specifically, of Chinese traditions. Other subgroups (‘history’, ‘Chinese culture’ and ‘arts, global culture’) were not descriptive enough to be excluded as they were mentioned significantly less frequently.

Other common characteristics across the perceptions of China as a holiday destination referred to the general feeling of fear and dangers in the country due to the frequent crimes and outbursts of violence occurring there. Respondents have also expressed a strong presence of the political party in the country as seen due to the Mao Zedong portrait on the Forbidden City wall in the trailer of *Karate Kid* and the scenes from the trial in the trailer of *Red Corner*. It was thus stated that the country has strict rules, laws, and the lifestyle is dictated by the Communist Party.

On the other hand, some more positive aspects of the image of China were identified. The beautiful nature of the country was noticed and respondents expressed their interest in Chinese traditions. The country was also perceived to be very different from the Western countries, and the destination was frequently described as exotic. In general, to the respondents, China associated with the mystery and it seemed to be full of surprises.

Overall, although some negative images of China as a vacation destination were evoked, such as violence, danger and political dictatorship, certain positive aspects were also stimulated by the movie trailers, especially in regards to its traditions and the beauty of the nature.

Since negative images of China as a holiday destination were among the dominating descriptors, not surprisingly, a large percentage of the respondents expected the mood to be dark, negative, too. Most of the respondents assumed they would experience hostility and would feel unwelcome in the country, which contributed to the expectations of danger and violence. A much smaller although still significant percentage of the respondents stated that they would feel tense and uneasy while visiting the country, possibly due to the prevailing

images of crimes and strict, unfamiliar laws in China. Sixteen respondents stated that, based on the movie trailers shown, they imagine the mood and atmosphere in China to be different from the West yet they did not explain whether the difference is positive or negative. Fourteen respondents stated that they imagine the atmosphere to be interesting and another fourteen responded that it would be exciting.

1. Based on what you have seen in the videos shown previously, what images or characteristics come to mind when you think of China as a vacation destination? Please describe them in at least three words.	Frequency (times, percentage of all responses)
– Culture and heritage	38 (12.5%)
○ Tradition	19 (6.25%)
– Scary, dangerous, violent	26 (8.55%)
– Exotic	22 (7.24%)
– Strict, political party dictated	20 (6.58%)
– Nature, landscapes	18 (5.92%)
– Mysterious, unknown, full of surprises	18 (5.92%)
– Non-European, non-Western, different, culture shock	16 (5.26%)
2. Based on what you have seen in the videos shown previously, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.	Frequency (times, percentage of all responses)
– Unfriendly, unwelcoming	35 (12.96%)
– Dangerous, violent, no safety	32 (11.85%)
– Anxiety, tension, fear	16 (5.93%)
– Non-European, non-Western, different, culture	16 (5.93%)
– Interesting	14 (5.19%)
– Exciting	14 (5.19%)
3. Based on what you have seen in the videos shown previously, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.	Frequency (times, percentage of all responses)
– The Great Wall of China	82 (28.08%)
– Nature, landscapes	49 (16.78%)
○ Mountains	22 (7.53%)
– Cities	26 (8.90%)
– Forbidden City	21 (7.19%)
– Confucius based/religious	20 (6.85%)
○ Temples	20 (6.85%)
– Martial arts	16 (5.48%)

Table 1. The Most Frequent Responses to Open-Ended Questions after Watching Trailers Directed by non-Asian Directors.

Although both negative and positive adjectives were used to describe the atmosphere people would expect to encounter in China, overall, the negative adjectives were stronger and were utilized more frequently in comparison to the more positive or neutral groups such as ‘different’ and ‘interesting’. It leads to the belief that the visual information shown, as well as familiarising the audience with the destination, is more likely to discourage from the future visitation than to stimulate their desire to vacate in China.

After viewing movie trailers, respondents were able to identify several attractions China is most known for, first of all, the Great Wall of China featured in the *Karate Kid* trailer, which, overall, was the descriptor that was the most commonly used among all respondents. It can thus be called a single most defining item of the image of China. The Forbidden City in Beijing where the emperors of China lived for centuries, which was closed for public up until the end of the XX century and which briefly flashed in the trailer of *Red Corner*, was among attractions that the respondents associated with China the most, too. Other unique attractions were ‘nature and landscapes’, with the subgroup ‘mountains’ receiving the most attention, mainly due to them being largely exposed in the trailer of the *Painted Veil*, as a substantial number of the respondents explicitly stated. However, neither the mountains, nor the Forbidden City gathered at least half the responses as the Great Wall of China. The last three attractions that were largely mentioned were the ‘cities’ (yet none of the mentioned cities received enough responses to be excluded), ‘temples and pagodas’ and ‘martial arts’. It can be thus concluded that the trailers were able to supply enough information about the diverse aspects of tourism in China.

It is interesting to compare the differences between the perceptions of the female and the male respondents and the overall perceptions after viewing the trailers of the movies directed by the Western directors. Table 2 provides the most frequent female and male responses to the three open ended questions included. For each open ended question, responses given by more than five per cent of the survey sample are listed.

Considering China as a holiday destination, the female survey participants have also singled out the images of violence and danger in the country. It was one of the prevalent characteristics and the single negative descriptor of China as a holiday destination. However, for the female respondents, the political aspects were less important than the more positive characteristics such as exoticism, culture, traditions and beautiful nature of the country. It suggests that the female population felt more connected to the trailer of the *Painted Veil*, and thus the images of the country exposed in this part of the visual material were attributed a deeper meaning in their subconscious.

1. Based on what you have seen in the videos shown previously, what images or characteristics come to mind when you think of China as a vacation destination? Please describe them in at least three words.

Female Responses	Frequency (times, percentage of all responses)	Male Responses	Frequency (times, percentage of all responses)
– Culture and heritage	29 (16.11%)	– Strict, political regime related	14 (11.29%)
○ Tradition	12 (6.67%)		
○ Culture and heritage in general	10 (5.56%)		
– Dangerous, violent, no safety, crime	18 (10.00%)	– Exotic	10 (8.06%)
– Mysterious, unknown, full of surprises	14 (7.78%)	– Culture and heritage	10 (8.06%)
– Exotic	12 (6.67%)	– Non-European, non- Western, different, culture shock	8 (6.45%)
– Nature, landscapes in general	9 (5.00%)	– Dangerous, violent, no safety, crime	8 (6.45%)
		– Nature, landscapes	8 (6.45%)

2. Based on what you have seen in the videos shown previously, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.

Female Responses	Frequency (times, percentage of all responses)	Male Responses	Frequency (times, percentage of all responses)
– Dangerous, violent, no safety, crime	18 (10.47%)	– Unfriendly, unwelcoming	22 (22.45%)
– Anxiety, tension, fear	16 (9.30%)	– Dangerous, violent, no safety, crime	14 (14.29%)
– Unfriendly, unwelcoming	13 (7.56%)	– Non-European, non- Western, different, culture	11 (11.22%)
– Exciting	10 (5.81%)	– Difficult	10 (10.20%)
		– Strict, political regime related	9 (9.18%)
		– Interesting	8 (8.16%)
		– Breath-taking, wonderful, awesome	6 (6.12%)

Table 2 Continued

3. Based on what you have seen in the videos shown previously, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.			
Female Responses	Frequency (times, percentage of all responses)	Male Responses	Frequency (times, percentage of all responses)
– The Great Wall of China	46 (27.38%)	– The Great Wall of China	36 (29.03%)
– Confucius based/religious	14 (8.33%)	– Nature, landscapes	26 (20.97%)
○ Temples, pagodas	14 (8.33%)	○ Mountains	14 (11.29%)
– Forbidden City	9 (5.36%)	– Cities	13 (10.48%)
– Nature, landscapes	23 (13.69%)	○ Beijing	8 (6.45%)
○ Nature in general	10 (5.95%)	– Forbidden City	12 (9.68%)
		– Martial arts	9 (7.26%)
		– Tiananmen Square	8 (6.45%)

Table 2. The Most Frequent Female and Male Responses to the Open-Ended Questions after Watching Trailers of Movies Directed by non-Asian Directors

Interestingly, the female respondents gave a substantial degree of significance to the Chinese culture when describing China as a holiday destination. The male respondents did not consider individual aspects of it to be significantly important, thus only the overall group was included in their description of China as a holiday destination, but separate aspects of it were important factors when considering the female perceptions. Furthermore, the male respondents stated that China is significantly different from the Western world, which was unnoticed or unimportant for the female participants who described it as unknown and mysterious. Thus there were significant differences between the two opinions, and the overall perceptions emerged as a combination of both.

In terms of the atmosphere the respondents expect to encounter on their visit to China, the male respondents were much more descriptive than their female counterparts. Several differences worth noting between their and the female, and even between their and the overall opinions have emerged. First of all, although both the female and the male respondents perceived China to be unsafe, dangerous and hostile for the foreigners, the male survey participants have also noticed that the general environment in the country was strict and largely dictated by the government. It is likely to be a cause of the great difficulties these respondents expect to encounter whilst on holiday there.

The male respondents have also emphasized that China was very different both overall and from what they are used to in their countries and placed more significance on that than on the indescribable characteristics, such as ‘wonderful’ and ‘awesome’ experiences. The female respondents have largely disregarded this aspect.

In general, the dominating descriptors in both cases were strongly negative: scary, violent, dangerous, tense, fear, anxiety. Despite of that, the environment in China was distinguished as exciting. For the female respondents, it was the only non-negative descriptor of the mood in the country. Other more positive descriptions in the overall definition came from the male perceptions.

Lastly, in terms of the unique attractions in China, both the female and the male respondents singled out the Great Wall of China, the Forbidden City and the nature, yet the female respondents referred to the nature overall and the male respondents were more specific and singled out mountains. The other sites listed differed. For the females, temples were impressive enough to be discussed separately. The males, on the other hand, have also listed martial arts as an interesting attraction in the country. They have also considered big cities, especially Beijing, and Tiananmen Square, to be unique attractions in China. Thus after viewing the movie trailers, the male population of the sample, although it was significantly smaller than the female population, perceived China to have much more and more diverse distinctive tourist attractions than the women participating in the survey. What is particularly interesting is that although the size of female respondents’ population was substantially larger, the general list of unique attractions in the country was largely dominated by the male opinion, including such unique attractions as mountains and martial arts in the overall list.

4.2. Analysis of Responses to Open-Ended Questions after Watching Trailers of Chinese Directed Movies

Table 3 provides the most frequent responses to the three open ended questions included in the survey after watching the trailers of movies directed by the Chinese directors. For each open ended question, responses given by more than five per cent of the survey sample are listed.

Overall, after watching trailers of movies directed by the Chinese directors, more positive images and characteristics of China as a holiday destination emerged. As after viewing the trailers of movies directed by the non-Asian directors, the most common

descriptor across the entire sample referred to culture and heritage in China, however, different aspects were addressed. Specifically, after watching the second group of movie trailers, survey participants distinguished both traditions and global culture such as classical music and theatre as opposed to traditions as the sole descriptor of culture and heritage that were singled out in the first case. Significant attention was attributed to the classical music in the trailer of *Together with You* and to traditional Chinese magic in the trailer of *The King of Masks*. Due to their long exposure, they were able to capture respondents' attention, influencing their perceptions of China.

The feeling of crowdedness and of China being different from the West, as well as perceived high degree of urbanisation arose as the descriptive features of China as a holiday destination, too. However, no hints were made to associate them with danger, violence or crimes. Although the trailer of *The King of Masks* familiarized respondents with the wide open areas in the country and diverse aspects of its nature, the trailer of *Beijing Bicycle* opened with the scene of crowded, busy streets of Beijing, a common view in a city of almost 20 million people, that evidently made a bigger impression on the respondents.

1. Based on what you have seen in the last 3 videos, what images or characteristics come to mind when you think of China as a vacation destination? Please describe it in at least three words.	Frequency (times, percentage of all responses)
<ul style="list-style-type: none"> – Culture and heritage <ul style="list-style-type: none"> ○ Tradition ○ Arts, global culture (e.g. theatre, concert halls) 	51 (16.14%) 26 (8.23%) 24 (7.59%)
<ul style="list-style-type: none"> – Crowded 	35 (11.08%)
<ul style="list-style-type: none"> – Non-European, non-Western, different, culture shock 	20 (6.33%)
<ul style="list-style-type: none"> – Cities 	16 (5.06%)
2. Based on what you have seen in the last 3 videos, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.	Frequency (times, percentage of all responses)
<ul style="list-style-type: none"> – Culture and heritage <ul style="list-style-type: none"> ○ Traditions 	24 (8.70%) 15 (5.43%)
<ul style="list-style-type: none"> – Unfriendly, unwelcoming 	20 (7.25%)
<ul style="list-style-type: none"> – Peaceful 	18 (6.52%)
<ul style="list-style-type: none"> – Rush, stress 	17 (6.16%)
<ul style="list-style-type: none"> – Welcoming 	16 (5.80%)
<ul style="list-style-type: none"> – Astonished, amazed 	14 (5.07%)
<ul style="list-style-type: none"> – Non-European, non-Western, different, culture shock 	14 (5.07%)

Table 3: Continued

3. Based on what you have seen in the last 3 videos, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.	Frequency (times, percentage of all responses)
– Cities ○ Beijing	60 (23.62%) 35 (13.78%)
– Culture and heritage ○ Arts, global culture (e.g. theatre, concert) ○ Chinese culture	41 (16.14%) 24 (9.45%) 27 (6.69%)
– Nature, landscapes ○ Nature, landscapes in general	40 (15.75%) 14 (5.51%)
– Architecture ○ Traditional architecture	26 (10.24%) 23 (9.06%)
– Confucius based/religious ○ Pagodas, temples	18 (7.09%) 18 (7.09%)
– Did not see anything as attractions	14 (5.51%)
– The Great Wall of China	13 (5.11%)

Table 3: The Most Frequent Responses to Open-Ended Questions after Watching Trailers of Movies
Directed by Chinese Directors

Compared to the responses after watching the trailers of movies directed by the non-Asian directors, the image elicited is less descriptive, which might suggest Chinese cinema fails to supply the audience with sufficient memorable information about the country. Perceptions were also more neutral in the second case that might lead to the belief that controversial and/or negative topics are avoided in the productions of the Chinese directors.

In regards to the mood and the atmosphere respondents expect to encounter in China, contesting perceptions were revealed. As a direct consequence of few foreigners being featured in the Chinese movies, hostility, feeling unwelcomed, ignorance and xenophobia of the locals were anticipated by a relatively large proportion of the respondents. A general feeling of rush and stress were among the prevalent definitions of the atmosphere in China, too, primarily as the country was perceived to be highly urbanised and crowded, and the fast pace of life was featured in both *The King of Masks* and *Beijing Bicycle*. On the other hand, such descriptors as ‘peaceful’ and ‘tranquil’ were also found to be defining, however, it was commonly specified that tranquillity and serenity is common for the countryside as opposed to the busy, stressful cities. Although much less frequent than hostility, hospitality and friendliness of the locals were also excluded. To this group, such descriptors as nice, hospitable and helpful people were ascribed. In both cases, the respondents expected China to be very traditional and very different from the West. Generally, no uniform image of the

mood and atmosphere in China emerged as the respondents' opinions were opposing. As one of the respondents stated, China is the country of the opposites, which is suitable to generalise people's perceptions about the overall atmosphere in there.

In terms of the unique attractions, a wide range of sites and activities was distinguished. The dominating category was big cities with Beijing being mentioned the most frequently. It is likely to be a direct consequence of one of the movies (*Beijing Bicycle*) utilized in the survey, as the title triggered people's memory. China has also been described as having distinct nature. Among the exclusive features, rivers and trips along them in traditional boats, that received a long exposure in the trailer of *The King of Masks* and the impressions of which were strengthened by the voice-over and extracts from movie dialogues revealing the hierarchy and society norms, were commonly mentioned. Several smaller size sites were also frequently excluded, particularly theatres, concert halls (based on the trailer of *Together with You*), temples and pagodas, which are of a unique architectural style in China. In general, unlike in the Western directed movies, traditional architecture was largely exposed in the movies *Together with You* and *The King of Masks* and was of a particular interest for a substantial number of the respondents. Together with Chinese culture, they were seen as exceptional attractions in China and defining characteristics of the country.

Lastly, the Great Wall of China was also frequently mentioned as a unique tourism attraction in China, though much less frequently than after watching trailers of movies directed by the Western directors. The exposure of it in the trailers of movies *Together with You*, *Beijing Bicycle* and *The King of Masks* was much shorter thus, although undoubtedly it is one of the major sites to be visited on the trip to China, fewer people were able to recollect it after watching the full video material and answering to the previous questions.

It is evident that the two lists of unique attractions in China are very different. After watching trailers of movies directed by the Chinese directors, responses were more uniform and a more extensive list of attractions emerged. However, more general sites were dominating as opposed to such specific places as the Forbidden City and the Great Wall of China that were distinguished after watching the trailers of movies directed by the non-Asian directors. It should also be noted that a relatively large proportion of people did not perceive anything that was shown in the second group of videos as distinctive tourist attractions. It is likely to be influenced by the perspective the movies were shown from, as Chinese directors portray destinations through the eyes of the locals and as highly ordinary. Less special effects and extracts from dialogues in the movies (as is common with Chinese cinema) that could capture the viewers' attention and remain in their memory for a longer period of time were

utilized in the Chinese directed movie trailers, causing different images and tourist expectations to be created. It was thus concluded that the overall perceptions of China as a vacation destination are influenced by the origin of movie directors.

Comparison between female, male and overall perceptions after watching the trailers of movies directed by the Chinese directors provides some interesting insights. Table 4 summarises the most frequent female and male responses to the three open ended questions. As before, for each open ended question, responses given by more than five per cent of the survey sample are listed.

Among the three groups, common descriptors of China as a holiday destination are crowdedness and culture and heritage. However, the other features highly vary. After viewing the second group of movie trailers, the female respondents described China as noticeably different from the countries they come from or countries they have visited in the past. These features were in line with the overall description of the image of China as a holiday destination. They have also appreciated the unique beauty of the nature and perceived the locals to be very hard working.

Regarding the perceptions of the male respondents, important features of China as a holiday destination included cities and bikes and cycling, possibly due to the large exposure of cyclists and long shots of the city in the trailer of *Beijing Bicycle*. These features were highly overlooked by the females. China was also assumed to be constantly changing, however, this characteristic was not excluded frequent enough to be descriptive of the overall opinion of China as a holiday destination. It is thus evident that the female and the male opinions highly differed.

1. Based on what you have seen in the videos shown previously, what images or characteristics come to mind when you think of China as a vacation destination? Please describe them in at least three words.

Female Responses	Frequency (times, percentage of all responses)	Male Responses	Frequency (times, percentage of all responses)
– Culture and heritage	30 (15.46%)	– Culture and heritage	21 (17.21)
○ Tradition	16 (8.25%)	○ Arts, global culture (e.g. theatre, concert halls)	10 (8.20%)
○ Arts, global culture (e.g. theatre, concert halls)	14 (7.22%)	○ Tradition	10 (8.20%)
– Crowded	18 (10.00%)	– Crowded	17 (13.93%)
– Different	14 (7.78%)	– Traffic	8 (6.56%)
		○ Bikes, cycling	8 (8.56%)
– Hard working	12 (6.67%)	– Cities	8 (6.56%)
– Nature, landscapes	9 (5.00%)	– Constantly changing	(6.56%)

Table 4: Continued

2. Based on what you have seen in the last 3 videos, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.			
Female Responses	Frequency (times, percentage of all responses)	Male Responses	Frequency (times, percentage of all responses)
– Peaceful	18 (10.71%)	– Culture and heritage	10 (9.26%)
		○ Tradition	9 (8.33%)
– Welcoming	15 (8.93%)	– Unfriendly, unwelcoming	9 (8.33%)
– Culture and heritage	14 (8.33%)	– Sad, depressing	8 (7.41%)
– Astonished, amazed	12 (7.14%)	– Struggling to survive, troubled, difficult lives	8 (6.56%)
		– Poor	6 (5.56%)
– Unfriendly, unwelcoming	11 (6.55%)		
– Non-European, non-Western, different, culture shock	10 (5.95%)	– Routine, boring	6 (5.56%)
– Rush, stress	10 (5.95%)	– Rush, stress	6 (5.56%)
3. Based on what you have seen in the last 3 videos, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.			
Female Responses	Frequency (times, percentage of all responses)	Male Responses	Frequency (times, percentage of all responses)
– Culture and heritage	29 (20.14%)	– Cities	32 (29.09%)
○ Arts, global culture (e.g. theatre, concert halls)	20 (13.89%)	○ Beijing	19 (17.27%)
○ Chinese culture	9 (6.25%)	○ Cities in general	10 (9.09%)
– Cities	28 (19.44%)	– Nature, landscapes	18 (16.36%)
○ Beijing	16 (11.11%)	○ Nature, landscapes in general	10 (9.09%)
○ Cities in general	12 (8.33%)		
– Nature, landscape	20 (13.89%)	– Architecture	12 (10.91%)
○ Rivers	10 (6.94%)	○ Traditional architecture	11 (10.00%)
– Architecture	14 (9.72%)	– Culture and heritage	12 (10.91%)
○ Traditional architecture	12 (8.33%)	○ Chinese culture	10 (7.27%)
– Traffic	8 (5.56%)	– Confucius based/religious	12 (10.91%)
○ Bikes, cycling	8 (5.56%)	○ Pagodas, temples	12 (10.91%)
		– The Great Wall of China	9 (8.18%)
		– Did not see anything as attractions	8 (7.27%)

Table 4. The Most Frequent Female and Male Responses to Open-Ended Questions after Watching Trailers of Movies Directed by Chinese Directors

In regards to the general mood expected in China, the main differences worth noting came from the male perceptions. The female participants' opinion was to a high degree in line with the overall description. They perceived the atmosphere in China to be rather contradicting: hostile, unwelcoming, but at the same time full of friendly, hospitable people; peaceful, tranquil, and yet rather stressful, rushed. Expectations of the male respondents deviated from the overall perceptions. They expected to encounter a lot of sadness and poverty. After watching the movie trailers, mainly as a result of hardships featured in *Together with You* and *The King of Masks*, they distinguished the struggle to survive which for them was descriptive of the atmosphere in the country. Furthermore, they considered living in China to be relatively routine and boring in contrast to the feeling of fascination, astonishment and surprises identified by the female counterparts and dominating in the general description.

Comparison of overall, female and male opinions of the unique attractions in China did not reveal many discrepancies worth analysing. The main factor to be noted is the strong male perception of non-existence of distinctive sites in China after viewing the trailers of movies directed by the Chinese directors, which would likely discourage them from making trips to the country in the future. It was not strong among the female respondents. Other differences included the female participants placing a much higher significance on arts and global culture than their male counterparts, and the male respondents acknowledging temples and pagodas and the Great Wall of China while they were highly disregarded as unique by the female participants.

Overall, after the examination of the lists of impressions provided after watching the trailers of movies directed by the Western and the Chinese directors, two stereotypical mental pictures of China became apparent. The country was characterised by both functional and psychological characteristics. The answers to the open-ended questions provided descriptive, distinctive and detailed images.

4.3. Analysis of Scales

In table 5, scores are provided for each of the 15 individual scale items. They are most useful when compared to each other as it reveals the differences in perceptions after watching video material directed by directors of different countries of origin, although interpreting them in absolute terms also provides some interesting insights into the image of the country.

The purpose of using scale items in the measurement instrument was to focus on the common, attribute-based components of destination image that would not be normally discussed in the answers to open ended questions yet would not lack of importance. In other words, stereotypical mental pictures tended to elaborate on certain aspects of each destination without providing sufficient information on the perception of others. Scales offered a broader base of image information.

Based on the videos shown previously, please indicate on a Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree) the extent to which you agree with the statements/attributes below as being representative of China as a destination	After watching Western Directed Movie Trailers (Average)	After watching Chinese Directed Movie Trailers (Average)	Mean Difference (md)	T-value
Positive Change				
In general, it is a safe place to visit	3.18	3.76	-0.59	3.29*
Local people are friendly	3.37	3.92	-0.55	2.92*
Local architectural styles are similar to ours	1.96	2.49	-0.53	4.96*
Local standards of cleanliness and hygiene are high	3.22	3.61	-0.39	2.87*
Lifestyle and customs are similar to ours	1.84	2.12	-0.27	2.63*
Negative Change				
Offers a lot in terms of natural scenic beauty	5.59	4.49	1.10	6.85*
Has good nightlife	4.35	3.63	0.73	6.05*
There are many well-known places of interest to visit	5.06	4.67	0.39	2.63*
No Significant Change				
Good quality restaurants and hotels are easy to find	4.00	3.76	0.24	1.75
Shopping facilities are well maintained	3.96	3.88	0.08	0.68
Cities are attractive	4.45	4.39	0.06	0.39
Everything is different and fascinating	5.53	5.43	0.10	0.97
There are plenty of places to get away from the crowds	4.00	3.69	0.31	1.84
Has pleasant weather	4.02	3.92	0.010	0.77
It is easy to communicate with locals in English	2.57	2.57	0	1.66

*Statistically significant at the 5% significance level.

Table 5. Paired Sample t-test on 15 Cognitive Attributes

To examine the impact the origin of movie director had on the participants' perceptions of China, paired sample t-tests were conducted on the cognitive attributes, as presented after watching the trailers of movies directed by the Western directors and after watching the trailers of movies directed by the Chinese directors. As can be seen in Table 5, five attributes (33.33%) showed a statistically significant positive change, three attributes (20.00%) showed a statistically significant negative change, and no significant change was

found for the other seven attributes (46.67%). The attributes that showed the largest increase in their mean scores were 'in general, it is a safe place to visit' ($md = -0.058824$, $p < 0.05$), 'local people are friendly' ($md = -0.54902$, $p < 0.05$) and 'local architectural styles are similar to ours' ($md = -0.52941$, $p < 0.05$). On the other hand, the attributes 'offers a lot in terms of natural scenic beauty' ($md = 1.098039$, $p < 0.05$) and 'has good nightlife' ($md = 0.72549$, $p < 0.05$) showed the largest decrease in their mean scores. Among the prominent attributes that did not show significant change was 'it is easy to communicate with locals in English' ($m_{pre} = 2.57$, $m_{pos} = 2.57$). However, this attribute received relatively low score in the first place.

It is interesting to note that although significant differences in 53.33% of the overall scores of cognitive attributes after watching the trailers of movies directed by the Western directors and after watching the trailers of movies directed by the Chinese directors were noticed, the respondents attributed relatively similar importance to the attributes in both cases. Although in different order, the most dominant attributes in both cases were 'everything is different and fascinating' ($m_w = 5.53$, $m_c = 5.43$), 'there are many well-known places of interest to visit' ($m_w = 5.06$, $m_c = 4.67$), 'cities are attractive' ($m_w = 4.45$, $m_c = 4.39$) and 'offers a lot in terms of natural scenic beauty' ($m_w = 5.59$, $m_c = 4.49$), as can be seen in table 5. The least descriptive attributes ranked in the same order in both cases were 'lifestyle and customs are similar to ours' ($m_w = 1.84$, $m_c = 2.12$), 'local architectural styles are similar to ours' ($m_w = 1.96$, $m_c = 2.49$) and 'it is easy to communicate with locals in English' ($m_w = 2.57$, $m_c = 2.57$). However, the ranking of the central attributes varied significantly after watching the trailers of movies directed by the non-Asian directors and after watching the trailers of movies directed by the Chinese directors. In the first case, the attribute 'has good nightlife' ($m_w = 4.35$, $m_c = 3.63$) was one of the highest ranking features of China yet after watching the Chinese directed movie trailers, its ranking dropped significantly. The opposite is true for the attribute 'local people are friendly' ($m_w = 3.37$, $m_c = 3.92$) that ranked significantly higher after watching the trailers of movies directed by the Chinese directors.

Interesting differences should be noted between the female, the male and the overall perceptions about the various attributes in China (tables 6 and 7). As both the female and the male populations are large ($N > 30$), standard normal distribution could be assumed thus enabling the paired t-test to be performed on these smaller samples.

It should be mentioned that to a large extent, the female perceptions of different attributes of China were not impacted by the different visual information presented (table 6).

The Influence of Movie Trailers on Destination Image

Based on the videos shown previously, please indicate on a Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree) the extent to which you agree with the statements/attributes below as being representative of China as a destination	After watching Western Directed Movie Trailers (Average)	After watching Chinese Directed Movie Trailers (Average)	Mean Difference (md)	T-value
Positive Change				
Local people are friendly	3.52	4.16	-0.65	2.38*
Local architectural styles are similar to ours	2.16	2.55	-0.39	2.83*
Negative Change				
Offers a lot in terms of natural scenic beauty	5.74	4.74	1.00	4.92*
Has good nightlife	4.42	3.68	0.74	5.24*
No Significant Change				
Local standards of cleanliness and hygiene are high	3.42	3.74	-0.32	1.64
Good quality restaurants and hotels are easy to find	4.06	3.69	0.37	1.50
In general, it is a safe place to visit	3.35	3.74	-0.39	1.46
Shopping facilities are well maintained	3.97	3.90	0.06	0.37
Cities are attractive	4.65	4.52	0.13	0.66
Everything is different and fascinating	5.77	5.61	0.16	1.24
There are many well-known places of interest to visit	5.00	4.68	0.32	1.52
There are plenty of places to get away from the crowds	4.10	3.85	0.25	1.16
Has pleasant weather	3.94	4.10	-0.16	0.92
Lifestyle and customs are similar to ours	2.06	2.19	-0.13	1.11
It is easy to communicate with locals in English	2.52	2.68	-0.16	1.01

*Statistically significant at the 5% significance level.

Table 6. Paired Sample t-tests on 15 Cognitive Attributes. Female Responses

Although the overall scores varied after watching the movie trailers directed by the Western directors and by the Chinese directors, the differences were found insignificant for 11 attributes out of 15 (73.33%). The two attributes that showed a statistically positive change were 'local people are friendly' (md = -0.64516, $p < 0.05$) and 'local architectural styles are similar to ours' (md = -0.3871, $p < 0.05$) while the attributes that showed a statistically

negative change were ‘offers a lot in terms of natural scenic beauty’ ($md = 1$, $p < 0.05$) and ‘has good nightlife’ ($md = 0.741935$, $p < 0.05$). Thus the main changes in the overall perceptions of the various attributes of China stemmed from the perceptions of the male respondents that are summarised in table 7.

Based on the videos shown previously, please indicate on a Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree) the extent to which you agree with the statements/attributes below as being representative of China as a destination	After watching Western Directed Movie Trailers (Average)	After watching Chinese Directed Movie Trailers (Average)	Mean Difference (md)	T-value
Positive Change				
Local standards of cleanliness and hygiene are high	2.90	3.80	-0.90	2.91*
In general, it is a safe place to visit	2.90	3.80	-0.90	4.77*
Lifestyle and customs are similar to ours	1.50	2.00	-0.50	2.59*
Local architectural styles are similar to ours	1.65	2.40	-0.75	4.49*
Negative Change				
There are many well-known places of interest to visit	5.15	4.65	0.50	2.59*
Offers a lot in terms of natural scenic beauty	5.35	4.10	1.25	4.76*
Has good nightlife	4.25	3.55	0.70	3.25*
Has pleasant weather	4.15	3.65	0.50	3.05*
No Significant Change				
It is easy to communicate with locals in English	2.65	2.40	0.25	1.57
There are plenty of places to get away from the crowds	3.80	3.40	0.40	1.51
Everything is different and fascinating	5.15	5.15	0.00	0.00
Local people are friendly	3.15	3.55	-0.40	1.71
Cities are attractive	4.15	4.20	-0.05	0.21
Shopping facilities are well maintained	3.95	3.85	0.10	0.89
Good quality restaurants and hotels are easy to find	3.90	3.80	0.10	0.40

*Statistically significant at the 5% significance level.

Table 7. Paired Sample t-tests on 15 Cognitive Attributes. Male Responses

Analysis of the male respondents' perceptions showed that four attributes (26.67%) showed a statistically significant positive change, four attributes (26.67%) showed a statistically significant negative change, and no significant change was found for the other seven attributes (46.67%). The largest increase in their mean scores were found for the attributes 'local standards of cleanliness and hygiene are high' ($m_d = -0.9$, $p < 0.05$) and 'in general, it is a safe place to visit' ($m_d = -0.9$, $p < 0.05$). The largest decrease in the mean scores were found for the attributes 'offers a lot in terms of the natural scenic beauty' ($m_d = 1.25$, $p < 0.05$) and 'has good nightlife' ($m_d = 0.7$, $p < 0.05$). It should be noted that for the male survey participants, the origin of movie director did not have any impact on the valuation of the attribute 'everything is different and fascinating' ($m_w = 5.15$, $m_c = 5.15$) and only minimal and insignificant variation was found for the mean score of the attribute 'cities are attractive' ($m_w = 4.15$, $m_c = 4.20$, $m_d = -0.05$).

Since no significant differences were noticed in the perceptions of 73.33% attributes for the female respondents, it is not surprising that the rankings of the attributes were relatively similar both after watching trailers of movies directed by the Western directors and by the Chinese directors. The ranking of the central attributes has varied the most yet the four most dominant attributes ('everything is different and fascinating', 'offers a lot in terms of natural scenic beauty', 'there are many well-known places of interest to visit' and 'cities are attractive') and the three least defining attributes of China ('it is easy to communicate with locals in English', 'local architectural styles are similar to ours' and 'lifestyle and customs are similar to ours') remained in the same positions in both cases.

For the male population, although significant differences in 53.33% of the overall scores of cognitive attributes after watching the trailers of movies directed by the Western directors and after watching the trailers of movies directed by the Chinese directors were noticed, in both cases, the dominant attributes of China were similar. The most descriptive attributes of China were 'everything is different and fascinating' ($m_w = 5.53$, $m_c = 5.43$), 'there are many well-known places of interest to visit' ($m_w = 5.06$, $m_c = 4.67$), 'cities are attractive' ($m_w = 4.45$, $m_c = 4.39$) and 'offers a lot in terms of natural scenic beauty' ($m_w = 5.59$, $m_c = 4.49$), as can be seen in table 7. The least descriptive attributes ranked in the same order in both cases were 'lifestyle and customs are similar to ours' ($m_w = 1.84$, $m_c = 2.12$), 'local architectural styles are similar to ours' ($m_w = 1.96$, $m_c = 2.49$) and 'it is easy to communicate with locals in English' ($m_w = 2.57$, $m_c = 2.57$). However, the ranking of the central attributes varied significantly after watching the trailers of movies directed by the non-Asian directors and after watching the trailers of movies directed by the Chinese

directors. In the first case, the attribute ‘has good nightlife’ ($m_w = 4.35$, $m_c = 3.63$) was one of the highest ranking features of China yet after watching the Chinese directed movie trailers, its ranking dropped significantly. The opposite is true for the attribute ‘local people are friendly’ ($m_w = 3.37$, $m_c = 3.92$) that ranked significantly higher after watching the trailers of movies directed by the Chinese directors.

4.4. Interaction between Responses to Open-Ended Questions and Scales

According to Echtner and Ritchie (1993), the components of destination image fall within three continuums – attribute-holistic, functional-psychological and common-unique. Figures 6, 7 and 8 deal with the continuums for each case separately. Delineating the overall image of China into two-dimensional schemes as shown by the figures is to some degree artificial as it omits important aspects of the holistic images. These parts should be considered as a totality, a combination and interaction of all of the components – attributes, holistic, common, unique, functional and psychological, as defined by Echtner and Ritchie (1993). However, it is beneficial for more in-depth understanding of different sides of the overall image, especially for the comparisons between general perceptions after watching trailers of movies directed by the Chinese and the non-Asian directors, and deriving promotional and development strategies to meet tourist expectations. Furthermore, visit, revisit and recommendation intentions are influenced by different aspects (Alcaniz, Garcia and Blas, 2008), thus deeper knowledge of the most positive and negative aspects assists DMOs and other tourism organisations in understanding tourist expectations and in shaping tourism industry accordingly. It also contributes to designing powerful marketing campaigns to alter non-desirable images of a destination. Lastly, acknowledging that tourists perceive various information that can potentially influence their perceptions differently, identification of different components of the destination image may provide relevant information for further development of promotional strategies and tourism industry (Alcaniz, Garcia and Blas, 2008). Based on the survey responses, the three figures represent the overall image of China delineated to different components.

The Influence of Movie Trailers on Destination Image

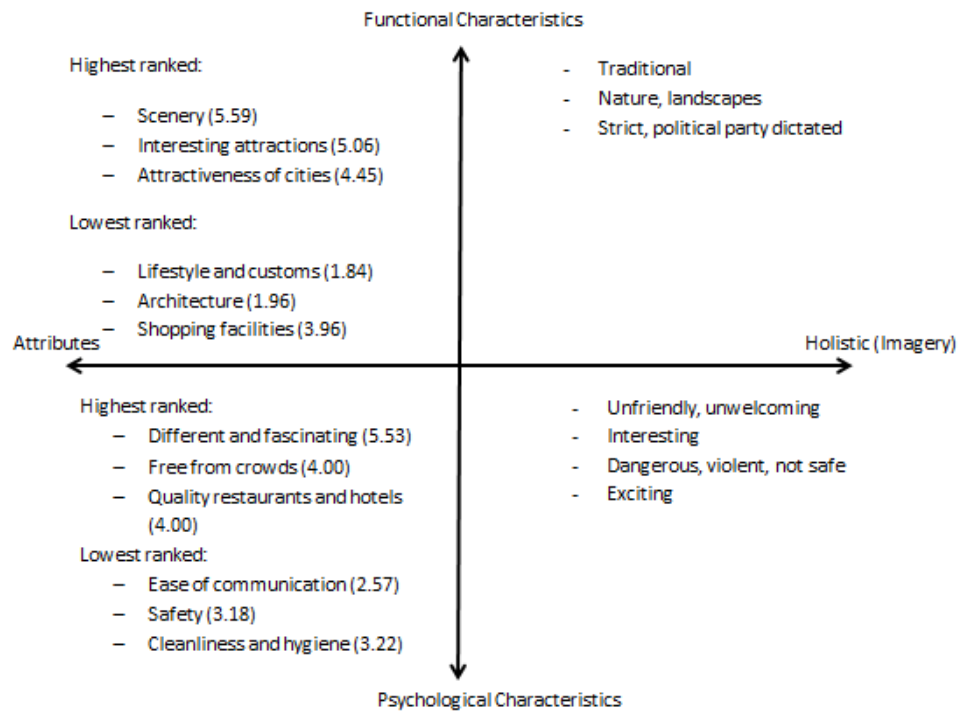


Figure 6a. Attitude – holistic and functional – psychological components of the image of China after watching trailers of movies directed by non-Asian directors.

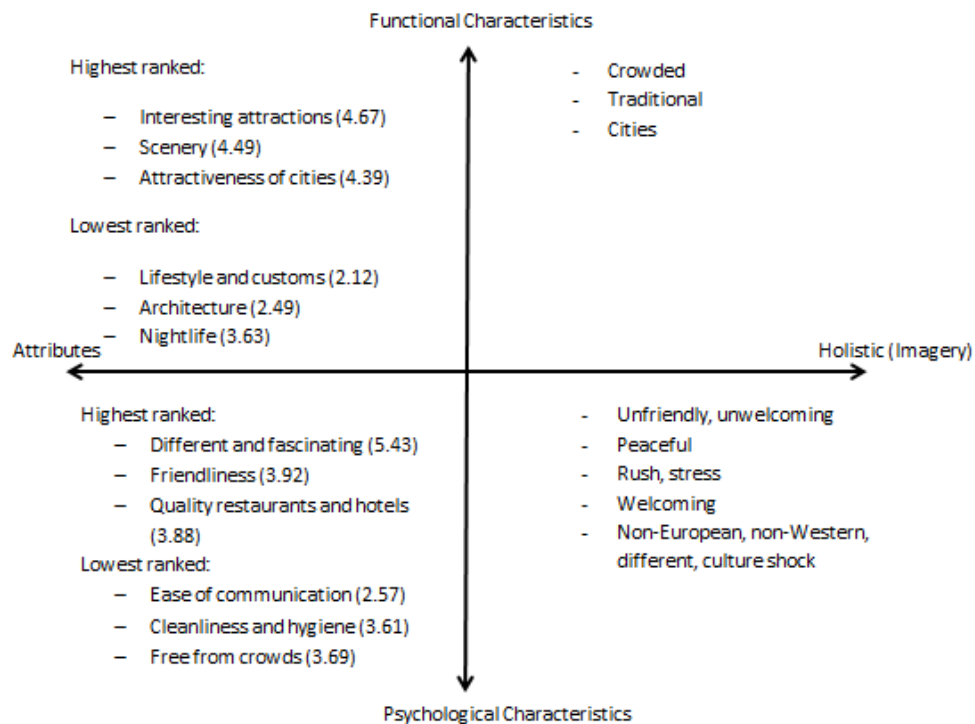


Figure 6b. Attitude – holistic and functional – psychological components of the image of China after watching trailers of movies directed by Chinese directors.

Figures 6a and 6b provide the attitude – holistic and functional – psychological components of China's image as a tourist destination after watching the trailers of movies

directed by the Chinese and by the non-Asian directors. The main source of data for the attribute information in terms of both functional and psychological characteristics was scale items. Alternatively, the data for holistic functional and psychological imagery was provided by the responses to the open-ended questions.

Scale scores for the highest and the lowest ranked functional attributes of China are presented in the upper left quadrant of the figure. In both cases, the highest ranked attributes include, although in different order, scenery, interesting attractions and attractiveness of cities, yet the lowest ranked attributes vary. While in both cases the similarity of lifestyle and customs and the architectural styles received low overall mean scores, after watching the trailers of movies directed by the non-Asian directors, shopping facilities were ranked much lower than nightlife, which received the third lowest overall mean score after watching the trailers of movies directed by the Chinese directors.

Psychological attributes are provided in the lower left quadrant and include such attributes as friendliness, safety and fame. Their rankings were less uniform than the ranking of functional attributes. In both cases, China was perceived to be highly different and fascinating and the respondents were unsure about the quality of restaurants and hotels, however, in the first case, respondents perceived China to be relatively free from crowds whilst in the second case they perceived it to be crowded and ranked the friendliness of locals higher. In both cases, the ease of communication and the cleanliness and hygiene received low overall rankings but after watching the trailers of movies directed by the non-Asian directors, general safety was also ranked low. Thus despite the source of information, only slight differences are noticed in the respondents' ranking of both functional and psychological attributes. It should be noted, though, that the mean overall scores of the majority of psychological attributes were around 4.00, meaning that the movie trailers to a large extent were incapable of providing the respondents with enough information to form opinions.

In the functional – psychological attribute – holistic continuum, the main differences are noticed for the holistic imagery, represented on the right side of the figure. The data was supplied by the responses to the open-ended questions, primarily from question 1 (functional holistic image) and question 2 (psychological characteristics of the holistic image).

Discrepancies in both functional and psychological characteristics are worth to be discussed, as after watching the non-Asian and the Chinese directed movie trailers, two to some extent opposing holistic images of China emerged, showing the divergence of tourist expectations. After watching the first group of movie trailers, the respondents perceived

lifestyle to be dictated by the political party and local people to be unfriendly. The images of danger and violence were also reinforced. However, after seeing the second group of movie trailers, prevailing functional characteristics of the holistic image of China included cities and crowdedness as opposed to the countryside and nature which were amongst the dominant features in the first case. Rush and stress were among the main psychological characteristics, however, the country was also assumed to be peaceful and the locals were thought to be rather hospitable. Furthermore, China was not seen to be as dangerous as after watching the trailers of movies directed by the non-Asian directors.

Figures 7a and 7b illustrate the functional-psychological and common-unique components of destination image. The scale items were capable of measuring common characteristics of destination image in terms of both functional and psychological attributes. As previously, both highest rated and lowest rated scale attributes are shown in the figure. Data for unique characteristics was received from the responses to open-ended questions (the two right quadrants), majority of which was provided by the answers to the third open-ended question that required respondents to give examples of distinctive or unique tourist attractions in China.

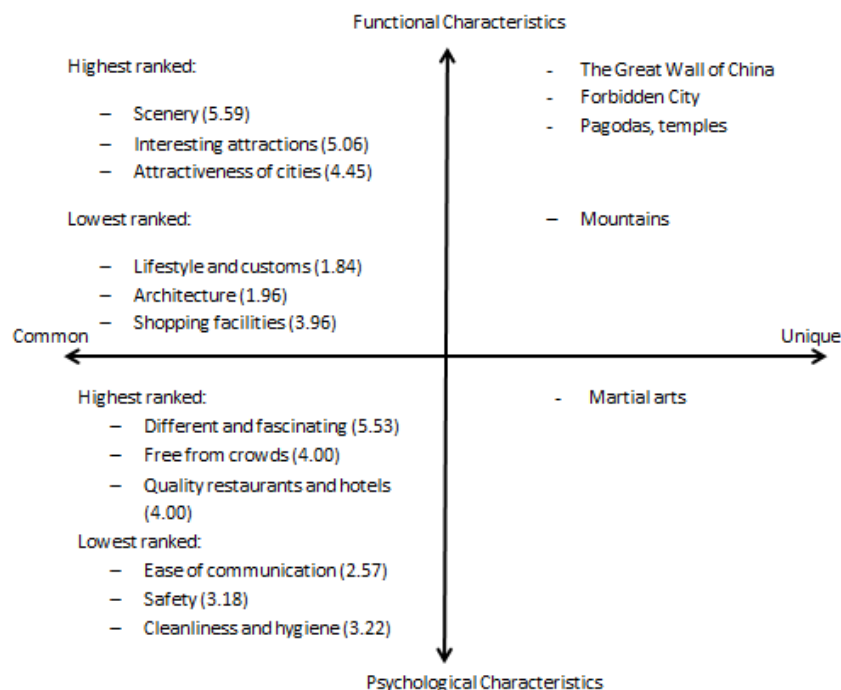


Figure 7a. Functional-Psychological and Common-Unique Components of the Image of China after Watching Trailers of Movies Directed by the non-Asian Directors

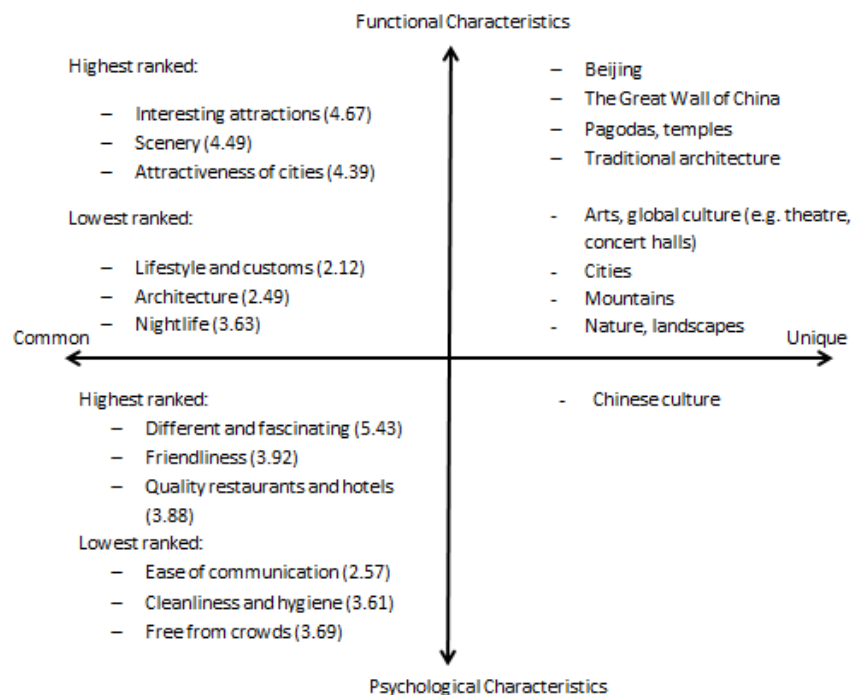


Figure 7b. Functional-Psychological and Common-Unique Components of the Image of China after Watching Trailers of Movies Directed by the Chinese Directors

It should be noted that in terms of the functional characteristics mentioned, mountains, theatre and concert halls, big cities (with the exception of specific cities as Beijing) and nature are certainly not unique to China yet they evidently served to distinguish or differentiate China as a tourist destination, thus they are placed on the right side of the figure. Furthermore, although traditional architecture and temples are descriptive for many destinations, taking into consideration their particular distinct features that are only common in specific destinations, they are also represented as unique attractions in China. Lastly, group “arts, global culture” consisted of such images as concert halls, theatres and classical music, thus it is represented as a functional rather than psychological characteristic. It is placed on the right side of the graph, representing unique attractions in China, assuming that respondents considered architectural style of buildings and perfected classical music performances when reporting them as distinct attractions in China.

From the unique functional characteristics perspective, respondents’ perceptions of China are highly diverse. The aspects that are common after viewing the non-Asian and the Chinese directed movie trailers were the Great Wall of China, nature and landscapes, particularly mountains, cities and pagodas and temples, that constitute 87.5 per cent of all unique functional characteristics of China after watching the non-Asian directed movie trailers. The list of the unique functional characteristics after watching the trailers of movies

directed by the Chinese directors was more extensive and included such attractions as Beijing, traditional architecture and global arts and culture. It can be concluded that the respondents agreed on the majority of unique functional tourist attractions and the origin of movie directors had little impact on their perceptions. Unique psychological characteristics of the image of China differed. In the first case, after watching the trailers of movies directed by the non-Asian movie directors, martial arts were identified whilst in the second case, Chinese culture was distinguished. However, it is evident that the respondents were able to provide more functional than psychological characteristics.

Finally, the figures 8a and 8b show the attribute-holistic and common-unique image components. In this case, scale items provided data for only one of the quadrants, describing common attributes of image. They were not able to provide data for the unique attributes thus responses to the third open-ended question were utilized.

To describe the holistic common and the unique components of the image of China, it was decided to place imagery that could be used to describe several Asian countries in the common holistic category and characteristics that were more distinctive for China in the holistic unique quadrant.

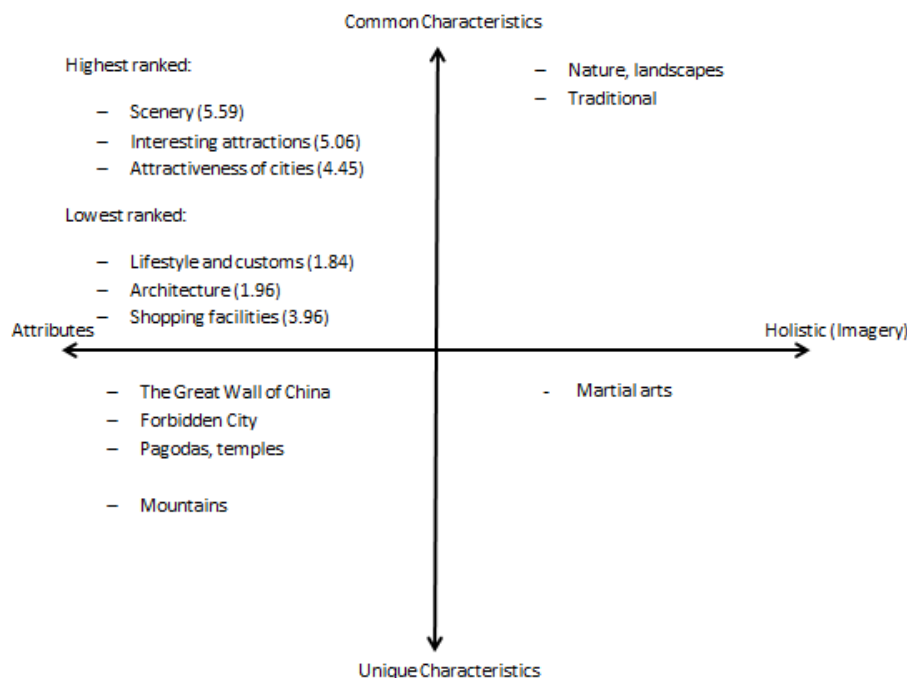


Figure 8a. Attribute-Holistic and Common-Unique Components of the Image of China after Watching Trailers of Movies Directed by the Non-Asian Directors

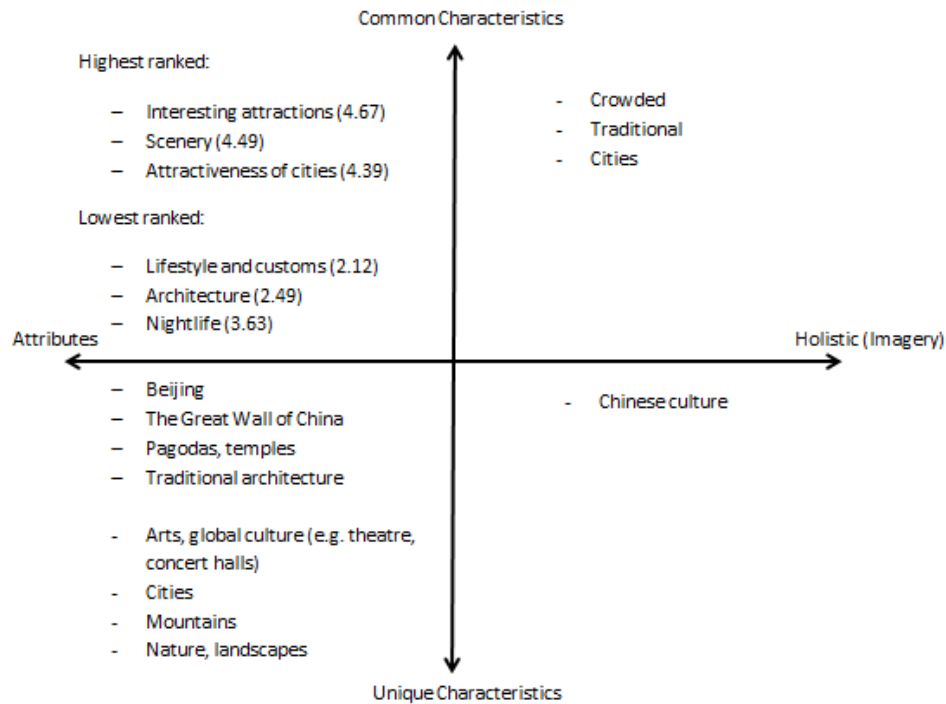


Figure 8b. Attribute-Holistic and Common-Unique Components of the Image of China after Watching Trailers of Movies Directed by the Chinese Directors

It is interesting to observe that a two-dimensional common-unique attribute-holistic image of China after watching the trailers of movies directed by the non-Asian directors is much different from the image created by the movie trailers directed by the Chinese directors. The main similarities lie within the common attributes both in terms of the highest ranked and the lowest ranked aspects. As discussed before, a high degree of coherence is among unique attributes, too. Although after watching the second group of movie trailers, the list of unique attractions was much more extensive, both lists consist of many same attractions. The differences lie within the holistic image of China, as both common and unique characteristics differ after watching the trailers directed by the directors of different origin. After watching the first group of movie trailers, dominant common holistic features were nature, landscapes and traditions whereas in the second case, cities and crowdedness were distinguished. In terms of unique holistic characteristics, martial arts were descriptive after watching the trailers of movies directed by the non-Asian directors whereas Chinese culture – after watching the trailers of the Chinese directed movie trailers.

Majority of negative characteristics of China were found to be psychological attributes, holistic psychological and holistic functional. They were mainly evident after watching the trailers of movies directed by the non-Asian directors. Since holistic impressions play a crucial role in making final holiday destination decisions, it is vital for

DMOs to launch marketing campaigns to alter China's image if it is to remain competitive. Especially since more attributes are found to be common with other destinations (e.g. attractiveness of cities and interesting attractions) than unique, meaning that a greater number of destinations could act as a substitute. It would thus make China less competitive if the holistic psychological images of alternative destinations are more positive.

A greater number of distinct attributes were identified after viewing the movie trailers directed by the Chinese directors, and an image of a safer destination was also created. However, marketing China solely via these movies run the risk of the country being perceived as monotonous and boring, and people failing to see anything in there as an interesting tourist attraction, as stated by several survey respondents. Thus a mixture of foreign and national movies should be utilized in marketing strategies for the destination to be successful in attracting tourists.

The figures show that the origin of movie directors had mild impact on the descriptive functional and psychological attributes of the image of China. Although the overall mean scores are found to be significantly different for 8 out of 15 attributes, majority of the attributes that received highest rankings after watching the trailers of movies directed by the non-Asian directors were amongst the dominant attributes after watching the second group of movie trailers, too. The same holds true for the attributes that received the lowest overall mean scores. Surprisingly, only two attributes that were among the highest and lowest ranked aspects ("there are plenty of places to get away from the crowds" and "good quality restaurants and hotels are easy to find") were not found to be statistically significantly impacted by the trailers directed by the directors of different origin. Thus, although similar attributes are found to be the most and the least descriptive of the image of China as a vacation destination, the degree to which they define China varies, influencing potential tourist's expectations and behaviour.

There are several apparent explanations why the images of a destination are dependent on the origin of a movie director. First of all, as a result of a patriotic education programme, Chinese cinema is to a large extent based on the country's history, culture and traditions. As one of the oldest cultures in the world, China has a substantial number of historical moments and/or legendary stories the locals are interested to see on the big screen. Furthermore, Chinese directors have a much better knowledge about local customs, traditions, landscapes and various aspects of everyday life, which appeal to the Chinese population but are frequently alien to and thus misunderstood by the Westerners. Therefore after watching the trailers of movies directed by the Chinese directors, the participants of the

survey (Westerners) frequently described the mood and atmosphere in the country as boring, monotonous and different.

Chinese directors often have substantially smaller budgets for the movies (The Economist, 2013), thus their abilities to use newest technology to capture audience's attention are limited. They use of an all-Chinese (or at least all-Asian) cast introduces the audience to the traditional Chinese lifestyle yet fails to provide deeper knowledge about tourist amenities. The culture is thus perceived to be relatively closed. In contrast, movies directed by the non-Asian directors use a mixture of the Asian and non-Asian cast thus both Chinese and Western audiences can relate to the characters.

It is important to mention that in China, the power over film industry lies within the government which dictates what movies will be produced, how different stories will be portrayed and where the movies will be distributed, in contrast to the non-Asian film industry where the power lies within the film studios (The Economist, 2013). Directors in China were only independent in 1930s when the film industry was concentrated in Shanghai and operated with relatively little interference from the government (The Economist, 2013). The situation is much different in the Western world where the Hollywood regulations are becoming looser every year.

It is likely that different images are caused by the different target audiences. Hollywood movies are produced for the global, mainly Western population for whom fast development of plot, action, elements of danger combined with scenic beauty and exotic traditions are more appealing and exciting, thus the western, postcolonial perspective is reinforced. The pace of these movies is much faster and the plots are more diverse since they do not have to submit to the censorship, stimulating viewers' excitement and involvement in the plot. Thus, after viewing the trailers of these movies the respondents described China as exciting and interesting.

Chinese directors are to a large extent producing movies to be consumed within the country, thus the audience possess a high level of knowledge about the destination and it is in the director's interest to portray it realistically so that the viewers can relate to the characters, situations, setting, making the movie commercially successful. Communist rule, seen as a norm and a positive turn of events by the majority of people in China (personal communication with Chinese students, May 2014), and due to strict government regulations, is also avoided in Chinese cinema but it is evident in a substantial number of Western movies set in a modern day China. Respondents, accordingly, perceive the destination differently

based on the target audience the movies they consume are produced for, which is determined by the origin of a movie director.

The analysis of the survey results allowed the image of China as a vacation destination to be elicited and enabled the comparison between the images created by the non-Asian and by the Chinese directors, providing the answers to the first three research questions. Based on the content of the movies directed by the international directors, the respondents perceived it to be highly politicised, relatively dangerous and scary. Other image aspects that were commonly referred to included its natural beauty, long withstanding traditions, mysteriousness and exoticism. Local people were also frequently described as unfriendly and hostile. Despite that, a range of unique attractions (predominantly, the Great Wall of China and the Forbidden City) was distinguished, which stimulated respondents' desire in making a visit.

Based on the trailers of movies directed by the Chinese directors, a more positive image of China as a vacation destination emerged. The country was perceived to be divided into highly urbanised, crowded, stressful areas and peaceful, beautiful countryside. The respondents stated that the local people may be both hostile and hospitable, and specified that traditions are highly rooted in their daily life. The trailers supplied survey participants with information on tourist attractions in China that captured attention and stimulated amazement and interest. However, a relatively large proportion of the respondents did not perceived anything shown as unique to China.

The results confirm that that destination image is to some extent dependent on the origin of a movie director. The non-Asian directed movies are found to be representing China through a postcolonial perspective, mystifying and exoticizing destination. Images of danger, strangeness, unspoilt scenery and culture are also inseparable from the Western representation. On the contrary, Chinese directed movies created a much simpler and common to other destinations image, characterised by urbanization, crowdedness, rush, yet images of peaceful, beautiful countryside and traditional culture were also strong. Contrasting perceptions create different expectations, which DMOs and other tourism organizations must address for China to remain competitive in a rapidly expanding tourism market.

4.5. Implications for Tourism

The analysis of the survey responses proposed two different images of China as a vacation destination and identified their negative aspects based on national and international

movies. It allowed recommendations for DMOs and other tourism organisations to meet diverse tourist expectations that stem from non-unified image and to alter adverse image features to be made, and provided an answer to the fourth research question.

Receiving around 58 million tourists each year (UNWTO, 2013), China certainly does not need to be placed on the tourism map by movies, however DMOs in China should engage in film making more actively, following the best practice examples from other destinations, such as the campaign *New Zealand – 100% Pure* (Morgan, Pritchard and Piggott, 2002) or the efforts of VisitBritain (O'Connor and Bolan, 2008; O'Connor, Flanagan and Gilbert, 2008) to ensure a more uniform image of the country is created. Although majority of DMOs in China were contacted throughout the research, none of them agreed to collaborate, thus it is difficult to investigate the current level of their involvement in marketing destination via films. Investigation of major tourism websites, such as China Like Never Before (<http://www.cnto.org/>), Tourism China (<http://www.tourismchina.org/index.php>) and China National Tourism Administration (<http://en.cnta.gov.cn/>), failed to provide evidence about movies filmed in the country, supporting the assumption that the interest in cooperating with film studios to enhance destination awareness is low. Study of provincial tourism and national parks' websites did not provide sufficient information to come to contradicting conclusions. With the exception of Zhangjiajie World Natural Heritage World Geopark (<http://www.zjj.org/jingdian/index.asp>) and Hong Kong tourism board (<http://www.discoverhongkong.com/eng/index.jsp>), the local tourist boards and companies do not advertise movies set in their provinces. The search for other popular film tourism products such as film maps, brochures and movie tours returned no results, too, both on the internet and after visits to the TIFs in major tourist generating cities in China. Although posters, pictures of and articles about celebrities who visited specific tourist attractions while filming in the area are displayed in certain touristic sites (e.g. Zumiao temple in Foshan or *dialos* of Kaiping), this type of film tourism highly resembles incidental visitation rather than targeted marketing campaigns. Therefore DMOs in China could be assumed to fail to capitalise on the movie generated benefits, to use its position to unify diverging images of the destination and to alter negative perceptions.

It should be noted that the Chongqing Wulong Karst Tourism Company has attempted to capitalise on movies to increase destination and company awareness by negotiating a publicity clause in the production of *Transformers: Age of Extinction* (2014) that should have exposed the logo of the company to the audience. Although the Paramount Pictures film studio has breached the contract (The Guardian, 2014), it shows that some tourism

organisations have started to realise the benefits exposure in the movies bring. Other tourism organisations should follow the lead and get more engaged in film making. It is especially important in the pre-production stage when decisions of what movies are allowed to be shot on the destination are made. Agreements could be made for directors to utilize specific locations to enhance awareness of the unique tourist attractions in China and distinguish it from its competitors, to increase the number of the Chinese cast employed and to alter the way they are portrayed to diminish the image of hostility and danger in the country. Marketing activities of China as a vacation destination during the promotion of the movie could also be carried out if the movie is perceived to fit the general desired image of China by DMOs.

Researchers agree that return visits and positive word of mouth are conditional upon meeting the tourist expectations and altering negative aspects of a destination image during the visit (Tasci and Gartner, 2007; Bolan and Williams, 2008; Hanlan and Kelly, 2005; Tasci, Gartner and Cavusgil, 2007). DMOs should consider both the non-Asian and the Chinese movies' created images of China. Certain features are easier to improve to exceed expectations created by movies. For example, cleanliness and hygiene standards could be raised by imposing certain criteria to be followed by restaurants and accommodation establishments to remain open. Frequent inspection of places would ensure the standards are met. At the moment, most food establishments in China remain open despite of severe hygiene and food safety violations found. However, government requires these establishments to place a sign (fig. 9) notifying customers about the level of hygiene in there. Tourists should be made aware of this system. Similar criteria could be set for accommodation establishments and other tourist facilities to ensure tourist satisfaction by allowing them to choose among the level of services they deem to be satisfactory.

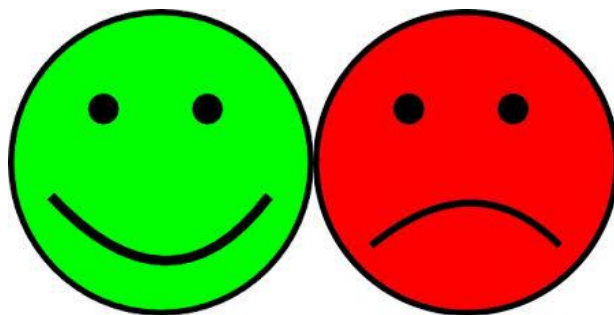


Figure 9. A sign of the clean (left) and the unclean (right) establishments in China

In several cities in China, the municipalities put their efforts to solve tourist safety concerns by issuing special notices to be placed in all accommodation establishments, warning tourists of scammers and dangerous areas and advising them of the designated authorities to be contacted in case of these events. Although it alarms tourists and the destination might be perceived more dangerous initially, the warnings assist in tourists protecting themselves from petty crimes and negative tourist experience. A more effective method would be to fine or close the establishments (e.g. teahouses) that are found to operate scamming practices. However, in Chinese culture, closing down businesses requires providing alternative sources of income, thus frequently these businesses remain open even if they are repeatedly reported to the police (personal communication with Chinese students and personal experience, May 2014). Unfortunately, tourism organizations have no authority over these establishments thus issuing warnings is currently the only way to protect tourists.

In terms of the communication issues, the situation in China is constantly improving. Majority of food establishments have menus in both Chinese and English, frequently, especially in the smaller restaurants in the non-touristic areas, tourists are presented with the menus with pictures of the dishes, too, to ease the communication between the employees and the customers. Additionally, employees in tourism services could be required to attend language courses and obtain certificates of a certain foreign language level. Businesses, at least in major cities, could be required to have at least one member of staff fluent in a foreign language at every shift. The situation is most pressing in major transport links. With the exception of the airports, all signs in transport stations are solely in Chinese, making traveling around the country relatively difficult. It is essential to translate the signs to English and to enable ticket purchasing online directly from the train and the bus companies in foreign languages, too, as the current websites only display the information in Chinese, forcing foreigners to use the services of resellers and travel agents. Language barrier is felt in tourist information offices too, as the majority of information about the place is produced in Chinese only and few employees are able to communicate in English. Lastly, DMOs could produce brochures familiarizing tourists with the good quality accommodation, restaurants, shopping facilities, as well as with cultural attractions such as teahouses and Chinese opera performances, and place them in tourist information offices. They could also be made available at accommodation establishments. This would greatly assist foreign, especially individual, travellers, reduce communication issues and boost tourist experiences.

China can be characterised by one of the fastest level of urbanisation in the world (Seto, n.d.). Due to the large population, major and most touristic cities are suffering from the

housing shortages thus many traditional districts are being demolished to give way for skyscrapers (Taylor, 2013). Maintaining fine examples of traditional architecture should be prioritized by the central government not only to meet the tourist needs but also to educate the future Chinese generations about the traditional lifestyle and values. The most extensive area boasting traditional Chinese architecture is currently in Beijing, and, although it is largely advertised as an important tourist attraction, every year the district is reduced to allow for the modern architecture (Kaiman, 2012). DMOs and other tourist organizations should put more efforts to protect it. Similar areas in other cities should also be marked on tourist maps as places of interest. Instead of turning them into museums, various incentives could be offered to the locals to prevent them from moving to modern districts. Activities introducing to Chinese culture and traditions could also be offered there for an extra fee, bringing income to the families and meeting tourist needs while allowing the locals to sustain themselves.

It is important to note that although the potential tourists expect to experience Chinese culture, keeping it authentic without allowing for staged authenticity is a difficult task. Traditional Chinese performances, such as Beijing Opera, are mainly held for and visited by the foreigners, creating perceptions of inauthentic experiences and causing disappointment. Many traditional districts are turned into museums and martial arts are not exercised and performed as frequently as one might expect after watching different movies. To reduce the level of staging, pride in their history and patriotism must be inspired to the locals so that these arts are practiced and their performances are visited by the locals more often. However, this is beyond the powers of DMOs, making central government more responsible for protection of Chinese heritage.

To make the tourist experience more exciting and interesting, audio and regular guiding services should be made available not only for separate objects but for the city itself, which would familiarise tourists with interesting history of the place, point out to some interesting sites that would otherwise be missed and engage tourists more with the sites. They could be made available at accommodation establishments together with maps indicating different routes.

After viewing movie trailers of both the non-Asian and the Chinese directed films, the respondents imagined China to be highly traditional, thus DMOs should make sure information of traditional cultural activities such as martial arts performances and tea drinking rituals is readily available on promotional websites and in tourist information centres (TIFs). Other features distinguished by the survey respondents included beauty of sceneries and attractiveness of cities, thus adding information of filming locations and means to get

there would allow a substantial number of tourists to improve their experience by enjoying sceneries that influenced them to make the trip in the first place. Currently, few DMOs feature such information, making planning of the visits to movie locations rather challenging. Thus, tourists might leave China disappointed.

Although the study revealed that destination image is to some extent determined by the origin of a movie director, the above proposes several ways in which DMOs, central government and other tourism organisations could ensure tourist expectations are met and exceeded despite the source of information, instilling desire to travel to China. Greater involvement of DMOs in the making of movies and decisions taken by them to improve tourist facilities could increase positive word of mouth and future recommendations and ensure the success of China as a leading vacation destination.

5. Limitations

Academic studies to date have considered the broad aspects of film-induced tourism yet a focused in-depth study considering all sides of the phenomenon is still required (Beerli and Martin, 2003). Acknowledging limitations is important in terms of allowing interpretation and generalization of results with an appropriate caution. As for this study, it should be taken into account that image is a compound concept and autonomous agents, although very significant, have limited influence over its formation. It is thus difficult to measure the extent to which different image formation agents affect the respondents and to assess the impact of movies on image creation without a certain degree of bias, therefore any results obtained in the study should be interpreted with caution.

Among the main restrictions are the scope of the study which limited to immediate image and the target group of potential English - speaking non – Asian tourists, therefore, non-inclusion of current or non-English speaking tourists. Consequently, the image studied would correspond to the immediate pre-visit perceptions about the destination rather than the complex image as defined by Echtner and Ritchie (1993). Further research, thus, might be focused on the investigation of the perceptions the same respondents hold of China as a tourism destination after a certain period of time. It would complement the findings on the dependence of immediate image on the origin of movie director, as these might be stronger stimuli to engage in tourism activities. Alternatively, repeating the experiment on the Asian population would produce more complete perceptions of China as the same aspects would be

considered from different perspectives. Furthermore, it would provide more insights as to how the tourism industry should be managed to satisfy the wide base of incoming tourists.

Additionally, the number of variables included in the study is very restricted. Future studies should consider expanding the research to include respondents' intention to visit the country and travel preferences. Although overall image is found to be the only variable with a significant influence on the tourist's willingness to visit, revisit and recommend the destination (Alcaniz, Garcia and Blas, 2008), having a certain image, especially an immediate image, of the destination does not necessarily lead to an actual visitation of the site. Prior research shows that only a small percentage of purchases in tourism are impulse buys. Thus, specific expectations by the respondents who express the intent to visit the country should be given considerably more weight in designing tourism strategies than general perceptions if the study was to produce more meaningful results and campaigns by DMOs were to be successful.

On the other hand, tourists' motivations influence the affective component of image and respondents tend to have more positive perceptions of the destination when there is congruence between the tourists' motivations and the nature of the destination (Beerli and Martin, 2003). Therefore, given the absence of evidence of respondents' motivations in this research project, it would be advisable to connect this study to one of tourists' motivations, because it could offer deeper insights into the nexus of destination image and the origin of movie directors.

Another thing that should be taken into consideration is that the study measured overall immediate image of China referring to the whole vacation experience. Many private and public agents and many elements intervene in the configuration of this experience, from the providers of specific services of accommodation, transport or leisure, to the tourism information offices, the local inhabitants, natural and artificial resources, etc. (Beeton, 2005). Thus, it is a difficult task to coordinate and cooperate with all stakeholders to achieve full awareness of tourists' expectation and their high overall satisfaction with the trip.

Some bias in the results might also be caused by the respondents' familiarity with the chosen destination. Although participants in the study were asked to base their answers on what they had seen in the videos shown, it is impossible to investigate fully the extent to which the prior knowledge of China influenced their responses. Because of this, the findings may, or may not be applicable to other locations. Thus replicating this research in other settings, considering potentially less known country, and analysing findings might offer an additional degree of assurance in generalizing the degree to which the origin of movie

directors influence destination image and provide guidelines on applying the results to diversify tourism products.

It should also be noted that the movies directed by Chinese and non-Asian directors set in the same location and portraying the same period of time were chosen for the research purposes. Other factors that influenced movie choice were similar genres, overall ranking in various internet movie databases and awards received. This by default eliminated some of the most famous movies filmed in China (e.g. *Crouching Tiger, Hidden Dragon* (2000), *The House of Flying Daggers* (2004), *The Curse of a Golden Flower* (2006) on the Chinese directors side and *The Bucket List* (2007), *The Last Emperor* (1987), *Kill Bill: Vol. 2* (2004) on the Western directors side) from the research as these did not meet the pre-set criteria. However, they have a potential to reach the widest audience and be the most influential for the formation of image. Thus a further research based on the audience reach could shed additional light on the relationship between the image created by movies and the origin of its director.

Some limitations stem from the academic literature analysing film-induced tourism available. With the exception of Iwashita (2008), the research on the phenomenon done in the past builds from a Western perspective, thus there is little known from other cultural perspectives, and the assumptions made about those from different cultures may (or may not) be significantly different (Beeton, 2005). This study was carried out from a predominantly Western perspective due to the lack of academic literature on promoting tourism via films in the field by the researchers from Asian countries, therefore it should be re-evaluated once movie tourism becomes a more popular topic in the continent.

Lastly, the study results come from a relatively small sample size. Respondents were not offered any incentives for contributing to the study and thus the length of study highly impacted response rate. Furthermore, the survey was carried out from China meaning that access to several popular websites that could have allowed greater participation rates (e.g. Facebook and Twitter) was highly restricted. Although the sample is large enough to assume normal distribution and enable drawing generalizations about the dependence of the image of the destination on the origin of movie director, it would be beneficial to repeat the study on a larger population to ensure the validity of the results.

Despite these limitations, it seems to be beyond doubt that destination management organisations should concern themselves with adjusting their image to meet tourist expectations by getting more involved in filming activities in the area and diversifying tourism products. Since the image that tourists hold of destinations affect their post-purchase

evaluation and the word of mouth communication that takes place, as well as the intention to return in the future, destinations could be made more competitive if realistic image is created. In addition to this, achieving a lasting relationship with customers passes through the improvement of the quality of the holiday experience as perceived by tourist (Beeton, 2005), which is directly linked to the pre-holiday expectations.

6. Conclusions

It is widely agreed that films have the power to familiarize potential tourists with the destination and influence their perceptions about it. Because of this, DMOs around the world have started to capitalize on the benefits movies generate and got engaged in movie tourism. However, as the same locations are frequently utilized for several movies directed by directors of different origin, contrasting images are likely to emerge. Although DMOs have limited power over what movies are produced in their region, careful evaluation of what images are created may assist them in developing promotional strategies and in shaping tourism industry to meet diverse tourist expectations. Splitting the image into partial elements may serve as a guide as to the needs of tourists motivated by different movies and as to the image attributes that should be improved in order to meet their expectations. For this reason, this study aimed to examine in greater depth the relationship between destination image and the origin of movie directors, assuming that destination image is a product of a number of movies portraying the same location. It intended to make recommendations for meeting diverse tourists' expectations and altering negative perceptions. The study has been applied to China since both tourism and film industries are booming in the country, and the differences between Chinese directed and non-Asian directed movies' created images were identified. However, the findings allow certain conclusions to be drawn from an academic as well as a managerial perspective.

Perceptions regarding China as a vacation destination were determined by eliciting the most common images from the responses to open-ended questions and breaking down the mean scores of scale attributes after watching trailers of movies first directed by non-Asian and after by Chinese directors. After defining overall image of China in each case, comparison was made. The findings of the study establish the dependence of destination image on the origin of movie director. The perceptions on 8 among 15 cognitive attributes and the responses to three open-ended questions were found to be statistically significantly

different after watching trailers of movies directed by directors from various non-Asian countries and China.

Xiao and Mair (2006) state that media often represents the Third World through a western, white, colonial perspective. Deeper analysis of survey responses revealed that it holds true for movies directed by non-Asian directors. Based on these trailers, respondents typically associated China with terms such as “mysterious”, “exotic”, “unknown”, “full of surprises”. The atmosphere and events in there were often portrayed in terms of exoticism and strangeness/difference from the European/Western, and the locals were characterized by hostility and unfriendliness to the newcomers and/or tourists. Furthermore, the postcolonial representation is inseparable from critical themes and negative imagery (Xiao and Mair, 2006), thus danger, crimes, safety issues vividly portrayed in the movies directed by non-Asian directors were found to be perceived as characteristic of China as a vacation destination for a significant number of survey participants. Survey participants imagined their experience in China to be highly traditional, to see martial arts being practiced in many places and to enjoy the beauty of different architectural style particular to the East, thus they perceived the destination to be very exotic and their experience different and interesting. Thus, the postcolonial representation of China was strengthened by these movies and a relatively unrealistic and, compared to perceptions after watching the second group of movie trailers, more negative image was created.

The image of China created by trailers of movies directed by the Chinese directors was void of the Western perspective. China was thus associated with peaceful, tranquil, beautiful countryside and crowded, stressful, big cities, and the locals, much like anywhere else in the world, were perceived to be either hospitable or hostile, yet language barrier was still perceived to be an issue. Critical features of danger and crimes were less descriptive of the destination after watching the second group of movie trailers, since directors had to obey to Chinese government, restricting limiting the appearance of images of violence on the big screen to protect the youth (The Economist, 2013), and since the country was portrayed through the eyes of the locals, the insiders. Because of that, a milder and to some extent more realistic image is created. However, respondents expected finding good quality tourist facilities such as hotels and shopping centres to be relatively difficult and the nightlife to be boring or non-existent compared to what they expected after watching the first group of movie trailers. It is thus evident that the two images were different and stimulated different expectations. Because of that, DMOs should choose the movies to be utilized in their

marketing campaign very carefully to avoid creating false expectations and contradicting perceptions.

Literature on movie tourism advocates that ‘any publicity is good publicity’ (Shani *et al.*, 2009); even the perceived negative aspects of destination may not affect the holistic image that viewers obtain (Shani *et al.*, 2009). Therefore, the perceived negative features of China as a vacation destination after watching trailers of movies directed by non-Asian directors may be beneficial as China is exposed to viewers and is put into the realizable opportunity set. However, it only holds true to the extent that other elements are attractive enough to counterbalance the negative ones (Shani *et al.*, 2009). In case of movies directed by non-Asian directors, the research revealed that danger, safety issues and crimes are among the dominant factors for China, however, Chinese directed movies pose a threat of perceiving China as crowded, stressful and boring, thus DMOs should use a combination of movies produced in various countries to counterbalance negative effects.

Currently, few movies are being utilized in promotional strategies in China. One of the reasons behind it is that movie tourism is still a relatively new concept in the country. With the exception of Zhangjiajie World Natural Heritage World Geopark (<http://www.zjj.org/jingdian/index.asp>) and Hong Kong tourism board (<http://www.discoverhongkong.com/eng/index.jsp>), promotional tourism websites lack information about places where critically acclaimed and/or commercially successful movies were filmed. Few film locations are included in packaged tours and/or tourist guidebooks, failing to reap full benefits and maximise the potential of the sites being exposed to the wide audience. Although Chinese government has already acknowledged the importance of movies for creating a positive image of a country by financing events to showcase Chinese films in places as diverse as Fiji, Cambodia and New York (The Economist, 2013), due to the governmental restrictions imposed on local and international film studios, it is unlikely to take on such a scale as in New Zealand, USA or UK. .

In terms of possibilities to meet tourist expectations and alter negative images, the study suggests to take stricter measures to protect national heritage, including architectural monuments and the living culture. Traditional cultural activities such as martial arts performances and tea drinking rituals were proposed to be organised and widely advertised both for locals and tourists. Imposing quality standards for accommodation and food establishments were also recommended, and familiarising tourists with current quality control system was highly advised. Making language courses mandatory for employees in tourism and hospitality services and translating information to foreign languages in important tourist

amenities were also suggested. Lastly, it was found to be important to make information about public safety system and changes to it widely available to reduce the fear and the level of anxiety associated with visiting China. It is anticipated that taking these measures would assist DMOs in making China more competitive, and would ensure positive tourist experiences and future recommendations.

Besides the theoretical contribution of the study towards understanding the effects of films on destination images, it also sheds light on the destination image of China in the eyes of non-Asians. The country is clearly perceived to be fascinating and of a unique natural beauty, and to offer a lot in terms of well-known tourist attractions. The study supported Mair and Xiao (2006) findings regarding marketing of China as a tourist destination, particularly, the need to use the more positive dimensions such as culture, arts, history, nature and landscapes and famous attractions, and utilizing movies that signify these aspects, in their movie tourism marketing campaigns.

Nevertheless, the study also revealed aspects of destination image of China that call for the attention of destination marketers. This is especially applicable to safety and security concerns and communication barriers with the locals. Despite of having an already established destination identity, DMOs in China may wish to focus on eliminating safety concerns and perceptions of hostility. This can be achieved by investing, primarily, into language training of tourism professionals and employees in hospitality sector that could supply tourists with necessary information, make them feel welcome and safe. Furthermore, potential tourists could be made aware of the public safety system and familiarized with safety warnings issued in particular districts, as well as introduced to the changes to safety system that are planned in the future to reduce their fear and anxiety.

Future studies should replicate the present analysis in different destinations and amend it to include a greater number of movies, so as to offer additional support to the findings. It would also be advisable to include intention to visit and travel preferences to shed additional light on the relationship between destination image and the origin of movie director.

Appendix A. Description of Movies Utilized in the Survey

Movie Title	Director (Country of origin)	Main awards received/nominations	Filming location and time period the movie was set in	Overall IMDB score (Number of people voted)	Times viewed in Youtube
The King of Masks (1996)	Tiang-Ming Wu (China)	Carrousel International du Film; Golden Rooster Awards	Shanghai (early 1900s)	7.6 (2572)	15800
Dangerous Liaisons (2012)	Jin-ho Hur (China)	Cannes Film Festival; International Toronto Film Festival	Beijing, Shanghai (early 1930s)	5.7 (1134)	14685
Together With You (2002)	Kaige Chan (China)	Golden Rooster Awards; Hong Kong Film Awards; San Sebastian International Film Awards	Beijing (modern times)	7.4 (3615)	3254
2046 (2004)	Wong Kar Wai (China)	Cannes Film Festival; Chicago Film Critics Association Awards;; European Film Awards; Hong Kong Film Awards	Shanghai, Macau, China (other, non-specified) (modern times)	7.5 (35115)	273936
Beijing Bicycle (2001)	Xiaoshuai Wang (China)	Berlin International Film Festival; Satellite Awards; Singapore International Film Festival	Beijing (modern times)	7.3 (34666)	8767

Description of Movies Utilized in the Survey: Continued

Movie Title	Director (Country of origin)	Main awards received/nominations	Filming location and time period the movie was set in	Overall IMDB score (Number of people voted)	Times viewed in Youtube
The Painted Veil (2006)	John Curran (USA)	Golden Globes USA; Boston Society of Film Critics Awards; London Critics Circle Film Awards; San Diego Film Critics Society Awards	Guangxi, Beijing, Shanghai (1900s)	7.5 (65099)	102101
The White Countess (2005)	James Ivory (USA)	Satellite Awards	Shanghai (early 1930s)	6.7 (4407)	330597
Karate Kid (2010)	Haralld Zwart (Netherlands)	BET Awards; Image Awards; Kid's Choice Awards USA; Phoenix Film Critics Society Awards; Teen Choice Awards	Huangshan Mountains, Beijing (modern times)	6.2 (90229)	467081
Shanghai Kiss (2007)	Kern Konwiser and David Ren (USA)	Newport Beach Film Festival	Shanghai (modern times)	6.9 (4582)	331682
Red Corner (1997)	Jon Avnet (USA)	National Board of Review USA; San Diego Film Critics Society Awards	Beijing (modern times)	6.2 (11076)	8877

Appendix B. Survey Responses

1. Please describe your current mood.	Frequency
Relaxed	19
Tired	14
Happy	14
Good	12
Great	7
Bored	5
Okay	3
Indifferent	3
Stressed	3
Confused	3
Sad	2
Optimistic	2
Moody	2
Anxious	2
Content	2
Worried	2
Pensive	2
Relieved	2
A bit of everything	2
Busy	1
Total:	102

2. Based on what you have seen in the videos shown previously, what images or characteristics come to mind when you think of China as a vacation destination? Please describe them in at least three words.	Frequency
Culture and heritage	38
• Tradition	19
• History	6
Scary, dangerous, violent	26
Exotic	22
Strict, political regime related	20
Nature, landscapes	18
• Mountains	2
Mysterious, unknown, full of surprises	18
Non-European, non-Western, different, culture shock	16
Cruel and unjust	12
Unfriendly, unwelcoming	10
• Xenophobic	2
Martial arts	10
Beautiful, nice	10
The Great Wall of China	8
Huge, big, vast	8
Cities	6
Interesting	6
Hierarchy	5
Architecture	5
Not developed	5
Rice, rice terraces	4
Closed minded	4
Inaccessible	4
Crowded streets	4
Intelligent, smart	3
Noisy	3
Respect	3
Disorganised, chaotic	3

Question 2: Continued

2. Based on what you have seen in the videos shown previously, what images or characteristics come to mind when you think of China as a vacation destination? Please describe them in at least three words.	Frequency
Place of opportunities	3
Exciting	2
Confucius based/religious	2
• Pagodas, temples	2
Reserved people	2
Romance	2
Diseases	2
Homophobic	2
People can be both hospitable and not	2
Poor	2
Repressed	2
Inconvenient	2
Rigid	2
Peaceful	2
Full of Western immigrants	2
Diverse standards of living	1
Country of kitsch	1
Asian people	1
Busy	1
Markets	1
Total:	304

3. Based on what you have seen in the videos shown previously, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.	Frequency
Unfriendly, unwelcoming	35
Dangerous, violent, no safety, crimes	32
Non-European, non-Western, different, culture shock	16
Anxiety, tension, fear	16
Interesting	14
Exciting	14
Difficult	12
Breath-taking	11
Strict, political regime related	11
Curious	8
Peaceful	8
Contemplation	8
Astonished, amazed	6
Busy	5
Poor	6
Exotic	5
Confused	4
Respect	4
Lost	4
Hot	4
Sad, depressing	4
Disorganised, chaotic	4
Cruel and unjust	4
Martial arts	3
Crowded	3
Distant	3

Question 3: Continued

3. Based on what you have seen in the videos shown previously, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.	Frequency
Misunderstood	3
Noisy	2
Emotionally overloaded	2
• Emotional, strong feelings, experiences	2
Polite	2
Diverse standards of living	2
Disconnected from the world	2
Irritable	2
Paranoid	2
Welcoming	2
Beautiful, nice	2
Unique	2
Mainstream	1
Stereotype towards women's sexuality	1
In love	1
Total:	270

4. Based on what you have seen in the videos shown previously, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.	Frequency
The Great Wall of China	82
Nature, landscapes	49
• Jungle	6
• Lakes	8
• Mountains	22
• Rivers	13
○ Trips along the rivers with traditional boats	7
Cities	26
• Hong Kong	5
• Beijing	14
• Shanghai	7
Forbidden City	21
Confucius based/religious	20
• Temples, pagodas	20
Martial arts	16
Tiananmen Square	14
Rice, rice terraces	12
Cuisine	8
Chairman Mao Mausoleum	6
Nightlife	6
Culture and heritage	6
• Chinese culture	1
• History	3
• Tradition	2
Markets	4
Architecture	4
• Traditional architecture	4
Terracotta Army	4
Beautiful women	3
Meditation	3
Prison	2
Streets	2
Hotels	2

Question 4: Continued

4. Based on what you have seen in the videos shown previously, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.	Frequency
Bird-nest Olympic Stadium	2
People	2
Site of Wulingyan	1
Total:	293

5. Based on the videos shown previously, please indicate on a Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree) the extent to which you agree with the statements/attributes below as being representative of China as a destination	Mean scores after watching trailers of movies directed by the non-Asian directors
Offers a lot in terms of natural scenic beauty	5.59
Everything is different and fascinating	5.53
There are many well-known places of interest to visit	5.06
Cities are attractive	4.45
Has good nightlife	4.35
Has pleasant weather	4.02
Good quality restaurants and hotels are easy to find	4.00
There are plenty of places to get away from the crowds	4.00
Shopping facilities are well maintained	3.96
Local people are friendly	3.37
Local standards of cleanliness and hygiene are high	3.22
In general, it is a safe place to visit	3.18
It is easy to communicate with locals in English	2.57
Local architectural styles are similar to ours	1.96
Lifestyle and customs are similar to ours	1.84

6. Please describe your current mood.	Frequency
Relaxed	15
Tired	15
Happy	13
Good	9
Bored	8
Annoyed	5
Great	5
Okay	3
Moody	3
In a hurry	3
Stressed	3
Interested	3
Confused	3
Sad	2
Indifferent	2
Anxious	2
Content	2
Worried	2
A bit of everything	2
Excited	1
Optimistic	1
Pensive	1
Relieved	1
Total:	102

7. Based on what you have seen in the last 3 videos, what images or characteristics come to mind when you think of China as a vacation destination? Please describe it in at least three words.	Frequency
Culture and heritage	51
• Arts, global culture (e.g. theatre, concert halls)	24
• Traditions	26
• Chinese culture	1
Crowded	35
Non-European, non-Western, different, culture shock	20
Cities	16
Nature, landscapes	14
• Mountains	5
• Rivers	6
• Valleys	3
Struggling to survive, troubled, difficult lives	12
Hard working	12
Traffic	12
• Bikes, cycling	12
Constantly changing	10
Dangerous, violent, no safety, crimes	10
Disorganised, chaotic	10
Boring	10
Not crowded	9
Welcoming	8
Unfriendly, unwelcoming	6
Strict, political regime related	6
Dirty, polluted, not clean	5
Possibilities, opportunities, chances	4
Difficult	4
Architecture	4
• Traditional architecture	4
Attractions	4
Dedication	4
Confucius based/religious	4
Honest	4
Clean	4
Lifestyle	4
Women discrimination	4
Talented	3
Martial arts	3
Strict education	2
Peaceful	2
Cruel and unjust	2
Exotic	2
Goal oriented	2
Prostitution	2
Differentiation between city and village	2
Romance	2
Peaceful	2
Modern	2
Complex society	2
Patriotic	1
Uneducated	1
Total:	316

8. Based on what you have seen in the last 3 videos, how would you describe the atmosphere or mood that you would expect to experience while visiting China? Please describe it in at least three words.	Frequency
Culture and heritage	24
• Tradition	15
• Culture and heritage (general)	7
Unfriendly, unwelcoming	20
Peaceful	18
Rush, stress	17
Welcoming	16
Non-European, non-Western, different, culture shock	14
Astonished, amazed	14
Dangerous, violent, no safety, crimes	12
Sad, depressing	12
Crowded	10
Contemplation	9
Emotional, strong feelings, experiences	8
Struggling to survive, troubled, difficult lives	8
Boring	8
Poor	7
Aspiring	6
Strict, political regime related	6
Happy	6
Hard working	4
Difficult	4
• Challenging	4
Traffic	4
• Bikes, cycling	2
• Traffic (general)	2
Tired	4
Family oriented	4
Fresh, healthy	3
Contradicting	3
Mysterious, unknown, full of surprises	3
Dirty, polluted, not clean	3
Strict, political regime related	3
Enterprising, adventurous	2
Live	2
Diverse standards of living	2
Uniform	2
Serious	2
Interesting	2
Curious	2
Disorganised, chaotic	2
Idealistic	2
Humid	2
Men's dominated	2
Implicit	1
Hidden culture	1
Competitive	1
Total:	175

9. Based on what you have seen in the last 3 videos, please list any distinctive or unique tourist attractions that you can think of in China. Please list at least three such attractions.	Frequency
Cities	60
• Beijing	35
• Hong Kong	4
• Cities (general)	22
Culture and heritage	41
• Chinese culture	17
• Arts, global culture (e.g. theatre, concert halls)	24
Nature, landscapes	40
• Mountains	4
• Rivers	12
○ Trips along the rivers with traditional boats	6
• Lakes	3
• Valleys	1
• Nature, landscapes (general)	14
Architecture	26
• Traditional architecture	23
• Modern architecture	3
Confucius based/religious	18
• Temples, pagodas	18
Did not see anything as attractions	14
The Great Wall of China	13
Traffic	10
• Bikes, cycling	10
Gardens	6
Forbidden City	6
Cuisine	4
Martial arts	4
Markets	2
Crowded	2
Calligraphy	2
Meditation	2
Sightseeing	2
Street performances	2
Total:	254

10. Based on the videos shown previously, please indicate on a Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree) the extent to which you agree with the statements/attributes below as being representative of China as a destination	After watching Chinese Directed Movie Trailers (Average)
Everything is different and fascinating	5.43
There are many well-known places of interest to visit	4.67
Offers a lot in terms of natural scenic beauty	4.49
Cities are attractive	4.39
Local people are friendly	3.92
Has pleasant weather	3.92
Shopping facilities are well maintained	3.88
In general, it is a safe place to visit	3.76
Good quality restaurants and hotels are easy to find	3.76
There are plenty of places to get away from the crowds	3.69
Has good nightlife	3.63
Local standards of cleanliness and hygiene are high	3.61
It is easy to communicate with locals in English	2.57
Local architectural styles are similar to ours	2.49
Lifestyle and customs are similar to ours	2.12

The Influence of Movie Trailers on Destination Image

11. Age	Frequency
18	1
20	3
22	14
23	20
24	19
25	14
26	11
27	4
28	8
29	4
31	2
39	2
Average: 24.7	

12. Nationality	Frequency
Lithuanian	15
Spanish	10
German	8
Croatian	7
Bulgarian	5
Finnish	5
Romanian	5
Russia	5
British	4
Dutch	4
Irish	4
Latvian	4
Polish	4
Slovak	4
Italian	3
Greek	3
Belgian	2
Czech	2
Eritrean	2
French	2
Jamaican	2
South African	2
Ukrainian	2

13. Gender	Frequency
Female	62
Male	40

The Influence of Movie Trailers on Destination Image

14. Please list any other films set in China that you have seen.	Frequency
The Rush Hour	8
In the mood for love	4
The house of flying daggers	4
Crouching Tiger, Hidden Dragon	3
Ip Man	2
The Last Emperor	2
Rush Hour	2
James Bond	2
The Bucket List	2
The Curse of the Golden Flower	2
Bin Jip	1
Flowers of war	1
Ai Wejwei	1
Never sorry	1
Life of Pi	1
Ip Man 2	1
Drunken Master	1
Nausicaa of the valley of the wind	1
My Blueberry nights	1
Mulan	1
Kill Bill 2	1
My Concubine	1
The life of Bruce Lee	1
Hitman	1
Kung fu son	1
Mission Impossible	1
Around the world in 80 days	1
Amaya	1
Enter the dragon	1
2046	1
The Children of Huang Shi	1
Shaolin Soccer	1
Raise the Red Lantern	1
2012	1
Godzilla	1
Flowers of war	1
Batman begins	1
Old Boy	1
The Kite Runner	1

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