
Inderpal Virdee

Prince of Songkla University

Tourism Destination Image Analysis: Integrating a Visual Methodology

Tourism destination image analysis and methodology has developed greatly over the decades. However, the integration of a visual methodology within word-based studies has remained limited. As a result, destination image promoters and marketers have struggled to interpret text-based results into useful promotional material. Thus, the aim of this qualitative study is to propose a visually integrated methodology using open-ended questions, projective questions and projective drawings to analyse a destination's image. In the conclusion, the Triangulation Analysis of a Tourism Destination Image model is proposed to visually assist researchers and destination image marketers when analysing and promoting a destination's image.

Key words: Tourism Methodology; Destination Image Analysis; Visual Methodology; Triangulation Analysis

Inderpal Virdee
Prince of Songkla University
80 Vichitsongkram Road
Phuket, 83120
Thailand
Email: inderpal.v@phuket.psu.ac.th

Inderpal Virdee's has a Master of Business Administration in Hospitality and Tourism Management from the Prince of Songkla University and a Bachelor's Degree in Graphic Design from Central Saint Martins College of Art and Design. His research interests are in tourism, methodological development, culture, business development, and business intelligence analysis and design.

Introduction

Tourist destination image research is of more importance than ever before as international tourism continues to fuel sturdy economies and stable currencies and is predicted to grow into the future (WTO, 2016). The effect of increased travel has led to a wider range of tourism products (McKercher, 2016), thus creating the need for greater differentiation between destinations when attracting tourists by visual means (Armenski, Dwyer, Pavluković, 2017; Gartner, 1989). As a result, destination image marketers look towards contemporary research methodologies and analytical techniques for insight into their perceived destination image to further define its unique aspects and create an appealing destination image (Nghiem-Phú 2014; Gallarza, Saura, & Garcia, 2002; Pike, 2002; Echtner & Ritchie, 1993).

However, not all methods and analyses directly translate into comprehensible or usable information for destination marketers and promoters. For example, studies that focus exclusively on the written or spoken words of specific groups of respondents (Nghiem-Phú 2014; Pike, 2002) are difficult (Scarles, 2010) for destination image managers to translate into visual imagery. This is because words such as “comfort” or “relaxing” are vague at best when communicated visually. Furthermore, the more complex responses generated by subconscious projective questions that include terms like “friendliness”, “safety” or “cultural” (Echtner & Ritchie, 1993) become yet more ambiguous to picture. Moreover, the vagueness of word-based responses are difficult for destination image marketers to apply when marketing a destination. Hence, the limitations of word-based studies suggest a need to further develop destination image methodology. Some studies have endeavoured to investigate the tourism destination image both verbally and visually using photography (Scarles, 2010; Garrod, 2009; Stedman, Beckley, Wallace, & Ambard, 2004; Virdee, 2017a). Drawing, however, remains a relatively unused technique in tourism research (Korstanje,

2010). Projective drawings have the potential to capture the image dimensions of compositional, interpersonal, and experiential (Riley, 2001) variables of a destination's image while providing a comprehensive and non-linear worldview (Zweifel & Wezemael, 2012), and cross-cultural understanding (Bagnoli, 2009) of a tourist's experiences at a destination. This unique visual representation of a destination can be captured, analysed, and interpreted to assist destination marketers and promoters.

As yet no study has attempted to explore, integrate, or use this combination of methods in a theoretical or practical context within tourism research. A significant gap in the literature exists and thus it is necessary to examine the feasibility of this technique for the development of destination's image analysis. Therefore, this qualitative study proposes a visually integrated methodology using open-ended questions, projective questions, and projective drawings to analyse a destination's image.

The benefit of this research will be to develop the methodology on destination image research, increase the overall validity and reliability of the results through triangulation, and improve the comprehension and interpretation of the results for destination image researchers and marketers for the promotional selection of tourism-based imagery.

Literature Review

Tourism destination image has been studied for several decades (Tasci, Gartner, & Cavusgil, 2007), with tourism directors and academics expending extensive amounts of resources in understanding how a tourist constructs, stores, and visualises a destination (Kock, Josiassen, & Assaf, 2016). Reynolds (1965, p.69) defined the formation process of destination image as "the mental construct developed by the consumer on the basis of a few selected impressions among the flood of total impressions". While the conceptualisation and operationalisation of destination image has progressed considerably, as noted by Tasci,

Gartner, and Cavusgil (2007), so too have the definitions of destination image to encompass a more holistic and integrated point of view.

However, Kock, Josiassen, and Assaf (2016) argue that a comprehensive definition within a study may not necessarily be followed by a holistic methodology for measuring a destination's image. This, they claim, is due to firstly an author's unclear understanding of the concepts from existing definitions of image. Secondly, a researcher may indirectly adopt either a qualitative (Pan & Li, 2011) or quantitative approach (Sparks & Pan, 2009). And thirdly, a scholar may predominantly prefer a psychological representation of a destination to be considered as a cognitive impression (Baloglu & McCleary, 1999), a feeling (Papadimitriou, Apostolopoulou, & Kaplanidou, 2015) or a particular action at that location (Gartner, 1993).

Pike's (2002) literature review of destination image literature reveals that under fifty percent of researchers have used qualitative methods. Furthermore, most quantitative and qualitative research emphasises word-based responses from respondents and does not explore the tactile elements of a destination such as sight, sound, touch, taste, and smell (Nghiem-Phú, 2014; Pike, 2002; Echtner & Ritchie, 2003). Nevertheless, Echtner and Ritchie (2003) have exposed the fact that qualitative methods using open-ended and projective questions reveal a greater level of detail than quantitative studies. In addition, Echtner and Ritchie's (1993) classification of the image components (which include sight, sound, touch, taste, and smell) that form a destination image remains the most inclusive definition and describes the destination image as being comprised of attributed and holistic elements, functional and psychological features, and common and unique components (O'Leary & Deegan, 2003). However, studies using Echtner and Ritchie's (2003) Components of Destination Image model, such as Arslanova, Agapito, and Pinto's (2017), still focus on word-based responses, making it difficult for promoters to produce relevant marketing material that is visually

appealing. Nonetheless, the use of project questions and open-ended questions to analyse a destination is noteworthy.

Projective Questions

Projective questions deliver a verbal stimulus to which an individual might disclose the cognitive and affective images of a destination (Westwood, 2007; Gartner, 1993). These questions might investigate the sights, sounds, smells, tastes, feelings, or experiences at a destination. The use of projective questions in unstructured studies, however, has been limited (Prayag, 2007; Prebensen, 2007). The conclusions of these studies have been of immense value (Ramsey, Ibbotson, & McCole, 2006). This is in direct contrast with quantitative methods that specify variables during the construction of surveys (Day, 1989) and where respondents are thus forced to select from a certain number of choices. Nevertheless, determining an accurate perception of a tourist's image (Keller, 1998) profits destination managers when marketing an image of a destination (Cai, 2002). Therefore, the use of an additional method for analysis such as drawing becomes a vital link to word-based research.

Projective Tests

Projective tests are derived from psychoanalytic psychology and depend on claims that an individual's conscious and unconscious judgements are obscured from his or her awareness (Donoghue, 2000). Psychoanalytic psychology hypothesises that a person produces favourable responses as a result of their conscious or unconscious needs whenever challenged with an uncertain circumstance (Ritchie & Lewis, 2003). Projective testing provides an external impetus to bring to mind responses that might divulge aspects of an individual's persona through projection of their inner attitudes, thoughts, and emotions

(Britannica, 2015; Westwood, 2007; Marnat, 2003). Projective tests are indirect methods which reduce the temptation to dissemble, decreases the need to rely on verbal skills, and measures both conscious and unconscious qualities. Projective tests include: the Rorschach Inkblot Test (Rorschach, 1921); the Thematic Apperception Test, which requires an individual to look at a picture and make a story (Morgan & Murray, 1935); Incomplete Sentences (Loevinger, 1976); the Colour Test (Luscher & Scott, 1969); and Draw-A-Person (Machover, 1949). Currently, projective tests remain popular in tourism studies and provided valuable and reliable insight from a tourist's point of view (Prayag, 2007; Echtner & Ritchie 2003; Reilly, 1990).

Projective Drawing

The Power of Projective Drawings: A New Method for Researching Tourist Experiences (Korstanje, 2010) investigated the unseen relationship of drawn pictures and their connotations. The study determined that drawing is valuable for research requiring the expression of feelings and thoughts towards a destination. Similarly, Carmen-Garcia, Navas and Cuadrado (2003) declared that drawings symbolize not only the innermost images, but also how individuals distinguish others (Dean, 2014), and their environment (Morrow, 2001). Zweifel and Wezemael (2012) concluded that drawing as a research tool provides a detailed and non-linear worldview of the drawer, while Bagnoli's (2009) study demonstrated that the drawing transcended cultural boundaries. Moutinho and Durão (2013) describe how "drawing is used as a two-way tool: to think and to communicate information".

Systematic visual analysis models have been developed over the years by Kress and Leeuwen (1996), O'Toole (1990) and Riley (2001) to decode the elements of a drawing. Riley's (2001) A Systemic-Functional Semiotic Model of the Domain of Drawing is the most widely used and comprehensive visual assessment model used to assess drawings. It

examines Compositional, Interpersonal and Experiential elements to reveal a drawer's level of engagement, the context of a drawing, the subdivisions within a drawing and the marks used to draw, thus exposing internal feelings and thoughts towards a destination. Likewise, the colour of an image can call to mind complex associations which are related to the memory (Moutinho & Durão, 2013) which include sight, sound, touch, taste, smell, and emotions. Furthermore, O'Connor (2011) states that colour and behaviour influence an individual's character and cultural experience. Hence, using colour to collect visual information about a location might offer an insight into the psychological influence of colours on a destination's image.

Triangulation

The reliability and validity of a set of data can be determined and increased by using the triangulation of two or more methods in a study (Okoli, & Schabram, 2010; Decrop, 1999; Burns & Lennon, 1993). Denzin (1973) defined the different methods of triangulation as data triangulation, investigator triangulation, theoretical triangulation and methodological triangulation; and Guba (1985) established the four criteria for a qualitative inquiry as credibility or internal validity, transferability or external validity, dependability or reliability, and confirmability or objectivity of the findings. Jick (1979) declared that a sophisticated triangulation design has the capacity to uncover a contextual depiction that is complete. Yet, the results may also show deviant aspects of a phenomenon (Oppermann, 2000). However, Koc and Boz's (2014) investigation into the use of triangulation in tourism research showed that only 48 out of 1,964 papers used three or more methods to triangulate their data. Twenty-one research papers employed the use of interview techniques and content analyses as their data collection methods. Only Korstanje's (2010) study has explored the use of projective techniques with drawings in a tourism context. Donoghue (2000) states that the blend of

photographic and projective methods with informal interviewing enhances the reliability of the research. Yet, no study has combined the use of open-ended questions, projective questions and drawing to study a destination's image.

Promoting Destination Image

The complexity of strategic destination marketing evolves continually (Buhalis, 2000). Destination image marketers need to leverage several tools to understand a destination's current perception (Kotler & Gertner, 2002). Buhalis' (2000) the Six As framework for the analysis of tourism destinations analyses the attractions, accessibility, amenities, available packages, activities and ancillary services, which highlights the amalgamation of parts that make a destination's image. However, a destination's image for each visitor is greatly subjective and heavily dependent upon his/her perception of that place. Therefore, the use of prescribed response studies may fail to identify or explain the variation in responses. However, some studies have used photo-elicitation as a research tool to help understand which images are appealing and why (Joyner, Kline, Oliver, & Kariko, 2018; Crooks, Turner, Snyder, Johnston, & Kingsbury, 2011; Garrod, 2008). This allowed marketers to identify the most important aspects of an image and then to replicate the key features in their promotional images to simulate the desired responses (Joyner, Kline, Oliver, & Kariko, 2018). Yet, a personal drawing is highly subjective and could be used to elicit important emotional responses and associations that may have been missed otherwise.

Methodology

This qualitative study integrated the use of open-ended questions (Echtner & Ritchie 2003; Jenkins, 1999), projective questions (Westwood, 2007; Loevinger, 1976), and projective drawing (Korstanje, 2010; Carmen-Garcia, Navas, & Cuadrado, 2003; Machover,

1949) to create the Triangulation Analysis of a Tourism Destination Image model (Fig. 1). This model was then used to explore a destination's image and its uniqueness.

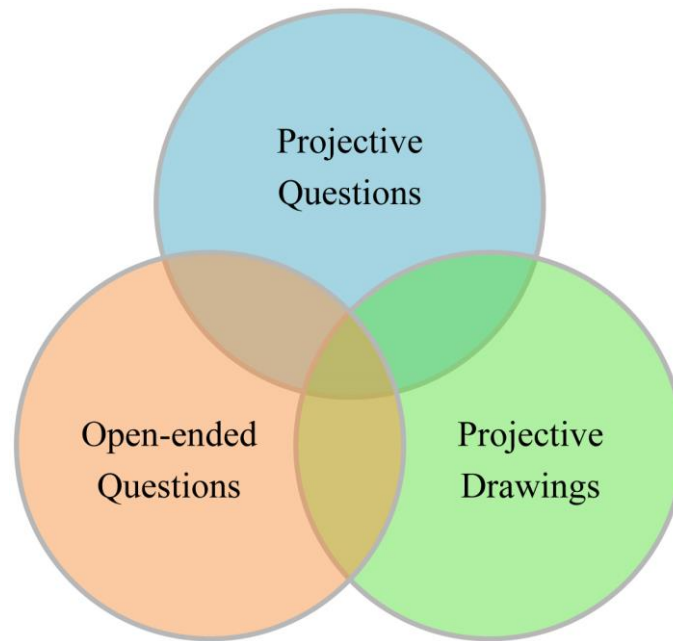


Figure 1. Triangulation Analysis of a Tourism Destination Image

Open-ended Questions

First, three open-ended questions (Table 1) were designed to evaluate the cognitive and affective image attributes (Westwood, 2007; Gartner, 1993), holistic image, and common and unique features of the destination (Echtner & Ritchie 2003).

Table 1. Three open-ended questions assessing destination image

Variable	Author(s) & Year
1. What image(s) come into your mind first, when you think about (the site)? Why?	Tran, (2013); Ryan & Cave, (2005).
2. What are the distinctive features (of the site)?	Kim, & Stepchenkova, (2015); Tran, (2013); Li, Pan, Zhang, & Smith, (2009).
3. What was your first impression/feeling when you entered (into the site)?	Kim, & Stepchenkova, (2015); Li, Pan, Zhang, & Smith, (2009)

Projective Questions

Second, nineteen projective questions (Table 2) were formed using Echtner and Ritchie's (2003) Components of Destination Image framework to assess the functional and psychological characteristics which also included the holistic and common aspects of the destination (Virdee & Phakdee-auksorn, 2017). Gallarza, Saura and Garcia's (2002) assessment of the most common attributes used in tourism destination studies showed that Echtner and Ritchie's (2003) Components of Destination Image model has the highest coverage of functional and psychological characteristics when determining a destination's image.

Table 2. Nineteen projective questions assessing destination image

Variable	Author(s) & Year
1. The (site) is...	Qu, Kim, & Im, (2011); Echtner & Ritchie, (2003).
2. The layout (of the site) is...	Qu, Kim, & Im, (2011); Echtner & Ritchie, (2003).
3. The space is...	Qu, Kim, & Im, (2011); Echtner & Ritchie, (2003).
4. The area around (the site) is...	Qu, Kim, & Im, (2011); Echtner & Ritchie, (2003).
5. The view from the outside is...	Echtner & Ritchie, (2003); Jenkins, (1999).
6. The view from the inside is...	Echtner & Ritchie, (2003); Jenkins, (1999).
7. The architecture is...	Hsu & Song, (2012); Sonmez & Sirakaya, (2002).
8. The decorations are...	Hsu & Song, (2012); Qu, Kim, & Im, (2011).
9. The staff or keepers are...	Ramkissoon, Uysal, & Brown, (2011).
10. The climate is...	Ramkissoon, Uysal, & Brown, (2011).
11. The feeling I get is...	Tran, (2013); Echtner, & Ritchie, (2003).
12. The smell is...	Lee & Gretzel, (2006); Sonmez & Sirakaya, (2002).
13. The environment is...	Kim & Stepchenkova, (2015).

14. The sounds are...	Qu, Kim, & Im, (2011); Lee & Gretzel, (2006).
15. The atmosphere is...	Tran, (2013); Echtner & Ritchie, (2003).
16. The activities are...	Tran, (2013); Sonmez, & Sirakaya, (2002).
17. The religion is...	Echtner & Ritchie, (2003); Jenkins, (1999).
18. The culture is...	Sonmez & Sirakaya, (2002).
19. The experience is...	Qu, Kim, & Im, (2011); Jenkins, O. H. (1999).

Projective Drawings

Third, respondents were asked two projective drawing questions (Table 3). The first question assessed the holistic and common aspects of the destination. The second question identified the unique features of the destination.

Table 3. Two projective drawing questions assessing destination image

Variable	Author(s) & Year
1. Can you draw a picture (of the site) as a whole? Describe what you have drawn.	Panagiotaki, Nobes, & Potton, (2009); Çalýk, Ayas, & Ebenezer, (2005).
2. Can you draw any details (of this site)? Please describe what you have drawn.	Panagiotaki, Nobes, & Potton, (2009); Çalýk, Ayas, & Ebenezer, (2005).

Virdee's (2017b) The Drawing Analysis Model for Tourism Marketing (Fig. 2) was modified from Riley's (2001) A Systemic-Functional Semiotic Model of the Domain of Drawing to specifically assess the salient Compositional, Interpersonal, and Experiential elements within a tourist's drawing. The main image attributes are Composition, Pencil, Colours, and Feelings.

The Compositional component identifies the number of items in the picture; the drawn completeness; the dimensions of the object; the viewer's perspective of an object; the

size; the proportion of an object relative to its real-life proportions; the level of realistic impression; the location of the object on the page; the calligraphic impression; and the crop. The Interpersonal component describes the view, the scale, and the pressure of marks made by the respondent. The Experiential explains the items or themes drawn, the level of abstraction, the calligraphic impressions, the quality of the line, the thickness, the shadows and the feelings connected with the image.

Attributes		Variables	C/I/E	
Image	Composition	Number of items.	E	
		Completion	whole, part, mixture	C
		Dimensions	2D, 3D, mixture, none	C
		View - viewer to object	Object non-directional perspective: front below right, front below, front right, front left, front, front below left, front above right, front above, front above left, birds eye, mixture. Object directional perspective: profile below, profile below left, profile below right, profile left, profile right, profile above left, profile above right, profile above, mixture.	I
		Size	large, medium, small, mixture, none	I
		Proportionate	yes, no	C
		Impression	realistic, abstract	E
		Location on the page	across the bottom, across the centre, across the top, bottom, bottom left, bottom right, centre, down the left, down the middle, down the right, left, majority of the page, right, top, top left, top right, mixture	C
		Calligraphy	yes, no	E
		Crop	yes, no	C
	Pencil	Pencil	yes, no	C
		Pencil - Pressure	hard, normal, soft, mixture, none	I
		Pencil - Line Quality	thin, medium, thick, mixture, none	E
		Pencil - Marks	liner, pattern, texture, dots, solid, mixture, none	C
		Pencil - Tone	shaded, gradation, solid, mixture, none	C
		Pencil - Shadow	yes, no	E
	Colours	Colours Used	yes, no	C
		Colour - Red, Green, Yellow, Blue, Orange, Purple, Pink, Brown, Flesh, Black, White/None	yes, no	C
		Colour - Pressure	hard, normal, soft, mixture, none	I
		Colour - Line Quality	thin, medium, thick, mixture, none	E
		Colour - Marks	liner, pattern, texture, dots, solid, mixture, none	C
		Colour - Tone	shaded, gradation, solid, mixture, none	C
		Colour - Shadow	yes, no	E
	Feelings	Themes		E

Figure 2. Drawing Analysis Model for Tourism Marketing. Modified; Riley (2001)
Note: C = Compositional, I = Interpersonal, E = Experiential

Data Collection

The locations were selected by cross-referencing the significance of the location, managers' experiences of the number of visitors, and Google search references to that specific location which included pictures, posts, and videos. A purposive sampling method was adopted as the specific groups visiting these locations was unknown. The sample population was identified as international tourists who were 18 years old or above, on holiday in Thailand, and had just left a Chinese temple or shrine in Phuket. Thai nationals were excluded from this research. The study sought to obtain an equal number of male and female respondents. Interviews were conducted outside the locations' premises after the respondents had finished visiting the location. The author asked several filter questions to identify the sample population before starting the interview. The interviews lasted approximately an hour. The materials used to record the data were: a clipboard, a Staedtler 2B pencil, a set of 12 colouring pencils, and an audio recording device to record interviews. A questionnaire was used to collect the verbal and visual data (Virdee, 2016b).

Data Analysis

Content analysis methods were used to analyse the respondents' verbal and visual data and then triangulated to validate the overall results using the Triangulation Analysis of a Tourism Destination Image model (Fig.1).

In the first part of the analysis the verbal and written responses were entered in a custom-made grid in Excel, 2010 edition. Next, the open-ended, closed-ended, and verbal responses to the drawing elements of the study were coded and then developed into themes after three successive iterations (Saldana, 2009). Virdee's (2017b, p.149-153) codes and themes were used to categorise the findings. Then, SPSS version 20 was used to find the frequencies of the open-ended and closed-ended questions and the verbal responses to the

drawing elements. After, the results of the open-ended questions were ranked from high to low in the form of tables and put into the Triangulation Analysis of a Tourism Destination Image model. Following that, the nineteen projective question results were graded from high to low and then placed into the Components of Destination Image framework (Echtner & Ritchie, 2003). These results were used in the projective question section of the Triangulation Analysis of a Tourism Destination Image model.

In the second part of the analysis the Drawing Analysis Model for Tourism Marketing in Figure 2 was used to quantify the visual elements in each respondent's picture. The composition, pencil and colour attributes were counted, coded, categorised, themed and then added to the existing Excel grid to match the verbal responses to the drawing elements as stated in the first part of the analysis. After, the frequencies of picture elements and colours were ranked from high to low in tables and placed into the projective drawing section of the Triangulation Analysis of a Tourism Destination Image model.

Finally, the Triangulation Analysis of a Tourism Destination Image model was used to triangulate the highest frequency of results in each of the open-ended questions, projective questions, and projective drawings sections to increase the reliability and validity of the findings.

Results

This qualitative study used a visually integrated methodological approach using open-ended questions, projective questions, and projective drawings to analyse a destination's image.

The destination image of Chinese temples and shrines around Phuket, Thailand was selected because little was known about the perceived image held by international tourists visiting these attractions. Seven significant Chinese temples and shrines around Phuket were

identified and a total of 153 international respondents participated in the interviews during the end of 2015. There were slightly more males than females and (75.2%) were aged between 20–39 years old. The highest number of respondents were from Europe (65), followed by Asia (56), North America (17), Australia (10), Africa (4) and South America (1).

Figure 3 shows the results of the destination image of Chinese temples and shrines in Phuket using the Triangulation Analysis of a Tourism Destination Image model. The model identified seven recurring images (highlighted in red) across 3 sections. These were; statues/figures/gods, religious/traditional, fascinating, attractive, mysterious, peaceful, and unique.



Figure 3. Triangulation Analysis Results of the Image of Chinese Temples/Shrines in Phuket from the Perspective of International Tourists

Discussion

This study aimed to propose a visually integrated methodology to analyse a destination's image. The Triangulation Analysis of a Tourism Destination Image model comprised of three intersecting parts (open-ended questions, projective questions and projective drawings) was used to access the destination image of Chinese temples and shrines in Phuket. The purpose of using this method was to demonstrate the overall increased validity and reliability of the results through a triangulation process and to improve the visual comprehension and interpretation of the results for destination image researchers and marketers for the selection of promotional images.

It is well known in tourism research that the use of projective techniques uncovers salient factors when assessing a destination's image (Echtner & Ritchie, 2003), reduces biases of the respondents (Hsu & Huang, 2008) and identifies missing variables. Nevertheless, research methods that rely solely on spoken words or text-based responses do not accurately portray all the visual parts of a destination's image. In addition, the results gained by such studies may not be visually useful to marketing managers and destination image promoters when actually promoting a destination (Nghiem-Phú, 2014).

The word "mystic," for example, in Echtner and Ritchie's (2003) study may be an accurate description of a destination but it is not apparent what these images are. This is confusing as there is no connection to an actual image, both in the respondents' and the promoters' minds. Therefore, destination promoters are left guessing at what "mystic" or mysterious images to use based on studies' findings. Equally, if the projective question results from Fig 3. are isolated from the other two sections, it would provide very little insight into the visual imagery for marketing. However, the Triangulation Analysis of a Tourism Destination Image model can be used to link the findings of all the data sets. In the example of "mysterious" in Fig. 3, the results in the open-ended questions, projective questions, and

projective drawings was less significant than other intangible feelings such as “traditional”. Yet, through the triangulation process, “mysterious” became a significant theme. At this point it is possible to assess the visual imagery connected to “mysterious” by using the Drawing Analysis Model for Tourism Marketing. Figure 4 shows the drawn items and the varying levels of association with feelings of mysterious. The ding/pot/cauldron which is used to burn incense evokes the strongest feelings of mystery. The pictures in Figure 5 show examples of the respondents’ drawings where the ding/pot/cauldron is linked to feelings of mystery. These projective drawings, without further analysis, provide a deeper insight into the visitors’ perceptions and are useful for marketing imagery. Furthermore, Figure 6 illustrates the image results for the ding/pot/cauldron at Chinese temples and shrines in Phuket using the Drawing Analysis Model for Tourism Marketing. This additional in-depth analysis provides visual designers and marketers information about the optimal view, size, location, crop, calligraphy, colours and other associated feelings when using the image of the ding/pot/cauldron to replicate a mysterious feeling for new promotional imagery of a destination.


Mysterious	
Ding/Pot/Cauldron	High level of association
Statues/Figures/Gods	
Alter	
Offerings	
Burnt Offering	
Musical Instruments	
Kneeler Pads	

Figure 4. Drawn items and the levels of association with feelings of mysterious

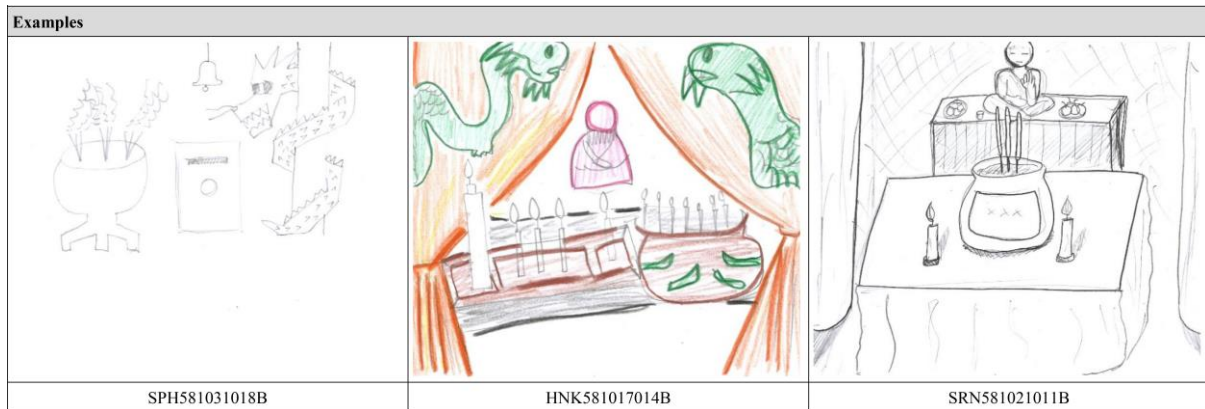


Figure 5. Respondent's drawings where the ding/pot/cauldron is linked to feeling of mystery


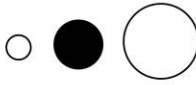
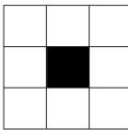
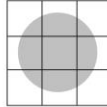












COMPOSITION										
View		Size			Location		Crop		Calligraphy	
										
Front Above (48.5%)		Medium (47.5%)			Centre (37.5%)		None		Association (1.0%)	
COLOURS										
1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th	9 th	10 th	11 th
										
White (33.3%)	Brown (18.5%)	Black (14.5%)	Yellow (8.7%)	Red (7.6%)	Orange (6.2%)	Flesh (5.4%)	Blue (2.2%)	Green (1.4%)	Pink (1.4%)	Purple (0.7%)
FEELINGS & IMPRESSIONS										
1 st Theme		2 nd Theme			3 rd Theme		4 th Theme		5 th Theme	
Unique (9.4%)		Dimensions (9.4%)			Religious (8.2%)		Colourful (6.6%)		Traditional (6.6%)	

Figure 6. The image results for the ding/pot/cauldron at Chinese temples and shrines in Phuket using the Drawing Analysis Model for Tourism Marketing

In conclusion, the Triangulation Analysis of a Tourism Destination Image (Fig. 1) has endeavoured to contribute to the methodological advancement of tourism destination image research. The use of projective questions and drawings in this study have permitted for a multidimensional qualitative investigation, identifying the salient tangible and intangible images while exploring the functional and psychological characteristics of the destination image (Echtner & Ritchie, 2003). The triangulation process has shown itself to increase reliability and validity of the results (Oppermann, 2000). The Triangulation Analysis of a Tourism Destination Image method presents itself as a valuable tool for researchers when

examining a destination's image, thus leading to enriched explanations and new insights (Oppermann, 2000). Meanwhile, destination promoters and marketers can interpret the research results in meaningful ways in future promotional material which could reproduce particular feelings in target demographics (Joyner, Kline, Oliver, & Kariko, 2018).

Finally, as the field of tourism intersects many disciplines, its approach to research should also explore new ways of investigating, analysing and adding value to the scientific community as a whole.

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