NATIONS AS BRANDS AND CINEMA’S PLACE IN THE BRANDING ROLE

Abstract

This paper contributes to the literature on nation branding. We investigate how a country’s attributes, as reflected by cinema, build that nation’s attractiveness to consumers as a travel destination. Our field study adds to the literature on the role of cinema in consumer place branding. The research model analysis results show that a country’s infrastructural, cultural, political, social and environmental attributes influence nation branding. Travellers’ personal traits act as moderators, and travellers positively associate these country attributes through the lenses of their own experiences. As practical implications the findings are valuable to country managers with the responsibility of building up their nation’s image as a brand.

*Keywords*: Nation, place and destination branding, cinema, globalisation
Introduction

This paper focuses on the contribution of cinema to nation branding and its role in creating an attractive destination brand. It is a research issue worthy of consideration because there are few studies focusing on cinema’s contribution to a nation’s branding and ultimately in attracting visitors for destination branding. As a case in point, Busby et al. (2013) and Mestre et al. (2008) noted the paucity of studies in the single country context overall and in the examples of Spain and the region of South America. However, their methodological approaches to measuring destination image have been quite narrow, as these were limited to fewer attributes. Hakala et al., (2013) looked at country image as a nation-branding tool, but lacked the importance of cinema’s characteristics for helping to develop a nation’s branding.

We focus on this research issue in our discussions and study with participants. The issue is that the portrayal of a nation with its assets *cumulatively affects it as a brand*. The method of the study of cinema audiences shown in this paper can be advocated as a tool to engage captive participants and show how countries wishing to emulate others could take advantage of more accurate and immediate responses for their efforts to promote tourism in their locations. As an example, the high grossing films that exceeded traditional cinema box office records such as *Avatar* and the trilogies for *The Hobbit and Lord of the Rings* were filmed in New Zealand. Shown to cinema audiences world-wide the films made the country a tangible and physical destination for cinema-goers who as fans of the films wanted to touch and feel ‘Destination New Zealand’. Rich in flora and fauna and unspoilt in its environment from a comparatively small population and low pollution, unlike in Asiatic nations and industrialised Western countries, Tourism New Zealand was able to develop its ‘Pure values’. The story of *100% Pure New Zealand* is regarded as one of the world’s most admired place branding efforts, which has transformed the fortunes of New Zealand’s tourism industry (Yeoman et al., 2011). Film production revenues in the country went up US$7 millions in 2013 to US$3.155 billions in 2014. Tourism New Zealand estimated that as many as a billion people in 2008–2009 viewed its coverage of the nation and its *100% ‘Pure’ values in broadcast, online and
print media (TNZ, 2009; Kaefer, 2017), thereby influencing people’s travel choice to New Zealand as a destination brand. As supported in The Economist (Klein, 2017 p. 12): ‘consumers trust and support brands consistent with their broader values around society's well-being, environmental responsibility and community contribution’.

As the New Zealand case has shown, the phenomenon of moving images has a unique effect of both extending a nation’s brand and encapsulating values that develop fans for a nation’s brand. This is important in the Internet era, taking account of global online competition from national governments and tourist agencies vying to attract visitors to their countries. There is also growing public access to websites about films by advertisers with various ways to stimulate the senses, such as online advertising of ‘what’s on in cinemas and theatres’ and the popularising of digital and 3D cinematic images and sound quality, as in IMAX theatres.

Cinema has particular characteristics. It has a place location established in cities, regional and local areas of countries. It has impact on its audiences with its big colourful moving images and the fashionable popularity of cinema-goers following their favourite actors and actresses on the large screens with the loud sound experiences of the movies that people pay to experience. The audiences in cinemas are captive in that they do not have the automatic facilities to pause and rewind or fast forward to skip bits they do not want to see or hear. Cinema has this combined appeal that can be positioned in the minds of audiences. Hoffman & Novak (1996) noted that the positioning of a brand rests on the creation of an appeal that is highly attractive.

In identifying the limitations in the literature and advocating the research study in this paper, we make the case for a theoretical and practical contribution for the role of cinema via its contents of moving images to position a nation’s brand image in the minds of spectators i.e. cinema audiences. Researchers such as O’Shaughnessy and Jackson (2000) previously highlighted a gap in academic research about the influence of images
projected by cinema in branding a nation’s image. Hence the aim of this paper is to fill a perceived gap in the marketing literature about the proactive role played by cinema in positioning the image of a nation as a brand in the minds of its audiences. This focus allows the study of the impact on cinema audiences, particularly captive in specific place locations. Our findings allow suggestions about consumer perceptions of a nation as a destination brand based on the study. There are theoretical and empirical contributions available in the academic literature, but marketing managers are limited in utilising the understanding of travellers’ experiences with methods for research, such as the one in this paper, which would assist in building a nation’s brand. So we also offer managerial implications to assist.

The objectives for the research are as follows: (1) explore through primary research how the unique features of a nation as seen through cinema can engage audiences; (2) examine how people are attracted to a nation in the way they are attracted to a brand, hence perceiving it as a destination ‘brand’ to head for. This research was conducted using mix methods in two phases. During the first phase, we conducted fifteen personal interviews with respondents using open-ended questions. Based on the analysis of qualitative data, a research instrument was developed which was used to validate the relationships hypothesized. Hypotheses are developed for consideration, as explained in the literature review section. The argument that nations should be promoted in certain communities to attract trade, tourism and foreign direct investments is not disputed. Researchers (e.g. Solomon, 2017; Loo & Davies; 2006) have identified target segments, such as tourists, consumers, investors and businesses alike.

This paper is divided into the following sections, each contributing to an aspect important in understanding how nation branding can be a force within the broader concept of place branding and promoting consumer awareness so that the nation or place becomes ultimately an attractive destination brand for people to head to. First, we introduce the readers to a perceived gap with limitations of the literature and the formation of the study’s aim and objectives. Second, we review the literature, assess its limitations and propose the theoretical underpinning of our hypotheses. Third, we explain the
methodology used and the analysis of the results that drive the recognition of a nation as a brand. Fourth, we discuss the findings and conclusions concerning moving images in fostering the relationships between cinema and building a nation brand as well as enhancing its place branding qualities. Finally, we discuss our contributions to the evolving research, the limitations and avenues for a future research study.

**Literature review**

There are sound reasons for researching the *role of cinema as a communication medium* that captures the characteristics and conditions of a country in the form of live visual images to its spectators. The use of communications is strategic, such as building companies’ brands to facilitate their market entry at an international level (Dinnie, 2008; Morgan & Pritchard, 2005) or umbrella branding, where small proprietors and firms can band together under one association’s corporate brand (Kooli et al., 2016). Studies (e.g. Harding, 2003; Heyer, 2008) popularly see consumers using these moving images as a lens to cut across cultural, geographical and political barriers, but there are limitations in the literature about going further in research into the role of cinema.

We argue that while the focus of cinema in the literature is about creatively transmitting a source of information, cinema should fulfil the requirements of marketing itself in its knowledge representation to spectators; hence there is a gap in the marketing literature. There is support for this in the academic literature that cinema plays a definitive part in communicating the unique and specific characteristics of a country, its geographic location or a community and to its audience in the form of a story (Bberi & Audette-Longo, 2010; Holt, 2002; Thompson & Tambya, 1998; Gunning, 1986). To investigate to what extent cinema projects realities that could be unique to a nation and create perceptions and impressions about the country to a global audience is far less prevalent in the academic literature.

Nations and commercial organisations can *strategically invest* in cinema as a medium that captures the characteristics and conditions of a country in the form of live visual
images and present them to its spectators in a favourable way. The world’s leading global producer of motion pictures is the United States, and its film industry has invested in new technologies to stay ahead, as evidenced in the array of technical applications in its blockbuster movies, such as the computer-generated graphic effects in the series Game of Thrones. A study in the Journal of Media Economics looked at 2,000 films from 1997 to 2007 shown in cinemas in eight countries: the US, Canada, Australia, France, Germany, Mexico, Spain and the UK. The study found that the normal budget for films was about $41 million and that the worldwide average revenue was reputed to be around $76 million (Walls & McKenzie, 2012). Seagrave (1997) noted the converging interests of Hollywood and the US in the export front in terms of stimulating the American export industry to reshape consumer tastes in overseas markets, useful also for spreading American ideology during the Cold War. Guback (1969) traced this as far back to the Marshall Plan for Europe (1948–1951), linking aid to recipients’ willingness to accept imports of US motion pictures (Yale Global Online, 2017). While there is discussion in the literature, there are limitations in that international studies of this kind have not been updated.

**Nation branding**

A review of the role of national branding in building destination branding from previous empirical studies (e.g. Clerck, 2017; Gupta, 2010; Fan, 2006; Morgan et al, 2003) show that a country has an individual image positioned in the minds of outsiders. These are descriptors to tell us of images and perceptions formed by individuals about various countries they could visit that are influenced by a country’s history, current events taking place in that country, the values its citizens hold, and the lifestyles of people living there. Consumer Behaviour and Marketing sources (e.g. Solomon 2016; Chernev et al, 2011; Holt, 2002), and the Media, Film, Tourism and Vacation Studies (e.g. Bianchi, 2014; Clayton, 2007; Hayes and MacCleod, 2007; Hammond 2010; Kim and Richardson 2003) demonstrate such relevance. Supporting evidence from other sources, such as from Communications, Culture and Social studies (Choko, 2015; Heyer, 2008; Bberi, B.E. and Audette-Longo, 2010) and in Global Business and Exporting (e.g. Michie, 2017; Albaum
et al, 2016) point to the importance of many national unique characteristics. Hence nations are different from each other in terms of history, political systems; weather; location, geography, population sizes and mixtures of internal races and variety of ethnic cultures. Such characteristics combine to make a country attractive or not to businesses, investors and tourists alike (Albaum et al. 2016). For example, investors and tourists can be encouraged or deterred by a variety of factors. For instance, such as how politically and economically stable a country is, the robustness of its financial systems and exchange rate fluctuations; its developing infrastructures, sophistication in communications and transport links along with decent provisions for good conditions of working, provision of quality in its institutions, training and education.

However, these sources do not use the contexts of cinema to show how a nation’s brand can be built, hence a perceived gap in the literature. Why is the study of cinema in its strategic form important? Gunning (1995) explained how early cinema fascinated the audience using images on the screen, with its ability to show rather than tell because the image projected on the screen represented a visual reality rather than a story being narrated. Abel (1985) described cinema as an integration of aesthetics of attraction, with capabilities of the projection of a society and natural landscapes. The ability of films in cinema to communicate through moving images has long been recognised based on the concept of the storytelling-by-enacting method (Lopez, 2000). Gunning (1995) thought spectators rated cinema as a stronger medium of communication because of its capabilities, for example, in projecting close-ups. Cinema is flexible in changing the focus of its content from current affairs to storytelling, but its attention to spectacle has not been reduced by any extent (Keil, 2001). Since the 1950s, interest in the power of branding as envisioned by Gardner and Levy (1955, p. 35) has grown from telling consumers ‘many things not only by the way it sounds……but, more important, via the body of associations it has built and acquired as a public object over a period of time’ to a wider body of research concerning consumer identification of brands in many fields and the implications for manufacturers in the effectiveness of brand management (Chernev et al., 2011; Stokburger-Sauer et al., 2012).
The proactive role that is being played by cinema in creating and sustaining a nation brand is progressive over time. This is building up a traditional national image with visual moving images of its environments and the inherent qualities of its people or workforce, thereby creating a specific destination brand in the minds of visitors. Or it could be a sudden transformation of nation branding built upon the traditional qualities of a country, set within a fictional storyline, a documentary about its places to visit, its nature and wildlife or a docu-dramatisation of a certain time period. See Gupta (2010) on the influence of cinema and the impact of a multiple global award-winning film ‘Slumdog Millionaire’ on the image of the nation and its destination branding.

The informational requirements of consumers from a demand perspective are fulfilled by cinema through the characteristics and conditions of a country from a supply perspective (Sheng & Lo, 2010). Repeated experiences of the demand and supply of images through cinema help consumers to evaluate and researchers to construct analytical scales for assessing the treatment of nations as brands (Saraniemi, 2010). Cinema has come a long way from portraying films about current affairs: (1) films taken while an event occurred and (2) re-enactments of events by actors that represented society and appeared as actualities (Abel, 2005; Kiel, 2001). To fill an earlier gap, the manufacturers or producers of films depended on exhibitors and used social occasions for dialogue accomplishment to supply missing information (Abel, 2005). Such newsreels became highly popular with American cinemagoers during the late 1800s. During this period, films of the Spanish-American War gained popularity as a pictorial news service (Maltby, 2003) garnering external interest.

Cinema is an indicator of the thoughts and beliefs of people in a society with a creative imagination that never ceases to attract its spectators (Cheles, 2010). Gunning (1995) expressed it as a cinema of attractions in stimulating audiences based on eye interaction with images on the screens. The evolution of cinema has gone through technological enhancements from the use of celluloid to amuse its spectators (Gunning, 1995) and now
forward in its computer-generated digitally enhanced graphics. In terms of its background, early cinema was informative and presented newsreels in their raw format—see Pathé News, founded by Charles Pathé, a UK producer of newsreels and documentaries from 1910 to 1970. Narrative cinema enabled the manufacturers of films to progressively innovate, giving voice to the silent screen and presenting current affairs to audiences with images organised in story format (Terrarum, 2006). Cinema has the capability to bring the inanimate to life by projecting images using all three visual dimensions and reflecting emotions and characteristics using the voices of characters (Mazzanti, 2009; Tomlinson, 2013). In 1915 the release of the controversial film ‘The Birth of a Nation’ initiated various comparisons about the purpose of the existence of cinema and theatre (Wallace, 2003). Uricchio and Pearson (1993) reviewed Shakespeare’s plays to understand their influence in shaping cinema’s reputation as a respectable medium. Pearson and Uricchio (1990) saw cinema with the power to attract for its population. According to Grieveson and Kråmer (2004), a pragmatic shift in the way society’s current affairs were presented by cinema through silent motion pictures sparked off debates. Film historians explain the theory of film as a technological development which not only promoted cinema as a media for communication but also guided spectators to new ways of thinking and directed their attention at critical social issues while reflecting upon the way a society would operate (Lancioni, 1996). Despite this it has not been fashionable for studies in the academic literature to fill this gap regarding how to develop methods of approaches or tools to study cinema for nation branding. Instead the literature has focused on the attributes of nations for place branding.

**Theoretical development and construction of hypotheses**

The discussion in the literature has considered the implications of different types of signals sent by cinema about a nation with which spectators build their expectations of the experiences they would have as they would do in the case of brands. Cinema is useful in building an awareness of the different attributes of a nation, such as the cultural values held by its people; its infrastructure; and political, economic and environmental conditions before the spectators try to have any dealings with the nation. A synthesis of
the different schools of thought on the challenges faced by cinema in its transition from silent to spoken moving images enables researchers to understand how cinema addresses its spectators (Clayton, 2007; Tudor, 2008). Cinema has the ability to send signals to audiences about various aspects of a concept or an experience or a country, with which they can form images and build up their expectations (Caquard et al., 2008).

Therefore this research study conceptualises the role of cinema in building up spectators’ expectations of a nation as they would have expectations of a certain brand. Each of the aforementioned attributes of a nation has been studied as an antecedent to the building up of nations brands by cinema and is explained individually in the following sections along with the hypotheses.

**Country’s infrastructure and travellers’ intention**

The academic literature supports that, in place branding, the infrastructural attributes of a country affect its image, which outsiders retain and use when required (Saraniemi, 2010). Freeman and Pflug (1999) measured the infrastructural attributes of a country as determinants of revenue generation and found it to be dependant on the perception of benefits and assessment of risk. Kim and Richardson (2003) highlighted that cinema has the capability to alter images of a place cognitively and develop a familiarity that tends to increase the interest of viewers. The visualisation of a country’s infrastructure by viewers through cinema includes not only a country’s infrastructure but also the heritage value of the location (Hayes & MacLeod, 2007). While Johnson (2011) reflected on the influence of natural beauty, Mestre et al. (2008) highlighted the role of monumental architecture in the image that cinema constructs in the minds of spectators. Other authors have explained novelty attractions and entertainment avenues, a cosmopolitan look and the upkeep of a place as important elements that attract film spectators to a destination and consider it as a brand (Lopez, 2000; Andrew, 2002; Lee & Bae, 2004; Morgan & Pritchard, 2005). Thus it can be conceptualised that these different infrastructural attributes of a country, when seen by an audience through cinema, will have a positive effect on their consideration of a country as a brand.
**H1: The infrastructural attributes of a country as viewed by a cinema audience are positively associated with the intention of the traveller based on the image they hold of the nation as a brand.**

**Country’s culture and travellers’ intention**

Various theories of culture (Holt, 2002; Bulmer & Buchanan-Oliver, 2010) have posited that culture is a motivational factor in explaining consumer brand preferences. Attitudes toward dress, behaviour with others and interest in the arts or sports are important factors that act as image builders for a country (Macleod, 2002). While Dinnie (2008) reflected on common characteristics, such as religion and language, for a nation to be considered as a brand, Allard (2000) highlighted the ability of cinema to use the cultural aspects of a nation and build its image outside the country. Taking these factors together, this paper argues that the audiences’ understanding about a country’s culture will lead to their increased likelihood to consider the perception of the nation as a brand. This is supported by the literature on tourism research that includes the role of destination images in demonstrating consumers’ emotional behaviour, patterns of prejudice, attitudes or shared values of individuals as elements of culture (Solomon, 2017; O’Connor et al., 2010; Jenkins, 1999). Such elements contribute to the building of a nation brand by creating a ‘persona’ of the nation that helps cinema audiences to emotionally connect with the culture of a country (Hammond, 2010). A favourable reputation based on the opinion of local and international viewers would position a country as a good brand on the global platform (Anholt, 2002). Therefore,

**H2: The culture of a country as understood by audiences through cinema is positively associated with the intention of the traveller based on the image they hold of the nation as a brand.**

**Country’s political environment and travellers’ intention**

A country’s political conditions affecting its image as a destination are varied and cannot be underestimated (e.g. Zhang & Cameron, 2003; Wang, 2005; O’Connor et al., 2010). For instance, the ability of individuals to move around freely in a country and have freedom of speech are important factors that determine the image of a nation in the minds of outsiders. The EU’s embodiment of its principles include freedom of movement for its nationals and the right to work in its countries. However, as an example, the migrant
crisis for Europe embodied political, economic and social considerations that impacted the UK referendum on the 23rd of June, 2016, as one of the contributing factors to the result of ‘Brexit’. Other political aspects determining a nation’s image include how open a society is to new ideas and freedom of information (e.g. Voltmer, 2000), and, for example, Hurwitz and Peffley (1997) added that a nation’s crime rate is also a determinant of a country’s brand. This is supported by Manning and Trzeciak-Duval (2010), who highlighted the influence of terrorism on the negative image of a country.

Kim and Richardson (2003) reflected on a study of the impact of political conditions on tourism as captured by motion pictures to show the influences of cinema on destination image. Though the role of cinema in communicating the political situation of a country to the international audience has been studied by various academic researchers, such as Wang (2005) its contribution to building up a nation as a brand has not been studied previously, hence there is a limitation of the literature. We lay the foundation for understanding the relationship between the political conditions reflected by cinema with its audience and overlay this with a research study showing its ability to foster the concept of a nation as a brand in respondents’ minds. Hence the following hypothesis is offered.

**H3: The political conditions of a country as assessed by audiences through cinema are positively associated with the intention of the traveller based on the image they hold of the nation as a brand.**

**Country’s social environment and travellers’ intention**

Travellers’ intention to visit a country can be linked with the motivation of novelty or education apart from pleasure seeking, which can be socio-psychological in nature, such as the exploration and evaluation of self and strengthening a relationship or getting away from a mundane everyday schedule (Crompton, 1979). A study conducted by Gould et al. (2000) reviewed the use of cinema as an international medium by applying a three-pronged framework to understand individual differences and interactive effects for product placement. Gould et al. (2000) looked at data collected from America, Austria and France to understand how the acceptability of product placement through cinema can drive the purchasing behaviour of customers and found a direct impact between the
variables identified. Another study, conducted by Li and Wang (2011), investigated how travel blogs participate in building the perceptions of tourists in regard to China as a travel destination by changing their understanding. The investigation was based on data collected from entries in blogs related to travels to China on three dominant websites used by travellers. The content analysis of the data collected by Li and Wang (2011) came from 89 travel blogs that had information related to China. The authors’ findings identified the most frequently discussed experiences of tourists in China. They also revealed that the blog authors used images that influenced tourism in China. Although these studies discuss how image and cinema have the capability to drive the perceptions of potential travellers, they fail to recognise how the projection of social conditions of a country can drive the intentions of travellers. Therefore, we hypothesise the following:

\[ H4: \text{The social conditions of a country as assessed by audiences through cinema are positively associated with the intention of the traveller based on the image they hold of the nation as a brand.} \]

**Country’s environmental conditions and travellers’ intention**

The environmental conditions of a country contribute to the image people hold of it (Liu and Diamond, 2005). The literature on place branding explains how factors related to a country’s environment, such as fair weather, lack of pollution and interesting terrain, generates interest and gains favourability amongst tourists (Sinclair, 2004; Berkowitz et al., 2007). These factors also influence businesses and create an image in the minds of managers. Such factors can drive businesses to move away from countries because of their energy requirement to run the business and the ability of the country to supply the energy required (Asif & Muneer, 2007). Cinema acts as an important and influential mode of communication through which its spectators can improve their understanding of the environmental conditions of the country (Moss, 2010). The role of cinema in building up a nation as a brand by reflecting its environmental conditions has not been considered till now by academic researchers. Based on a review of the literature from environmental studies and research on cinema, this paper proposes that the environmental conditions of a country reflected by cinema can influence its consideration as a brand by the spectators. Hence, it is hypothesised that
H5: A country’s environmental conditions as gauged by a cinema audience are positively associated with the intention of the traveller based on the image they hold of the nation as a brand.

**Personality traits of the traveller**

Academic research such as that by Madrigal (1995) studied the luxury-related behaviour of people and considered travelling in the list of values an individual holds to establish their link with the personality traits of the person. The research conducted by Madrigal (1995) also distinguished between individual vs group travellers to highlight that measure of personality should be conceptualised as a locus of control. Another study, conducted by Johansson (2006), used data collected from Swedish commuters to reveal that personality traits steer the attitude of an individual to their considerations of choices for travelling safely with comfort, convenience and flexibility. The personality of an individual acts as an impetus for the intention of an individual to travel to a destination (Josiam et al., 1999). Various studies have focused on the decision-making process followed by tourists while they make their choice of a destination (Kurtzman & Zauhar, 2005; Petrick et al., 2001). Studies like that of Petrick et al. (2001) focused on the effect of entertainment on the purchasing and repurchasing behaviour of travellers, but there is no evidence that the personality traits of an individual can strengthen the relationship between entertainment source, such as cinema, and travellers’ intention. Therefore, we hypothesise the following:

H6: The personality traits of an individual can positively strengthen the effect that cinema has on the intention of the traveller based on the image they hold of the nation as a brand.

**Travellers’ intention and travellers’ experience**

The current academic literature on tourism and the behaviour of travellers explains how the intention of a traveller to visit a place when based on their image of that place can positively drive the experience of the traveller (Murphy et al., 2000; Rezaei et al., 2016). Studies such as that by Dziekan and Dicke-Ogenia (2010) investigated the link between the experiences of travellers and the intention of an individual to travel using the lens of public transport and revealed that feelings of uncertainty decrease their intention to travel and emphasised the role of information absorbed at the cognitive level. The authors
further justify how the information stored cognitively by travellers influences their experiences. Another recent investigation that focused on the influence of travellers’ experiences on their purchasing behaviour supported the effect of information exchange in providing positive experiences to travellers (Preston, 2016). Previous researchers, such as Pham et al. (2015), studying the intentions of travellers driven by cinema revealed that the experiences of spectators during the film about the characteristics and image of a place are closely linked with their travel intention. These studies indicate how cinema and travellers’ intention are interlinked. But, they have failed to recognise the linkage conceptualised based on the gap in the literature that

H7: The intentions of an individual to travel to a destination country when based on the knowledge gained through cinema can positively influence the experiences the traveller in a foreign country.

**Travellers’ intention and travellers’ recommendation**

The role of recommendations given by travellers has been recognised in the marketing literature as referrals by various studies, such as those by Jalilvand et al. (2012) and Wang (2012). The research conducted by Wang (2012) reviewed affective, cognitive and cyber-interactive elements that can influence the intentions of potential travellers by inspiring their perceptions and image of the destination. The author used data collected from 323 participants in a survey conducted through a blog to indicate that the perceptions of travellers about the image of a destination can be a predictor of their intention to travel. The different factors that play an active role in this correlation were identified by Wang (2012) as cognitive images, which included generating empathy and experiencing appeal, and interpersonal interactions, which were based on social and community influence. The study conducted by Jalilvand et al. (2012) also looked at the interrelationships between destination image, the attitudes of tourists and e-word of mouth in regard to their intention to travel to a destination. Their study used a field survey conducted with 264 international tourists for applying a nonprobability convenience-sampling approach on a structural model. The findings suggested that recommendations given by travellers have a strong influence on a potential traveller’s image of the destination. Although these studies have discussed travellers’ intention,
destination images and travellers’ recommendation, they have failed to explain how the intentions of travellers when driven by knowledge gained through cinema can drive their recommendations. Therefore, we hypothesise the following:

**H8:** The intentions of an individual to travel to a destination country when based on the knowledge gained through cinema can positively influence the recommendations of travellers in a foreign country.

**Travellers’ experience and country image**

The experiences of travellers can act as a predictor of their destination-related decisions during holiday periods, according to Haathi and Yavas (1983). The authors used a sample of 681 foreign travellers in Finland to gauge their perceptions of 12 favourite European destinations for travellers. Haathi and Yavas (1983) concluded from their research that public and private organisations can make a strong contribution to the image of a country using a marketing approach. The image of a country is an important factor considered by travellers when they make decisions to invest in travelling, and their previous experiences of a place may change according to the country of origin effect (Hakala et al., 2013). Pike (2002) conducted an analysis of academic studies published on country image and revealed that there is a gap in the current understanding about country image held by travellers based on their experiences. Image of country has also been examined by scholars such as Kim and Morrision (2005), who used data collected from 223 tourists from Japan, 143 from Mainland China and 173 from the US. Using analysis obtained from t-test and ANCOVA, the authors determined that big events tend to change the image of a country within a short time period. Nonetheless, these studies have not examined the direct correlation between travellers’ experience and country image. To fill this gap in the current literature, we propose that

**H9:** The experiences of an individual when travelling within a given destination can positively influence the image of the country they hold in their minds.

**Travellers’ recommendation and country image**

Recommendations have been used as an important component in the promotion of a destination in the marketing literature (Kim, 2011). The promotion of a destination based
on recommendations by other travellers was investigated by Lee et al. (2007), considering different dimensions of value to explain how the level of satisfaction of travellers influences their recommendations to other tourists. Using data collected from 472 respondents through a field survey, the authors revealed that perceived functional, overall and emotional value by tourists can influence the satisfaction they are seeking and the recommendations they will make to fellow travellers. Another investigation was carried out by Binachi et al. (2014), who used a consumer-based brand equity model to understand why link between air links and free trade organisations led to increase in destination marketing organisations. Their findings revealed that an increase in transparency and accountability to stakeholders influences travellers’ attitudes. Although these studies have discussed travellers’ recommendations and country image, they have not focused on the context of travellers’ intention driven by cinema. Therefore, we argue that

\[ H10: \text{Recommendations given by travellers for a destination can positively influence the image of the country potential travellers hold in their minds.} \]

**Travellers’ experience and nation branding**

The experiences of travellers at a destination influence the image they hold of the place in their minds (Florek et al., 2008). A study conducted by Hudson and Ritchie (2009) reviewed features used by different countries, such as beaches, nature, culture etc., based on the idea of escape and discovery to market their location to potential travellers. Their findings indicated that although the tone used was very generic, not many countries used branding theories to develop a unique and clear positioning which goes beyond physical attributes. Using the example of Canada, the paper described the rebranding exercise conducted by Canada to create brand ‘Canada’, with tourist experience as its focal construct along with other constructs, such as marketing communications, to create an emotional appeal amongst the travellers. Another study, conducted by Murphy et al. (2007), linked the self-image of travellers with the brand personality of the destination location to explore connections between destination branding, the choice process followed by travellers, touristss needs, self-congruity, satisfaction and destination brand personality. The results of their analysis emphasised that tourists tend to link destination
and destination brand personality. Although these studies have explored the branding of a nation as an important factor in actions taken by travellers, they have not been able to establish a link between the experiences of tourists and the brand image of the host destination. Hence, we argue that

*H11: The experiences of a traveller at a destination can positively influence the branding of a nation in the minds of travellers.*

**Country image and nation branding**

The notion of nation branding was initially introduced in the marketing literature by Fan (2006). The concept by Fan (2006) was based on the idea that a nation has a brand image with or without nation branding. The author differentiated nation branding from product branding to draw comparisons between nation branding and product branding, particularly from the context of country image. Fan (2006) argued that nation branding could develop the economic conditions of a country but that non-marketing factors also influence the branding of a country. Scholarly studies, such as that by Olins (2002), argue that a favourable image of a country is an important aspect for marketing a nation. Another perspective of nation branding was presented by Kotler and Gertner (2002) in regard to the influence of country image on the attitude of travellers toward its products, services, the ability to strategically attract tourists and its business investments. Nation branding was also studied by Kaneva (2011) using 186 sources of information and arguments about nation branding across different disciplines based on critical theories of nation branding at a global level. Although, these studies and other studies (Elliot & Papadopoulos, 2016; Zeugner-Roth and Žabkar, 2015; Brijs et al., 2011) have examined the interrelation between the image and branding of a destination, they have not discussed how travellers link country image with nation branding. To address this gap in the literature, we hypothesise the following:

*H12: The image of a country held by travellers can positively influence the branding of the nation.*
Travellers’ recommendation and nation branding

Nepia (2013) studied the value creation mechanism of a nation’s brand considering its cognitive and affective utility. The author studied the semiotics, personality and branding literature to explore the affective component of nation branding using the theoretical aspect of brand personality and semiotic analysis as the cognitive component. Research studies, such as those by Shani et al. (2010), have acknowledged the link between destination image and traveller destination selection. Particularly in the online setting, travellers’ empathy can help the creation of a nation brand. Although these studies have discussed recommendations made by travellers, they have failed to justify and establish a direct link between recommendations made by travellers and nation branding. Hence, we would like to propose that

H13: Recommendations made by travellers about a destination can positively influence the branding of that nation.

Based on these hypotheses, we created our proposed research model, shown in Figure 1, with an aim to test the relationships hypothesised. We recognise that nation branding might be influenced by factors other than those mentioned above and presented in our proposed model. In our model of travellers’ intentions, we have included traveller personality traits, such as extraversion, agreeableness, conscientiousness, neuroticism and openness, as moderators. Consequently, travellers’ experience and recommendations received were considered in our proposed research model as having an effect on nation branding and thus destination choices.

Add <<Figure 1>>>

Methodology

Methods and data gathering
To ensure rigour in the research process our study employed several stages in the methodological approach and incorporated the triangulation of data in mixed methods research (Homburg et al., 2017; Cresswell, 2013). First, we explored the validity of the our conceptualization by gathering qualitative insights from fifteen respondents. The comments by the participants of qualitative research were analysed using thematic analysis. Themes identified from the qualitative analysis were operationalisationfor developing a scale to measure the building of a nation brand by cinema as the reflection of a country’s infrastructure, country’s culture, country’s politics, country’s social norms and country’s environmental conditions, thereby adopting the multi-dimensional approach advocated by Blackman and Funder (1998). The sampling procedure required the respondents to be exposed to the role of cinema in nation brand. An informal sampling frame helped us to carry out the research using random sampling strategy.

The relevant literature was analysed to generate a pool of 44 items with which to conduct the quantitative research (Churchill, 1979). Second, we followed with fifteen open-ended and in-depth interviews to verify the items. Interviewees were selected based on their understanding of a country as a brand, and then they were asked about the contribution made by cinema to such understanding. The interviews were conducted in homes of respondents and the average time taken per interview was 45 minutes. All the interview were recorded by the researcher and transcribed verbatim for analysis. To elucidate, the inductive phase engaged respondents in focusing on how cinematic images and narratives about nations as brands engaged their emotions, feelings and perceptions leading to their decisions about destination choices. There is support in the literature that the qualitative approach with its inductive nature allows for better direction in asking the right questions and facilitates the recruitment of research participants through improved targeting and responses of consumers needed for the quantitative stage (Wright & Wright, 2016). The in-depth interviews accorded the process of refinement for the survey instrument utilised in the quantitative research stage since the qualitative results could be checked and validated for the formalised structured questionnaire. Due to the in-depth information received during the interviews, two new items were added to the research instrument.
In the next stage for finalising the scale construction, the measures were modified to adapt to the context of this research (Guillemin et al., 1993). A multi-item Likert scale was introduced to facilitate the collection of cross-sectional data (Diamantopoulos & Winklhofer, 2001). The scale thus developed was used to assess the role of cinema in building up a nation as a brand. Research conducted by authors such as Dinnie (2008) and Anholt (2002) has contributed to the understanding of nation branding and the conceptualisation of the role of cinema based upon works of authors such as Gunning (1986), Abel (2005), Sheppard (2005) and others. Six items for country’s infrastructural attributes were taken from the research of Timothy (2005) and one item was added from the qualitative insights. Seven measures for country’s cultural aspects were mainly adapted from Uwah (2017). The construct of country’s political aspects was supported with five variables by Gupta and Gupta (2013) and one from the findings of qualitative research (terrorism). The study of Foroudi et al. (2016) was employed to develop five measures for country’s social norms, and Swiderska et al. (1998) provided three variables for country’s environmental aspects. The scale for personality traits of travellers with five items was borrowed from Roshchina et al. (2015). Traveller’s intention scale with five items was taken from the study conducted by Foroudi et al. (2016). Foroudi et al. (2018) provided the five item scale for traveller’s experience. Country’s image five item scale was picked from the research conducted by Bui and Pervez (2010). We used findings of Gupta and Gupta (2013) to measure travellers’ recommendations and study of Dinnie (2015) to test nation branding construct with four items.

Demographic and other background information on the respondents was collected. In all, we contacted 365 respondents. The criteria for qualification were whether they had ever travelled nationally or internationally for tourism, education or business purposes. The data were collected on five different days each time by two field workers. The application of the quantitative research stage with the questionnaire as the research instrument was commenced with film viewers. Using random sampling, audiences were contacted inside and outside of different cinemas. Individuals who had come to see a film were approached personally to respond to a series of questions in a questionnaire. The random sampling was implemented by asking potential respondents if they have visited a country based on their perception of the place built on the moving images they have seen in any
The study was explained to the respondents before asking them to answer the questions (Altheide, 2000). This helped us to understand the suitability of the respondents’ profile to the requirements of the study. All five constructs under investigation about attributes reflected by cinema (country’s infrastructure, country’s culture, country’s politics, country’s social norms and country’s environment) and other key constructs (personality traits of travellers, traveller’s intention, traveller’s experience, country image, traveller’s recommendation and nation branding) were explained to each respondent. In addition, questions such as frequency of cinema visits and types of films they liked to watch were also asked. Out of the 365 respondents we found missing values in the responses from 23 respondents. Hence, data from only 342 were found to be useful for the analysis. To assess the bias amongst respondents, we compared the two datasets received separately from the two field workers by reviewing the mean of the variables. No significant differences were found in the two datasets for any of the variables.

Findings

In the research study for our paper and as supported in the literature (Cresswell, 2013) we compared field data from qualitative and quantitative studies to refine the constructs for our investigations. Holmberg et al. (2017, p. 384) advocated that applying ‘principles of data and researcher triangulation ensured the general trustworthiness and credibility’ of results. Table 1 provides a complete list of the items used to test the constructs being studied. The reliability and validity of the data were assessed using the Statistical Package for the Social Sciences (SPSS). Cronbach’s alpha provided reliability scores, and the average variance extracted indicated reliability and convergent validity. The Cronbach’s alpha for all constructs indicated reliability with scores above 0.779, meeting the recommended threshold and reliable with the sample (Kline, 2015). It is important to assess whether the responses suffer from a social desirability bias that may have driven the respondents to respond in a manner that would project their image in a favourable light (Fisher, 1993). The corrected-item-total correlation was also reviewed to understand the degree to which each item correlates with the total score. Values of less than 0.3 indicate that the item measures something different to the scale. Twelve items were
removed due to lower reliability and inter-item-total correlation. The inter-item-total correlation score for all the other items of the constructs scored above the required level of 0.3, indicating the validity of the construct (Cronbach & Meehl, 1955). The results for reliability and validity enabled the researchers to accept or reject hypotheses developed (Malhotra et al., 2012). Table 1 presents the main scale dimensions, item sources and reliability measures.

Insert <<Table 1>>

Analysis and Results

A two step approach was adopted for validating measures developed (Anderson and Gerbing, 1988). Results provided by KMO score as found to be 0.914>0.6, which suggested the suitability for conducting EFA. First, EFA was conducted to understand the patterns in the data (De Vaus, 2002). Second, version 21 of AMOS was used to conduct the analysis using the default method of maximum likelihood. In this stage CFA (confirmatory factor analysis) employed enabled the researchers to measure unidimensionality of the constructs. Scores indicated internal consistency for each item and provided confirmation of measurement model (Gerbing and Anderson, 1988). Also, the discriminant validity score revealed that relationship between the constructs being investigated was less than the suggested value (0.92) (Kline, 2005). Homogeneity of constructs was also examined by observing convergent validity using reliability score of the constructs (Hair et al. 2006). AVE (average variance extracted) scores of all constructs ranged between .695 to .914. A good rule of thumb is that an AVE of .5 or higher indicates adequate convergent validity.

A structural model approach was used as the next approach to analysis and structural fit of the research model. The goodness-of-fit indices of the model modification indicate good fit for our model. Both CFI (0.915), IFI (0.915) and TLI (0.908) indicated good fit. RMSEA (0.067) indicates a reasonable fit (< 0.08). The results of the direct path attributes hypotheses (H1–H5) are presented in Table 2 below. All these hypotheses are supported and positively associated with travellers’ intentions. Correlatin between
country’s infrastructure to travellers’ intention was supported (H1: $\beta=0.115, t=2.082$). Effect of country’s culture and country’s politics on travellers’ intention was also supported by the results (H2: $\beta=0.138, t=2.516$; H3: $\beta=0.156, t=3.053$). Similarly, country’s social norms and country’s environment were also recognised to have significant intention on the intention of travellers (H4: $\beta=0.301, t=6.065$; H5: $\beta=0.133, t=2.139$).

Hypothesis six about personality traits of travellers’ ability to drive travellers’ intneion was also supported (H6: $\beta=0.127, t=2.128$) and intention of travellers linkage with travellers’ experience (H7: $\beta=0.462, t=8.351$) was also supported. Hypothesis eight that reflected on the influence of travellers’ intention on travellers’ recommendation was also supported (H8: $\beta=0.295, t=5.215$). We also tested influence of travellers’ experience on country’s image and found that the effect on country’s image was significant (H9: $\beta=0.292, t=3.829$). Surprisingly, the relationship between travellers’ recommendation and country’s image was insignificant (H10: $\beta=0.051, t=0.698, p=0.485>0.05$), probably, because different respondents have different understanding of societal feeling, accessibility, and facilities such as public sanitation. The relationship between travellers’ experience and country image to nation branding were significant (H11: $\beta=0.133, t=3.322$; H12: $\beta=0.940, t=5.232$). The last hypotheses showed that travellers recommendation had no impact on nation branding (H13: $\beta=-0.027, t=-0.718, p=0.473>0.05$). This results could be a reflection of respondents understanding of prosperity, equality, health, and internet security related issues in difference to a country. Hence, we claim that our structural model demonstrates the ability of cinema to communicate country image to cinema-goers and build nation brand. Table 2 provides the details of results of hypothesis testing with the tested paths.

Insert <<<Table 2>>>  
Insert <<<Figure 2>>>  

Findings and Discussion
The inclusion of measures used to test the constructs were adopted from existing but different streams of literature and were found to be reliable and valid either by previous researchers or by respondents of qualitative interviews. A central role of cinema is considered to be as a cornerstone for communicating to the masses (Petro, 1986), but its role in communicating about a nation has never been studied before in a systematic manner. This research provides evidence for the often-discussed but not empirically examined relationships between reflections made by cinema and acknowledgement of a country as a brand. Conceptualisation goes beyond the extent to which the role of cinema and drivers of nation branding have been discussed in the academic literature. Since communication is the central aspect of this study for both building up a nation as a brand (Dinnie, 2008) and the role of cinema therein (Gunning, 1986), the synthesis of two different streams of literature highlights arguments that provide adequate measures for understanding the ability of cinema to communicate about a nation. The authors have adopted a pragmatic approach for ensuring conceptual precision to introduce the concept of cinema as a builder of a nation brand (Cullity, 2002) and to describe the different aspects of cinema that would drive the perceptions of spectators (Tudor, 2008). In a similar vein, different constructs about which cinema can communicate about a nation have been identified (Levasseur, 2008).

In our research, we identified the ability of cinema to silently communicate through moving images about the infrastructural, cultural, social, political and environmental attributes of a country based on which spectators can build up their expectations about the experience that the country can provide. The results were according to our expectations and did provide evidence for cinema having the ability to communicate about the five proposed attributes of a country. These items were included based on the response of one respondent during qualitative data collection, who reflected on the environmental attribute with the following words:

‘Oh yes, I will surely look at the environmental attributes of a country if I have to visit the country either for work or pleasure. I will look at the temperature of the country, when it rains in that country or if it is a hilly area or a plateau kind of a place. If I am doing it for pleasure, I should know these aspects of the country because I will have to understand if I would like to travel in that kind of weather and if I am doing it for business, I need to understand the resources required to operate in that kind of terrain or weather’. 
Various countries earn revenue by promoting themselves as education centres and positioning themselves in competitive international markets by promising the additional value of an enjoyable experience, which drives international students to travel to their country for education (Mbaiwa, 2005). Our research also presents this relational aspect of nation branding by assuming the influence of the knowledge gained by an audience about a country through cinema. Many respondents highlighted this dimension by discussing how the country-specific knowledge they acquire through cinema influences their selection of a destination. One of the respondents reflected on the understanding required by her about infrastructural attributes when considering a country for education:

‘I have seen a number of universities in different countries in films. That is how I know about the kind of buildings they have and the kind of libraries and dormitories they have. If ever I think of sending my children for higher education in a foreign country, this knowledge will be very useful’.

While our results support the dimension of the political attributes of a country communicated through moving images in a cinema as determinants of nation brand, one of the respondents commented on the influence of the political aspects of a country understood through cinema in the following way:

‘In many films I have seen how citizens are dealt with in certain countries. I don’t want to visit these countries because I am afraid: how will they deal with me if something goes wrong with me in their country? I don’t mind going to a country where the people and government are openminded and their attitude toward humans is good and supportive’.

Furthermore, we empirically demonstrate the role played by cinema in communicating the cultural attributes of a country and the influence of these attributes on spectators when considering the country as a destination. Our assumption was supported during our discussions with the respondents. One of the respondents commented:

‘When I watch a film from a cultural point of view, it fascinates me. I tend to understand it better by watching it being enacted by individuals on the screen’.

In a similar vein, one of the respondents also discussed the understanding acquired of social aspects of a country through the moving images seen on the celluloid in the following words:
‘I love to see the different styles of dress, of living etc. of people in different countries. Through cinema I have come to know that in many countries some people are very, very poor and in others there are no poor people’.

Although previous research on the role of cinema has demonstrated the abilities of the moving image to communicate various aspects of the narrative to the audience (Abel, 1985; Gunning 1986; Gunning, 1995), this research was conducted on cinema-goers to demonstrate the relational aspects of cinema in communicating particularly about a country. Our study specifically contributes to research on the role played by cinema in building up a nation brand and proposes its use in creating a favourable image in the minds of the global audience, who constitute the market as consumers.

The results of our study provide support for the ability of cinema in communicating about the attributes of a country, namely its infrastructural, cultural, political, social and environmental attributes. These all are highly relevant to travellers’ intentions. Travellers’ intentions show support of country image and consequently nation branding. These attributes are thus highly relevant to the study of nation branding. These results imply interesting findings in that travellers’ intentions support travellers’ experience and thus demonstrate the ability of cinema to affect country image and most importantly nation branding. However, these attributes have an impact only through the inner experiences of cinema-goers but not through recommendations received from other travellers.

**Mangerial implications**

Our research model results have managerial implications for destination branding. When audience anticipation as consumers is in accordance with their consideration of a nation as a destination brand in terms of infrastructural, cultural, political, social and environmental attributes, these attributes become determinants for their consideration as cinema-goers. Our research model elaborates on the respective implications of such attributes for forming the image of a nation as a brand and provides support for destination or place branding. Such a research model with its framework of destination branding attributes will be highly useful for governments or country managers who take
up the responsibility of building up their nation’s image as a brand. The implication is that communications about a country through cinema should be matched to the attributes of the country in regard to the marketing theories of branding (Anholt, 2002).

From a theoretical perspective the impact of all the country attributes together will help to open up the understanding of cinema’s role in nation branding. The theoretical conceptualisation of this research is supported by the empirical findings for five country attributes: infrastructural; cultural; social; political and environmental. These characteristics trigger the building of a nation brand. In this process travellers’ personal traits act as moderators, and travellers positively associate these country attributes through the lenses of their own experiences. We use the research model and subsequent findings to fill a gap in the academic literature on the role of country attributes.

**Conclusion and limitations**

To understand the potential of a nation for place and destination branding, global knowledge acquired by individuals through different sources of communications can be very useful (Kubacki & Skinner, 2006). Consumers seek different types of knowledge, such as law practices, societal values, the lifestyles of its people, literacy levels and the provision of facilities. The literature reviewed in the paper shows limitations in academic sources of the role played by cinema in contributing to creating a nation’s brand and its destination branding. This relates to how audiences are affected by the specific images that are watched and the perception of a gap in the literature about how being entertained in cinema as a captive audience could be important for research. Our discussion of the literature takes account of how Cinema incorporates its development from its early days to modern times and supports the contention (e.g. Dinnie, 2008) that cinema acts as a source of knowledge for consumers about different aspects of a nation by creating images in their minds.

The literature was reviewed for the theoretical underpinnings of our conceptualisation and its development through the empirical testing of hypotheses. The methodology, data collection for the primary research and its analysis assisted in forming conclusions about
how moving images in cinema about a country’s infrastructure, culture, political environment, social norms and social environment foster nation branding in the minds of potential travellers, thus enhancing place branding qualities. Cognisant of these, we suggest avenues for further research studies to help overcome limitations in the literature. We know that films for cinema-goers and serialisations of fictional stories and docu-dramatisations for television have the power to develop a nation’s brand (Anholt, 2002; Fan, 2006; Dinnie, 2008) by combining stunning photography of moving images against the backdrop of visual scenery along with good acting and the requisite financial investment. This allows spectators to re-live the environment being projected to them by watching the imagination in action from a remote location (King, 2007). These are ripe areas for studying the impact of technology, communications and marketing strategies. Our study was limited to the UK, so it is suggested that an international study of nation branding through the role of cinema would help to alleviate limitations in the literature and to recommend building nations as brands. The size of the sample and/or location of cinemas or what films were showing at the time could be possible limitations of the study. For example, a blockbuster film would presumably have a larger audience than a less heard off film. For future research, respondents profile should be analysed based on their personality traits, age, gender, education and how frequently they watch movies, as those who watch more movies are more likely to have their perceptions and evaluations affected by move in general than those who watch fewer movies. As existing research suggests that consumers emotion can affect their cognitive evaluation, so it is important to also know that which movies that the participants have just watched, as someone who just watched a romantic comedy may respond to the survey questionnaire in a very different manner to someone who just watched a horror film. This is an important point which we recommend future researchers to consider in their study.
References


TNZ. (2009). *Pure as: Celebrating 10 years of 100% pure New Zealand*. Wellington, New Zealand: Tourism New Zealand.


**Figure 1.** Proposed research model

- Personality Traits of Travellers
  - Adventurous
  - Empathetic
  - Curious
  - Attentive
  - Receptive

- Attributes Reflected by Cinema
  - Country's Infrastructure
  - Country's Culture
  - Country's Politics
  - Country's Social Norms
  - Country's Environment

- Travellers' Intention

- Travellers’ Experience

- Country Image

- Travellers’ Recommendation

- Nation Branding
Figure 2. Measurement model with results
<table>
<thead>
<tr>
<th>Construct</th>
<th>Items</th>
<th>Factor loading</th>
<th>Mean</th>
<th>Std. D.</th>
<th>Cronbach’s alpha</th>
<th>AVE</th>
<th>CR</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attributes Reflected by Cinema</strong></td>
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<tr>
<td><strong>Infrastructure</strong> of the country shown in the cinema reflects on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>… Heritage value</td>
<td>AI2</td>
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<td>5.8392</td>
<td>1.12314</td>
<td>.897</td>
<td>.792</td>
<td>.76</td>
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<td>… Monuments</td>
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<td>.816</td>
<td>5.7661</td>
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<td></td>
<td>Natural beauty; cosmopolitan look; entertainment removed.</td>
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<td>… Novelty attractions</td>
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<td>.811</td>
<td>5.5614</td>
<td>1.29085</td>
<td></td>
<td></td>
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<tr>
<td>… Cleanliness</td>
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<td>5.4035</td>
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<td>… Attitude toward self</td>
<td>AC2</td>
<td>.684</td>
<td>5.6374</td>
<td>1.16024</td>
<td>.905</td>
<td>.755</td>
<td>.79</td>
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<td>AC3</td>
<td>.799</td>
<td>5.9503</td>
<td>1.10737</td>
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<td>5.5994</td>
<td>1.21588</td>
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<tr>
<td>… Safe movement</td>
<td>AP1</td>
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<td>5.6345</td>
<td>1.29664</td>
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<td>.784</td>
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<td>… Language spoken by people</td>
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<td>1.27540</td>
<td>.947</td>
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<td>Foroudi et al. (2016)</td>
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<td>.817</td>
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<td>1.28235</td>
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<td>… Weather</td>
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<td>1.36299</td>
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<th><strong>Travellers’ Intention</strong> is based on their perception of</th>
<th>0.891</th>
<th>0.695</th>
<th>0.99</th>
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<tr>
<td>… Trust</td>
<td>TI1</td>
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<td>… Cultural experience</td>
<td>TI2</td>
<td>0.675</td>
<td>5.4591</td>
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<tr>
<td>… Adventure</td>
<td>TI3</td>
<td>0.765</td>
<td>5.2778</td>
</tr>
<tr>
<td>… Relaxation</td>
<td>TI4</td>
<td>0.801</td>
<td>5.2632</td>
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<th><strong>Travellers’ Experience</strong> is based on their perception of</th>
<th>0.957</th>
<th>0.863</th>
<th>0.78</th>
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<tbody>
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<td>… Information about local activities</td>
<td>TE1</td>
<td>0.816</td>
<td>5.7222</td>
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<tr>
<td>… Advance bookings</td>
<td>TE2</td>
<td>0.896</td>
<td>5.9357</td>
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<td>… Food</td>
<td>TE3</td>
<td>0.880</td>
<td>5.9649</td>
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<td>… Public transportation</td>
<td>TE4</td>
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<td>5.9327</td>
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<table>
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<tr>
<th><strong>Country’s Image</strong> is based on reflection in cinema about its</th>
<th>0.952</th>
<th>0.897</th>
<th>0.78</th>
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<tbody>
<tr>
<td>… Natural beauty</td>
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<td>4.9064</td>
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<tr>
<td>… Leisure</td>
<td>CI3</td>
<td>0.870</td>
<td>4.9620</td>
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<td>… Entertainment</td>
<td>CI4</td>
<td>0.916</td>
<td>4.9240</td>
</tr>
<tr>
<td>… Price</td>
<td>CI6</td>
<td>0.903</td>
<td>4.9795</td>
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<table>
<thead>
<tr>
<th><strong>Travellers’ Recommendation</strong> is based on their intention about visiting country due to its’</th>
<th>0.936</th>
<th>0.891</th>
<th>0.78</th>
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<tbody>
<tr>
<td>… Accessibility</td>
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<td>5.4211</td>
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<td>… Value</td>
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<td>... Public sanitation</td>
<td>TR3</td>
<td>.919</td>
<td>5.4415</td>
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<tr>
<td>... Societal feeling</td>
<td>TR4</td>
<td>.926</td>
<td>5.4181</td>
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<tr>
<td><strong>Nation Branding</strong></td>
<td></td>
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<td>... Prosperity</td>
<td>NB1</td>
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<td>... Equality</td>
<td>NB2</td>
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<td>... Health</td>
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<td>... Internet security</td>
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</table>

*Societal feeling* reflects on its' peoples' needs and **Nation Branding** built through the cinema reflects on its' peoples' needs. 

Dinnie (2015)
Table 2. Results of hypothesis testing

<table>
<thead>
<tr>
<th>Hypothesis (H)</th>
<th>Standardised regression paths</th>
<th>Estimate</th>
<th>S.E.</th>
<th>C.R</th>
<th>p</th>
<th>Hypothesis</th>
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<tbody>
<tr>
<td>H1</td>
<td>Country’s Infrastructure → Travellers’ Intention</td>
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<td>.012</td>
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<td>H3</td>
<td>Country’s Politics → Travellers’ Intention</td>
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<td>.002</td>
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<td>H4</td>
<td>Country’s Social Norms → Travellers’ Intention</td>
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<td>H5</td>
<td>Country’s Environment → Travellers’ Intention</td>
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<td>.062</td>
<td>2.139</td>
<td>.032</td>
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<td>H6</td>
<td>Personality Traits of Travellers → Travellers’ Intention</td>
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<td>.040</td>
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<tr>
<td>H13</td>
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<td>.038</td>
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<td>.473</td>
<td>Not Supported</td>
</tr>
</tbody>
</table>

*** p < 0.001  
Notes: Path = Relationship between independent variable on dependent variable; β = Standardised regression coefficient; S.E. = Standard error; p = Level of significance.