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**FILM TURIZMUS: A KÍNAI TURISTÁK PREFERENCIÁJÁNAK
SZEREPE A DESZTINÁCIÓ FEJLESZTÉSBEN**

**FILM-INDUCED TOURISM: THE ROLE OF CHINESE TOURISTS'
PREFERENCE IN DESTINATION DEVELOPMENT**

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Film-Induced Tourism: The Role of Chinese Tourists' Preference in Destination Development

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1. INTRODUCTION

1.1 RESEARCH BACKGROUND

With the development of the Chinese economy and the improvement of people's living standards, travel has gradually become a prevailing way for people to relax, adjust their moods, and take a vacation. Sometimes it could even be regarded as an indispensable part of people's life. People spend leisure time traveling seems nothing special nowadays. However, the variety of travel processes plays a crucial role in satisfying the public's diverse demands, which colors an ordinary leisure journey. An online survey related to Chinese Generation Z was conducted in 2020, which revealed the most widespread interests and hobbies among them were watching films, series, and variety shows. Therefore, Linking the films, series and TV shows to the travel process might make a difference. For example, the people who are fond of movies, everything in the movie might provoke and attract people who have tourism demand. On the one hand, it brings the tourism trend to filming locations, creating and cultivating substantial business opportunities for the local tourism industry (Wen et al., 2018). On the other hand, it even makes many unknown scenic spots well-known in the world, which further promotes the motivation of tourists to travel there. As a result of the beautiful scenery of the filming locations, unique exotic customs, the film has more attractions, which makes the story of the film more convincing, the character image more vivid and more touching. To a higher extent, Film and travel, two complements each other and the combination has given birth to the new tourism model of 'Film + Tourism' and achieved the potential development of 'Post Film Products'.

Film-induced tourism was prosperous and prevailing before the covid-19 pandemic burst out and highly correlated with tourism development. Under the covid-19 pandemic, on the one hand, several restriction regulations limit people's entertainment and social activities, which leads to more often watching movies (Lothar, 2020). On the other hand, people are heavily influenced by restrictions for an extended period while nurturing a strong sense of eagerness to travel. An online survey based on 1190 respondents' feedback regarding Generation Z in China in 2020, indicated that the most widespread interests and hobbies for this generation were watching films and series (Statista, 2020). Nowadays, Film travel is considered a new fashion in China (Connell, 2012), which stimulates the motivation of Chinese tourists to follow up the trend' travel with the film' in post-pandemic time (Teng, H.-Y, 2020).

Several researchers believe that movies have a great influence on tourists' motivation to travel (Hamzah et al., 2016) (Liu and Pratt, 2019) (Macionis and Sparks, 2009), especially for Chinese tourists (Coates, Coates and Mostafanezhad, 2018) (Yu, Yen and Xiang, 2018). Some scholars remind us that film tourism can greatly help with city positioning and branding (Chandran R C, 2014) (Bayram, 2020) (O'Connor, Flanagan and Gilbert, 2008). Admittedly, these are all very important. Current research mainly focuses on the influence of film tourism on destinations and the benefits of building up the destination brand (Şahbaz and Bayram, 2017). This study, however, has shown another aspect, a destination tourism concept is raised based on the Chinese tourists' preferences.

Since China has the most significant population size globally, the number of Chinese outbound tourists is the largest in the world in 2019, as well as the Chinese tourists' expenditures. A crystal-clear fact is that Chinese tourists are playing an increasingly indispensable role in inbound tourism for many countries or cities. As a result of the enormous potentiality of tourist sources and economic profit, destinations are devoted to attracting more and more potential Chinese tourists. Budapest, the capital of Hungary, is not an exception. Budapest airport put effort into the service for the Chinese tourist by adding the Chinese language to the airport signage while cooperating with airline companies to expand the number of direct flights between Budapest and China. Also, Hungary was the first EU member to join China's One belt and One Road Initiative. Furthermore, an increasing number of ATMs and retailers accept Chinese Union Pay transactions. Budapest has rich tourism resources, and the city attractions appeared in several famous films or series in different countries, such as Doctor Stranger (South Korea), Black Widow (USA Marvel Studios), etc. However, its film tourism is still not as developed as in other European capital. By understanding the Chinese tourist generation Z' preferences, a foresight strategic film tourism planning for Budapest profoundly influences its development and future potential.

1.2 PROBLEM STATEMENT

In the past decade, with the continuous increase in the number of Chinese tourists (Wen et al, 2018), many destinations are still not ready to accept them yet. Consequently, the differences in the perceived experience and expected experience were not paid enough attention to, which leads to frustration in Chinese visitors' experiences. On the one hand, it would influence the image of the destination in the public's minds and the return-visit rate of the tourists. On the other hand, it would generate several issues between the tourists and local stakeholders. To

solve the essence of the issue, the public deems that the solution shall be started from the tourists' demand. The destination should be developed based on the preference of tourists while considering the benefit of local stakeholders. Importantly, due to international tourism's temporary pause, it is the best time to make the destination review the problem and take improvement initiatives to better prepare for the upcoming Chinese tourist wave in the post-pandemic world.

Budapest, a city not only attracts an increasing number of film production from all over the world nowadays, but also prepares to welcome more Chinese tourists in the upcoming future, understanding the Chinese tourists' preferences contribute to the city's strategic planning that could mitigate or avoid the potential conflicts between the local stakeholders and Chinese tourists. On the one hand, several efforts can be seen that Budapest is trying to cope with potential Chinese tourists' demand; On the other hand, the Chinese public has a vague impression of Budapest, and Budapest's city positioning and branding in the eyes of Chinese tourists are not clear.

1.3 RESEARCH OBJECTIVE

Based on the problem and public concerns, first and foremost, the study aims are listed below.

- 1) Evaluate the hypothesis that if Chinese tourist preferences on film tourism are satisfied, which is conducive to destination development.
- 2) Identify the reason at root that causes the potential conflicts between the Chinese tourists and destination stakeholders, learning the experience and turn it into a consideration factor for the Budapest planning.
- 3) Summarize the preference of Chinese Generation Z tourists in terms of film tourism, with the purpose of understanding their preference, contributing to the Budapest tourism planning.
- 4) Form up Budapest's city positioning and branding to the Chinese public based on Chinese tourists' opinions and propose a city project that combines the Chinese tourists' preference and their cognition of Budapest.

2. LITERATURE REVIEW

2.1 THE IMPORTANCE OF CHINESE TOURISTS

In terms of choosing Chinese tourists as the research target group, it shall be emphasized that Chinese tourists play an increasingly significant role in the global tourism market while representing a solid consumption power for the destinations (Untong et al., 2015). According to the population census in 2021, the number of Chinese citizens has surpassed 1.4 billion. Because of the enormous potentiality of tourist sources and economic profit, film destinations are devoted to attracting more and more potential Chinese tourists. Meanwhile, with the successful development of the film industry, more and more destinations intend to advertise and market themselves via presenting in movies to the public. However, with the continuous increase in the number of Chinese tourists, there are still many destinations that are not ready to accept them yet. Consequently, if the differences in perceived experience and expected experience are not paid enough attention which might lead to frustration in Chinese visitors' experience. Furthermore, international tourism's temporary pause is the best time to make the destination review the problem and take improvement initiatives to better prepare for the upcoming Chinese tourist wave in the post-pandemic world.

The impact of the global epidemic situation in 2020 has led to the stagnation and depression of the tourism industry on a global scale. Considering the actual validity of the data, the latest data will be based on 2019. According to UNWTO outbound tourism data, since 2013, China has become the world's second-largest outbound tourist country after the United States. In recent years, the number of outbound tourists has shown a steady growth trend. In 2019, it surpassed the United States as the world's largest outbound tourist country with approximately 155 million outbound tourists. Also, the same year contribution of Chinese tourists to global tourism ranked first, Chinese tourists spent about 254.6 billion U.S. dollars while traveling abroad. (www.unwto.org, 2019). Meanwhile, according to the relevant report of the China Tourism Institute in 2019, the proportion of outbound tourists in China accounted for only 2.5 percent of China's total tourists (Statista, 2019). The number of Chinese outbound tourists is insignificant to the total number of Chinese tourists, but it is indeed the largest in the world compared with other countries. An obvious gap reflects the potential of China's outbound tourism, and those Chinese tourists will become a certain help to accelerate the booming development tourism industry of destination countries.

In terms of the role of Chinese tourists in Hungary, the fact tells that a total of 277,389 Chinese tourists visited Hungary in 2019, an 8.36 Percent increase year-on-year (China-CEEC.org). Hungary is the first EU member to join China's One Belt One Road initiative and one of the most active members who is promoting it. Four new direct flights were linking Budapest and China were launched in 2019, and altogether five direct flights in total; besides, Budapest airport started attaching more attention to the services that offered to Chinese tourists by adding the Chinese language in all of the airport signages, which nurtures a comfortable environment for their journey.

2.2 DESTINATION BRANDING

A scholar tries to emphasize that the brand name for destination is often fixed but the use of slogans and symbols is utilized to communicate the name of the destination with associated benefits (Cai, 2002). In his pioneer study, it focuses on the tangible elements mix of the branding. From another perspective, Puczko, Ratz and Smith (2007) emphasize that branding a destination is not simply promoting and selling it to tourists but more about building and communicating an emotional dimension. Morgan, Pritchard, and Piggott (2002) discover the significance of both tangible and intangible values to distinguish destination brands from generic product and service. The travel destination positioning, and branding play a crucial role in coping with the public's diverse demands and creating a certain level of emotional resonance, which further adds some colors to an ordinary leisure journey.

On the one hand, city branding not only lays a solid foundation for the direction of local tourism development but also provides a platform for local stakeholders, enabling them to continue to innovate on this platform (Kemp, Williams, and Bordelon, 2012). On the other hand, according to the positioning of the tourist city, a series of marketing methods are used to make it a brand. Kavaratzis and Ashworth (2006) determined the city branding is to fully tap the various resources of the city and find the personality, soul, and concept of the city according to the principles of uniqueness, exclusivity, and authority. Positioning is the soul of building a brand. The value of a city brand is its positioning in the market and irreplaceable unique selling propositions (Morrison & Anderson, 2002). Just like a product brand, a famous brand stands for a century because it always follows its positioning and maintains its difference from its competitors (Ingenhoff and Fuhrer, 2010). The city branding is regarding understanding, influencing, and managing the direction in which cities are appreciated and recognized by audiences (European Cities Marketing, 2016).

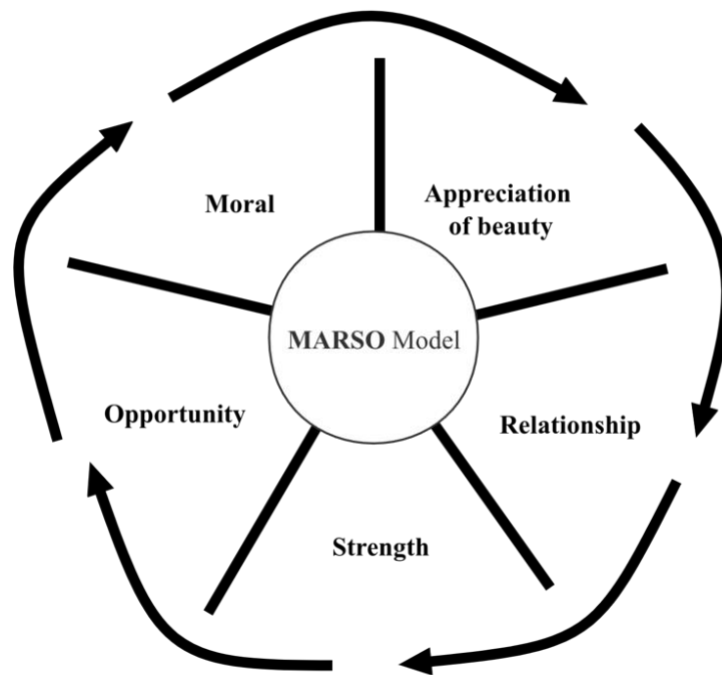


Figure 1 MARSO Model

Source: Own Compilation

The MARSO model (Own Compilation) stands for five aspects of city branding, Moral, Appreciation of beauty, Relationship, Strength and Opportunity.

The moral aspect refers to whether to pay attention to people and people's livelihood; The appreciation of beauty aspect emphasizes whether it is charming; the Relationship refers to the relationship with people. Such as the relationship between tourists and locals; Strengths refer to strengths in culture, geographic location, products, and service, etc; Opportunities stand for the future potential development based on the destination resources and capabilities. Therefore, when shaping a city's own brand positioning, a city shall firmly focus on the four critical points of moral, appreciation of beauty, relationship, and strengths, and give full play to its unique selling propositions and characteristics. Paris - the capital of romance, Vienna - the capital of music, Venice – the capital of water. Pursuing their differentiation city positioning and branding enable those famous cities to stand out from others.

It deserves to mention that the cohesion, attraction, and influence power of the city brand will significantly enhance the competitiveness of the city. Therefore, the city brand is undoubtedly a vast intangible asset and has excellent value. For the city, it not only shows the

characteristics of the city to the public and enhances the charm of the city but also promotes the construction of urban spiritual civilization, which is conducive to attracting talents and investment. For the local people, it enhances the cohesion of residents and drives the development of tourism. While in contrast, cities without a confident positioning and branding could take the chance to improve and develop themselves

2.3 DESTINATION BRANDING THROUGH STORYTELLING

Chautard and Collin-Lachaud (2019) deem that telling a story is a form of art that surpasses civilizations, boundaries and cultures based on essence of humanity. Moscardo (2010) thinks that Storytelling is ubiquitous in every field of life, nurturing individuals link to each other while making sense of the world. In the field of tourism, a series of research reveals the benefits of adopting storytelling at destinations (Kim and Youn, 2016; Ben Youssef, Leicht and Marongiu, 2018).

In the past decade, marketing practitioners as Rose (2011) mentioned that storytelling is used to be a formidable approach to link and influence their customers and potential prospects. Additionally, storytelling has evolved as a critical approach for promoting unique destination information (Cooper et al., 2021). Destination Marketing Organizations (DMOs) have been actively created and developed the destination product and service strategically through storytelling (Youssef et al., 2018). Bassano et al (2019) proposes that Storytelling facilitates strategic communication, which in turn helps to maintain a competitive advantage. Olsson, Therkelsen and Mossberg (2013) share the belief that destination branding through storytelling could communicate the integration of social and cultural values that turning into the unique selling point of a destination. Storytelling not only provokes the connections between destination brands and tourists, but also plays a vital role in improving experiences and tourist education (Son and Kim, 2011). Stories that associate destinations in the minds of potential tourists can be influential and reshape the actual journey (Kim and Youn, 2016).

Hong et al (2021) point out that storytelling has been an effective marketing tool. However, the story created by a brand and the story that customers understand has a certain level of difference. In their pioneer study, they outline that consumers' brand storytelling boosts favorable brand attitudes, at the same time, consumers share a cognitive processing and experienced positive emotions. The fact that storytelling approach generates stronger emotional than cognitive responses. According to Chronis (2005), storytelling is essential in molding the

tourist experience, as destinations are fundamentally storyscapes in which stories can convert otherwise indifferent locations into attractive and unique tourist attractions.

2.4 FILM-INDUCED TOURISM

Stories can also be the base of the film (Cho and Kim, 2017). With the continuous development of tourism and film industry, both have the same attributes of relaxation and entertainment, which leads to their continuous integration and creates a new form of tourism, namely film-induced tourism. In the past decades, several scholars have tried to define it from different perspectives. Film-induced tourism is defined as tourist visits to the destination featured on television, video, or cinema screen (Hudson and Ritchie, 2006). Also, another scholar defined it in a way that the destinations appearing in movies, TV screens or videos will become the attractive elements for tourists to choose the destination. (Busby and Klug, 2001). In addition, the concept has been deepened in the definition that by showing the image and charm of the destination to the audience, movies, TV, and literary works can affect tourists' subjective preference and destination choice (Iwashita, 2003). As the name suggests, it is a tourism activity triggered by film shooting. In a general sense, it is to travel to all scenic spots related to film shooting, including landscape and culture. In a narrow sense, it refers to the location shooting according to the background, plot, character characteristics, and other specific needs of a film, including the destination culture, scenery, and history. Film tourism can be defined as the activities of traveling to these locations. Tourists are influenced and attracted by the story and characters of the film and then follow the film to the scenes to experience and generate emotional resonance.

2.5 FILM TRAVEL PROCESS

Currently, the existing research on the process of traveling or planning a journey is intended to merge and associate with a general consumer decision-making process, which proposes a critical 5 phases (Engel, Blackwell & Miniard, 1990).

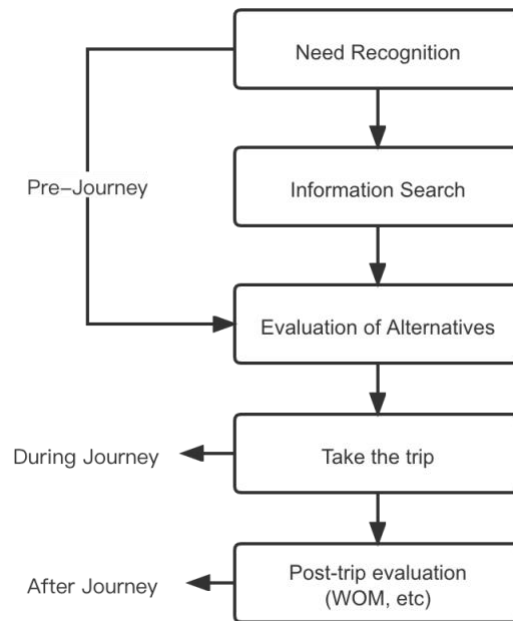


Figure 2 Travel Planning Process

Source: Cox et al., 2009

Five phases are shown in Figure 2 to determine the film travel process, which could be categorized into three stages. To start with the stage of Pre-journey, which contains the need for recognition, information searching, and evaluation of alternatives phase, and then followed by the stage of during the journey for experiencing the products or services, and lastly comes to the stage of post-journey, it is mainly for the evaluation of what tourists experience in the previous stage.

The pre-journey stage plays a significant role in the destination marketing purposes, it can be correlated with how to provoke the need of tourists, further a chain of advertisement and its value proposition for helping tourists in selecting the destination. From a tourist's perspective, as is often the case, tourists collect and review various forms of travel information in the travel decision-making process to minimize the risk of making a poor destination decision (Ni, Tsao and Wang, 2018).

As for the stage of during the trip, it is directly connected with tourists' experience, it involves everything that happens in a tourist situation. In other words, it can also be perceived as a learning process of something new in an unfamiliar location. Last and foremost, it is significantly influenced by management science (Vergopoulos, 2016). A destination that

manages and cooperates with all of its resources and stakeholders in a way to satisfy and diversify the tourist's experience.

The post-trip stage might play a significant role in evaluating satisfaction level, which is highly associated with the tourist experience during the journey and generate an influence of word of mouth. It positively influences destination image, the public attitude towards the destination and even helps attract potential tourists and their decision-making process (Ramdan, Rahardjo, and Abdillah, 2017).

2.6 IMPACT OF FILM-INDUCED TOURISM

The growth of film tourism has resulted in an increase in the number of people who are traveling with films, particularly Chinese visitors. The general public, on the other hand, is becoming increasingly conscious of the negative consequences of film tourism. In terms of its impact, there is no disputing that everything has its own set of perks and cons, and film tourism is no different.

When it comes to film works, they frequently leave a deep impression on the audience and generate potential attraction; once in the shooting location, audiences will automatically bring themselves into the film and television scenarios, recall and experience the behavior of the main characters in film and television drama experiences, further resulting in emotional resonance. Therefore, the success of a large number of featured films and shows would increase the prominence of the film and television production shooting sites. It is worth mentioning that while showcasing the stunning natural scenery of the filming destinations, the films can also explore the inherent cultural charm of the locations, establishing a distinct tourism image for the locations, and increasing the appeal of the shooting locations among other benefits. Vice versa, selecting gorgeous landscape and well-known tourist destinations as locations for filming and television productions will surely improve the popularity of the film and attract more viewers to watch it (Morrison & Anderson, 2002).

The advantages of film tourism extend far beyond what can be seen on the surface. It is characterized by a sequence of butterfly effects. To begin with, film tourism satisfies people's need for movies, brings them to locations where they can experience movie elements, enhances their satisfaction, and at the same time has the potential to attract new potential tourists. With the advancement of the film and television industries, our everyday lives are becoming

increasingly influenced by all types of film and television productions, which has a significant impact on the tourism industry. In addition to enriching people's spiritual and cultural lives, the popularity of a film can stimulate the interest of the audience in traveling to the location depicted in the film while they are watching the film, as the film plays a guiding role in the motivation of tourists. Beautiful natural scenery, unique local traditions, and charming exotic customs are all denoted in the film.

With the help of modern media technologies such as lighting and sound, film shooting artistically shows the shooting scenery and unique traditional culture in front of the audience, shows the audience all kinds of picturesque scenery and unique local customs, endows the scenic spots with emotion, and gives the static scenic spots feelings and stories, It not only bring cultural enjoyment and spiritual pleasure to the audience, but also stimulate the audience's interest in traveling to the shooting place, which set off a trend of traveling to the location shooting place of the film all over the country. At the same time, from the perspective of the film, the plot and characters of the film are integrated into the scenery of the shooting location so that the natural scenery has a humanistic atmosphere and vitality, and it seems to have emotional color. Therefore, tourists are more emotionally involved when traveling, and the plot of the film can resonate with tourists, it even touches the heartstrings of tourists, making ordinary scenic spots attractive. Films create tourist motivation for tourists' psychology. When the number of tourists increases, local tourism service providers also need to increase their workforce accordingly and upgrade and innovate related tourism products to meet the diversification of demand. This will create more job opportunities for the local area and promote more cross-industry cooperation and innovation (Thelen, Kim and Scherer, 2020). As tourists bring in large consumption and investment, they have created considerable income for local people and improved their living standards. In addition, it is also beneficial for destination branding, promotion, and improvement.

On the negative side of film tourism, it can be said that the film tourism destination is publicized by the film works, on the one hand, it can be said that the popularity of film destinations is highly associated with the age of the film works, on the other hand, it can be said that as time passes, the impact of the film works will gradually diminish or even be completely replaced by other factors. At the beginning, it encourages a large number of people to travel to the area for sightseeing, which ultimately results in mass tourism. Meanwhile, it creates a rise in the price of real estate in the vicinity of the scenic vacation place and puts a significant strain

on the lives and economies of the local population. Furthermore, inappropriate behavior by visitors while traveling has the potential to harm the local ecosystem and possibly cause confrontation with local residents. Regarding the circumstances in which the local cultures are depicted in the film, there is some question as to their authenticity in terms of their representation. The content of a film may be embellished or improved in response to public demand and taste, resulting in the degradation of its authenticity.

2.7 THE ROLE OF FILM IN DESTINATION MARKETING

Film art has a tremendous amount of penetration in contemporary culture, and its inclusion and coverage far outweigh those of other forms of art in terms of audience reach and coverage. Because it acts on people's ideologies and provides them with materialistic and spiritual enjoyment, it has an impact on their social lives. The fundamental reason why film can be used as a tourism destination marketing tool is that the various information about the tourism destination transmitted by film works to the audience has a strong resonance with the viewer's personal experience, preferences, educational background, and dreams, and has changed the initial impression of the tourism destination in the viewer's mind (Yen & Croy, 2016). At the same time, it generates a new tourism destination image with strong personal feelings, so as to promote the tourists' tourism motivation. Compared with traditional marketing tools, Films, as a marketing tool has several advantages:

Broad audience: People's time is becoming increasingly limited as the pace of life in modern society accelerates, and the regularity with which they read newspapers, periodicals, and books is becoming less and less. The most common means of obtaining external information is through modern media such as television and the internet. In terms of leisure entertainment, the film appeals to a wide range of preferences, both refined and popular. As a result, it has a large audience, significantly expanding the communication reach of movie promotion in tourism areas.

Deeper Impression: Natural scenery, the introduction of human resources, and the narration of historical stories are all used in the marketing of tourism destinations, but the final product of the combination of various elements and artistic sublimation is what makes the film a successful marketing tool for tourism destinations. Often, the story plot and humanistic feeling depicted in film and television works can build an invisible emotional connection with the spectator, which can help to increase the viewer's attention span and concentration.

High acceptance: In modern society, the competition among various commercial activities is becoming increasingly fierce, and new promotional and marketing methods are being introduced one after another, resulting in modern people's growing aversion to traditional marketing methods and tools. The marketing role played by Film and television works on tourism sites is progressively transferred to travelers through the stories of the films and television shows. In other words, it is a process of progressive penetration that greatly reduces viewer resistance and encourages travelers to convert potential tourism motivation into actual tourism behavior. (Harrill, Cárdenas and Dioko, 2021).

Long-lasting Charms: Filming locations, in addition to serving as the major conduit for the storyline of the film, are also important creative components in the film. It takes several years to several decades for a successful film production to lose its enchantment. Along with the film, the image of the filming locations will linger in people's minds for a long time.

Film works play a comprehensive and influential role in the development of tourism destinations, with a particular emphasis on the promotion of destinations, the shaping of tourism images, the planning of tourism themes, the development of tourist attractions and tourism commodities, and the promotion of tourism products.

Destination promotion: It is primarily concentrated in two aspects: (1) increase and expand the influence and popularity of the original well-known tourist destinations, as well as increase the potential source of tourists; and (2) promote the development of unknown tourist destinations, as well as become a new tourist attraction (Di Cesare, La Salandra and Craparotta, 2012). Many places on the planet have breathtaking natural scenery as well as rich cultural heritage. Because of their economic backwardness, inconvenient transportation, and a variety of other issues, they have remained relatively unknown to the rest of the globe for many years. As a result of the popularity of films shot in these locations, their popularity will skyrocket, and they will be transformed into new scenic destinations.

Destination image shaping: The tourism destination image, which should have distinguishing qualities, is the most important element in attracting tourists, as well as a critical node in the process of carrying out the scenic spot's external marketing and publicity functions (Croy, 2010). As tourism grows in popularity, the competition amongst scenic destinations becomes increasingly heated. Repeated building and stereotypical picturesque sites can be found everywhere, making it impossible to create a long-term and significant draw for tourists

in a sustainable manner. The process of film broadcasting involves an interaction between passive communication and subject perception that takes place in real time. While being attracted to cinematic works, the audience also poured their personal thoughts into the location where the film was shot while watching the movie. In the same way that "there are a thousand Hamlets in the hearts of a thousand readers," the tourism location delivers a variety of cognitive representations after incorporating personal emotional colors into the mix. Adding landscape art to the video work, as well as injecting humanistic color into it, has a big impact on enhancing and improving the picture of the destination.

Tourism theme planning: Each film tells a story with a distinct story setting, plot design, and thematic orientation that distinguishes it from the others. Film's widespread appeal has resulted in an abundance of materials for the development of theme activities and routes in tourist places. Film and television works incorporate a diverse range of elements and topic kinds, including vintage, fantasy, and adventure, among others. Consequently, tourism activities created with the assistance of cinema and television works will provide tourists with a refreshing feeling, create an immersive sense, and enhance the overall experience of participating in tourism activities. At the same time, because of the many themes of the films, the target tourist market varies from one to the next. In order to attract more potential tourists, the tourism market has been further split.

Development of tourist attractions and tourism commodities: By recreating the scenes from the film, tourist places can significantly increase the variety of activities available to visitors. Furthermore, the production of film works frequently necessitates the use of shooting bases that have specific features to the period in question. In addition, these bases themselves can be used as a kind of scenic spot to attract tourists by incorporating effects from films and celebrities into the design of the facility. The popularity of each film will result in a popular trend of relevant components being used in other films. Furthermore, the film's exploration of the story is inextricably linked to the subject matter of food, lodging, and transportation, all of which are directly related to the six key pillars of the tourism sector. Tourist places can take advantage of the popularity of film and television dramas to seize famous hot spots and generate unique tourism commodities, such as film and television theme packages, clothing, and accessories, among other things, that are not available anywhere else.

3. RESEARCH METHODOLOGY

The study has been divided into two sections. The first section was about Chinese tourists' preference for film tourism, and the second section was to investigate the experience or knowledge related to Budapest in Chinese tourists' minds. By combining the findings from both sections of the study, a film tourism project proposal is raised for Budapest.

The first part of the study applied a longitudinal method with exploratory research. Apart from evaluating the hypothesis that if Chinese tourists' preferences on film tourism are satisfied, which is conducive to destination development, primary research aims to summarize the preferences of Chinese tourists on film tourism. The results are interpreted employing cross-analysis, frequency analysis, and comparison analysis. The conclusion will help the destination stakeholders nurture a better understanding of Chinese tourists' demand and form a destination development plan based on it. The design of the research is of great importance and requires it to comply with the principles of Specific, Measurable, Attainable, Relevant, Time-based (SMART).

Qualitative research, the most critical research in this study, was based on the focus group discussion method. The sample size was 18 Chinese participants who were invited through online meetings and face-to-face meetings. They were divided into three groups equally for three scenario-setting, which were 'before the journey', 'during the journey' and 'after the journey' respectively. Meanwhile, the snowball sampling method was adopted to seek the 6 participants in real circumstances according to each scenario—this method and setting aim to explore the authentic expectation and help draw a more comprehensive conclusion. To imagine the film travel as a travel product, it is intriguing that the Minimum Viable Product Approach (MVP approach) was used to guide the discussion in all scenarios via giving a destination to the participants with lists of movies filmed there. For the 'Before the Journey' scenario, we gave the main question of how they would like to know this destination while leading them to conclude their preferred marketing channels, the forms of advertisement, and factors of intention. In terms of the 'During the Journey' scenario, the main question was what they would like to experience in the journey, and they were asked to portray the expectation through a mind map at the time when they just started the journey and a review at the end of the journey for identifying the gap between perceived experience and expected experience. When it came to the 'After the Journey', a question of if they would like to visit again was asked, and the reasons for depicting the connection between the visitors and destination. The summary of the three

scenarios results helps form a destination evaluation process from a tourist point of view while providing the destination stakeholders with an overview of Chinese tourists' preference for film tourism.

In terms of quantitative research, an online questionnaire was an effective way to identify Chinese tourists' preferences regarding the film travel process and verify the compatibility of focus group discussion results. For a broader range of respondents, a set of questionnaires in Chinese and English were offered and distributed through social media groups randomly for Chinese and international respondents. The answers of 331 Chinese and 60 international respondents have been recorded, analyzed by SPSS software. A comparison analysis was used at the end of data analysis to seek common ground between them. In terms of the questionnaire structure, it was mainly categorized into three parts, which were demographic, film, and film tourism parts, respectively. The demographic part was designed for building up the respondent's portfolio and helping for further cross-analysis. The film part was to determine the film's influence on the public and rank the film elements based on respondents' preference. The film tourism part was focused on intention, transportation, accommodation, infrastructure, product, service, activities. Those aspects results were valuable for demand and marketing purposes, factors improvement, the expectation for product development, service, and activities. The last was the innovation aspect which determined the acceptance of innovation and ranking of preferred aspects.

An additional section of the survey was collecting information about Chinese tourists' Budapest experience and related knowledge, which aims to analyze the travel feedback and satisfaction level from those who have been to Budapest (192 respondents, 58 Percent). It helps to conclude the attraction point of Budapest and the shortcoming that needs to be tackled. While in contrast, gaining understanding in terms of the impression and knowledge of Budapest from those who have not been to Budapest yet. It is conducive to recognize the main marketing channels where they got to know Budapest for the first time, further explore this channel in an enormous scope. Furthermore, it reveals an initial city positioning in their eyes.

In the second part of the study, a content analysis was conducted 1320 filtered reviews regarding Budapest from the Travel Forums (Mafengwo, Ctrip, QYER) to determine the category of attractions that reflects the Chinese tourist's interest, which contributes to VRIO-Framework and SWOT-TOWS analysis of Budapest. An additional survey section was released online to collect the information about Chinese tourists' Budapest experience and related

knowledge, which aims to collect the travel feedback and satisfaction level from those who have been to Budapest. It helps to conclude the attraction of Budapest and the shortcoming that needs to be tackled. While in contrast, gaining understanding in terms of the impression and knowledge of Budapest from those who have not been to Budapest yet. It is conducive to recognize the main marketing channels where they got to know Budapest for the first time, further explore this channel in an enormous scope. Furthermore, it reveals an initial city positioning in their eyes. A project proposal for Budapest is made based on key findings.

4. FINDINGS AND ANALYSIS

4.1 ISSUES BETWEEN CHINESE TOURISTS AND LOCAL STAKEHOLDER CASE ANALYSIS: THAILAND

Thailand is a country full of tourism resources, and more and more Chinese tourists go there to travel. Chinese tourists have a great influence on the tourism economy of Thailand, and the influence power is still gradually increasing. According to the data of Thailand National Statistics Bureau in recent years as shown in Figure 3, among all foreign tourists entering Thailand, the number of Chinese tourists is the largest, accounting for about 28 Percent of the total number of foreign tourists in the past three years. At the same time, Chinese tourists contributed to approximately 28 Percent of the total tourism receipts.



Figure 3 The ratio of Chinese tourists and receipts in total inbound tourists and receipts in Thailand

Source: Nso.go.th

The popularity of Thailand in Chinese tourists' minds is attributed to its beautiful landscapes and exotic culture with low travel costs. Interestingly, in parallel to tourists, many film producers intend to shoot films in Thailand. The influence of films significantly affects the Chinese tourists' intention to travel there. Therefore, a film example was taken, which was filmed in Thailand to interpret its influence on destination and potential issues.

The Chinese comedy film "Lost in Thailand", released in 2012 and awarded the film sales champion in the same year, has attracted thousands of audiences, and aroused their curiosity. Many audiences want to experience the humanistic customs of "lost in Thailand". The film brings joy to the audience and promotes the development of film tourism in Chiang Mai, Thailand. This phenomenon presents the integration and mutual influence between film and tourism. While observing the impact of film on the tourism development in Chiang Mai, it is essential to further analyze its impact to a deeper extent (Mostafanezhad and Promburom, 2016).

Before the movie was released, the Thailand travel that everyone knew was Bangkok and the seascape, but the knowledge about Chiang Mai was very little. The film was shot in Chiang Mai from beginning to end, giving the audience a new understanding of the destination. Thailand is famous for its Buddhist culture. The shooting spot of "Lost in Thailand" integrates Thai Buddhist culture into the film. While watching the film, people could not only feel the Thai culture but also are easily attracted. Chiang Mai is one of the richest cities in Thai Buddhist culture. After the movie was displayed in 2012, the majority of tourists came to Chiang Mai by following the film and wanting to experience the Buddhism and temple culture in the movie. (Du et al., 2019) To a certain extent, it promoted the consumption of tickets, catering, accommodation, and shopping of this scenic spot. Moreover, many new job posts were created in the local service industry, which stimulated the development of the surrounding industries and increased the local employment rate. Besides, for the diversity of needs that came with increasing Chinese tourists, cross-industrial cooperation was provoked and advocated to satisfy their needs.

Despite of the fact that Chinese tourists has made major contributions to Thailand's economic and social development, it has also had detrimental consequences for the country's culture and society. Significantly, some Chinese visitors have engaged in a variety of behaviors that are regarded aberrant in the Thai context, resulting in resentment and displeasure among the local inhabitants (Li et al., 2020). These behaviors have not only exacerbated cultural

problems between Chinese tourists and Thai society, but they may also have a negative impact on the image of Chinese tourists in Thailand as a whole.

According to the pioneer research based on Li et al (2020), the major negative image perceptions that Thai residents hold regarding Chinese tourists can be summarized into 3 aspects. To begin with, the first aspect is about moral standards, such as making loud sounds, indiscriminately jumping into lineups, and disobeying prohibition signs; tossing things immediately into the trash while delivering them; and removing public property from various tourist destinations. The second aspect is about hygiene habits, such as littering, washing feet in the washbasin, smoking indoors, wasting food when eating at a buffet, hurrying to the dishes and stacking the leftovers in a casual manner, and leaving a disorganized dining room table. The third aspect is the difference in religious cultures, which includes things like dressing inappropriately when visiting Buddhist temples, touching sacred Buddha statues, climbing to snap photos after entering temples, and so on and so forth. These negative consequences are primarily the result of a lack of awareness of the cultural customs and lifestyle of Chinese tourists. Aside from being overwhelmed by the unexpected inflow of Chinese tourists, they are irritated with their disparate, inappropriate behavior and manners. Improving understanding of Chinese tourists' cultural background and lifestyle and incorporating them into local tourism planning and mitigating the problems of local tourism stakeholders and Chinese tourists through tourism education to help Chinese tourists learn about the local culture and adapt to the local way of life.

The increase of Chinese tourists has also resulted in a number of objective conditions, which are in addition to the three subjective aspects that have been previously discussed. Due to an increase in tourism, the city was experiencing traffic congestion, a scarcity of tourist facilities, and a spike in the prices of commodities as a result of the increase in visitor numbers. As a result, tourist capacity in Chiang Mai was diminished, and the city was short of competent tour guides as a result of the situation. Because of the irresponsible behavior of a number of Chinese visitors, the environment has also suffered as a result of their presence. All of these issues further lead to the negative view of Chinese tourists held by Thai tourism stakeholders (Rattanaphinanchai and Rittichainuwat, 2018). Years of tourist planning and education have resulted in a reduction or mitigation of the negative impact tourism has on the environment, society, and economy.

To be concluded, it's important to understand the image of Chinese outbound visitors from the perspective of destination locals, which can be useful in identifying concerns that can be used to design international tourism policies and strategic planning. It is not only beneficial to encourage Chinese tourists to reflect on their deviant behavior in outbound locations, but it is also beneficial to encourage the residents of the destination to better comprehend the deviant behavior of Chinese tourists.

4.2 FINDINGS EVALUATION

In the focus group discussion, participants were given a destination and a list of the films that were shot there. MVP method was used to guide the participants to discuss various preferences in the three stages of film tourism. On this basis, build and enrich a tourism product prototype including Chinese tourists' preferences for film travel. This product prototype will provide a reference for the development or innovation of film destinations.

In the first stage, 'before the journey', the result mind map was depicted above, the participants in the discussion mainly summarized three parts of content, namely intention, travel-related information source, and preferred information presentation form. Corresponding to this is the marketing process of film destination, which presents the value proposition of a product to the right people in the right form at the right time and through the right channel. Starting from the intention part, which reflects the value proposition of a product, the main factors that can affect people's intention are shooting rituals pictures in the film destination, the influence of the film and the main actors, the personal resonance between the film story and the destination, its resources that include the scenery, folk culture and history, and the diversity of local film tourism activities. As observed, the channels to obtain travel-related information mainly come from the current three major social media in China, namely Little Red Book, WeChat, and Weibo. In addition, the participants also take advantage of the information on the OTAs platform and the official website of the destination to have a deeper and comprehensive understanding. When it comes to the preferred form of travel advertising, the participants concluded that the most acceptable form is video based on their comprehensive preferences, followed by pictures with advertorials. At the same time, they think it is more convincing to listen to the recommendations of friends and the authentic travel experience shared by We-media.

In the second stage, 'during the journey', two-time points were set based on the method of tracking research, respectively, at the beginning and the end of the tour. This design is to

understand people's initial expectations and preferences for film tourism by tracking the same sample group and to make a comparison between the initial expectation and perceived experience at the end of the trip. In the discussion about movie travel expectations at the beginning of the trip, the participants described the results of their discussion through a mind map, which included their expectations for movie travel, preferred types of activities, transportation, and others. After reading and analyzing the conclusion, the exciting discovery was that people had a mentality of experiencing and learning new things during their travel. People's yearning for the local scenery and curiosity about history and folk culture could become a significant foundation for the destination to educate tourists while arousing their awareness. In addition, the participants preferred to use shared transportation the most, such as bike and scooter, then metro. As for the film-related activities, people mainly paid attention to the movie restoration degree and the immersive experience. According to their description and rankings, they were most looking forward to an immersive experience-oriented travel route, exploring the footprints in the movie scenes, and resonating with the movie's plots. In addition, they wanted to take the same photo of the movie, shoot their movie clip, taste the delicious food in the movie, or theme food. At the end of the trip, they had a second-half discussion. Overall, they thought that the movie-related activities they could choose were limited. The actual scene was not as spectacular as that in the movie. At the same time, there was no manual or guidance for the film travel at the destination. According to these issues, participants put forward three suggestions. First, more innovation and creativity should be put into the film shooting sites in the destination, such as setting up landmarks, statues, or even unique photo spots. The second is to create an integrated film tourism platform or software, which can integrate local maps, tourist attractions and film shooting places, and even can be used to detect the real-time flow of people in each film spot in real-time. The last one is to establish a film base or theme park and implement long-term circular development.

In the last stage, 'after the journey', this stage of discussion is mainly to determine the revisit rate and reasons so as to summarize how to consolidate or enhance the revisit intention of Chinese tourists. The main finding is that Chinese tourists pay much attention to the first travel experience. If they are not satisfied with the first travel experience, they will not return unless there is an irresistible reason or after a long time. However, if they are satisfied with their previous trip to this destination, overall, they are willing to visit again, mainly due to the following four reasons: to visit places that have not been visited before, to experience different scenery and atmosphere in different seasons, to be interested in the development and innovation

of tourism products in the destination or because the past attractions will be replaced, and finally, the most important finding is that the main reason they want to visit again is no longer about film tourism but attracted by the resources of the destination itself. Most importantly, an intriguing fact that Chinese tourists love sharing their both positive and negative travel experience in the social media platform after journey, such as Little Red Book. Those User Generated Content (UGC) provides a guideline for the upcoming Chinese tourists and stimulates a public interest and recognition regarding the destination.

In addition to focus group analyses, a set of questionnaires was designed for Chinese and International respondent groups. Starting with the Chinese questionnaire, the answers of 331 Chinese respondents have been collected to verify if the focus group discussion results are compatible with the majority of Chinese respondents' results. Those respondents were reached through random sampling and the online questionnaire was distributed it into the university social media group. The main finding of the questionnaire verified and confirmed that the result of the focus group discussion matched with the majority of Chinese respondents. It shall be clarified that there are 81.87 Percent of respondents would like to experience and learn something new in the journey, 95.62 Percent of people agree that the theme park or theme base in the destination would increase their travel intention, 92.7 Percent of people in favor of launching a film travel application and 70 Percent of respondents are interested in product development and innovation while 27 Percent of people stay in neutral.

To start with the questionnaire structure and its purposes. The main questionnaire was divided into three sections based on its structure, which were demographics, films, tourism in the film industry (or film tourism). The demographic section was created to assist in building up the respondent's portfolio and assisting in subsequent cross-analytical work. The film section of the questionnaire was designed to measure the film's impact on the general audience and to rank the film elements according to respondents' preferences. As for film tourism section, the aim, transit, lodging, infrastructure, product, service, and activities aspects were the primary focus, in addition to it, an innovation part determined the acceptance of innovation and ranking of preferred aspects. Those results of each section were valuable for demand and marketing purposes, factors improvement, the expectation for product development, service, and activities.

Table 1 Demographic profile of Questionnaire Respondents

Total Number of Respondents N = 331	Interested in Film travel N=274 Number (Percentage)	Not Interested in Film travel N= 57 Number (Percentage)
Gender		
Male	94 (34.31)	31 (54.39)
Female	180 (65.69)	26 (45.61)
Age		
Under 18	47 (17.15)	4 (7.02)
18 - 25	191 (69.71)	42 (73.68)
26 - 35	36 (13.14)	11 (19.30)
Occupation		
Student	199 (72.63)	45 (78.95)
Other	75 (27.37)	12 (21.05)
Monthly Income (family support included)		
Under CNY 4000	204 (74.45)	44 (77.19)
CNY 4001-7000	34 (12.40)	6 (10.53)
Above 7000	36 (13.13)	7 (12.28)
Experience with film travel		
Experience	87 (31.75)	Not applicable
Non-experience	187 (68.25)	Not applicable

Source: own compilation

Firstly, the first section that generates a respondents' profile. The respondents were distinguished according to whether they were interested in movie tourism or not, and were further divided into two groups of people accordingly. The first group was divided into those who were interested in film travel and the second group was divided into those who were not interested in film travel. Three hundred and thirty-one people answered the survey's questions, 274 of whom were interested in film travel and 57 of whom were not. It is fairly obvious from the above table 1 that those who are more interested in film travel are predominantly female, the highest age concentration between 18 and 25 years old (Generation Z), with the majority of them being students, while their income or family support is generally less than RMB 4,000, and the majority of them have not yet tried movie tourism but are interested in it, it shall be clarified that this group of respondents is the primary target group for this research. A second group of people who are not interested in film travel exists, and it is defined by a tiny base, somewhat more males than females, being in the Generation Z age group, and being primarily students and with family support incomes under 4,000 RMB. Since this group does not have an interest in film tourism, the questionnaire was constructed with open-ended questions to determine why they do not have an interest in film tourism and whether there is any opportunity to change their minds.

From a consolidated level, it is easily recognized that 62.24 Percent of respondents were female while 37.76 Percent of respondents were male. 70.39 Percent of respondents were between the age of 18 to 25 years old, 73.72 Percent of respondents were students.

The second section that cultivates a general preference of Chinese public towards the film. It is worth mentioning that 64.95 Percent of those who filled out the question considered themselves very fond of watching movies, 33.53 Percent said they liked watching movies, and only 1.51 Percent said they did not like watching movies. In response to the question of which country's movies are more popular among Chinese tourists, as shown in the Figure 7 below, 48.04 Percent of Chinese people indicated that they did not care about the country of movie production, while 36.56 Percent thought that domestic (Chinese) movies were more acceptable.

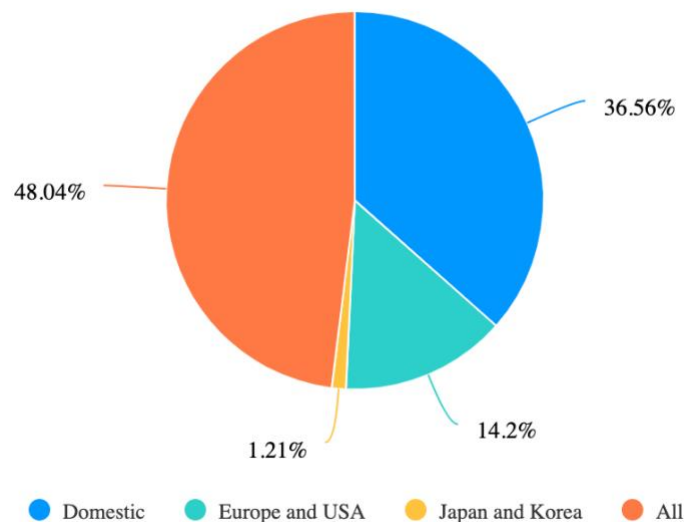


Figure 4 The Film Production Nation Preferences of Chinese Respondents

Source: Own Compilation

The top four types of movies that Chinese respondents prefer are comedy, Sci-fi, adventure, and drama movies, as shown in Figure 8. People's preference for different type of movie in descending order is comedy movie, drama movie, music video, action movie, adventure movie and love movie. At the same time, there was a confusion that numerous respondents thought that the drama movie and love movie were no difference or love movie was a subset of drama movie.

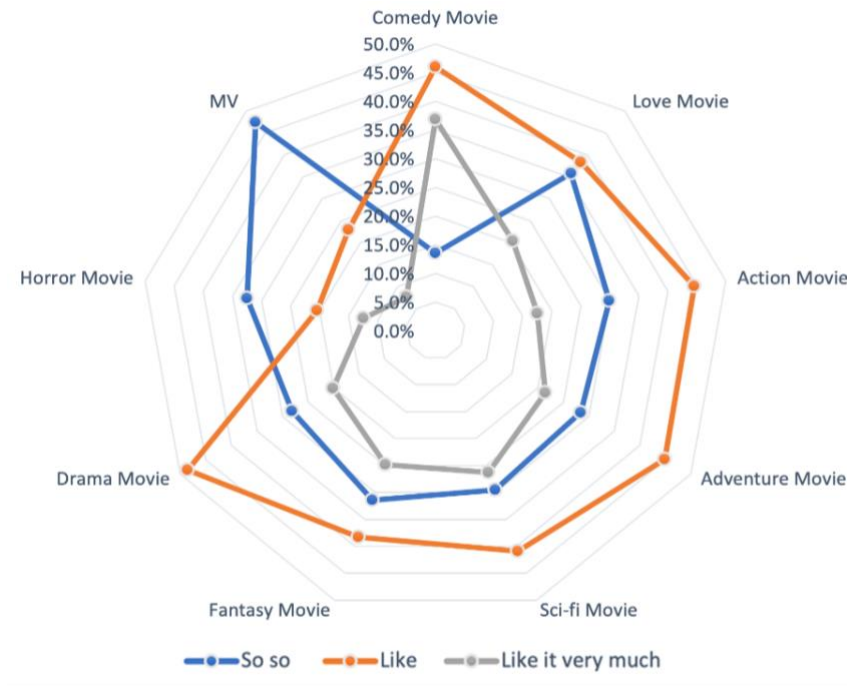


Figure 5 The Preferences of Chinese Respondents on Type of Film

Source: Own Compilation

The above questions illustrate the interest and genre preference of Chinese respondents, but why exactly they like to watch movies and what attracts them in what movies becomes an interesting question, so the next question focuses on a selection and ranking of personal preference of movie elements. By assigning the weight for the top three choices from 3 points to 1 point and score calculation based on the formula of the average comprehensive score = $(\sum \text{frequency} \times \text{weight}) / \text{Number of people filled}$. As can be seen from the Figure 9, the story line of the movie (4.95p) is the most important point that attracts Chinese audiences, followed by the scenery in the movie (3.79p), and it is worth mentioning that personal emotions resonating with the movie (3.09p) is also considered to be an extraordinarily significant subjective factor.

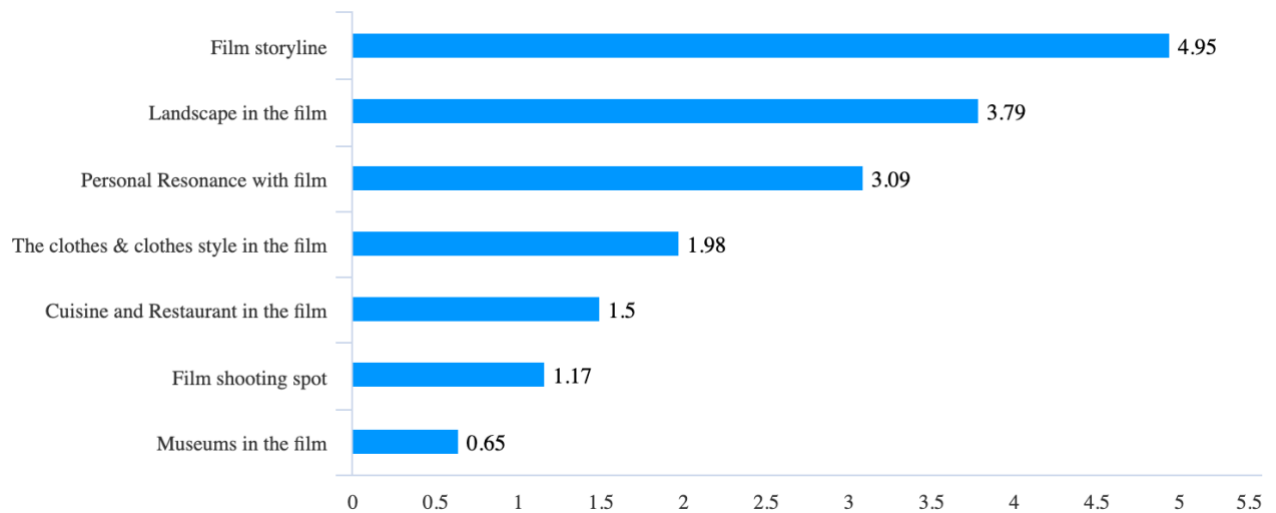


Figure 6 The Preferences of Chinese Respondents for Film Elements

Source: Own Compilation

57.7 Percent of those who respondents want to go on location to experience and visit the elements of the film they favored. 35.95 Percent indicated that they are likely to go on experience, depending on multiple factors, but have a related intention.

In terms of the third section of the questionnaire, which is related to the combination of film and tourism, most individuals enjoy traveling, with 84.59 Percent saying they do it at least once a year and 28.4 Percent saying they do so two to three times a year. When asked how often they travel, 60.73 Percent said once a year, while 28.99 Percent said twice to three times per year. An overwhelming majority of respondents (81.87 Percent) expressed a desire to learn and experience something new during their journey. A total of 82.78 Percent of respondents said that they would be interested in participating in a film travel. In addition, they were asked to rank the three people they would prefer to go with in the order in which they would choose to do so. The same method of point calculation has been used as Figure 9, When it comes to choosing a top choice, family received 6.84p, followed by friends, who received 6.84p, and

finally boyfriends/girlfriends (3.74p). The fact that they prefer to travel alone rather than with a tour group or with colleagues is worth mentioning.

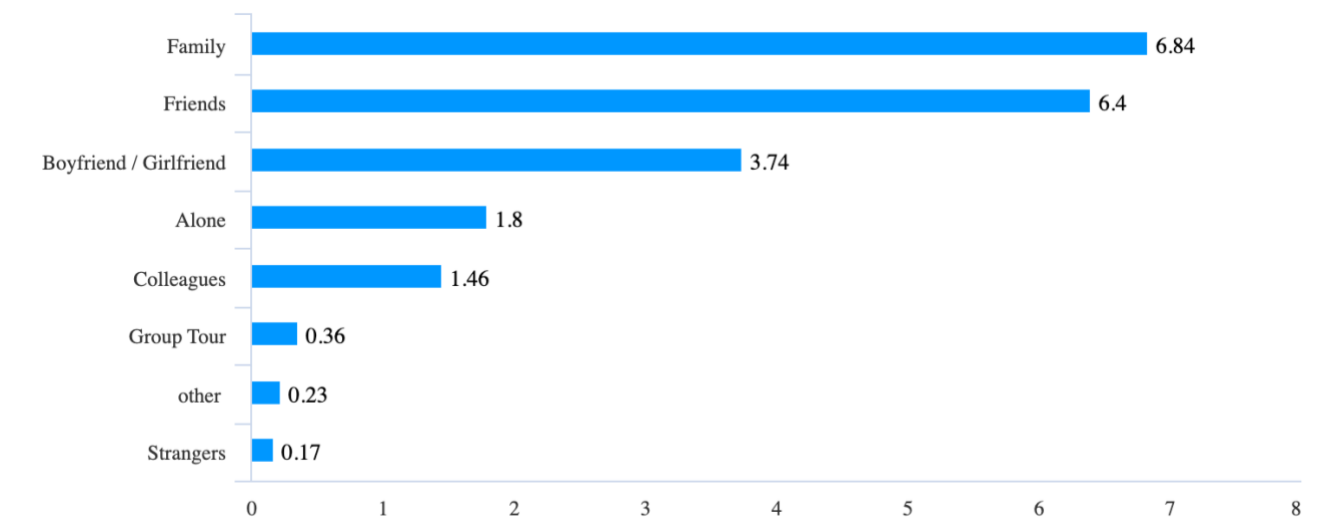


Figure 7 The Travel Accompany Preferences of Chinese Respondents

Source: Own Compilation

The preference of Chinese respondents on film-related activities is shown in Figure 11 with same point calculation method. It is of intriguing to realize that they would like to taste the cuisine from the movie the most (3.95 p), then immersive experience travel (3.43 p) and shooting photos or their movie clip (2.91 p).

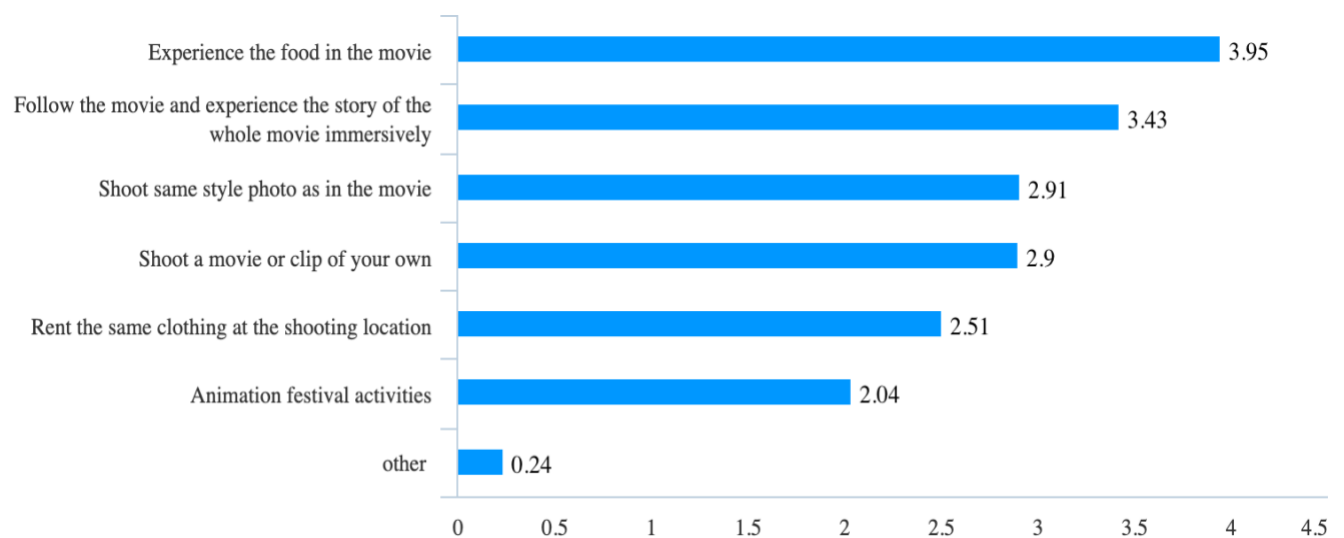


Figure 8 The Preferences of Chinese Respondents for Film Related Activities

Source: Own Compilation

In addition to the film, as it is indicated in Figure 12, the top five factors that the Chinese would consider when choosing a destination are local history and folk culture (9.99 p), local scenery (8.57 p), entertainment diversity (5.87 p), local cuisine (4.88p) and personal resonance towards the destination (4.45 p). These five critical factors contribute to forming or developing a tourism product for the revisiting tourists since the attention of Chinese tourists shift from film to destination itself in the revisit.

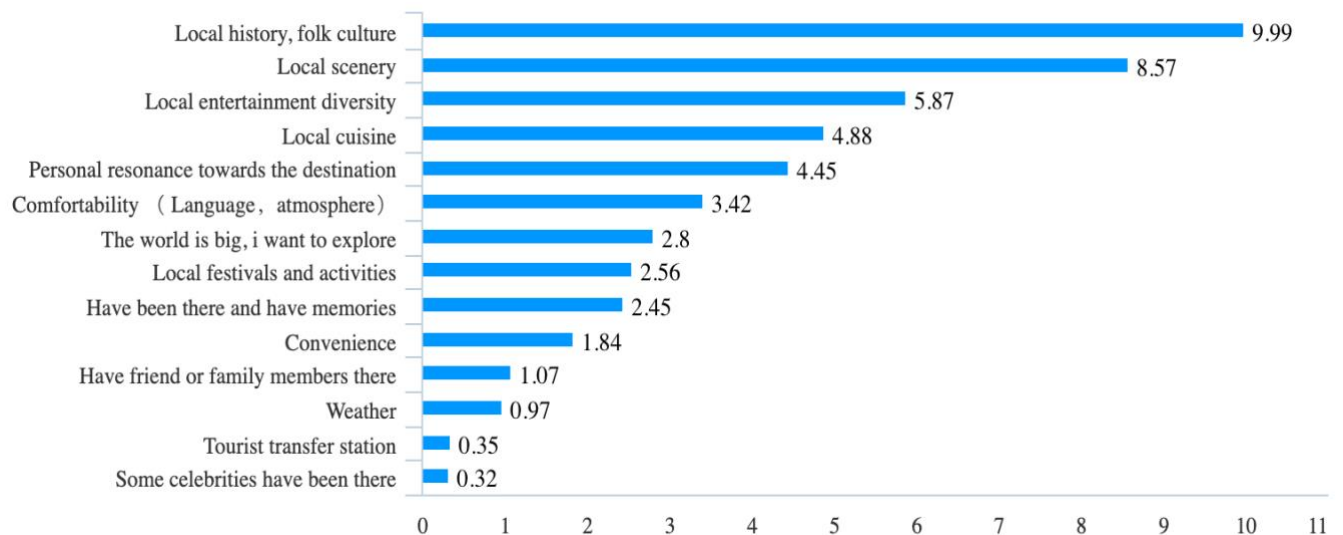


Figure 9 The Factors that Chinese Respondents Would Consider except Film

Source: Own Compilation

According to the data of the questionnaire survey, 92.7 Percent of the respondents mainly travel for leisure, and they obtain a variety of information sources, including social media (6.91p), recommendations from friends or family (5.64) and promotional videos of destinations (2.62). Social media are mainly little Red Book, WeChat, and Weibo. They prefer to see the experience sharing videos and posts from the media to understand a destination. In addition, graphic description is also a more acceptable information channel. The recommendation of friends and family plays a vital role in their information accumulation. After that, they learn more through the promotional video of the destination.

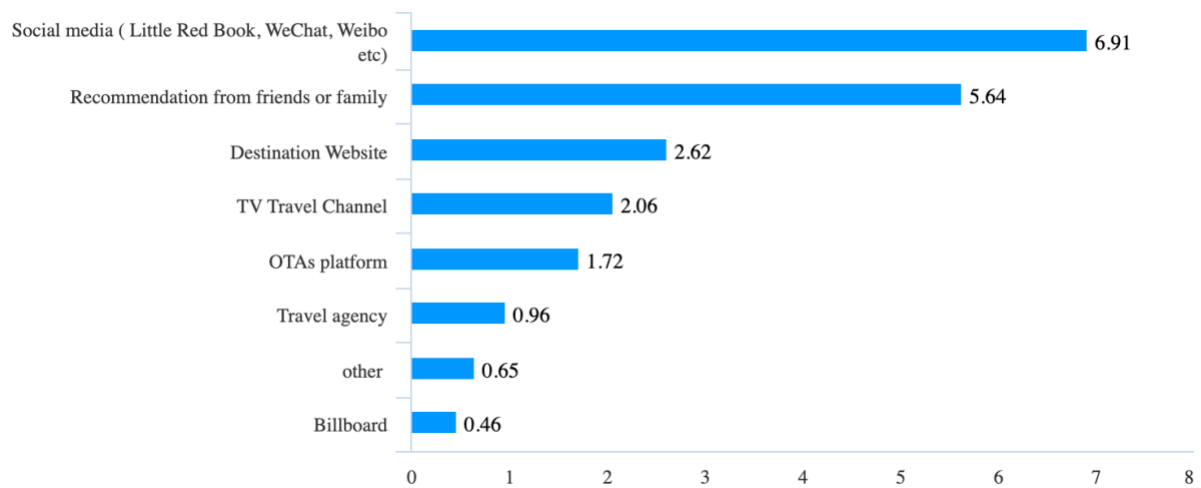


Figure 10 The Major Information Channels of Chinese Respondents

Source: Own Compilation

In terms of destination innovation, 96.4% expressed interest in innovation and creativity of destination movie related activities. Meanwhile, 91.24% of responses want to experience movie related events or festivals when they travel to a certain movie destination 56% of respondents were interested in movie themed hotels and restaurants, while 39.05% said they needed further consideration but did not object. 89.05 percent Chinese responses is accustomed to using electronic payment methods, such as Alipay and WeChat payment. During the journey in the destination, Chinese people like to use shared transportation and subway most.

Combined with the two suggestions put forward by participants in the focus group discussion, on the questions of whether there are theme parks and film tourism travel apps that would positively influence their intention to travel, 95.5 percent of those who answered the questionnaire agreed that a theme park or theme base in the destination would increase their travel intention, and 92.7 percent declared that they would love to have a film travel application that would guide them through their film travel.

A cross-analysis between the gender and whom to travel with, and innovation acceptance for determining the difference between male and female, it turns out that females prefer traveling with the family the most. In contrast, males prefer more with girlfriend or boyfriend, but the combined statistics show that family is the most preferred. At the same time, both males and females are highly in favor of tourism product and process innovation.

When it comes to the 331 Chinese respondents, the validity of the questionnaire was confirmed, and this necessitates further investigation into their source channels as well as geographic location analysis. Of the total responses, 189 people completed and submitted the questionnaire via mobile web, while 142 people completed and submitted it via WeChat, with an average completion duration of 283 seconds. As illustrated in the Figure 14 below, the distribution of responders is rather concentrated. According to their IP addresses, the respondents are primarily concentrated in the eastern area of China, with the biggest concentration occurring in Jiangxi Province (87 percent), and the remainder being scattered around the country.

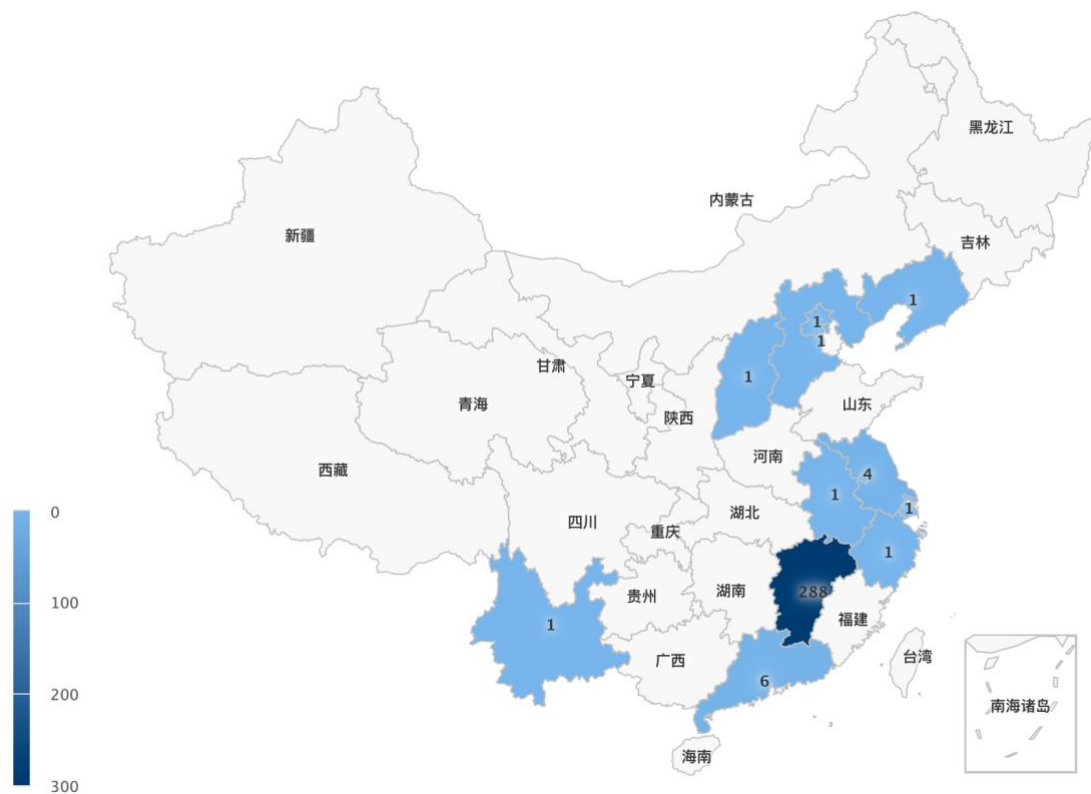


Figure 11 The Distribution of 331 Chinese Respondents

Source: Own Compilation

In terms of the international part of the questionnaire, the questions were designed almost the same as in the Chinese one, but more focused on comparing with the Chinese group for discovering the common ground. Based on the answers of international respondents it is interesting to recognize that they prefer using the same main channels to learn about tourism

information, the same top three factors that influence their decision-making process, and the same top three of people to travel with, like Chinese. Nevertheless, there is a bit of difference in the sequence of them; for instance, Chinese people prefer to travel with the sequence as family, friends, boyfriend/girlfriend, but the preference of international group is friend, family and boyfriend/girlfriend. The cognitive value or culture might cause the difference. Most importantly, they also would like to experience and learn something new. Product and process innovation are highly appreciated in the travel process, such as film travel application and film base.

4.3 PROPOSAL FOR BUDAPEST

4.3.1. Budapest- a mixture of an old and modern city

Along the Danube River, a source of inspiration by several artists, a “Danube Pearl” – Budapest was founded in 1873, not only the capital of Hungary but also a beautiful tourist city located in the center of Europe, especially suitable for walking. The central city is divided into Buda and Pest. Buda is located on the Southside of the Danube River, and Pest is on the Northside of the Danube River. There are many scenic spots on Buda's Castle Mountain, most of which are magnificent castles and palaces with exquisite carvings and exquisite shapes. Due to the high altitude of the scenic spots, it is possible to see the beautiful scenery of Budapest. There are many museums and vintage architectures in Pest, which reveals a sense of vintage feeling. There is also a conservatory of music and an opera hall. The interior decoration is luxurious and rich in a musical atmosphere. (www.introducingbudapest.com, n.d.)

It shall be emphasized that Budapest is called "Paris of Eastern Europe," but in fact, "Danube Pearl" is more suitable to describe it. Since Budapest is itself, it never wants to borrow any city's glory and become a city's subsidiary and shadow. No corner of Budapest is inferior to those world-famous cities that people blurt out their fame. Nevertheless, the world underestimated its unique charm. The most romantic city in Europe might not be Paris on the Seine River, but Budapest on the Danube River. The pink sunrise at Fisherman's Bastion, the dazzling night view of the Chain Bridge, and the fairy-tale-like building of the Parliament, a sense of feeling as if stepping into the world of the movie.

4.3.2. Local resource analysis

Resources play a vital role for a tourist destination, not only determining the attractiveness of a city but also reflecting the capabilities and future potential. Budapest, a city full of unlimited potential, not only has French-like romance, Austrian-like architecture, Russian-like spirits,

Spanish-like fruit wine, Turkish-like Thermal SPA, interesting history and culture, unique natural resources, and so on.

With the purpose of giving a comprehensive overview of Budapest's local resources, there are two approaches to analyze them, which are the top-down approach and the bottom-up approach. The top-down approach starts from what Budapest has to what visitors see. The bottom-up approach begins from what tourists enjoy to what Budapest has. In terms of evaluating a destination's local resources from what tourists enjoy in Budapest, a bottom-up approach was adopted. It shall be emphasized that knowing what tourists enjoy plays a vital role. Content analysis was conducted based on 1,320 filtered comments about Budapest in three well-known travel forums and social platforms. The comments included not only travelers who have been to Budapest but also people who have experience studying or working in Budapest. The reviews are divided into positive and negative ones, respectively. If a comment mentions more than one category, only the first one they mentioned will be considered. From the data collected, a fact has been realized that Budapest leaves an excellent reputation in majority of people's memory, a critical comparison between the positive and negative reviews leads to a conclusion that generally the tourists and people who have been to Budapest has a pleasant experience or feeling regarding the categories mentioned below.

Table 2 Content Analysis of 1320 Comments regarding Budapest

Category	Positive	Negative
Location & Weather	40	2
Restaurants & Museums	123	6
Infrastructure	73	40
Architecture	48	2
Thermal SPA&Cruise& Winery	308	1
Nightlife	311	12
Historical heritage & Cultural heritage	207	6
Natural views	70	0
Zoo & Park & Aquariums	57	14
Sub-total	1237	83
Total	1320	

Source: own compilation

4.3.3. VRIO Framework

The VRIO framework is a strategic analysis tool meant to help companies uncover and protect the resources and capabilities to give them a sustained competitive advantage. VRIO is an acronym for a 4-factor framework of value (valuable), rarity (rare), imitability (inimitable), and organization (organized). According to the previous content analysis, a few new categories have been added based on Budapest's current commercial trade status. Based on the framework table 2, Budapest could improve in the future on all those aspects, which we considered to improve the competitive parity, make the temporal competitive advantages sustained while keeping up the work to strengthen the sustained competitive advantages. According to Table 2, the diversity of architecture, thermal SPA& Cruise & Winery, historical and cultural heritages, logistics center, natural resources, the reputation of the city can be determined as sustained competitive advantages that can be maintained and further developed.

Table 3 VRIO Framework of Budapest

Resources	Valuable	Rare	Inimitable	Organized	Competitive Implications
Location & weather	Yes	No	No	Yes	Competitive Parity
Hotels & Restaurants & Museums	Yes	Yes	No	Yes	Temporary Competitive Advantage
Infrastructure	Yes	Yes	No	Yes	Temporary Competitive Advantage
Diversity of architecture	Yes	Yes	Yes	Yes	Sustained competitive advantages
Thermal SPA & Cruise & Winery	Yes	Yes	Yes	Yes	Sustained competitive advantages
Night life	Yes	No	No	Yes	Competitive Parity
Educational institutes	Yes	No	No	Yes	Competitive Parity
Historical heritage	Yes	Yes	Yes	Yes	Sustained competitive advantages
Cultural heritage	Yes	Yes	Yes	Yes	Sustained competitive advantages
Logistics center	Yes	Yes	Yes	Yes	Sustained competitive advantages
Natural resources	Yes	Yes	Yes	Yes	Sustained competitive advantages
Financial resources	Yes	Yes	No	Yes	Temporary Competitive Advantage
Reputation	Yes	Yes	Yes	Yes	Sustained competitive advantages
Zoo & Aquariums & Parks	Yes	Yes	No	Yes	Temporary Competitive Advantage
Film shooting resources	Yes	Yes	No	Yes	Temporary Competitive Advantage

Source: own compilation

4.3.4. SWOT-TOWS analysis

Table 4 SWOT analysis of Budapest

<u>Strengths:</u> 1. Budapest has rich tourism resources such as thermal spas, natural parks, historic buildings various cultures. 2. Skilled-labor forces 3. Relatively low cost & stable economy 4. Good infrastructure 5. Long-term reputation accumulation 6. Safe & Security 7. International environment	<u>Weaknesses:</u> 1. Lack of integrity and unique identity 2. Visitors without a certain goal for a revisit. 3. No complete service portfolio 4. Attractions are too concentrated 5. Lack of innovation in tourism. 6. Lack of automation & digitalization 7. Language barrier
<u>Opportunities:</u> 1. Considering as an international film-shooting destination 2. Sustainable & circular economy 3. International conferences & events & festivals 4. An integrated tourism service platform 5. An entertainment park	<u>Threats:</u> 1. Demonstration 2. Exchange rate risk 3. Pandemic 4. Rat race within the industry 5. Many potential competitors 6. Politics, International conflicts (RU - UA war)

Source: own compilation

In order to propose strategies, the TOWS matrix is of assistance.

Table 5 TOWS Matrix

Strengths-Opportunities	Weaknesses-Opportunities
S1-O4: Build up an integrated tourism service platform with entertainment possibilities S5-O1: Build up the film tourism S6-S7-S2-O3: Develop for international diversity S3-S4-O2-O5: Build up an entertainment park	W1-W3-W5-O4: Integrated mobile APP with entertainment possibilities. W2-W4-O1-O2: A film / story-based tourism planning
Strengths-Threats	Weaknesses-Threats
S1-S4-S5-T5: Diversify the portfolio and build up its specialization. S2-T4: Competition in quality S6-T1-T3: Safety measures & responsible behavior S3-T3: Government support & allowance	W4-T4: Cooperation among local stakeholders to achieve mutual win-win W6-T3: Adopt digitalization and automation to reduce manual work

Source: own compilation

4.3.5. The impression of Budapest in Chinese tourists' opinion.

In addition to the city analysis, Chinese tourists' impressions shall be attached to certain attention. An additional section of the online questionnaire was released to investigate the impression and knowledge of Budapest from Chinese generation Z. Two sets of questions in this section were prepared for those who had experience in Budapest and the others who did not have; 192 feedback was collected. To begin with, the part who had experience with Budapest, either past or present, 84.4 Percent of respondents were in this category. Surprisingly, almost all of them expressed that they had great memories in Budapest. Among those, the number of whom came with friends the most, then family and partners. The top 4 impressions regarding Budapest were listed Cultural city, Romantic city, Vintage city, Nightlife heaven. Based on their answers, the historical and cultural heritage, diversity of architecture, events, and nightlife attract them the most while considering the Thermal SPA, cruise, and winery are excellent supplements. A total of 43 personal stories that associated with the memorable moment of respondents were received and analyzed, Budapest witnessed their happiness at the

music festival, the romantic moment at Fisherman's Bastion, relaxation at Széchenyi thermal SPA, and so on. There are some great feedbacks, for instance, Respondent A shared that “Budapest is the city of my youth. Every single meter of it is filled with lovely memories, I met great people, I am so grateful to have an opportunity to experience it and live the beautiful and unexpected Budapest lifestyle” while Respondent B proposed that “Budapest is definitely the most beautiful and romantic I have been to. I was shocked by the views (whatever it is day or night), they are really impressive. And the historical and cultural buildings are protected very well. Anyway, the subways are a little bit old and noisy. Except from this one, I can give 90 scores to this city.” The fact that people recognize Budapest is self-evident, and their overall view of Budapest is relatively positive.

A crucial summary was that those moments would be tedious without the people with, those memories they spent together strengthened the emotional bond between Budapest and themselves. In addition to the beautiful memories, those uncomfortable situations were worth mentioning for a better improvement of the destination. 43 Percent of respondents encountered the uncomfortable situation in Budapest were mainly due to language barriers and slow efficiency. For those respondents who have not been to Budapest, almost all of them have heard of Budapest in their life, the primary source of initially knowing Budapest were from friends/family, series/ movies, Books, and social media. The primary things they heard were regarding Budapest’s beautiful views, history and culture, and romance, etc.

4.3.6. Proposed Scheme – Budapest Stories

In 2016, a Chinese TV Show came to Budapest for shooting an activity at Fishman’s bastion. The actors mentioned a story, Fishman’s bastion is the First-Kiss site in the story where many couples gave their first kiss. However, it had no such a title before. Since that time, many Chinese audience went there for a visit and post it on social media with indication of the First-kiss site. A fact can be observed that the film work generates an impact on Chinese people’s motivation and educates tourists with stories.

When people mention Titanic, the first thought in their mind is the story of Jack and Rose. Nevertheless, the question is, does their story exist? The answer is No. Intriguingly, when people listen to the love story of Jack and Rose, they also learn about the sinking process of the Titanic and the factual historical background. Therefore, in this way, we decide to adopt the same method of expression to convey the real history and culture regarding some of the tourist attractions in Budapest while developing new ones. Thinking about the integration of culture,

history, and historic sites in modern society, considering the sustainable development of cultural sites, we propose a story-based theme, interspersed with the scenic spots of Budapest, using modern technology to lead modern people to have a deeper understanding of history, culture and feel the charm of coexistence with modern collision.

Budapest Story, the main idea is to create a **story-based film tourism project** that serves as a platform to combine local tourism stakeholders. The mission and vision of Budapest Story concept is completely in line with Budapest Brand (the official Budapest DMO that is responsible for branding Budapest), the vision statement is that Budapest Story aspires to map and reveal the potential of the city, to build communities, and to portray a livable and loveable image of the city to both the people of Budapest and those who come to visit. While the mission is to bring together the diverse communities that make up this city, to inspire the stories that define Budapest, and to share a one-of-a-kind experience for those who live here as well as for those who come to visit. The marketing goal of the concept is to increase tourists' Budapest brand awareness, engagement, and loyalty. At the same time, seek out partners, sponsors, and investors who can help to build an integrated platform for resources and collaboration. In addition, it is dedicated to the education of tourists as well as local community stakeholders. Last but not least, the Budapest Story concept contributes to the growth of User Generated Content and the spread of Word-of-Mouth effect.

The project can be launched based on Chinese-specialized travel agencies and tour operators to attract and influence potential Chinese tourists come to visit Budapest. The main target audience is the Chinese Generation Z tourists and expect them to create UGC (User Generated Content) that builds up a butterfly and Word-of-Mouth effect. The success of the project can be a benchmark case for other nationalities tourists. Tourism routes that are planned based on the stories marketers create, or the stories tourists provide and continuously add new stories into the story collections that match the public's preference. Planning the route based on the story sites and create and well-decorated spots for photos and explanation. At the same time, a series of entertainment activities will be developed for the tourists, such as Budapest detective games, treasure hunting games, etc. In addition, we discover the local resources and integrate them into one platform, emphasizing a spirit of cooperation that achieves mutual benefit. The details of our project can be categorized into three divisions..

- **Core Division**: Creating the story and planning the routes. Meanwhile, developing a series of entertainment activities display with the use of modern AR technology.
- **Primary Division**: Discover and acquire the market resources and embed them into the story as an element. In addition, building up an integrated platform application that connects the majority of the local tourism stakeholders and further promotes a comprehensive customer-oriented interface for not only the tourists but also for the locals.
- **Secondary Division**: By successfully creating the stories, annual voting by the public will be conducted to select the optimal alternative one or two of them to film into movies. At the same time, a series of stories and film-related spots and sculptures will be created and come with various film-associated products and services. Lastly, a story collection turns into a film collection that positively influences tourism, namely film tourism. Later, an entertainment film theme park could build based on it.

Product: The main product covers the stories creation, stories-based routes, integrated platform application – Budapest Story. In addition, film shooting and related spots creation with a series of story/film associated products and services will be provided. The sources of stories are divided into two categories: the first category is created by tour operators and travel agencies, and the second category is contributed by the public. Both residents and international tourists can contribute. According to the plot needs in the story, restaurant resources, hotel resources, gamification resources and attractions resources will be selected and integrated into the Budapest Story application. At the same time, these cooperative local tourist attractions, such as museums, will receive a unified traffic infrared detector, which can transmit the real-time visitor traffic to Budapest story software through the internet without manual operation. The cooperative restaurants will be provided with an integrated reservation-order-payment system in the application platform. Tourists can not only check the real-time number of visitors to various attractions through the software, but also reserve restaurant seats to avoid peak periods.

Price: The pricing strategy is based on the market situation. The main income channels of the project are primary from the commission of business partners, sponsorship, Icon and IP rights, and so on.

Place: The project majorly covering Budapest and the nearby region. The product and services can be ordered in both online and offline channels.

Promotion: The promotion channels will be based on OTAs and Chinese social media mainly, such as Little Red Book, WeChat, We-Media. The advertisement will be in the form of Microcinema, Picture + Advertorials, experience-sharing post, and videos. Besides, the festival-based promotions will be launched in a timely manner.

People: Integrating the local stakeholders in the process while leading human flow to them, besides taking the educational institutions into the strategic planning, recruiting the internship students and volunteers to join the process for serving the tourists in a more comprehensive manner.

Process: Using the application with all types of functions during traveling Budapest, including booking, ordering, payment with the support of Alipay and WeChat Pay. Furthermore, the entertainment function is built on Augmented Reality (AR) and display on the phone screen. The game such as Budapest Detective, the puzzle and clue can be seen through this function, a similar example as Pokémon GO.

Physical evidence: The spots at the landmark will be created with a well-located auto-camera. Tourists can take the photos there and wirelessly convey them to their mobile application.

Risk controls: Everything comes with a risk; the Budapest story project is not an exception. Taking various aspects of the project into account, there are five main risks identified. First and foremost, an operational risk exists, for instance, some major reputational issues or customer reports happened to partners. It requires a regular review of the partners' qualifications and reputation in order to avoid it. The cultural conflict risk is mitigated by internal international workers' voting related to the decision of cultural content. In addition, the mass tourism risk is a common problem in the tourism industry, it might reduce tourist satisfaction if not handle properly. Therefore, real-time traffic supervision and route suggestions will be provided in the integrated application for helping people to avoid busy routes and saving time. As for emergency risk for the customer, customer service with multi-languages offered. Finally, market risk shall receive certain attention. Due to the depreciation of the Hungarian Forint in foreign exchange nowadays, the relative cost of tourism service

providers and merchants has increased. A timely monitor and review of the market conditions and currency exchange, further adjust our commission to reach a reasonable level and live up to the principle of mutual benefit.

5. CONCLUSIONS AND RECOMMENDATIONS

The research results proved that Chinese tourists' preferences on film tourism are satisfied, which is conducive to destination development. The focus group interview findings indicate that Chinese tourists' film travel intentions are positively correlated with photography, film attractiveness, actors' effect, emotional resonance with film story emotion, destination resources, film-related activities, convenience, and comfortability. Social media, we media, and the OTA platform are the preferred channels to reach the advertisement of experience-sharing advertorial and video. Comedy, Sci-fi, adventure, and drama type of movies are preferred. Interestingly, on the one hand, creating an immersive experience with a maximum film restoration degree that combines with all local tourism stakeholders plays a crucial role in all visitors' expectations and improving satisfaction. Meanwhile, innovation and creativity of film-related spots, products, services, infrastructure, and events are preferred. On the other hand, experiencing and learning new things during the journey are their common expectations which can be used for tourist education and promoting the destination's resources such as scenery, folk culture, and history. Chinese tourists would revisit the destination only if they were satisfied with the previous experience. Intriguingly, the revisit reason is no longer primarily focusing on film travel but the destination itself.

There are some limitations in the research regarding the research samples due to the reason that the focus group participants were reached by snowball sampling, which results in a level of similarity among the participants and might limit the diversity of thinking. Preferences of tourists might be hardly defined since it is too subjective. Furthermore, even the result of focus group discussion is proved by most respondents from the questionnaire. However, the questionnaire respondents are mainly in the same age group, occupation, and income level, which might cause a bit of differentiation from accuracy. However, the study focused on young visitors. Nevertheless, creating a trend that matches various preferences would be more efficient and effective.

The status of Chinese tourists in the international tourism market is increasing, and its impact cannot be underestimated. The benefits outweigh the disadvantages, employing the management and planning of the destination, the disadvantages can be effectively prevented or

mitigated to the greatest extent. It shall be emphasized that film tourism is not only about the enjoyment of tourists but also closely related to the development of the destination. Therefore, tourists and destination stakeholders should promote each other to achieve a win-win situation. Based on the results of this research, destination stakeholders can form an overview of the preferences of Chinese tourists.

The stage of before the journey corresponds to the marketing strategy, and the purpose is to present the value proposition of the product to the right people in the right form at the right time and through the right channel. Therefore, Segmentation, Targeting, and Positioning should be updated regularly. At the same time, the film tourism products should be diversified, and the compatibility with tourists should be maximized to ensure that tourists can find what interests them. Intention factors, marketing channels, and advertising forms that are most valued by Chinese tourists shall be attached of great importance while satisfying other nations' tourists.

As for the stage of during the journey, based on the Chinese tourists' preferences and the common ground of international ones, the product development would be an excellent way to strengthen their travel experience and satisfy both short-termism and regular tourists. As for short-termism tourists, activities can be developed, ranging from travel routes to a film festival, etc. Forming up a game-type activities-based film travel route is suggested that could be used to include and brand some niche and unpopular attractions. For instance, in the case of a detective game in London based on The Sherlock theme that covers most of the film spots, the purpose is to discover and experience the real feeling of solving the puzzles as in the film. Meanwhile, the process innovation will be complementary to the product development, for example, by using augmented reality (AR) technology to appear the puzzles, story plots and guidance that strengthen not only the tourist's engagement but also a way of provoking potential tourists' curiosity. Furthermore, due to the reason that no specific film-travel guidance is offered to tourists currently, we would also recommend an integrated application for film travel that cooperates with the majority of destination stakeholders, such as attraction, transportation service providers, etc. The users can find a list of films and shooting spots with descriptions and activities appear on the screen. By choosing the preferred films, an automatic recommendation route will be formed. Moreover, there is also a real-time human flow monitor in order to help the users to avoid peak periods during travel. Besides, users can buy the tickets for attractions online, also find the restaurant, bars, and available shared bikes on the map function of the application. For the users who have purchased the package that includes shared

bike services, they will also have the functions of reserving and unlocking the bike. On the one hand, it simplifies the process of traveling, helps to save time for the short-termism tourists who highly value time without compromising the quality of experience. On the other hand, it helps to avoid mass tourism and make tourists being well-informed all the time. By the accumulation of users and tracking their usage records while analyzing them, it could even help to draw the pattern of tourists' preferences and contribute to further product development.

To diversify the experience for the tourists who have some more days, we would suggest the film destination to build up a film base or film park for concentrating film-related activities and experience in one territory. It helps to protect the original resources from the potential damages as a result of mass tourism and the misbehavior of tourists. When it comes to the misbehavior of tourists, the educational purpose is necessary to be embedded into the development and innovation of tourism products and processes. The purpose is to educate tourists in a way that satisfies their curiosity and needs while arousing a sense of specific awareness. From the risk point of view, educating tourists to behave appropriately for the destination might generate a certain level of impact on avoiding and mitigating the negative consequences.

The stage of after the journey is about building up a connection between tourists and the destination. A type of certificate with a photo of tourists can be available in the film travel application. It aims to remind the tourists of the pleasant memories in the destination and stimulate the motivation of revisit. Meanwhile, it can be shared on social media and could also be proof of the film destination's influence while attracting more and more potential tourists. Besides, constantly updating the existing tourism products and coming up with new ones would help maintain the tourists' sense of freshness.

6. RESEARCH IMPLICATION

Film tourism generates a considerable influence on the visitors' travel intention (Wu, Fan, and Shen, 2020). The current chaotic issue between the destination stakeholders and the increasing number of Chinese tourists can be solved. A better understanding of visitors' preferences and residents' perceptions helps the destination stakeholders and marketers, which leads to more sustainable planning and development of film tourism (Croy and Heitmann, 2011). It shall be emphasized that the key finding can be grouped into three stages: before the journey, during the journey, and after the journey, respectively. The first stage contributes to destination marketing strategy regarding how to influence and attract the Chinese visitors' intention. The

second stage is for destination tourism planning of infrastructure, resources skills, etc. The last stage is for developing a strategy that builds and strengthens the connection between the visitors and destination stakeholders. Meanwhile, it lays a solid foundation for film tourism planning and development and contributes to the considerations of future research in destination management. Furthermore, it could be considered as a template for film-induced tourism research on other nationalities', cultures' preferences.

Budapest, a city located in the middle of Europe with plenty of resources such as history, scenery, and culture. The fact could not be ignored that the city is full of potential, but an excellent destination could hardly be memorable without proper planning. A foresight strategic tourism planning for the destination generates a profound influence on its development and future potentials. This project planning involves the majority of local stakeholders in the process, and the project can be sustained by adding new stories with routes on a regular basis, which integrates the local resources and promote a circular economy. On the one hand, the promotion of this project might change the positioning of Budapest in Chinese tourists' minds and brand Budapest to a higher level. On the other hand, the success of this project would not only contribute to attract more Chinese tourists come to visit Budapest, but also serve as a benchmark for projects with broader target group. Budapest tourism's sustainable planning and development would play a significant role in attracting worldwide investment and continuously upgrading the local infrastructure to develop a better living life for locals and an impressive travel experience for tourists. Budapest Stories, a city project that never ends. The feasibility of the project in operation will be researched next. Meanwhile, it is a business concept that could be further build-up and developed. It is of significance to mention that it plays a role as an initiator that tries to make Budapest outstanding from other capitals, rings the bell to the local stakeholders to participate in this project. The future research can be in several aspects such as Society, Business, Marketing, Psychological, Customer behavior, Destination development, Film tourism and Subproject's aspects.

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