

BARBARA FISCHER

**PROJECTED AND PERCEIVED IMAGE:
A STUDY OF THE WALT DISNEY COMPANY PARKS AND RESORTS**



**UNIVERSITY OF ALGARVE
FACULTY OF ECONOMICS**

2022

BARBARA FISCHER

**PROJECTED AND PERCEIVED IMAGE:
A STUDY OF THE WALT DISNEY COMPANY PARKS AND RESORTS**

Masters in Management

Dissertation made under the supervision of:
Professora Doutora Dora Lucia Miguel Agapito
Professora Doutora Maria Manuela Martins Guerreiro



**UNIVERSITY OF ALGARVE
FACULTY OF ECONOMICS**

2022

**PROJECTED AND PERCEIVED IMAGE:
A STUDY OF THE WALT DISNEY COMPANY PARKS AND RESORTS**

Work Authorship Declaration

I declare to be the author of this work, which is unique and unprecedented. Authors and works consulted are properly cited in the text and are included in the listing of references.

Barbara Fischer

©*Copyright* Barbara Fischer

The University of Algarve reserves the right, in accordance with the provisions of the Portuguese Copyright and Related Rights Code, to archive, reproduce and make public this work, regardless of means used, as well as to broadcast it through scientific repositories and allow its copy and distribution with merely educational or research purposes and non-commercial purposes, provided that credit is given to the respective author and Publisher.

GENERAL INDEX

Page

FIGURE INDEX	vi
TABLE INDEX	vii
ABBREVIATION LIST	viii
RESUMO	ix
ABSTRACT	xii
CHAPTER I – INTRODUCTION	1
1.1 Objectives of the Study	2
1.2 Structure of the dissertation	3
CHAPTER II – PROJECTED AND PERCEIVED IMAGE: DEFINING AND UNDERSTANDING	4
2.1 The Projected Image: Brand Identity	4
2.2 The Perceived Image: Brand Image	8
2.2.1 Perceived Image of Tourism Destinations	10
2.3 The Relevance of Perceived and Projected Imaged in Tourism Destination Marketing	13
2.3.1. Tourism Marketing	13
2.3.2 Projected and Perceived Image of Tourism Destinations	14
2.3.3 Projected and Perceived image in Thematical Parks	16
CHAPTER III - METHODOLOGY	17
3.1 Setting of Analysis	17
3.1.1 Walt Disney World: The Company’s Foundation.....	17
3.1.2 The Theme Parks	19
3.1.3 Walt Disney World Resort	19
3.1.4 Disney Cast Members.....	23
3.2 Data Collection.....	24
3.2.1 Data Collection: Projected Image	24
3.2.2 Data Collection: Perceived Image	25
3.3 Instruments of Analysis.....	26
3.3.1 Analysis of the Projected Image.....	28
3.3.2 Analysis of the Perceived Image	30

CHAPTER IV – ANALYSIS, RESULTS AND DISCUSSION	32
4.1 Projected Image of the Walt Disney World Parks and Resorts.....	32
4.1.1 Personality	32
4.1.1.1 Happiness/Happy	33
4.1.1.2 Magic/Magical	36
4.1.1.3 Family-fun	39
4.1.2 Culture	40
4.1.2.1 “The 5 Keys”	40
4.1.2.2 Innovation	43
4.1.3 Heritage	45
4.1.3.1 Storytelling	45
4.1.3.2 Walt Disney	47
4.1.4 Relationships	48
4.2.4.1 Cast Members	49
4.2. Perceived Image of the Walt Disney World Parks and Resorts	50
4.2.1 Cognitive Components	53
4.2.2 Affective Components	57
4.2.3 Conative Components	61
4.3 Covid-19 Pandemic Impact on the Perceived Image of the Walt Disney World Parks and Resorts.....	64
4.4 Similarities and Differences between the Projected Image and Perceived Image of the Walt Disney World Parks and Resorts.....	2
CHAPTER V - CONCLUSION.....	71
5.1 Main Conclusions	71
5.2 Research Limitations and Recommendations for Future Research	73
REFERENCES.....	74

FIGURE INDEX

Page

Figure 2.1 Aaker's Brand Identity System	5
Figure 2.2 Chernatony's Brand Identity Model	7
Figure 2.3 Kapferer's Brand Identity Prism	8
Figure 2.4 Kapferer's Sender-Received Model	9
Figure 2.5 Model of the Formation of Destination Image	11
Figure 2.6 Formation of Perceived Destination Image	12
Figure 2.7 Destination positioning-image-branding: the PBI approach	15
Figure 2.8 Three components of destination branding co-creation	15
Figure 3.1 Earliest known drawing of Mickey Mouse (1928)	18
Figure 3.2 Magic Kingdom: Cinderella Castle Construction	21
Figure 3.3 Walt Disney World Resort's Timeline	22
Figure 3.4 WDW P&R Review on TripAdvisor	26
Figure 4.1 Happiness - Disney Parks & Experiences	35
Figure 4.2 Happiness - Disney World	35
Figure 4.3 Happiness - Disney World	35
Figure 4.4 Magic Kingdom website	37
Figure 4.5 Magic Kingdom website	38
Figure 4.6 Disney Four Keys	41
Figure 4.7 Inclusion	43
Figure 4.8 Perceived Image Word Cloud	51
Figure 4.9 2019 Review's Word Cloud	65
Figure 4.10 2021 Review's Word Cloud	66

TABLE INDEX

Page

Table 3.1 Projected Image of the Walt Disney World Parks and Resorts29

Table 3.2 Perceived Image of the Walt Disney World Parks and Resorts31

Table 4.1 Projected Image of the Walt Disney World Parks and Resorts32

Table 4.2 Word Count TripAdvisor Testimonies52

Table 4.3 Perceived Image of the Walt Disney World Parks and Resorts53

Table 4.4 Word Count – Cognitive Components53

Table 4.5 Elements Cognitive Components54

Table 4.6 Word Count – Affective Components57

Table 4.7 Elements Affective Components58

Table 4.8 Word Count – Conative Components62

Table 4.9 Elements Conative Components62

Table 4.10 Covid Impact on the Perceived Image67

ABBREVIATIONS

WDW - Walt Disney World

WDW P&R - Walt Disney World Parks & Resorts

RESUMO

Com o objetivo de concluir o grau de Mestre em *Management*, com especialização em *Tourism Management*, pela Faculdade de Economia da Universidade do Algarve, realizou-se um estudo que englobasse os diferentes interesses da autora para o futuro. Com o grau de bacharel em Comunicação Social conquistado em 2017, entender como a comunicação acontece dentro das organizações e através delas, e os impactos provenientes disso, sempre foi um tópico de interesse.

O interesse pela área de gestão surgiu através do amor pela comunicação nas organizações, que é criada pelos gestores. Depois de algumas experiências profissionais na área de turismo e hospitalidade, o curso de *Management* oferecido pela Universidade do Algarve surgiu como uma possibilidade de unir estas áreas de interesse: comunicação, gestão e turismo. A união destas três áreas pode representar uma vantagem imensurável dentro de qualquer organização, e não seria diferente quando se refere a um destino turístico.

Cada vez mais as organizações percebem a necessidade de se colocar no mercado de forma favorável e percebem o impacto que usar a comunicação para se projetar e se destacar dentro do mercado pode representar. A imagem de uma marca e como esta marca comunica a sua imagem para seu público é algo que pode valorizar as organizações. Saber gerir a imagem de uma marca e comunicá-la de forma eficiente pode diferenciar uma empresa bem sucedida de outras que não conseguem alcançar os seus objetivos.

Esta dissertação traz como objeto de estudo uma das maiores e mais reconhecidas empresas mundiais, a *Walt Disney Company*, que, além de referência na área de entretenimento, também possui alguns dos destinos turísticos mais visitados do mundo. De facto, para além do sucesso alcançado pela empresa na televisão com seus filmes e cartoons, a empresa fundada por Walt Disney possui parques temáticos em 6 diferentes localidades – França, Hong Kong, Japão, Xangai e dois localizados nos Estados Unidos da América, nos Estados da Flórida e Califórnia. O maior e mais conhecido dos complexos Disney é o *Walt Disney World Parks and Resorts* (WDW P&R), inaugurado em 1971 em Orlando, Flórida.

Desde a fundação dos seus parques temáticos, a *Walt Disney Company* sempre foi referência na área de hospitalidade pelo excepcional atendimento ao cliente que proporciona. Esta dissertação

investiga a imagem desta organização de duas formas. Primeiro, é analisada a imagem que é projetada pela *Walt Disney World Parks & Resorts* através do seu site oficial, depois, analisa-se e a imagem que é percebida pelos clientes após a visita ao destino turístico (parque temático). A investigação da imagem por via destas duas perspetivas possibilita que se entenda qual é a identidade da WDW P&R, ou seja, qual é a imagem que a empresa compartilha com seu público (a imagem que a empresa gostaria que fosse percebida por quem consome a sua marca). De igual forma, é possível entender qual é a imagem do destino que de facto é percebida por quem o visita.

O site oficial de uma organização é um dos principais meios de comunicação de uma marca com o seu público-alvo. Especialmente na era digital, onde muita informação é procurada online, a forma como uma empresa comunica a sua marca através do seu site oficial pode acrescentar valor. É o caso dos destinos turísticos, já que esta é uma oportunidade de mostrar mais sobre os seus produtos, serviços e experiências. O que se partilha nos sites oficiais é de extrema importância visto que eles são relevantes fontes de informação e auxiliam na formação de opinião.

A análise dos sites oficiais da *Walt Disney* proporcionou que se entendesse qual é a imagem que a Disney projeta para o seu público. A imagem projetada por uma empresa nem sempre será a mesma que é percebida pelo público. Para perceber a perspetiva dos que visitam a *Walt Disney World* como um destino turístico, utilizaram-se as avaliações reportadas pelo público após terem visitado os parques. Estas avaliações foram recolhidas no site TripAdvisor, uma plataforma online que permite que viajantes compartilhem as suas experiências e avaliem destinos turísticos de forma livre. Com a recolha destas informações e a análise cuidadosa dos dados por meio de uma análise de conteúdo qualitativa, foi possível entender qual é a imagem que de facto é percebida pelos viajantes durante o tempo que passam nos parques da Disney. Com essa análise, pode-se entender se a imagem que é projetada pela organização é percebida pelo público durante a sua experiência.

Com os resultados obtidos, foi feita uma comparação para que os pontos comuns e divergentes ficassem evidenciados. Entre os pontos comuns, destacam-se a diversão e a magia, encontrados tanto na imagem projetada quanto na imagem percebida. O storytelling também é um elemento que tem grande destaque na identidade da marca, e que é percebido e destacado pelos visitantes. Mesmo com elementos importantes em comum, essa pesquisa também encontrou elementos divergentes, como os altos preços e parques superlotados, com grandes filas para as atrações, que receberam destaque entre os relatos dos visitantes. Através dos resultados obtidos, percebeu-se

que a imagem geral da WDW P&R é positiva e elementos importantes da imagem que a organização projeta são percebidos pelos visitantes, porém, existem pontos a serem ajustados para que os elementos negativos destacados por alguns visitantes sejam contidos e não venham representar uma ameaça para a empresa.

Para um destino turístico, ter controle e conhecimento sobre estas informações tão importantes sobre uma marca pode representar uma vantagem em relação aos seus concorrentes. Não é suficiente conhecer a sua marca e usar este conhecimento para projetar uma imagem para seu público-alvo. É preciso que se investigue e entenda qual é a imagem que é recebida pelo seu público e quais os impactos disso para quem mais importa — os consumidores. Somente entendendo como a imagem de uma marca é recebida na perspectiva do consumidor permite que se crie ações e estratégias para que a imagem recebida pelo público seja compatível com a imagem projetada pela organização.

Palavras-chave: Imagem da Marca, Identidade da Marca, Imagem Projetada, Imagem Percebida, Imagem de um Destino Turístico, *Walt Disney World*, *TripAdvisor*.

ABSTRACT

The image that is associated with a brand is one of the biggest assets that an organization can have. This has become more known and valued, especially in the tourism and hospitality field. Tourism destinations should create and maintain a positive image, as this can represent the success or failure of a destination. This study brings a comparison between an organization's brand identity – the image that is projected by an organization – and the brand image – the image that is perceived by the customers. Through a qualitative content analysis, this research addresses the image of one of the most well-known tourism destinations worldwide, the Walt Disney World Parks and Resorts. With the analysis of the information available on Disney's official websites, it was possible to assess the image that the organization projects and compare the results with the image that is perceived by guests after they visit the destination. The image from the customer's perspective was investigated through the reviews left by visitors on the TripAdvisor website. This research allows us to understand and differentiate the image that is projected by the organization and the image that is perceived by guests. For a tourism destination, having knowledge and control over the image associated with the brand can represent an advantage over its competitors and it allows a brand to create marketing strategies for the perceived image to correspond to the projected image (brand identity).

Keywords: Brand Image, Brand Identity, Projected Image, Perceived Image, Destination Image, Walt Disney World, TripAdvisor.

CHAPTER I – INTRODUCTION

The importance of developing, projecting, and maintaining a favorable image is possibly the highest priority among organizations nowadays. Marketeers and organization leaders are more understanding of the effects and implications that a positive image can have on a brand in terms of increasing brand credibility, which results in numerous benefits for the organization. A positive image can be especially impactful in the tourism and hospitality industry as it can dictate the decision-making process of potential travelers.

Organizations create, maintain, and cultivate a way that they seek to be identified by their public. Each organization may have a set of rules, features, and dimensions that determine how this brand will act, think, and behave. This will define the purpose of this brand and it will give the brand direction (Bulia et al. 2016). This concept is defined as brand identity – the brand’s meaning shown by the organization (Kapferer, 2008).

Brand identity can be understood as a set of features created within the organization that dictates the image that this organization projects to its consumers. In this sense, brand identity represents how an organization aspires to be perceived by the public (Sääksjärvia & Samieeb 2011). The brand image represents how the brand is, in fact, perceived by the consumers. It represents the general perceptions and feeling that customers have towards a brand.

With the objective of contributing to the study of the projected and perceived image in the tourism and hospitality industry, this study analyses one of the most successful examples of destinations worldwide. The Walt Disney Company is a reference when it comes to successful brands and cultivating a brand image that can be perceived throughout several products and experiences, from movies to theme parks. As a tourism destination, the Walt Disney World Parks and Resorts are as successful as it gets – from 2015 to 2019 they received over 20 million visitors yearly.

Despite being a reference and one of the most successful brands and tourism destinations in the world, not much research has been developed when it comes to understanding Disney’s projected image and whether this image is perceived by guests that choose the Walt Disney World Parks and Resorts as a tourism destination. This research emerges from the understanding of the impact that a positive image can have on determining whether a brand is successful in the tourism and hospitality business. Knowing how this important topic can be a reference to other tourism destinations organizations, having as the object of this study

the Walt Disney World Parks and Resorts, serves as the main incentive for the development of this study.

The Walt Disney Company, being the successful brand and organization that it is, is already a great source of purpose for the author of this project. Being able to address and understand the main elements of the image-formation process of a brand that has been successful for decades motivates and inspires. Having the opportunity to address how this image is created, projected and, finally, how it is perceived by the public will allow doors to be opened on the subject, as it will provide the opportunity to understand whether the image that is projected by one of the greatest brands world-wide is perceived by consumers when visiting the destination.

1.1 Objectives of the Study and research methodology

After providing context and understanding the main reasons for which the beforementioned theme was chosen for this study, the objectives are brought forward. For context, this study aims to define and compare the image that is built by the organization and the image that is perceived by those consuming the brand as a product or as an experience. The main objective of this research is to conduct a comparison between the projected and the perceived image of the Walt Disney World Parks and Resorts. Following this, 3 specific objectives were designed:

- To analyze Disney's projected image.
- To understand how visitors perceive Disney's Image when visiting Walt Disney World Parks and Resorts through the analysis of TripAdvisor reviews.
- To identify similarities and differences between the projected and perceived image of the Walt Disney Parks and Resorts.

To answer to this study's objectives a qualitative content analysis will take place in two stages. First, the data available on Disney's official websites will be analyzed to define Disney's projected image. Second, the reviews left by visitors on TripAdvisor website will be analyzed to define Disney's perceived image. After finding the answers to Disney's projected image, through the analysis of the information available on Disney websites and understanding Disney's perceived image through the analysis of the reviews left by visitors on Disney's TripAdvisor page, a comparison will be made to find out whether the elements

of the image that is projected by the organization is perceived by their public. This will allow us to measure the efficiency, the accuracy, and what are the influences of the image of one of the greatest destinations worldwide.

1.2 Structure of the dissertation

This dissertation will be divided into five chapters to better cover the topics relevant to the study. The first chapter is an introduction, where the main elements of the paper are brought forward to provide context on the subjects that will be seen within the research, present the research objectives and the structure of the dissertation. The second chapter brings a literature review that will serve the purpose of contextualizing and understanding the main concepts of this research – brand identity and brand image, the projected and perceived image. This chapter also covers the relevance of these topics in the tourism field.

The third chapter presents the methodology and is divided into three sections, being the first one dedicated to presenting the Walt Disney World. After that, the methods of data collection and analysis are presented. Chapter four showcases the analysis made, presents the results found from this analysis and compares the elements of the projected and the perceived image of the Walt Disney World Parks and Resorts. The final chapter is dedicated to the conclusions found within the research – the main conclusions and their managerial implications, as well as the limitations found within the study and the recommendations for future research.

CHAPTER II – PROJECTED AND PERCEIVED IMAGE: DEFINING AND UNDERSTANDING

2.1 The Projected Image: Brand Identity

Brand Identity is a complex and abstract term that has been discussed and defined in several different ways (Bravo, et al., 2013; Janonis et al., 2007). To better define brand identity, it is important to understand the concept of brand and identity individually. According to the American Marketing Association¹, “a brand is a name, term, design, symbol or any other feature that identifies one seller’s goods or service as distinct from those of other sellers”. Ghodeswar (2015) defines brand as a “distinguishing name and/or symbol (such as logo, trademark, or package design) intended to identify the goods or services of either one seller or a group of sellers, and to differentiate those goods or services from those of competitors” (Ghodeswar, 2015, p. 4).

Enormous changes occurred to the perception of marketing and brand management once brands started to be understood as assets that have equity and strategy (Aaker, 2015). They are the most important intangible asset that organizations own, and they contribute directly to market success (Shankar et al 2018). Some companies invest a great number of resources into building strong brands, that gain favorable and positive reactions from customers, as these drive future purchase behavior (investing many resources in building a brand that elicits favorable reactions from consumers, as such reactions drive future purchase behavior (Sääksjärvia & Samiee, 2011).

The term identity has been changing and evolving with time and can have many different interpretations. The Cambridge Dictionary² defines identity as “the fact of being, or feeling that you are, a particular type of person, organization, etc.; the qualities that make a person, organization, etc. different from others”. We can understand identity as individual aspects, qualities, and/or characteristics that define something and make them who or what they are.

Looking at identity from a brand perspective, as the concept states, brand identity is how a company is being identified (Mindrut et al., 2015). The identity of a brand is usually based

¹ Available at: <https://www.ama.org/topics/branding/>

² Available at: <https://dictionary.cambridge.org/pt/dicionario/ingles/brand-identity>

on its durable and distinctive core attributes (Albert & Whetten, 1985). According to Bulia (2016, p. 4),

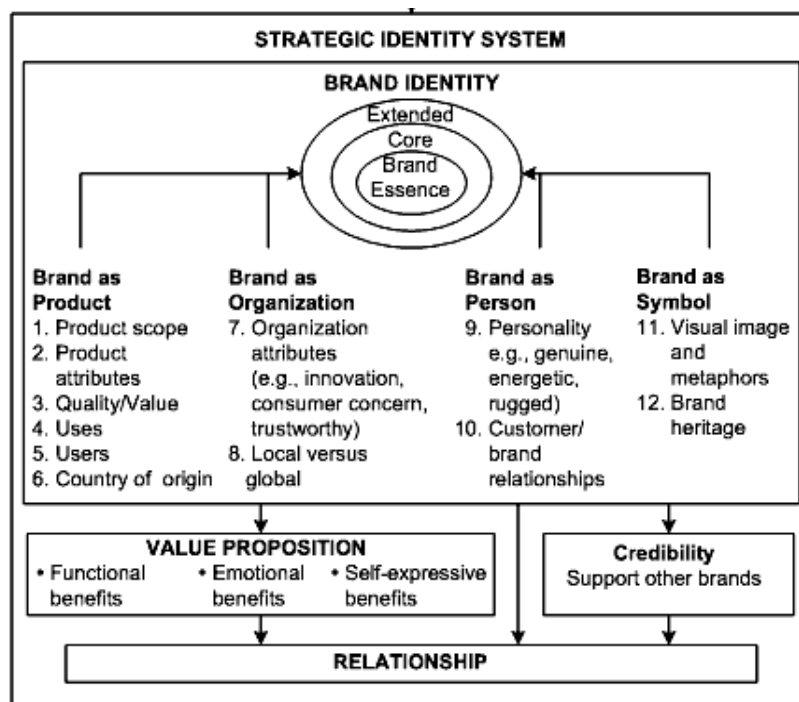
brand identity includes a set of features and dimensions that determine the brand’s way of being, thinking and behaving. It is, therefore, a key concept in brand management, as brand identity defines not only the purpose and meaning of the brand, but also the directions to follow (Bulia et al. 2016, p. 4).

A Brand Identity can be understood similarly to a person's identity. Our identity as human beings serves to provide us direction, meaning, and purpose - what are our values, what we stand for, how we wish to be perceived. Similar to that, Brand Identity provides direction, purpose, and meaning for the brand (Aaker, 1996). For Aaker (1996),

brand Identity is a unique set of brand associations that the brand strategists aspire to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization’s members. Brand identity should help establish a relationship between the brand and the customer by generating a value proposition involving functional, emotional and self-expressive benefits (Aaker, 1996, p. 68).

Aaker (1996) proposes four perspectives for brand identity, to ensure it has texture and depth. For him, an organization should consider the brand as a product, as an organization, as a person, and as a symbol:

Figure 2.1 Aaker’s Brand Identity System



Source: Aaker (1996 p. 79)

From the perspective of brand as a product, Aaker (1996) includes product scope, product attributes, quality/value, uses, users, and country of origin. The product scope refers to the association of the brand to a specific product, in a way that the brand is automatically recalled when the product is mentioned. The product attributes refer to the purchase of a product being directly related to functional and/or emotional benefits for customers. Quality is very important when defining brand as a product and has a direct relation with value – that adds the price dimensions to the concept. Uses refers to how some brands “own” specific uses for products – Gatorade, for example, owns the usage concept of high athlete performance. Users refer to positioning a brand for specific user types and is directly connected to brand personality. Lastly, the country of origin is the strategy to associate the brand to a country or region with intention of gaining credibility.

The perspective of brand as an organization does not focus on the attributes of products or services, but on organizational attributes – innovation, drive for quality, and concern for the environment. These attributes involve people, culture, values, and programs of the organization and, therefore, are more resistant to competitor claims. Competitors can seek to offer similar products, but it would be much harder to copy or reproduce an organization (Aaker, 1996).

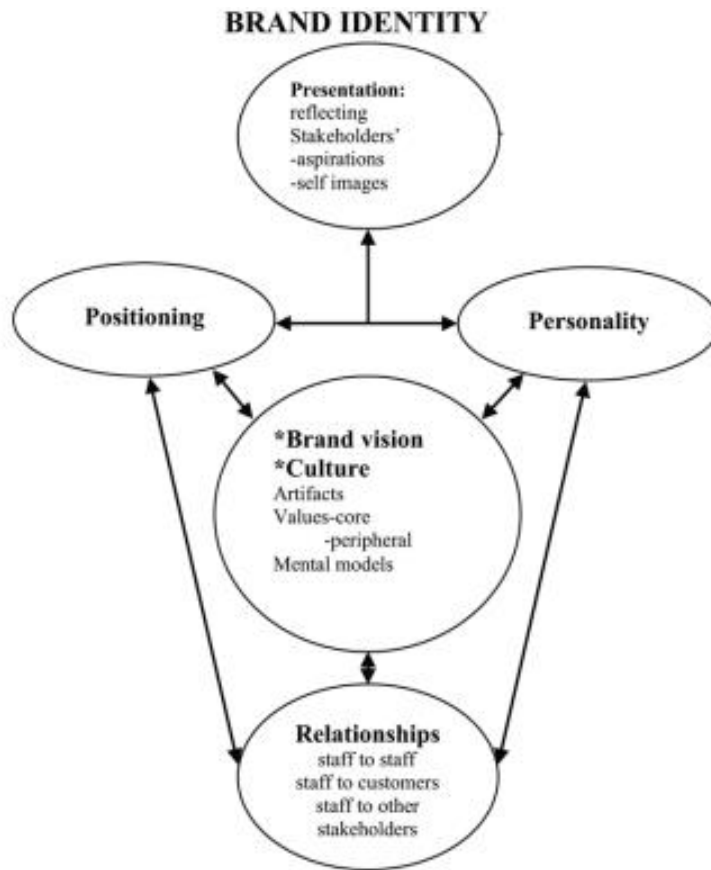
The brand as a person puts a brand identity in a richer perspective, looking at brand personality and the brand's relationship with the client. The brand personality can be the structure for the relationship between the brand and its client. The personality of a brand can help the brand communicate and connect with the client (Aaker, 1996).

Lastly, the brand as a symbol perspective suggests that strong symbols can provide strength and structure to a brand's identity. Strong symbols allow brands to be recognized and make it easier for people to recall specific brands. These symbols can be anything that represents a brand - visuals, metaphors, heritage. Each visual symbol – an image, a color, a figure, a product design – can capture and connect the brand identity and make the association from the symbol to the brand, as advocated by Aaker (1996).

On the one hand, Aaker (1996) proposes that not all brand identities need all these perspectives, but that each brand must evaluate them and understand which ones should be used in order to reflect positively for the brand in context. On the other hand, Chernatony (1999) stresses that the essence of a brand's identity is associated with the brand's individuality, long-term goals, and ambitions, consistency, values, basic truths, and its recognition signs.

Chernatony (1999) proposes a model where brand identity is defined by its vision and culture. The vision and culture will direct other elements – positioning, personality, and relationship. These will reflect the stakeholders’ aspirations and self-image:

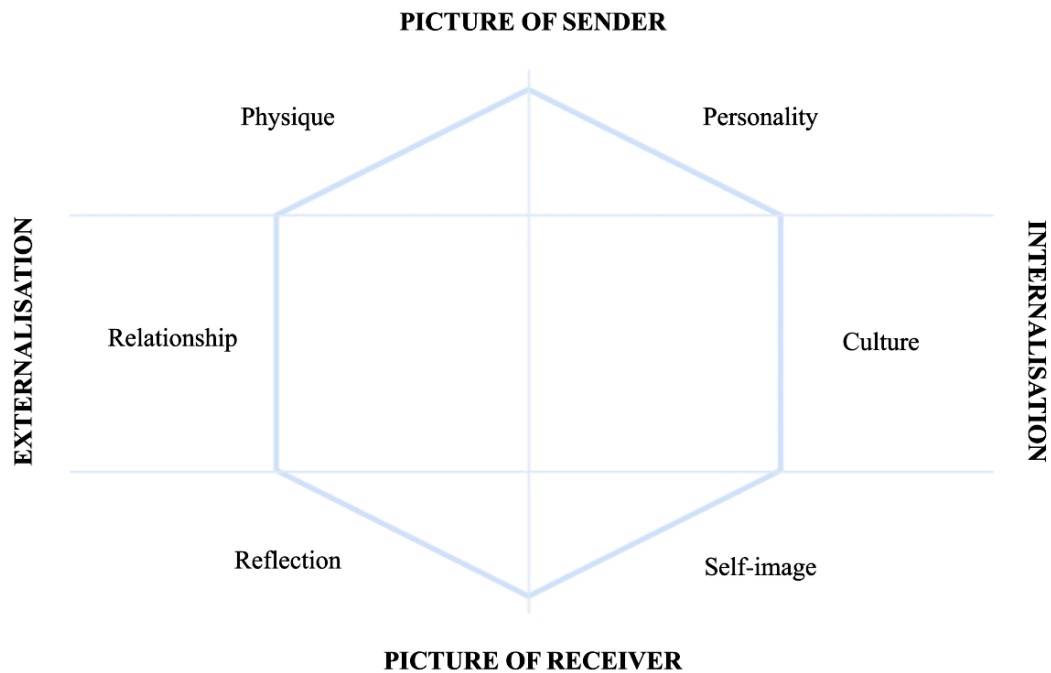
Figure 2.2 Chernatony’s Brand Identity Model



Source: Chernatony (1999 p. 443) - Strategic Brand Management

Kapferer (2008) believes that brand identity is the brand’s meaning shown by the organization, and that it should be represented by a hexagonal prism, as can be observed on Figure 3. The author developed a brand identity prism that is divided in six dimensions: 1) Physique, that refers to a set of physical features engraved in people’s minds; 2) Personality, reflecting the human characteristics that are associated with the brand; 3) Culture, referring to the set of values, source of inspiration and fundamental ideals; 4) Relationship, relating to the relationship between the consumer and the brand; 5) Reflection, that brings the stereotypical user of the brand, how clients wish to be seen as a results of their connection to the brand; and 6) Self-image, that is related to how consumers see themselves when they use or buy a brand.

Figure 2.3 Kapferer's Brand Identity Prism



Source: Adapted from Kapferer (2008)

Brand Identity represents how an organization aspires to be perceived (Sääksjärvia & Samieeb 2011) and this identity is formed by the brands' features, such as its vision, culture, personality, positioning, presentation, relationship, and other beliefs followed by the company (Mindrut et al., 2015). Each organization uses these attributes to project what and how they expect and wish people to relate to the organization. With this in mind, we can understand the brand identity as the projected image of an organization.

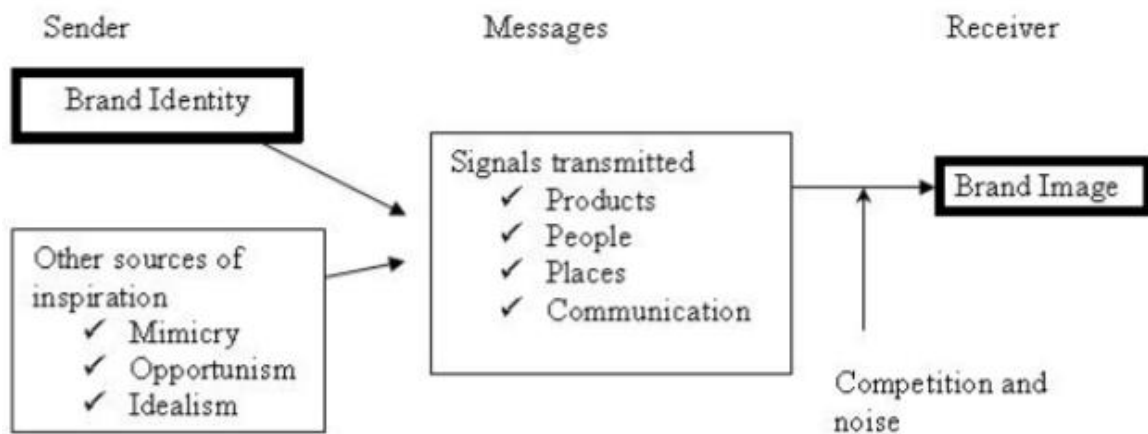
2.2 The Perceived Image: Brand Image

Different areas of study have analyzed the many perspectives of image. From a philosophic point of view, image is considered a reflection of the relationship between reality and an individual's perception of it (Rodrigues et al., 2011, p.105 apud Iordanova-Krasteva, 2012). When looking at image from a brand perspective, it is possible to understand it as a perception of a brand that is created in the minds of people. It is the sum of thoughts, feelings, and

expectations someone has about a brand (American Marketing Association, 2008; Gras, 2008).

Brand image is the feeling and perception customers have towards a brand (Zhang, 2015). According to Kapferer (2008), brand image is on the receiver's side of the Sender-Receiver model. The author suggests that it is a sum of the impressions that affect how customers perceive a brand and how they are able to identify or differentiate a brand from others.

Figure 2.4 Kapferer's Sender-Received Model



Source: Kapferer, 2008. p. 174

Kapferer's Sender-Receiver model shows the process of communication that results in brand image. This model puts the organization as the sender and the customer as the receiver and illustrates the relationship between brand identity and brand image, that can also be understood as the projected and the perceived image. With the analysis of this model, it is possible to understand that brand identity is related to what the organization sends to the customers, while brand image is the perception that is created about the brand by the customers (Kapferer 2008).

Brand image is on the receiver's side. Image research focuses on the way in which certain groups perceive a product, a brand, a politician, a company or a country. The image refers to the way in which these groups decode all of the signals emanating from the products, services and communication covered by the brand (Kapferer, 2008, p.174).

Zhang (2015, p. 59) states that brand image is the general perception and feeling of customers for brands. It can also be understood as a group of association people connect to a brand.

These associations have been classified as attributes, benefits and attitudes. The attributes would be the unique characteristics associated with a brand. The benefits are the individual and personal values that each customer associates to a brand. The attitude towards a brand is the consumers' overall evaluation of the brand (Keller, 1993).

By analyzing different concepts of brand image, we can find a common ground between them. Brand image can be understood as the perception that customers have towards a brand. This helps us better address and differentiate brand identity and brand image – as seen before, brand identity is created by elements and attributes of a brand that represent how the brand aspires to be perceived by customers, that is, the image that is projected by the brand. Brand image is the actual perception that customers have of a brand, the image that is perceived.

2.2.1 Perceived Image of Tourism Destinations

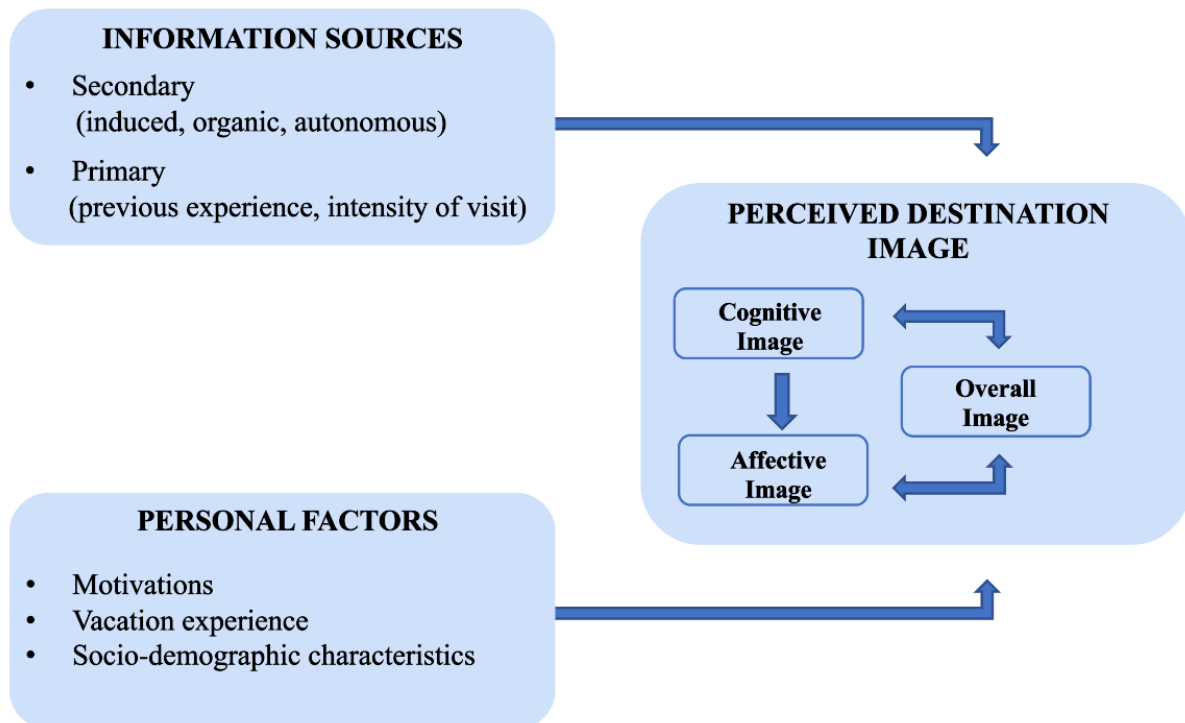
Moving deeper into the concept of image and contextualizing it towards the topic of this research, it is important to address the perceived image of tourism destinations – the destination image. Destination image plays a very important role in tourists' decision-making process, and it is one of the main research subjects in the tourism field. Pike (2002, p. 490) defines the image of destinations as “tourists' perceptions of the activities and experiences as destination attributes of specific places”.

Crompton (1979, p. 18) defines destination image as “the sum of beliefs, ideas, and impressions that a person has of a destination”. Similarly, Kim & Richardson (2003, p. 217) suggest that destination image is created by “the totality of impressions, beliefs, ideas, expectations, and feelings accumulated towards a place overtime”. Marine-Roig & Ferrer-Rosell stress that:

Destination image is a complex social construct, resulting from the two-way mutual influence of projected (supply-side) and perceived (demand-side) images. Projected destination image (supply-side) is embodied in specific representations, propelled and formed by different types of stakeholders with specific purposes, which are usually intended for the tourist and are perceived by him/her; then, the tourist (demand-side) feeds back on and influences the image construction circle by reproducing those images or creating new ones (Marine-Roig & Ferrer-Rosell, 2018 p. 238).

From another perspective, Beerli & Martin (2004) propose a model of the formation of the destination image that can be seen in Figure 4. This model suggests that the perceived destination image is built through the combination of information sources and personal factors.

Figure 2.5 Model of the Formation of Destination Image



Source: Adapted from Beerli & Martin, 2004, p.660

The information sources are forces that influence the formation of perception and evaluations. This refers to all the sources of information about a destination that is available to which individuals may be exposed. They are divided into primary and secondary, where primary is related to previous visits to the destination, and secondary – formed by induced, organic and autonomous sources account for what is obtained before experiencing the destination (Beerli & Martin, 2004).

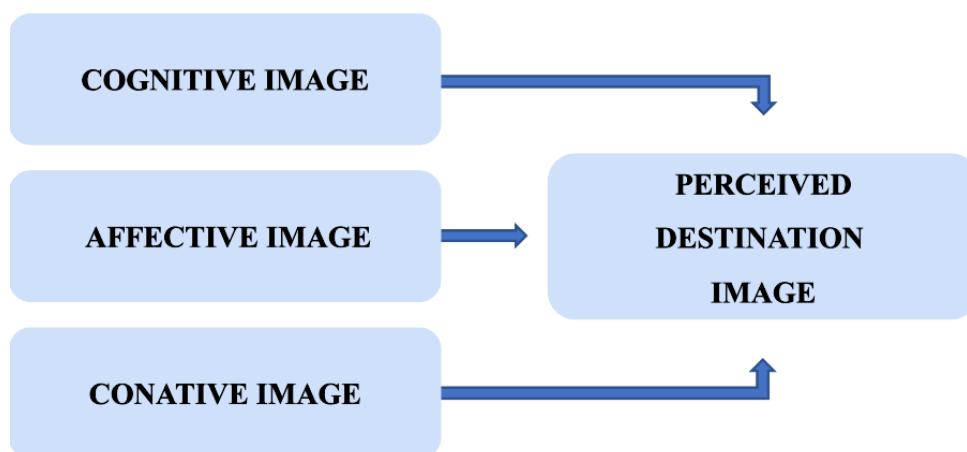
Personal factors include motivations, vacation experience and socio-demographic characteristics. According to Beerli & Martin (2004) an individual’s personal characteristics or internal factor can also influence the formation of an image. According to the authors, these personal factors - individual characteristics: gender, age, level of education, family

lifecycle, among others; and those of psychological nature: motivations, values, personality - affect one's perception of the environment and have an important role on influencing the resulting image. The overall perceived image of a destination is formed by the cognitive and the affective images.

Other authors use a similar approach to define destination image dimensions. Gartner (1993) stresses that destination image is formed by three components: cognitive, affective and conative. The cognitive components describe the process by which the individual gets to know his environment (Marine-Roig & Ferrer-Rosell, 2018), it may be described as the sum of what is known and thought – the sum of beliefs and attitudes - of an object (Boulding, 1956). According to Pike (2021) “cognition is the sum of what is known or believed about a destination” (Pike, 2021, p. 170).

The affective components have relation to the reasons one has for selecting a destination (Gartner, 1993), it represents an individual's feelings and emotions towards this object (Pike, 2021; Baloglu & McCleary, 1999). The conative components are comparable to behavior, because it is the action component – it refers to the tourist's future actions towards the destination, such as intention to revisit or recommend the destination (Gartner, 1993). These three components would define the perceived destination image.

Figure 2.6 Formation of Perceived Destination Image



Source: Author

2.3 The Relevance of Perceived and Projected Image in Tourism Destination Marketing

2.3.1 Tourism Marketing

Marketing has been studied and defined for a long time, as the concept of marketing has been constantly changing and evolving. In 1938, the American Marketing Association defined marketing as “the activities involved in the flow of goods and services from the point of production to the point of consumption” (American Marketing Association, 1938). In 1985, they defined marketing as the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives (American Marketing Association, 1985).

The concept kept evolving and, in 2007, the American Marketing Association defined Marketing as “the activity, set of institutions, and processes for creating, communicating, delivering and exchanging offerings that have value for customers, clients, partners, and society at large” (American Marketing Association, 2007). Kotler et al. defined marketing as “a societal and managerial process by which individuals and groups obtain what they need through creating and exchanging products and value with others (Kotler, et al., 2008, p.7). Morrison (2010) defines marketing as a “continuous sequential process, through which management plans, research, implements, controls and evaluates activities designed to meet customers’ needs and wants and their own organizations’ objectives’ (Morrison, 2019, p.9).

After better addressing and defining marketing, it is important to address tourism. Finding a definition for tourism may not be an easy mission – despite the word “tourism” being popularly used worldwide, from an academic perspective we may come across many different definitions for tourism. The definitions will also depend on the context that the word is being used (Pike, 2004). Heath & Wall (1992) state that the study of tourism is

“the study of people away from their usual habitat, of the establishments that respond to the requirements of travelers and of the impact they have on the economic, physical, and social well-being of their hosts - It involves the motivations and experiences of the tourists, the expectations of and adjustments made by residents of reception areas, and the roles played by the numerous agencies and institutions that intercede between them” (Heath & Wall, 1992, p.4 apud Pike, 2004 p.9).

Sharpley (2002) states that tourism “is a social phenomenon which involves the movement of people to various destinations and their (temporary) stay there” (Sharpley, 2002, p.22 apud Pike, 2004, p.9). After analyzing many definitions for tourism, Pike (2004) concludes that tourism is concerned with “the activity of people as they visit different places” (Pike, 2004, p. 9). It is important to note that as a commercial phenomenon (Hall, 1998 apud Pike, 2004), tourism destinations should be approached by marketing and management (Morrison, 2019). As such, destination marketing management is

“a continues, sequential process through which a destination management organization (DMO) plans, research, implements, controls, and evaluates programs aimed at satisfying travelers needs and wants as well as the destination’s and the DMO’s vision, goals and objectives” (Morrison, 2019, p. 9)

including aspects such as destination brand identity and destination brand image (perceived image).

2.3.2 Projected and Perceived Image of Tourism Destinations

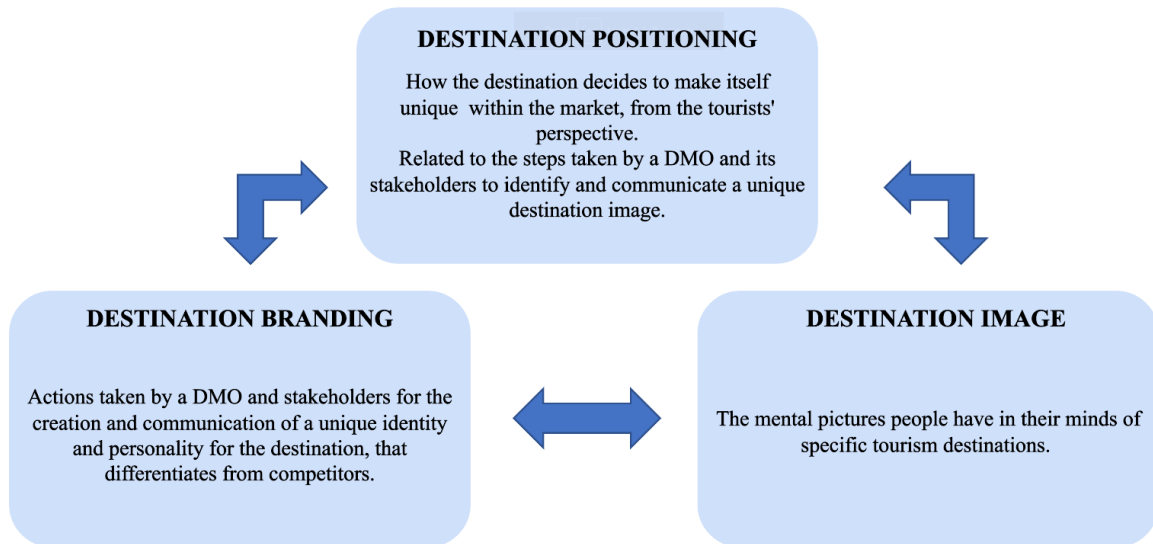
After understanding brand image and brand identity, it is important to contextualize those with tourism destinations. Tourism destinations are not bought and consumed like physical products - they are experienced goods (Morrison, 2019). Successful and effective destination brands have some shared characteristics – they must be attractive, communicate the destination’s quality and experiences, they must be consistent with their positioning, express the destination’s personality, they must be memorable, simple, and unique (Morrison, 2019).

The projected and the perceived image of tourism destinations will influence directly on the travelers' decision making towards where to travel and are a very important part of the destination branding process (Pike, 2021). A destination brand identity is the desired destination image that sets a destination apart from other places, it is how the destination aspires to be perceived in the market and all marketing communications should be reinforcing the brand identity (Pike, 2021).

Having a strong destination brand identity and communicating it effectively can determine the failure or success of a destination. In order to differentiate a destination from the competition, it is important to have a clear vision of the projected image and communicate these attributes effectively. Morrison (2019) proposes the positioning-image-branding (PIB)

approach, where destination management organizations “must specify who the destination’s target markets are and how destinations are to be positioned (what images are to be created) in the minds of potential visitors” (Morrison, 2019, p.374).

Figure 2.7 Destination positioning-image-branding: the PBI approach



Source: Adapted from Morrison, 2019 p. 375.

Pike (2021) suggests that destination brand identity and destination brand image are part of the process of the creation of a brand. Destination brand identity would be formed by the organization’s vision, values – the image that is desired by the organization in the market. Destination image would be the actual images held by target consumers (Pike, 2021, p. 146).

Figure 2.8 Three components of destination branding co-creation



Source: Adapted from Pike (2021, p. 146)

The destination image has a major influence on consumers' travel decisions and the destination's brand positioning is essential in attempt to achieve congruence between the destination image and the destination brand identity (Pike, 2021). Identifying the destination brand identity (projected image) and the destination image (perceived image) helps tourism destinations to measure how effective and trustworthy their brand is as a destination. Making this comparison after the visitor has experienced the tourism destination allows the organization to address whether their projected image is, in fact, being perceived during the visit, and having this knowledge can mean a relevant advantage to the organization.

2.3.3 Projected and Perceived image in Thematical Parks

Theme parks represents a significant and constantly growing segment of the tourism and hospitality industry (Jin & Lee, 2013) and has attracted attention from researchers within and outside the tourism literature studies (Liang & Li, 2021). A theme park is a type of amusement park that is structured around a main theme and usually has different areas that feature different themes.

Theme parks have been attracting domestic and international tourists from all over the world year-round. "The top 20 theme parks in North America had combined attendance of 148 million people in 2016" (Morrison, 2019, p.554), and that is in a constant grow. Looking at theme parks as a popular tourism destination, it is possible to understand how important it is for these organizations to have a well-defined and strong projected image, as this will differentiate one theme park from the other and will be crucial to assist tourist in defining their chosen destination.

Popular theme parks, like the Walt Disney World theme parks, for example, are extremely dedicated to the image that is projected when it comes to the theme and the experience they wish to pass on to their visitors. This projected image can be observed from the way the company's position themselves – what are their values, their history, their relationships, etc. The way this image will be perceived will be influenced by what the company projects, but mostly, by the experience that visitors have while visiting the theme parks.

CHAPTER III – METHODOLOGY

3.1 Setting of Analysis

To initiate this methodological path and in order to have full context of Disney as an organization to be able to determine the company's projected image, it is important to gain insight into the company's history, structure and foundation. Here we will understand how Disney was visioned and how it grew into one of the world's biggest and most recognized brands. To do so, we will deep dive into Disney's foundations, understand how the company was created, how it evolved over the years, learn about Disney theme parks, employees, and gain some insight on the object of this study: the Walt Disney Parks and Resorts.

3.1.1 Walt Disney World: The Company's Foundation

The Walt Disney Company started from a vision and dream of its founder, Walter Elias Disney, who was known for his boldness, creativity, and determination - these are the qualities that made the Walt Disney Company into one of the most appreciated and successful enterprises in the World. The ability that Disney has on setting bold goals comes from the fact that they know and believe in the importance that they have in the world (Collins & Porras, 1995).

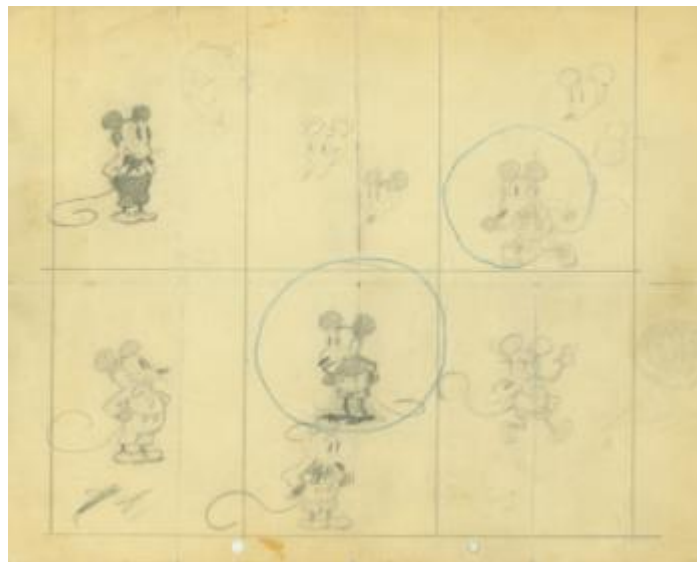
The journey that the Walt Disney Company covered till it became the successful enterprise that it is today was very long and challenging. It would never have happened if not for the perseverance of its founder – Walter Elias Disney, known as Walt Disney, after whom one of the most appreciated and successful companies worldwide would be named after.

Walt Disney was born in Chicago, Illinois – United States in 1901, and, at a very young age, he discovers his passion for animation and began drawing and painting. In 1920, at the age of 19, he started pursuing a career as a cartoonist, which soon led him to produce animations for commercials and movies. Walt went through a series of unfortunate events before finding his way to success. One of his first attempts at opening his own business was in 1922, when Laugh-O-Gram Films, Inc. – was incorporated. Laugh-O-Gram was a partnership between Walt and Fred Harman, where they created a series of cartoons. By 1923, the business went

bankrupt, and Walt moved to Hollywood, where he and his brother Roy would soon set up an animation studio named Disney Brothers Cartoon Studio, which would later be changed to Walt Disney Studios (Greene, et al. 1991; Selden, 1989)

In 1928, Walt and his chief animator, Ub Iwerks, created Mickey Mouse, which became a gigantic success and was the groundbreaker for Disney's legacy. As the famous Walt Disney quote says, "I only hope that we never lose sight of one thing – that it was all started by a mouse" (Walt Disney, 1958).

Figure 3.1 Earliest known drawing of Mickey Mouse (1928)



Source: <https://www.waltdisney.org/blog/birth-mouse>

With innovation and advanced technology as his priority, Walt created and produced many successful cartoons and films that remain in our memories to this day – Snow White and the Seven Dwarfs was the first of many Disney Classics. Throughout his life, Walt Disney had almost 60 Oscar nominations, won 22 awards, and received 4 honorary Oscars. That makes him the greatest record holder in Oscar history. Walt's passion for entertainment still had room for fulfillment and, as he became more successful, a new passion and goal arose, and he began planning and designing an amusement park to be built in California, USA. (Greene, et al. 1991)

3.1.2 The Theme Parks

The first Disney amusement park was Disneyland – a \$17 million theme park built in Anaheim, California that had its opening in July of 1955. Walt’s intention was to create a place where children and adults could have unique experiences. “He created a unique destination built around storytelling and immersive experiences, ushering in a new era of family entertainment”¹. Walt decided that “all the attractions of the park should be distributed from a central point, and with the recent success of 'Snow White and the Seven Dwarfs', this attraction should be a castle. The park's toys would be inspired by the Disney movies” (Patrocinio, et al., 2018, p. 228).

Disneyland soon grew into a huge success and was known as a place where families could have fun, explore, enjoy rides and meet the Disney characters, that before were only accessible through a screen. According to Demeo (2014):

“Disneyland was very different from all of the amusement parks of its day. Nothing like it had ever been attempted before. This is all due to the man in charge, Walt Disney. It was his vision that gave the park direction and a corporate image that would last for decades to come” (DEMEO, 2014, p.5).

In a short time, the park was entertaining tourists from all over the world and Walt’s dreams grew bigger. In 1964 he began planning a new amusement park, that would be much larger than Disneyland – Walt Disney World. Sadly, Walt did not live to see the conclusion of his last vision and died in 1966. His brother Roy took it upon himself to make sure that Walt’s dream was concluded. After 5 years of hard planning and construction, Walt Disney World opened to the public on October 1st, 1971.

3.1.3 Walt Disney World Resort

The Walt Disney World Resort, in Orlando, Florida – USA is not only the largest among all Disney theme parks, but it is also the park that guarantees the greatest customer loyalty and financial return. Despite the huge expansion of the Disney Company over the years, conquering an important space in the media, movies, television, sports, among many others, the Theme Parks are the most successful and profitable of all Disney Products (Connellan, 2010). Walt Disney World is the largest in dimensions and also has the highest number of

employees, with over 60,000 people working throughout the complex, that is divided between the 4 theme parks - Animal Kingdom, EPCOT Center, Magic Kingdom, and Hollywood Studios -, the over 20 resort hotels, the two water parks – Disney's Blizzard Beach Water Park and Disney's Typhoon Lagoon -, the Disney Springs Area among other sports and recreational facilities. (Walt Disney World LinkedIn³)

It was not a coincidence that led Walt to choose the state of Florida to receive his most ambitious project. The success of Disneyland and the growth that the theme park brought to the real estate market in the surroundings made Walt start looking for pieces of land outside California. Central Florida was chosen for a few reasons, one was the favorable weather, that would allow tourists to visit the complex all year round. Another important factor was the enormous quantity of available land, which allowed Walt and Roy to buy over 27.000 acres of land in 1964 for a reasonable price, where they would build the Walt Disney World (Nader, 2013 apud Abreu, 2008).

Magic Kingdom was the first park to open in the Orlando Complex on October 1st, 1971, five years after Walt's death. Walt's brother Roy paid a tribute and named the Complex after his late brother, calling it "Walt Disney World". The Magic Kingdom, as the name says, transports its visitors to a world of magic that is divided into 6 themed lands – Adventureland, Fantasyland, Frontierland, Liberty Square, Main Street USA, and Tomorrowland. It is the most known and visited Park in the Orlando Complex, having the famous Cinderella Castle as its main symbol – a symbol that came to represent Disney as a whole. The park "brings together the charm of the tales fairy tale, backstage tour, classic attractions, and the most famous Disney characters" (Patrocínio, et al., 2018 p. 229).

³ Available at: <https://www.linkedin.com/company/the-walt-disney-company>

Figure 3.2 Magic Kingdom: Cinderella Castle Construction



Source: Tom Simpson⁴

On October 1st, 1982 the second park was opened in the Walt Disney World Complex – Epcot Center. Epcot (Experimental Prototype Community of Tomorrow), which is twice the size of Magic Kingdom, was inspired by Walt’s dream of building a futuristic park, to celebrate innovative achievements and international culture. To contemplate this goal set for the park, it is divided into two sections – Future World and World Showcase.

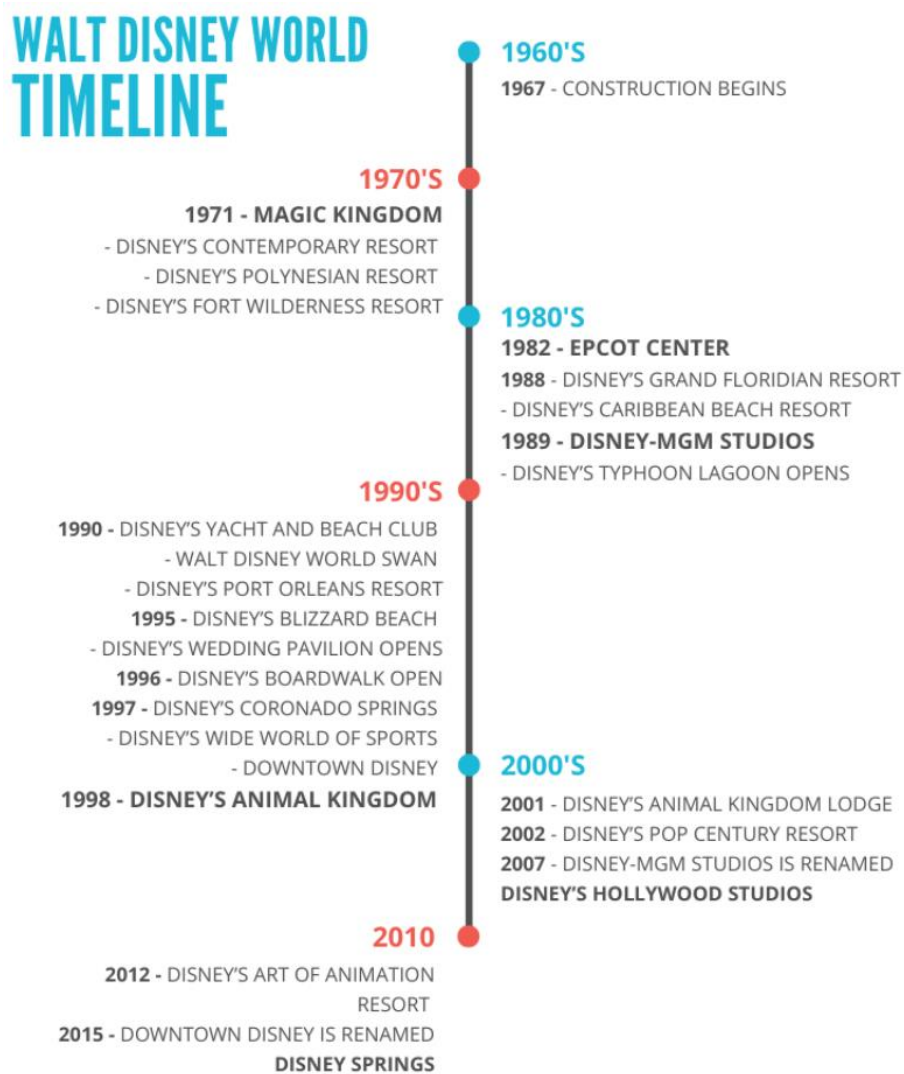
The following park to join the Complex was Disney MGM Studios, on May 1st, 1989. Inspired by film, television, music, and theater, Disney MGM Studios had its name changed in 2008 when it became Disney Hollywood Studio. The last park to launch on the grounds of Central Florida was the largest of the four main theme parks: Animal Kingdom. Its launch was on April 22nd, 1998, and had a reserved area of over 200 acres.

In addition to the four main theme parks, two water parks are also found in the Complex - Disney’s Typhoon Lagoon and Disney’s Blizzard Beach. As the Walt Disney World Theme Parks were built, the whole area reserved for the complex evolved. Today there are more than 25 Disney Resort Hotels in the Disney Resorts Collection, with many different themes,

⁴ Available at: <https://www.themeparktourist.com/features/20140323/17091/making-walt-disney-world-20-amazing-photographs>

locations, and prices to choose from. Disney’s Contemporary Resort, Disney’s Polynesian Village Resort, and Disney’s Fort Wilderness Resort & Campground opened in 1971, the same year as the Magic Kingdom. More Resorts, Golf Courses, Country Club launch in the upcoming years.

Figure 3.3 Walt Disney World Resort’s Timeline



Source: Author

To sum with this incredible structure of theme parks, popular and luxurious resorts, water parks, golf courses, and a huge amount of food and beverage outlets, Disney Company always sought ways to make the public connect with the experience that is offered at Disney grounds. This experience starts in the heart of the Company, with the Disney Cast Members.

3.1.4 Disney Cast Members

The Disney Cast Members are divided among many different roles and functions; however, all Disney employees undergo a very important and immersive training program where they are presented to every aspect of Disney. To have engaged, knowledgeable, and committed employees, Disney created Disney University, a global training program, and structure for Disney employees. Doug Lipp is a former Disney employee who worked with Van France, one of Walt's most trusted employees and the Founder of Disney University - on his book "Disney U: How the Disney University Develops the World's Most Engaged, Loyal, and Customer-Centric Employees" he shares insight on how Disney is transformed into the Customer Service reference that it is now, in terms of developing people in a way that they represent the image that the company wishes to transmit.

While creating Walt Disney's physical structure, Walt had many architects and engineers working on the parks and rides. He then started looking for a human architect, "someone who could be as creative designing the employee orientation and training process as the real architects had been with landscape and building design" (Lipp, 2014, p. 2). Van received from Walt the mission of developing employees to work in The Happiest Place on Earth, so he needed people who could "create happiness", and that was his goal while creating the Disney training and orientation, that would later become the Disney University.

Disney is proudly known for its exceptional Customer Service and a big part of that is a result of adding the client's perception to the whole creation process. Another important part is the belief shared within Company leadership that the best way to provide an exceptional service to Disney guests is by providing this exceptional service to each employee first. Disney's number one client are Disney's Cast Members (Lipp, 2014)

According to Doug Lipp (2014), the Disney Company takes care of its Cast Members, so that the Cast Members take care of Disney Guests, and the Company strives. In this sense, the Disney training is a way to introduce new employees to Disney history, legacy, culture, values, and magic.

In essence, the Disney University makes certain that every employee is properly introduced to the company and understands the importance of the brand: Disney Values, Disney history, and Disney Traditions. (Lipp, 2014 p. 34)

During two weeks of intense training, Cast Members are introduced to this new and magical world. There they learn that their role as Disney Cast Members is to create happy and magical

moments. Before the training is over, they become eager and proud to represent and be a part of this immersive experience.

3.2 Data Collection

For the elaboration of this research the data collection process was manually conducted and divided into two stages. First, to address the research objective of analyzing Disney's projected image, data was collected from Disney websites. On the second stage on the research's methodological path, data was collected from guest's reviews left on TripAdvisor after their visit to the Disney Parks and Resorts, to determine the perceived image. This will allow a comparison to be made to elect similarities and differences between the projected and perceived image and respond to the research questions and objectives.

3.2.1 Data Collection: Projected Image

To determine the projected image, data was collected from three official Disney websites. The websites were chosen based on the purpose of each website and the relevant information available, taking into consideration the objectives to be achieved with the analysis of this content. Each website has a different perspective of Disney as an organization and each one plays an important part in determining Disney's projected image.

After a pre-analysis of the content on each website, done through a fluctuating reading, to strategically select the content to be analyzed in order to answer to this research's objectives, the content was collected from specific areas of each website. Every piece of information was manually gathered and transferred from their page to a word document to be analyzed.

The first website analyzed was "Disney Parks, Experiences and Products" - <https://dpep.disney.com/>. This page is dedicated to providing insight into Disney brands and franchises. The homepage displays six tabs: 1) About; 2) News; 3) Parks and Experiences; 4) Consumer Products; 5) Careers; and 6) Shop. There, data was collected from the "About" tab, which provides information on the Disney brand and products.

The second website was "The Walt Disney Company" - <https://thewaltdisneycompany.com/>. On this website, we find relevant information about Walt Disney as a Company and, similar

to the previous website, information was collected from the “About” tab, which provides insight on Disney’s mission, goals, objectives, and history. The first two websites analyzed had their main focus on Disney as a brand. The last website to be analyzed however, has its focus on the Walt Disney Parks and Resorts.

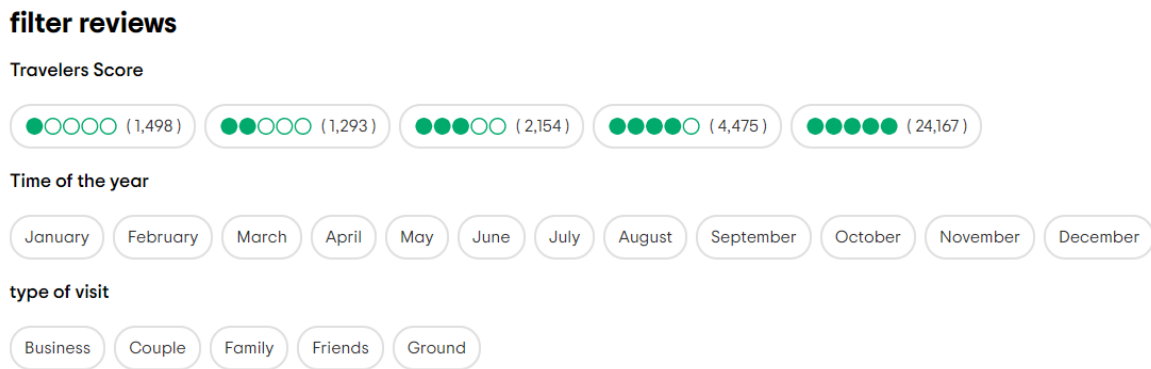
Lastly, the website “Walt Disney World” - <https://www.disneyworld.eu/> - was examined. This website provides insights into Disney’s Parks and Resorts in Orlando, namely the key messages sent from Disney to their public while advertising the brand as a tourism destination. This website contains relevant information on each of the four Disney theme parks, with descriptions and insight into each attraction. After the pre-analysis, data was collected from each Parks’ dedicated tab on the website – Magic Kingdom, EPCOT, Hollywood Studios, and Animal Kingdom. It was also important to analyze the available information on specific attractions. In so doing, the description of two main attractions from each park were chosen.

3.2.2 Data Collection: Perceived Image

To determine the perceived image of the Walt Disney World Parks and Resorts, data was manually collected from the reviews left by visitors on TripAdvisor. At the time of the elaboration of this research, a total of 33,584 reviews had been left by guests who have visited the parks in Orlando, FL. On the TripAdvisor Website, reviewers can provide an overall score for their experience, and leave a testimony. The scores are divided between “Great”, “Very Good”, “Reasonable”, “Bad” and “Horrible”. As can be seen on Figure 10, of the total number of reviews left are as follows: Great - 24,167; Very Good – 4,475; Reasonable – 2,154; Bad – 1,293; and Horrible – 1,498.

The filters available on the platform are “Time of the year”, where it is possible to select determined months of the years and visualize the review accounted for in that month(s); and “Type of visit”, that has the filter options of “Business”, “Couple”, “Family”, “Friends” and “Ground”. This can be observed on Figure 3.4.

Figure 3.4 WDW P&R Review on TripAdvisor



Source: TripAdvisor⁵

To gather data that represents the overall image that is perceived by visitors, it is important to understand the opinion of visitors in different periods, especially taking in account the current pandemic situation cause by the Coronavirus (COVID-19) outbreak, that has directly affected the hospitality industry. With this under consideration, for this analysis, data was collected selecting the month filter of April, where reviews left by visitors on the month of April 2021, April 2020 and April 2019 were gathered. This process provided information on the long-term perceived image and allowed the research to make visible the impact of the pandemic on the perceived image of the Walt Disney World Parks and Resorts. Based on the filters selected, a total of 98 reviews were analyzed.

3.3 Instruments of Data Analysis

This dissertation's methodological path started with a literature review to understand and introduce the main elements of the research. A literature review provides a description and critical evaluation of work and research that are relevant to a particular topic. It provides an overview of many sources that were explored while conducting research on a specific subject and helps contextualize the research (Fink, 2014).

For the elaboration of this study, a literature review served as the base to create understanding and knowledge about the topics to be discussed. This way it was possible to better address all important topics to the research and gain relevant insight on what is the projected image

⁵ Available at: https://www.tripadvisor.com.br/Attraction_Review-g34515-d143394-Reviews-Walt_Disney_World_Resort-Orlando_Florida.html

of a brand and what are the elements that build this image. The review allowed us to understand how the perceived image is created and what are the influences on that, and it was also important to introduce the object of the study: the Walt Disney Company.

To determine the projected and the perceived image of the Walt Disney Worlds Parks and Resorts, the methodology chosen was a qualitative content analysis in the hopes of being able to address this matter in a more personal way. A qualitative content analysis is a set of communication analysis techniques that uses systematic and objective message content description procedures. This process originated as a technique to understand direct messages, but also to decipher, non-visible communication, the content that is written “between the lines” (Bardin, 1977). According to Gondim et al. (2014) “the content analysis would fulfill the role of completing something by coding and categorization, revealing the hidden” (Gondim et al. 2014, p.193).

Bardin (1977) suggests that content analysis should be developed following three main steps: 1) Pre-analysis; 2) Exploration of the material; 3) Treatment, inference and interpretation of results (Bardin, 1977).

The pre-analysis is the phase where the research will be organized. On this stage, documents and materials are selected and organized and a fluctuating reading is done to have the initial contact with the material, start the formulation of hypothesis and assumptions that will help in the outcome of the research (Bardin, 1997; Gondim et al. 2014).

During the exploration of the material, the objective was to find connections and categories of reoccurring words, sentences and/or themes. This exploration of the material is done through the meticulous reading of all the available data and the highlight and categorization of this content in a way that it leads to the projected and the perceived image of the Walt Disney Parks and Resorts.

Categorization is an operation to classify the components of a set by differentiation and then by regrouping according to genre (analogy) under pre-defined criteria. The categories are rubrics or classes, which bring together a group of elements (recording units, in the case of content analysis) under a generic title. That grouping is conducted because of the common characters of those elements. [...] Categorization is a structuralist process and involves two stages: 1) Inventory: isolating the elements. 2) Classification: dividing the elements, and therefore seeking or imposing a certain organization to messages. (Bardin, 1979, p. 117-118 apud Gondim et al. 2014)

The last step consists of the interpretations of this data, that will base the conclusions and answer to the objectives of this research. With the findings from the analysis, categorization, and interpretation of the projected and the perceived image, it is possible to make assumptions and classifications that will help address and answer to the questions of this research. After determining the projected image and the perceived image of the Walt Disney Company Parks and Resorts, a comparison can be made to understand whether the image that is projected by the organization is perceived by visitors when experiencing the destination. This will facilitate the understanding on what are the influences and the biggest impacts on the similarities and/or differences between the image that Disney projects and the image that visitors perceive.

3.3.1 Analysis of the Projected Image

The first stage on the methodological path was determining Walt Disney Parks and Resorts' projected image. For this, the literature review played an important part as well, as it assisted in structuring the findings regarding Disney's projected image. Plenty of relevant research and literature have been published regarding the organization's brand identity that will be useful and important for the elaboration of this research. Alongside the results gathered from the literature review regarding Disney's Brand Identity, an analysis of Disney's website was made to corroborate with the literature review and to determine Disney's projected image.

For that, information available on Disney's official websites was analyzed through a qualitative content analysis. The official Disney websites were chosen for this analysis as they are the digital face of the organization – it is through the official page that guests can gather information regarding the organization as a brand and on the theme parks. On the websites, they can learn about what Disney has to offer and it is the platform where Disney is able to project their desired image.

“Disney Parks, Experiences and Products” and “The Walt Disney Company” contain important information regarding Disney as a brand – the company's vision, mission, goals, and culture; “Disney World” is the face of the Walt Disney Parks and Resorts. A qualitative analysis of the content available on these websites allowed us to define and categorize Disney's projected image. Four sub-categories were chosen as the main influences of Walt

Disney World’s projected image, based on the literature review: Culture, Personality, Heritage and Relationship (Table 1).

Online content is becoming more perceived as trustworthy information for tourists when making decisions when it comes to the destination. Official websites are a point of contact between guests and destinations and serve as a platform for which institutions can project their image based on what the organizational marketers wish to project to the public. The perceived image that will be analyzed is a result of the visit to a destination - what is created in the visitor's mind when/after experiencing a destination (Hunter, 2012; Yoon, et al. 2019; Zhang et al., 2021) .

Table 3.1 Projected Image of the Walt Disney World Parks and Resorts

Category	Sub- Categories	Literature Reference
Projected Image of the Walt Disney World Parks and Resorts	Culture	“A brand is a culture . There is no cult brand without a brand culture. A brand should have its own culture , from which every product derives. The product is not only a concrete representation of this culture , but also a means of communication. Here culture means the set of values feeding the brand’s inspiration” (Kapferer, 2008, p. 184).
	Personality	“The brand-as-person perspective suggests a brand identity that is richer and more interesting than one based on product attributes. Like a person, a brand can be perceived as being upscale, competent, impressive, trustworthy, fun, active, humorous (...) A brand personality can create a stronger brand in several ways” (Aaker1996, p. 83). “A brand has a personality . By communicating, it gradually builds up character. The way in which it speaks of its products or services shows what kind of person it would be if it were human” (Kapferer, 2008, p. 183).
	Heritage	“A strong symbol can provide cohesion and structure to an identity and make it easier to gain recognition and recall. (...) A vivid, meaningful heritage also can sometimes represent the essence of the brand” (Aaker, 1996, p. 84).
	Relationship	“A brand is a relationship . Indeed, brands are often at the crux of transactions and exchanges between people” (Kapferer, 2008, p. 185).

Source: Author

3.3.2 Analysis of the Perceived Image

To meet the objectives of this research, the second stage of the methodological path also counted with a qualitative content analysis that sought to determine the perceived image of the Walt Disney World parks and Resorts, to then understand whether the projected image is perceived by guests during their visit to the parks. To be able to make this comparison, data was collected from reviews left by visitors on TripAdvisor after they have visited the destination.

TripAdvisor, being the largest online travel community in the world, comes as an important data source for understanding the image that is perceived by the public after visiting a destination. To analyze the valuable information available on the platform, authors collect data from reviews shared by visitors to then process this data and find correlations, themes, and/or categories. The data from the TripAdvisor reviews was collected, treated, and analyzed and the reoccurring words were grouped into sub-categories that lead to the perceived image of the organization. The sub-categories elected, based on the literature review, were: Cognitive Components, Affective Components and Conative Components, this can be seen on Table 3.2.

Table 3.2 Perceived Image of the Walt Disney World Parks and Resorts

Category	Sub-Categories	Literature Reference
Perceived Image of the Walt Disney World Parks and Resorts	Cognitive Components	The cognitive components describe the process by which the individual gets to know his environment (Marine-Roig & Ferrer-Rosell, 2018), it may be described as the sum of what is known and thought – the sum of beliefs and attitudes - of an object (Boulding, 1956). According to Pike (2021) “cognition is the sum of what is known or believed about a destination” (Pike, 2021, p. 170).
	Affective Components	The affective components have relation to the reasons one has for selecting a destination (Gartner, 1993), it represents an individual’s feelings and emotions towards this object (Pike, 2021; Baloglu & McCleary, 1999).
	Conative Components	The conative components are comparable to behavior, because it is the action component – it refers to the tourist’s future actions towards the destination, such as intention to revisit or recommend the destination (Gartner, 1993).

Source: Author

This data was also analyzed qualitatively, with the support of the NVivo 12 software. After collected and treated, leaving only the testimonies left by the visitors, a word cloud was created with the NVivo software where the most recurrent words can be visualized. Based on the meticulous analysis of the data collected and the word cloud created with the support of the NVivo software, table 5 was created, containing the most recurrent words found in the analysis, that represent one of the three categories that determine the perceived image of the Walt Disney World Parks and Resort: cognitive components, affective components, and conative components.

CHAPTER IV – ANALISIS, RESULTS AND DISCUSSION

4.1 Projected Image of the Walt Disney World Parks and Resorts

To define the projected image of the Walt Disney World Parks and Resorts, sub-categories and indicators were listed, based on the main elements that compose the brand identity. These elements were selected after the pre-analysis and exploration of the data collected from the WDW websites, considering the literature review that was previously made and that serves as an important cornerstone for this research.

Through the content analysis, it was possible to list eight indicators and four sub-categories, that are composed of the indicators, which can be seen in Table 4.1. The first sub-category is “Personality”, and the indicators are “Happiness/Happy”, “Fun” and “Magic”. The second sub-category, “Culture”, has the indicators “Magic”, “Four-Keys” and “Innovation”. The third sub-category, “Heritage”, has the indicators “Storytelling” and “Walt Disney”, and the last sub-category, “Relationship”, has the indicator “Cast Members”.

Table 4.1 Projected Image of the Walt Disney World Parks and Resorts

Category	Sub-Categories	Indicator
Projected Image of the Walt Disney World Parks and Resorts	Personality	Happiness/Happy
		Magic/Magical
		Family-fun
	Culture	Innovation
		“Four-Keys”
	Heritage	Storytelling
		Walt Disney
	Relationship	Cast Members

Source: Author

4.1.1 Personality

Brand personality is the set of human characteristics associated with a brand (Aaker, 1996). These characteristics are unique patterns that a brand follows over time and that supports the

definition of how the brand wishes to be perceived by consumers and how a brand will project itself – thus why brand personality is such an essential part of the brand identity.

The Walt Disney World Parks and Resorts has been building and communicating its brand personality for decades through its products, experiences and means of communication. A strong brand personality has been noticed since the foundation of the brand and has been cultivated and shared since the opening of the Disney Parks. As an important element that constitutes the brand identity, personality is the first sub-category, listed from three indicators found to be the main elements of Disney's Personality: Happiness/Happy, Fun and Family.

4.1.1.1 Happiness/Happy

Happiness has always guided Walt Disney and has always been a goal and inspiration for the Walt Disney Parks and Resorts. This was idealized and shared by Walt Disney and has guided the actions towards the brand since its creation. The first indication of happy/happiness being an important element of the brand personality comes from the tagline "The happiest place on Earth". This can also be noticed on Walt Disney's speech on the opening of Disneyland, in 1955.

EXAMPLE 1

"To all who come to this **happy** place: welcome. Disneyland is your land. Here age relives fond memories of the past, and here youth may savor the challenge and promise of the future. Disneyland is dedicated to the ideals, the dreams, and the hard facts that have created America, with the hope that it will be a source of **joy** and inspiration to all the world." (Walt Disney – Disneyland Opening Day, 1955)

On Walt Disney World's Magic Kingdom Park inauguration, Roy Disney shared a dedication for his brother, Walt Disney:

EXAMPLE 2

"Walt Disney World is a tribute to the philosophy and life of Walter Elias Disney... and to the talents, the dedication and the loyalty of the entire Disney organization that made Walt Disney's dream come true. May Walt Disney World bring **joy** and inspiration and New Knowledge to all who come to this **happy** place ... a Magic

Kingdom where the young at heart of all ages can laugh and play and learn – together.” (Roy Disney’s tribute, 1971)⁶

The websites analyzed bring happy/happiness as an important element of the brand personality, as that can be observed in many different sections of Disney’s websites – through the images featured, the speeches and the description of the attractions.

EXAMPLE 3

THE DISNEY EXPERIENCE - For decades, we’ve brought engaging storytelling, exceptional service and unforgettable magic to life across our destinations and products. With imagination and technology, we continue to set the bar in the industry we pioneered, creating **happiness**, hope and inspiration.⁷

EXAMPLE 4

“The **Happiest** Cruise That Ever Sailed” - Sing along to the classic anthem of world peace during a delightful musical boat tour. Cruise along the Seven Seaways Waterway on a gentle 10-minute journey through all 7 continents. Pass through vivid, fantastical scenes representing the iconic sights and sounds of dozens of nations.⁸

Disney brings in its essence the goal of “creating happiness” for those who visit Disney Parks and live the Disney experience. Happy moments can also be seen throughout the images displayed on the websites:

⁶ Available at: <https://disneyparks.disney.go.com/blog/2021/10/walt-disney-world-memories-roy-o-disney-dedicates-the-resort/>

⁷ Available at: <https://dpep.disney.com/about-us/>

⁸ Available at: <https://www.disneyworld.eu/attractions/magic-kingdom/its-a-small-world/>

Figure 4.1 Happiness - Disney Parks & Experiences



Source: <https://dpep.disney.com/about-us/>

Figure 4.2 Happiness - Disney World



Source: <https://www.disneyworld.eu/>

Figure 4.3 Happiness - Disney World



Source: <https://www.disneyholidays.com/walt-disney-world/tickets/>

The ideal of happiness that has been attached to the Disney brand since its creation can still be seen in how Disney projects itself through its official websites. Happiness is an emotional state that can be characterized by the feeling of joy and contentment is transmitted by the brand not only through the speeches but also through the images shared on the website. Figures 4.1, 4.2, and 4.3 showcase people supposedly living the Disney experience in the Walt Disney World Parks, and the sentiment of happiness and joy are visible through the images, and that is an important indicator for the brand personality.

“We create happiness” is also an important vision statement shared within the company employees and one of the main reinforcements during the cast members’ training. Trainers and leaders effectively pass this on to the cast members during their formation at Disney University, in a way that, once the training period is complete, they know the special role that they have in “creating happiness” and passing this on during their time with the Walt Disney Company (Lipp, 2014).

4.1.1.2 Magic/Magical

The second indicator listed as a composition of Disney’s brand personality is “Magic”. The magic that Disney aims to transmit through its products and, especially, experiences is projected through many different elements. Building this magical personality for Disney is another asset that has accompanied the brand since the very beginning and has served as inspirations for Disney movies, characters, products, and, of course, experience.

The magic that accompanies Disney’s products is a big promise of what people should expect when visiting the Disney Parks: a magical experience. This is projected through many different elements on the WDW websites, starting from how the companies introduces itself:

EXAMPLE 5

Disney Parks, Experiences and Products brings the **magic** of The Walt Disney Company’s powerful brands and franchises — including Disney, Pixar, Marvel, Star Wars, ESPN, Twentieth Century Studios and National Geographic — into the daily lives of families and fans around the world to create **magical** memories that last a lifetime.⁹

⁹ Available at: <https://dpep.disney.com/about-us/>

EXAMPLE 6

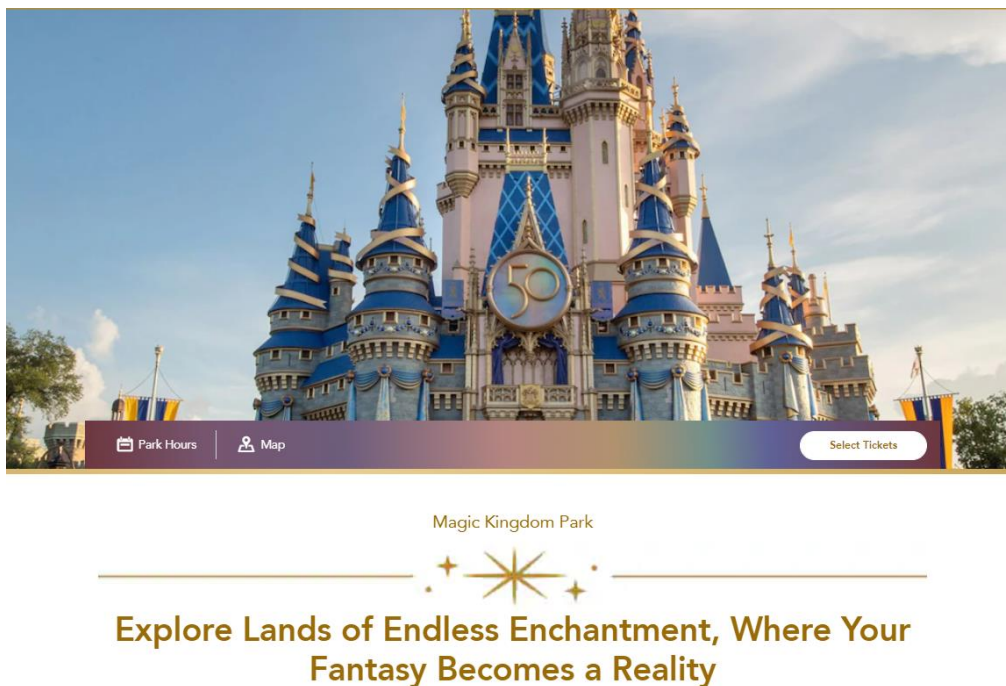
Throughout our 65+ year history, we've designed our parks, experiences and products to inspire optimism and create **magical** moments that our guests can share with their loved ones. Our cast members continue to find new ways to do what we do best – build on our legacy of incredible storytelling by dreaming up experiences that can only be found at Disney.¹⁰

EXAMPLE 7

At Disney, our cast are the key to the **magic**, and just as they care for our guests, we care for our cast members. Our cast members are the **magic** makers – they bring our stories to life, help our guests escape the everyday, and create special moments for our guests to share with their loved ones.¹¹

The “magic” is also projected through the Disney Park’s Website. Looking into the Disney theme parks, magic is already on the name of the most visited park: Magic Kingdom.

Figure 4.4 Magic Kingdom website



Source: <https://www.disneyworld.eu/destinations/magic-kingdom/>

¹⁰ Available at: <https://dpep.disney.com/about-us/>

¹¹ <https://dpep.disney.com/cast-life/>

Figure 4.5 Magic Kingdom website



Source: <https://www.disneyworld.eu/destinations/magic-kingdom/>

Figures 4.4 and 4.5 were collected from Disney World's website, where the information regarding the Magic Kingdom is found. Both images bring clear examples of how Disney transmits the magic behind the experience through the wording and the images. On Figure 4.4 we can see "Magic Kingdom Park - Explore Lands of Endless Enchantment, Where Your Fantasy Becomes a Reality". Figure 4.5 carries other examples: "The World's Most Magical Celebration"; "Disney Enchantment".

EXAMPLE 8

Beacons of **Magic** - Cinderella Castle illuminates the park with a dazzling glow that sparkles with **pixie dust**. Available nightly at select parks.

The **Magic** Is Calling - Throughout this incredible event discover classic favorites and exciting adventures across The Most **Magical** Place on Earth.

Disney Fab 50 Character Collection - **Magic** is all around you at The World's Most **Magical** Celebration. Across all 4 theme parks, including Magic Kingdom, 50 characters cast in gold wait to be discovered.

This element of the brand personality that has an important role in the brand identity of the Walt Disney World Parks and Resorts is reinforced through the usage of words and images that transmit this magical personality – Enchantments, Fantasy, Pixie Dust.

4.1.1.3 Family-fun

Since its creation, Walt Disney World has always been a destination for families to be able to enjoy together. Walt Disney’s idea for theme parks came from the desire and belief that there should be a place like this. “I felt that there should be something built, some kind of amusement enterprise where the parents and the children could have fun together” (Walt Disney¹²). This is an essential element of Walt Disney World’s brand personality and is projected throughout Disney’s websites.

EXAMPLE 9

Disney Parks, Experiences and Products brings the magic of The Walt Disney Company’s powerful brands and franchises — including Disney, Pixar, Marvel, Star Wars, ESPN, Twentieth Century Studios and National Geographic — into the daily lives of **families** and fans around the world to create magical memories that last a lifetime.

When Walt Disney opened Disneyland in Anaheim, California, on July 17, 1955, he created a unique destination built around storytelling and immersive experiences, ushering in a new era of **family entertainment**. More than 60 years later, Disney has grown into one of the world’s leading providers of **family** travel and leisure experiences (...).¹³

EXAMPLE 10

The Walt Disney Company, together with its subsidiaries and affiliates, is a leading diversified international **family** entertainment and media enterprise that includes Disney Parks, Experiences and Products; Disney Media & Entertainment Distribution; and three content groups—Studios, General Entertainment and

¹² Walt Disney World Explorer, available at: <https://www.youtube.com/watch?v=UioZNYcpRDg>

¹³ Available at: <https://dpep.disney.com/about-us/>

Sports—focused on developing and producing content for DTC, theatrical and linear platforms.¹⁴

EXAMPLE 11

HISTORY OF DISNEY - From humble beginnings as a cartoon studio in the 1920s to its preeminent name in the entertainment industry today, Disney proudly continues its legacy of creating world-class stories and experiences for every member of the **family**.¹⁵

4.1.2 Culture

The culture of a brand or an organization is cultivated, shared and defines how the brand will be delivered to the market. Every brand should have its own culture, from where all products and services should originate, and it can be represented by the values that inspire the brand (Kapferer, 2008). Culture within the Walt Disney World is a very valued and inspirational topic, that has driven researchers and authors world-wide to deep dive into the topic with intention of understanding the implications of the strong culture that Disney cultivates and that directs all products and services within the brand.

A strong brand culture – as the one shared within the Walt Disney World - is rooted within all parts of the organization and is shared from and between employees and are transmitted as the values that represent what is most important within the brand, and one of the main elements in defining how the brand wished to be perceived. Culture is the second sub-category listed and it derives from three indicators – Magic, Five Keys, and Innovation.

4.1.2.1 “The 5 Keys”

For more than 65 years Disney has been guided by a Four Keys basis - one of the main cultural elements present in Disney Parks. They were created to dictate how the decision-making process of Disney cast members should occur and serves as guidance to all actions within Disney Parks. The Four Keys were created by Van France, founder of the Disney

¹⁴ Available at: <https://thewaltdisneycompany.com/about/>

¹⁵ Available at: <https://thewaltdisneycompany.com/about/>

training program, today known as Disney University, and are strongly reinforced during the training period, as well as daily on Disney grounds. It is important to understand the Four Keys from the company's perspective:

Every Disney Parks cast member is familiar with our longstanding tradition of **The Four Keys – Safety, Courtesy, Show and Efficiency** – which have guided our approach to guest service for more than 65 years. The **Four Keys** are one of the first things that cast members learn about when they join Disney Parks, Experiences and Products, and they are regularly reinforced throughout their tenure. Each cast member is asked to use **The Four Keys** as the blueprint for the decisions they make during the workday and the approach they bring to their interactions with others. Cast members around the world know them by heart and live by them in their roles every day as they create amazing experiences for our guests.¹⁶

Figure 4.6 Disney Four Keys



Source: The Kingdom Insider¹⁷

¹⁶ Available at: <https://disneyarks.disney.go.com/blog/2021/04/a-place-where-everyone-is-welcome/>

¹⁷ Available at: <https://thekingdominsider.com/breaking-and-then-there-were-5-for-the-first-time-ever-disney-expands-its-4-keys/>

All Disney cast members always carry a copy of the Four Keys card. As can be seen on Figure 4.6, The Four Keys were created to serve as the compass for creating happiness and serving others. Safety, Courtesy, Show and Efficiency are what guides every action in the parks, and they should be follow in the order they appear – safety always being the top priority. These bases have been intact since Disney’s foundation, however, in 2021, the company added a Fifth Key – Inclusion, to better address the needs of the company in this changing world.

EXAMPLE 12

THE INCLUSION KEY - For more than 65 years The **Four Keys – Safety, Courtesy, Show and Efficiency** – have guided our approach to guest service and care. Each cast member is asked to use The **Four Keys** as the blueprint for the decisions they make during the workday and the approach they bring to their interactions with others. In recognition of the essential role that inclusion plays in our culture, we’ve added a **fifth key**, the Key of **Inclusion**. Now, **the 5 Keys** – with **Inclusion** at their heart – guide us as we interact with guests, collaborate, and create the next generation of Disney products and experiences.¹⁸

EXAMPLE 13

Promoting health and **safety** for our guests and cast members continues to be a top priority for us. As our Disney destinations welcome guests back to the magic, the latest information about health and **safety** measures at our parks and resorts, vacation planning resources and more can be found here.¹⁹

EXAMPLE 14

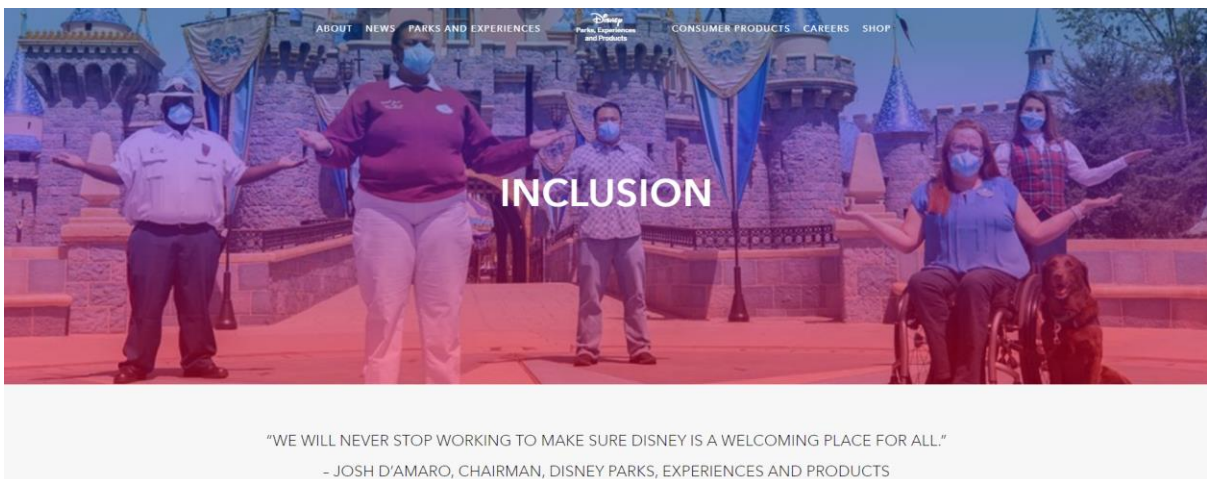
REPRESENTATION MATTERS - We’re stronger when our stories and products are **inclusive**, reflecting the unique and diverse guests who experience them. Our goal is to build authentic representation across our parks, games and publishing groups to develop stories, experiences and products that all of our guests can be excited and inspired by.²⁰

¹⁸ Available at: <https://dpep.disney.com/inclusion/>

¹⁹ Available at: <https://dpep.disney.com/health-and-safety/>

²⁰ Available at: <https://dpep.disney.com/inclusion/>

Figure 4.7 Inclusion



Now, the very important role that the Four Keys assumed since the very beginning of the Walt Disney Company, has been taken over by the Five Keys, as Disney shows itself to be a changing and evolving brand, connected to the market and to the needs of its customers. We can see other examples of where the keys are reinforced within the Disney websites on the upcoming examples. Especially in the current times, in the pandemic situation the world is facing, safety remains with uttermost priority, and that is visible throughout the Disney websites.

4.1.2.2 Innovation

The second element that composes the sub-category "Culture" is innovation. Disney has had innovation as a priority since the beginning. Walt Disney has always considered innovation to be something that would differentiate Disney parks and products. This trust that innovation would always bring advantages can be seen since the implementation of the Disney Parks, specifically, EPCOT Center - Experimental Prototype Community of Tomorrow. This already showed the desire to promote innovation among the experience that would be offered. Till this day, innovation plays an important role in the brand's identity, specifically, in the culture of the organization. The importance of innovation can be seen on Example 15, on the organization's mission statement, as well as in many different sections of the Disney

Websites. The importance that the company brings to visionary and innovative thinking and actions can be seen on Examples 16 and 17, when referring to the organization's leaders.

EXAMPLE 15

OUR MISSION - The mission of The Walt Disney Company is to entertain, inform and inspire people around the globe through the power of unparalleled storytelling, reflecting the iconic brands, creative minds and **innovative** technologies that make ours the world's premier entertainment company.²¹

EXAMPLE 16

Our senior executives bring tremendous experience, **visionary** thinking and a shared commitment to excellence, creativity and **innovation** to the day-to-day operation of the company.²²

EXAMPLE 17

LEADERSHIP - DPEP leaders lend their experience and expertise across a variety of industries to bring Disney stories and characters to life through **innovative**, exciting vacation experiences and engaging physical and digital products.²³

EXAMPLE 18

TECHNOLOGY AND **INNOVATION** - Disney Imagineers and technologists are always exploring new ways to create magical moments that our guests can share with friends and family. They push the boundaries to achieve ambitious heights, from groundbreaking ride systems to bold new **innovations** across a range of technologies. We're looking forward to creating more magic in more places – in our parks, at home, and beyond.²⁴

EXAMPLE 19

EXPLORING NEW MAGIC - We're hard at work developing the next generation of theme park entertainment and exploring how we can 'plus' experiences with new effects and fresh, relevant stories that all of our guests can connect with and

²¹ Available at: <https://thewaltdisneycompany.com/about/>

²² Available at: <https://thewaltdisneycompany.com/about/>

²³ Available at: <https://dpep.disney.com/about-us/>

²⁴ Available at: <https://dpep.disney.com/the-disney-experience/>

be inspired by. We continue to evolve, **innovate** and reimagine what we do to create rich, impactful and personalized experiences for our guests.²⁵

From the image that is projected, it is possible to notice the importance given to innovation. The innovation is present on the leadership board, it is also mentioned from the imagineers perspective, being the imagineers the ones responsible for designing and developing all things within the Disney parks, created by uniting “imagination” and “engineer”, the focus of innovation and the desire to transit this through Disney experiences and products becomes clear through the company’s culture and the brand identity.

4.1.3 Heritage

The third sub-category elected as a component of the Walt Disney World Parks and Resorts projected image is heritage. The heritage of a brand refers to all the history that this brand carried with it since its creation. It is important to consider this sub-category as an important element of the brand identity, especially for the Walt Disney Company, taking into account all the years that the company has been excelling.

For Aaker (2004), companies must consider their roots and identify the things that made them successful and special in the first place. Disney’s success has been built for decades, it is more than theme parks and entertainment, it tells a story, and it relies on its heritage for that. This heritage comes from the movies and the characters that inspire and involve visitors when experiencing the theme parks. It also comes from its founder – Walt Disney, that has always been an inspiration world-wide. To showcase this important element of the brand identity, two indicators were listed: “Storytelling” and “Walt Disney”.

4.1.3.1 Storytelling

Storytelling, as the name says, is the act of telling stories. From a brand marketing perspective, the usage of storytelling in favor of your brand can open many doors and help you connect to your audience at another level. Storytelling helps in making the brand identity

²⁵ Available at: <https://dpep.disney.com/the-disney-experience/>

more relatable from the customer's perspective. For a tourism destination, storytelling can affect the decision-making process and it may serve as a source of inspiration and awareness for potential visitors (Youssef, Leicht & Marongiu, 2019).

Storytelling has always been in the heart of the Walt Disney Company, and it is one of Disney's greater assets – it's ability to tell engaging and appealing stories. This all starts from the Disney movies and cartoons, and this storytelling is used later on to tell a story from the Disney theme parks. Many different aspects of the Disney experience can be related to storytelling - the characters that originate from Disney movies, the rides and attractions that are inspired by Disney stories and the cast members that embrace the narrative. This important element of the brand identity can be seen in many different parts of the Disney websites.

EXAMPLE 20

When Walt Disney opened Disneyland in Anaheim, California, on July 17, 1955, he created a unique destination built around **storytelling** and immersive experiences, ushering in a new era of family entertainment. More than 60 years later, Disney has grown into one of the world's leading providers of family travel and leisure experiences (...).²⁶

EXAMPLE 21

OUR MISSION - The mission of The Walt Disney Company is to entertain, inform and inspire people around the globe through the power of unparalleled **storytelling**, reflecting the iconic brands, creative minds and innovative technologies that make ours the world's premier entertainment company.²⁷

EXAMPLE 22

WHO WE ARE - Throughout our 65+ year history, we've designed our parks, experiences and products to inspire optimism and create magical moments that our guests can share with their loved ones. Our cast members continue to find new ways to do what we do best – build on our legacy of incredible **storytelling** by dreaming up experiences that can only be found at Disney.²⁸

²⁶ Available at: <https://dpep.disney.com/about-us/>

²⁷ Available at: <https://thewaltdisneycompany.com/about/>

²⁸ Available at: <https://dpep.disney.com/about-us/>

EXAMPLE 23

WHAT WE DO - Since the beginning, we've dreamed about the possibilities of tomorrow to create exciting, inspiring and meaningful experiences that bring together people of all ages, all around the world, to escape the everyday and reconnect with their loved ones. We continue to challenge ourselves to bring the magic of Disney to life with the perfect mix of classic and new **storytelling** for every generation.²⁹

EXAMPLE 24

STORYTELLING - We're reimagining what a Disney experience can be as we find new ways to take our guests on adventures and immerse them in their favorite **stories**. Through exciting attractions, engaging products and unique digital experiences we're bringing magic to our guests wherever they are.³⁰

In many different sections of Disney's websites, the act of telling stories is put as an important part of the brand identity. Storytelling is mentioned on the company's mission statement, as can be seen on Example 23, the mission of the organization is to entertain, inform and inspire, and their goal is to that through storytelling. This highlights storytelling as one of the main aspects of Disney's projected image – their goal is to be perceived and recognized by their incredible ability to tell stories.

4.1.3.2 Walt Disney

The second indicator elected for the sub-category "heritage" is Walt Disney, the founder, that serves as inspiration to all within the organization, and is whom the brand is named after. Walt's legacy, creativity and bold goals are a reference not only within Disney grounds, but to many other organizations who look up to his incredible legacy.

Walt Disney is a symbol inside Disney parks and is an inspiration to Disney products, and the brand identity is proud to show and remember his history and legacy, which is what turned Disney into what it is today. All that happens at the Disney parks were creations of Walt.

²⁹ Available at: <https://dpep.disney.com/the-disney-experience/>

³⁰ Available at: <https://dpep.disney.com/the-disney-experience/>

Disney itself is a reflection of Walt's goal as dream, and that legacy is kept vivid until today, is the hopes that he will serve as an inspiration to employees and customers.

EXAMPLE 25

When **Walt Disney** opened Disneyland in Anaheim, California, on July 17, 1955, he created a unique destination built around storytelling and immersive experiences, ushering in a new era of family entertainment.³¹

EXAMPLE 26

“Around here, however, we don't look backwards for very long. we keep moving forward, opening up new doors and doing new things, because we're curious... and curiosity keeps leading us down new paths.” – **Walt Disney**

On the Disney websites we can see, as on Example 25, how Walt is brought as the great mastermind behind the creating of the Disney parks, and his legacy lives in every inch of all aspects related to the Walt Disney Company. A company that brings the name of its founder uses of this as a great aspect of its brand identity – the relation and connection between Disney as a brand and Walt Disney as an inspiration. Walt's ideas live till this day and on Disney websites we can also see some of Walt's quotes, that serve as inspiration for the organization today – as Example 26.

4.1.4 Relationships

The final sub-category listed as a component of the projected image is “Relationship”. Relationship appears as an important element of brand identity in two models that were reviewed by the literature on this research: Chernatony's (1999) brand identity model and Kapferer's (2008) brand identity prism.

Chernatony states that the relationship can refer to different types of relationship within the organization - the relationship from staff to staff, staff to consumers and staff to other stakeholders. From the perspective of the Disney brand, the relationship built and cultivate

³¹ Available at: <https://dpep.disney.com/about-us/>

between organization and staff (cast members) can have a big impact in the image that is projected by the organization, and, possibly, on the image that is perceived by visitors. To better address this category, one indicator was listed: “cast members”.

4.2.4.1 Cast Members

The Walt Disney Company projects an image that puts the cast members in the spotlight and assigns to them big responsibilities towards the experience that guests will have when visiting the Disney parks. It is possible to observe that the cast members have big responsibility in terms of the image that is projected, as they will be the ones to welcome the visitors into the theme parks. On Disney websites this responsibility is reinforced in different sections, as per the following examples.

EXAMPLE 27

WHO WE ARE - Throughout our 65+ year history, we've designed our parks, experiences and products to inspire optimism and create magical moments that our guests can share with their loved ones. Our **cast members** continue to find new ways to do what we do best – build on our legacy of incredible storytelling by dreaming up experiences that can only be found at Disney.³²

EXAMPLE 28

CARING FOR OUR **CAST** - At Disney, our cast are the key to the magic, and just as they care for our guests, we care for our **cast members**. Our **cast members** are the magic makers – they bring our stories to life, help our guests escape the everyday, and create special moments for our guests to share with their loved ones. We care for our cast by providing a variety of resources that help them live well and realize their goals, from personal benefits like family care and wellness resources, to professional opportunities and education assistance.³³

On Example 27, we can see cast members are put as the main deliverers of many aspects of the brand identity. On Example 28, cast members are highlighted as “the magic maker”, the

³² Available at: <https://dpep.disney.com/about-us/>

³³ Available at: <https://dpep.disney.com/cast-life/>

ones who are responsible for making the magic happens for guests that visit the parks. The cast members are an important element of the brand identity as they are advertised as the ones responsible for bringing the stories to life and creating special moments for the guests.

4.2. Perceived Image of the Walt Disney World Parks and Resorts

To define the perceived image of the Walt Disney World Parks and Resorts, a word cloud was created with the support of the NVivo software, where it is possible to visualize the reoccurring words found within the visitor's reviews. The most relevant word to this research will be divided into categories that compose the brand image and will define the perceived image of the company.

To facilitate the visibility of the words relevant to this research, the NVivo software excludes some irrelevant words that can interfere on the research results. Other words were manually excluded from the word cloud with the assistance of NVivo's software. With the analysis of the reviews left on the months of April 2019, April 2020, and April 2021, the predominant wording can be seen in Figure 4.8.

Table 4.2 Word Count TripAdvisor Testimonies

WORD	COUNT	SIMILAR WORDS
park	178	park, parking, parks
disney	167	disney
rides	134	ride, rides
times	95	time, times
magical	73	magic, magical, 'magical
line	57	line, lines
kingdom	54	kingdom, kingdoms
visits	52	visit, visited, visiting, visits
wait	50	wait, waited, waiting
fast	49	fast
back	48	back
food	48	food, foods
world	43	world, world'
experiences	42	experience, experiences
fastpass	38	fastpass, fastpass', fastpasses
great	32	great
family	31	families, family, familys
long	31	long
characters	29	character, characters

Source: Author

To define the perceived image of the Walt Disney World Parks and Resorts, sub-categories were listed, based on the main components of the brand image, found during the literature review: Cognitive Components, Affective Components, and Conative Components. Considering the most relevant words mentioned by visitors on the reviews left after their visit, Table 4.3 was created, allocating the reoccurring words that influence in the perceived image as indicators into the three sub-categories mentioned previously, that will define the perceived image of the Walt Disney World Parks and Resorts:

Table 4.3 Perceived Image of the Walt Disney World Parks and Resorts

Category	Sub-Categories	Indicator
Perceived Image of the Walt Disney World Parks and Resorts	Cognitive Components	line food experience family member cast
	Affective Components	magical great enjoyed crowded expensive fun
	Conative Components	back coming

Source: Author

4.2.1 Cognitive Components

The cognitive components refer to what is known and believed about a destination (Pike, 2021). For the Walt Disney World Parks and Resorts, it refers to what guests think about the attributes present in the destination. To analyze the cognitive components, the main attributes found within the visitor’s testimonies were listed in Table 4.4.

Table 4.4 Word Count – Cognitive Components

WORD	COUNT	SIMILAR WORDS
line	57	line, lines
food	48	food, foods
experiences	42	experience, experiences
family	31	families, family, familys
member	20	member, members
cast	17	cast

Source: Author, from NVivo data

A qualitative analysis of the data gathered allows us to understand the image that is perceived through these attributes, which led to the elaboration of Table 4.5, where it is possible to

visualize the Cognitive Components and how they are seen within the review left by visitors on TripAdvisor.

Table 4.5 Elements Cognitive Components

Component	Examples	
Long Lines	EXAMPLE 1	“Because within a few minutes of opening the park will be crowded and lines will quickly build to hours, for even the simplest rides and experiences. we spent most days in lines even though we had fastpass for some rides.”
	EXAMPLE 2	“We are annual pass holders and travel often but its becoming difficult to ride anything due to the long lines ”
	EXAMPLE 3	“Plan your day in each park because some rides have a crazy long line ”
	EXAMPLE 4	“Unless you have money prepare to wait in long lines ”
	EXAMPLE 5	“Before you go, you know you are going to run into huge crowds, overpriced everything, mile long lines , rude people, and crazy nice staff. There is a line for everything. Line to get in, line for rides, line for food, line for buses, and even a line to get to another line .”
	EXAMPLE 6	“Stores that are not closed has only one door for entrance. A line to go in and spend money. Rides have long lines .”
Expensive Food	EXAMPLE 7	“Take a backpack full of snacks and a refillable water bottle to save money. Food and beverages purchased at the park are expensive .”
	EXAMPLE 8	“the food is expensive , some of it is worth it, some of it isn’t”
	EXAMPLE 9	“Food/Drinks, way overpriced in the parks”
	EXAMPLE 10	“We are Florida residents, so we got a discount. The room was fine. The food & drinks were very expensive ”
Magical/Fun Experience	EXAMPLE 11	“I have been going to Disney World since I was 8 years old and each time is a truly magical experience to make memories and treasure each and every moment”

	EXAMPLE 12	“It was fun and a great experience . Adults will love Epcot. Kids will definitely like Magic Kingdom or Animal Kingdom. Hollywood Studios is awesome for Star Wars and/or Toy Story fans.”
	EXAMPLE 13	“What can I say except go here as often as you can. It is amazing, magical , and wonderful at all times”
	EXAMPLE 14	“There is no other place on earth like Disney World. It is always magical and fun .”
	EXAMPLE 15	“What can you say about this place other than it is truly magical! ”
Family Friendly	EXAMPLE 16	“My family and I have been twice”
	EXAMPLE 17	“I believe every child or family should be able to go to disney and experience the original felling of being there”
	EXAMPLE 18	“this was a family vacation we dreamt about for years and we can't wait for the next one”
	EXAMPLE 19	“Had the best time with family , Granddaughter and great-grandsons. I'm 68, didn't ride to many rides, but I did feel young again.”
	EXAMPLE 20	“This was the first trip for our entire family , myself and my wife included, and it was everything I imagined it would be.”
Friendly Cast Members	EXAMPLE 21	“The cast members are so kind and helpful!”
	EXAMPLE 22	“People were friendly and the cast members were wonderful and very helpful.”
	EXAMPLE 23	“The cast members and everyone keep it fun all day.”
	EXAMPLE 24	“ Staff was friendly , and my granddaughters loved being treated like princesses.”
	EXAMPLE 25	“Before you go, you know you are going to run into huge crowds, overpriced everything, mile long lines, rude people, and crazy nice staff .”
	EXAMPLE 26	“At one time, in Disney Springs, one staff member stopped us as we were walking, asked how we were and if we needed any help finding anything, and then asked my daughter if she would like some little Disney toys that she had in her bag. She just gave her a packet of little toy dolls, for no other reason than to make sure she was happy.”
	EXAMPLE 27	“ Staff are super friendly and helpful and happy.”

Source: Author

Analyzing the data provided, patterns were found within what guests share about their experiences. Deep diving into guests' testimonies, some components are highlighted, and it is possible to identify similarities in guests' opinions about their experience – this becomes evident in Table 4.5, where we see examples gathered from the data collected that exemplify how guests perceive the cognitive components.

The first component observed is “Long Lines”. Throughout guest reviews, the reference for the long wait time within the activities in the Disney Parks stood out. Numerous reviews brought attention to the long lines and long wait times encountered within the parks. Examples are clear that guests spent a significant amount of time in lines, not only for the rides and attractions, but to enter the parks and to dine, and that is impacting on the image perceived.

The second cognitive component found was food. Guests share the opinion related to the Food/Drinks available within the Parks and Resorts: expensive. Overall, it is noticeable that the opinion regarding the whole Disney experience being expensive is highlighted by guests on their reviews, but the comments on regards to the food standout. Plenty of guests mentioned how they found the food and the drinks in the parks to be expensive/overpriced.

“Magical/Fun experience” is the next component, and it can also be seen repetitively on guests' reviews. Guests mentioned the word “experience” 42 times within the reviews analyzed, and the reference for “Magical Experience” and “Fun Experience” was notable when analyzing the data collected. From the reviews, the “magic” within the experience can be seen from what guests share about their experience within the parks, with the characters, the rides, and attractions.

The next component, “Family Friendly” was also noticed within many reviews. Most guests testify the experience they have had within Disney Parks with their family. From the reviews, we can notice the opinion on how the parks provide entertainment for each member of the family, independent of age.

The last component observed within the reviews and chosen for this analysis is “Friendly Cast Members”. This is another important cognitive component in the formation of Disney's perceived image, as many guests take the time to highlight the efforts made by the staff to create a positive experience. From the reviews, cast members are seen as friendly, fun, and helpful.

“Long Lines”, “Expensive Food”, “Magical/Fun experience”, “Family Friendly” and “Friendly Cast Members” represent the cognitive components of the Walt Disney Worlds perceived image, and each of them has an important role in the image creation process of the organization. When visiting the Disney Parks in Orlando, guests are perceiving an image of a place where you will encounter big lines and expensive food, will have a magical and fun experience with the whole family and will be greeted and cared for by friendly staff.

4.2.2 Affective Components

The affective components refer to how guests feel about the destination (Pike, 2021) – it represents the reasons one has for choosing Walt Disney World Parks and Resorts as their tourism destination. The main affective components found within guest’s reviews are listed in Table 4.6. They were selected based on the most recurrent words found within guests' reviews that represent how they feel about the organization and/or the experience they had with it.

Table 4. 6 Word Count – Affective Components

WORD	COUNT	SIMILAR WORDS
magical	73	magic, magical, 'magical
great	32	great
enjoyed	22	enjoy, enjoyable, enjoyed
crowds	22	crowded, crowds
expensive	20	expense, expensive
fun	14	fun

Source: Author, from NVivo data

The 6 words listed are the most common sentiments found within the review left of the TripAdvisor website, and they will be used to understand the affective components present on Disney’s perceived image. After carefully analyzing the above-mentioned attributes, Table 4.7 brings examples gathered from the data analyzed that exemplify how guests feel about the destination.

Table 4. 7 Elements Affective Components

Component	Examples	
Magical	EXAMPLE 1	“What can I say except go here as often as you can. It is amazing, magical , and wonderful at all times. From the smallest detail to the cast, everyone is there to help you make the most of your time.”
	EXAMPLE 2	“The additions of the Little Mermaid rides, Beauty and the Beast area coupled with our old favorites made for an amazing and magical day”
	EXAMPLE 3	“The whole resort is just magical as expected and very well run.”
	EXAMPLE 4	“There is no other place on earth like Disney World. It is always magical and fun.”
	EXAMPLE 5	“I have been going to Disney World since I was 8 years old and each time is a truly magical experience to make memories and treasure each and every moment”
	EXAMPLE 6	“My 5 year old little girl had the most magical time meeting her favorite characters and taking part in the dance parties at Magic Kingdom and Hollywood Studios.”
Great	EXAMPLE 7	“ Great time for the whole family.”
	EXAMPLE 8	“ Great place to vacation for all ages”
	EXAMPLE 9	“Overall the rides was a great experience my family and I had.”
	EXAMPLE 10	“Disney never disappoints! Disney thinks of everything! Great customer service everywhere we went.”
	EXAMPLE 11	“Absolutely a great time for all! All workers are so polite and friendly. Extremely knowledgeable about everything in the park. Can't wait to go back!”
Enjoyed	EXAMPLE12	“The parks were more crowded than I have seen in a long time and yet, this was one of my most enjoyable , relaxing and magical visits”
	EXAMPLE 13	“There is no other place on earth like Disney World. It is always magical and fun. We enjoy all the old favorites and finding new favorites.”

	EXAMPLE 14	“We visited all the parks and enjoyed Animal Kingdom the most, with the Avatar ride being the standout ride.”
	EXAMPLE 15	“Our group of 6 ranged from 18 months to 55 years. There was something that all of us could enjoy .”
	EXAMPLE 16	“One of the reasons my family continues to choose Disney as our repeated vacation spot is the ease they had created for families to enjoy themselves.”
Crowded	EXAMPLE 17	“It was very crowded (Spring Break) so wear your patience hat.”
	EXAMPLE 18	“Because within a few minutes of opening the park will be crowded and lines will quickly build to hours”
	EXAMPLE 19	“Very crowded everywhere we went. We won't be going back.”
	EXAMPLE 20	Collecting tickets was time consuming and the monorail to the Magic Kingdoms was cramped and over crowded , so much so that extra buses were running to take excess guests to the park in a reasonable time...”
	EXAMPLE 21	“Its Disney. Yes it is expensive, yes it is busy, yes it is crowded , and yes its hot, but its Disney.”
	EXAMPLE 22	“The parks were all very crowded even though supposedly reduced.”
Expensive	EXAMPLE 23	“We make an annual visit to this location. Although it is getting more expensive we just can not give it up”
	EXAMPLE 24	“This is our last visit to Disney World as it is getting too busy year-round and too expensive .”
	EXAMPLE 25	“Overall a fantastic (and super expensive) day!”
	EXAMPLE 26	“Let me start off by saying how outrageously expensive everything is”
	EXAMPLE 27	“Yes, it's expensive and crowded. It's also magical and transports you to a world where dreams come true.”
	EXAMPLE 28	“We make an annual visit to this location. Although it is getting more expensive we just can not give it up”
	EXAMPLE 29	“ Staff are super friendly and helpful and happy.”
Fun	EXAMPLE 30	“Wonderful fun . 3 days visiting Epcot and Magic Kingdom.”

	EXAMPLE 31	“Parents only trip to WDW for the first time. Definitely a different trip without the kids, but fun all the same.”
	EXAMPLE 32	“Disney world is fun for people of all ages.
	EXAMPLE 33	“It can be exhausting, but so much fun . I would wait until your kids get to an age that they can appreciate it and remember it.”
	EXAMPLE 34	“There is no other place on earth like Disney World. It is always magical and fun .”
	EXAMPLE 35	“I have been numerous times and I am never disappointed. The cast members and everyone keep it fun all day”
	EXAMPLE 36	“The rides were fun and the night shows were all spectacular!”

Source: Author

To exemplify the affective components that form the perceived image of the Walt Disney World Parks and Resorts found within the reviews left from visitors on TripAdvisor, examples were gathered and compiled in Table 4.7. The “Magical” component was observed in many of the testimonies, and it is a very important element of Disney’s image. When guests visit the parks, many of them witness the “magic” that is promised for the experience. Numerous guests describe their experience as being magical, on account of the atmosphere, the attractions, the characters, and the environment.

Other positive affective components stand out when analyzing guests' reviews. Other common sentiments used to describe the experience were “Great”, “Enjoy/Enjoyable” and “Fun”. “Great” was the second most common component, being mentioned 32 times within the reviews. “Enjoy/Enjoyable/Enjoyed” appeared 22 times on the reviews, and “Fun” was another component that stood out, where guests described the experience that they had. Withing the reviews, the majority of the guests describe their experience as great and fun and mentioned how they were able to enjoy their time with their families.

Not all affective components were positive and, deep diving through the reviews, other common sentiments found was related to the number of people present in the parks and the elevated prices. Guests describe the parks and attractions as being crowded – what reinforces the cognitive component “big lines”, mentioned in Table 4.4. Another reinforcement of a previously mentioned cognitive attribute in the sentiments shared by guests of the high prices – on Table 4.5 the focus is on the expensive food, but the feeling of overpaying is present in

many reviews, as a description for the whole experience. Many guests find the prices to be elevated, from tickets to drinks.

From the affective components analyzed in this research, we can find patterns that allow us to define the image that is perceived but guests when they visit the Disney Parks. Most guests share information on a positive experience, which they mainly describe as magical, fun, and great, however, the feeling of this being an expensive experience is also shared by many guests – this is not only seen in a negative way, as, some guests continue to visit the Parks in spite of the high prices. This can be noticed in Example 23 – “Although it is getting more expensive we just can not give it up” and Example 27 – “Overall a fantastic (and super expensive) day!”. These are clear examples of how, despite the high prices, visitors enjoy the experience and are willing to pay for it.

The “Crowded” component is also highlighted by visitors. Differing from “Expensive”, most guests that share the feeling of encountering crowded parks do not mention a positive experience within their reviews. Example 19 clearly exemplifies the negative impact that crowded parks can have on image formation and on guests’ intention to revisit the destination.

The analysis made of the affective components of the Walt Disney Worlds Parks and Resorts allows us to make some assumptions regarding what is found. In a general perspective, the feeling shared by guests about their experience is positive – Disney is seen as a fun, enjoyable, great, and magical place. We notice, however, elements that impact this image formation negatively, and those are mainly related to the elevated prices and the big crowds, which causes visitors' expectations not to be met during their visit and reflect in negative aspects to the perceived image.

4.2.3 Conative Components

In the formation of the perceived image of a destination, the conative components can be compared to a behavior, as it refers to an action that guest may take towards a destination in the future (Gartner, 1993). For this analysis, withing the most mentioned words found in Figure 4.8 and Table 4.2, two words are highlighted that represent this action within the reviews gathered from TripAdvisor – “back” and “come”. These words were chosen as the main indicators of the conative component as they represent the visitor’s future action towards the destination, their intention to revisit, or “Come back”.

Table 4.8 Word Count – Conative Components

WORD	COUNT	SIMILAR WORDS
back	48	Back
coming	28	come, comes, coming

Source: Author, from NVivo data

The analysis of the data collected allowed the formation of patterns related to guests' intention to revisit or recommend Walt Disney World Parks and Resorts as a destination. The words "back" and "come" were mentioned, respectively, 48 and 28 times within the reviews. In Table 4.9 it is possible to observe examples where guests' future intention towards the destination is visible.

Table 4.9 Elements Conative Components

Component	Examples	
Come back	EXAMPLE 1	"Can't wait to go back "
	EXAMPLE 2	"We just loved every minute of it. Can't wait to go back!! "
	EXAMPLE 3	"I'm going back again for sure, recommend this place."
	EXAMPLE 4	"I don't regret going, but we will probably not go back. "
	EXAMPLE 5	"I will never go back and have told many people about my experience there"
	EXAMPLE 6	"We won't be going back "
	EXAMPLE 7	"I will not be back to Disney World till after Covid"

Source: Author

From the examples, it is visible that the conative components come as positive or favorable. That can be seen in Example 1 and 2 - “Can't wait to go back.”, and in Example 3 - “I’m going back again for sure, recommend this place.”, where we notice not only the visitor’s intention to revisit the destination after the experience but the intention to recommend it to others. The first three examples seen in Table 4.9 are examples of conative components observed from guests that share an overall positive experience, that will result in a positive perceived image.

Example 4 brings a different context to the experience and perceived image. Here, we can see Example 4 in full context:

FULL REVIEW, EXAMPLE 4:

We basically spent **our life savings** to go here because we felt like our kids deserved to have the Disney experience. It was beautiful, but to be honest, **spending thousands of dollars** to spend the majority of your vacation time **standing in line** just doesn't make much sense. I had been 20 years ago, but it was nothing like this. When you walk around seeing 60+ minute ride times for even the least popular rides, it's hard to justify. We made all of our dinner reservations 6 months ahead of time, and got our FastPasses the first minute we could. You have to do that to even be able to think about making the most of your time. Going to Disney takes a great deal of planning, and I would highly recommend using a Disney planner. I would advise to avoid the peak times above all other considerations. If you do that, then you might have better luck than we did. **I don't regret going, but we will probably not go back.**”

In this example, we can see the impacts brought by the cognitive and affective components listed in this research, that reflect on a negative image. This example shows how the expensive experience and the big lines – mentioned in Table 4.5 and Table 4.7 - can create a negative impact and change the experience, resulting in negative aspects to the image that is perceived and, consequently, shared by guests that encounter it.

Example 6 brings a negative conative component to the perceived image, where the guest demonstrates their future action towards the destination – their intention is to not return to the destination. For better context, it is important to see the full review:

FULL REVIEW, EXAMPLE 6:

We stayed at the Caribbean Beach Resort. We are Florida residents so we got a discount. The room was fine. **The food & drinks were very expensive. Very crowded everywhere** we went. **We won't be going back.**

This is another clear example where we notice the cognitive and affective components affecting the experience negatively. The expensive experience, in this case, the food and drinks, accompanied by the large crowds caused a negative impact on the guests' experience and, therefore, resulted in a negative perceived image. The negative cognitive and affective image that was created during their visit led to a negative conative image, resulting in an overall negative image towards the organization.

With the analysis, it was clear that the overall image that is perceived from visitors is positive – most guests testify to having a positive – great, magical, fun - experience, caused by the attractions, the characters, the rides, and the staff, however, when analyzing the reviews carefully, it is noticeable that those sentiments are not unanimous and some visitors describe an image that is not perceived as positive. Most of the reviews that describe a negative experience bring as the main causes for this the big lines and crowds found within the parks and resorts, and the price paid from the experience – tickets, food, drink.

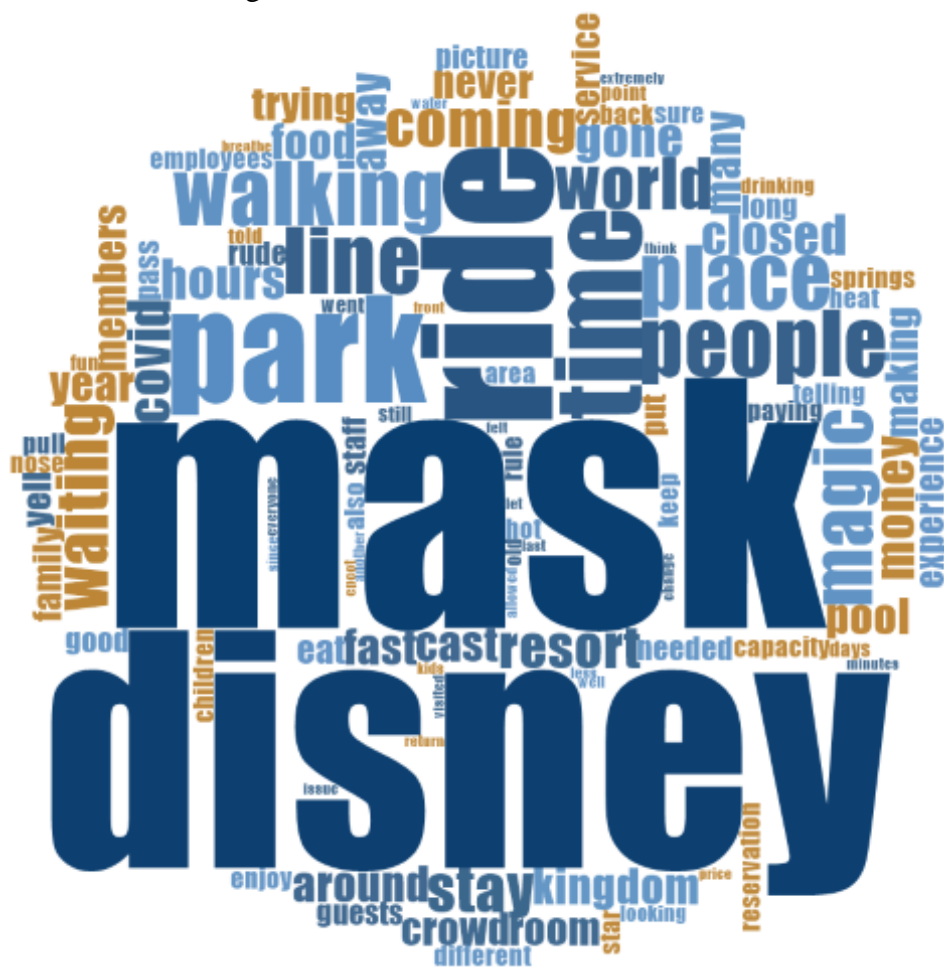
4.3 Covid-19 Pandemic Impact on the Perceived Image of the Walt Disney World Parks and Resorts

Since 2020, the world has been facing a global pandemic that has had an uncountable impact on many industries, including tourism and hospitality. The Coronavirus (Covid-19) pandemic was first registered in Wuhan – China and quickly spread. By mid-March, 2020 it was already classified as a global pandemic and had spread worldwide, causing countries to declare a national emergency and put severe restrictions in place to contain the spread of the virus. The public health measures put in place included border restrictions, mandatory mask usage, limitation of capacity, and complete lockdown.

This impacted many industries, but the tourism and hospitality industry were one of the most affected, as people were no longer able to leave their houses, cities, or countries. Many tourism destinations shut down completely for some time and, many others were impacted

Figure 4.9 brings the context of the reviews left prior to the outbreak of the pandemic situation, and it is noticeable that the recurrent words follow the context of the general image that is perceived by visitors – the most mentioned words focus on the cognitive components – rides, experience, line, characters; on the affective components – magical, great, expensive. Overall, when carefully analyzing the data collected from the month of April, 2019, the perceived image is positive, where guests describe their experience as enjoyable and magical. It also is slightly impacted by the guests that believe the experience to be expensive and that encountered crowds and long lines.

Figure 4.10 2021 Review’s Word Cloud



Source: NVivo

When analyzing reviews only for the month of April 2021, we notice a slight change in the context of the reviews, that becomes visible when creating a word cloud that represents only the reviews left on that year. Different from the reviews from the previous years, numerous reviews now have a focus on the health and safety measure implemented within the

organization. In Figure 4.10, we see the most mentioned words within the reviews - “Mask” takes the spotlight, being the word that is seen the most, mentioned 66 times.

After carefully analyzing the reviews left post-pandemic, it is visible that the safety measures have been creating an impact on visitors' perceived image of the Walt Disney Parks and Resorts found within the TripAdvisor Reviews. Patterns can be found within the reviews that relate to the obligatory usage of masks, and, especially, how the measures are being implemented by the organization and staff. Table 4.12 shows some examples for context.

Table 4.10 Covid Impact on the Perceived Image

Examples		
Covid 19 Impact on the Perceived Image	EXAMPLE 1	“We go yearly, and this year was horrible. I understand the mask mandate but the way the staff spoke to us and our children if their nose was showing was beyond horrible. No one welcomed us. I asked a security guard for directions, and she yelled, “Keep moving!” I am absolutely disgusted with Disney. We won’t be back ever again.”
	EXAMPLE 2	“(…) this is not the same Disney I have experienced in the past. The staff is extremely rude to guests about the policy. They interrupt you mid-sentence to remind you to secure your mask, and yell at you while you’re seated on a ride to COVER NOSE AND MOUTH. They also have their rule on every single trash can, and over the loud speaker (…)”
	EXAMPLE 3	“ I will not be back to Disney World till after Covid because it's not worth keeping mask on almost 24/7 and mask patrol continuously barking military orders to mask up when it slide down below the nose. My wife and I are all about protection and have been extremely safe; more then most people that we are acquainted with or the general public.”
	EXAMPLE 4	“Quit catering to a few nuts who want to be muzzled for the rest of their lives. Its horrible. It’s too hot, the employees are too anal, and I’m done with this place till things return to normal...if it ever does. Next up is a vaccine passport I’m sure.”
	EXAMPLE 5	“ Avoid Disney during COVID! The magic is gone. No fast passes, no shows, no meal plan, hour plus lines, hardly any restaurants open and a lot of shops closed. Workers seem angry and not so Disney. We thought 25% capacity would great then it was raised to 50% before we got there. They closed so many things that everyone was crammed into the same areas. I get they cut the budget, just shouldn’t have gone. Maybe we would have felt better had we not been there before, but we know what it’s supposed to be like.”

Source: Author

From Table 4.12, the impact caused by the measures becomes visible within guests' reviews. The mask usage is obligatory and put in place by the authorities. In Example 1, the guest brings to attention that they understand the importance of mask usage, however, they share that the negative experience they had was on account of the way the cast members are putting this in place. Examples 1 to 3 show a similar experience in terms of how the staff is demanding the measures to be strictly followed.

During a global pandemic situation, there is no guide to how each individual responds and, as much as people may show resistance, health and safety measures are implemented and must be followed accordingly for the safety of all. As we can see per the reviews on Table 4.12, different guests are sharing a similar experience towards how cast members are demanding the measures to be followed, however, it is impossible to turn a blind eye towards this situation – if staff is in need of reinforcing the safety policies at all times, it suggests that the measures are not being followed accordingly by the visitors.

Walt Disney Company has always had “safety” as their top priority, as we saw when analyzing Disney's projected image – Safety is and has always been Disney's first “Key”, and during a global pandemic it would not be different. The impact that can be seen on the perceived image, however, is something visible and that the organization needs to evaluate, as guests' testimonies bring to light a differentiation on cast members' behavior towards the measures. As much as the pressure of having to control big crowds during these uncertain times is understandable, Disney Cast Members must be trained and ready to demand the obligatory usage of masks - while these measures are still in place - in a way that guests still feel the magical and warm touch of the Disney experience.

4.4 Similarities and Differences between the Projected Image and Perceived Image of the Walt Disney World Parks and Resorts

As one of the most popular thematical parks in the world, the image that Disney projects carries important elements of the brand identity. On the analysis of the Disney websites, patterns were found, highlighted, and divided into categories to bring to light the main elements used by Disney to project its image. The categories created referred to the brand personality, culture, heritage, and relationship. Among other elements that can be considered

for the creation of a brand identity, those were the ones that stood out on one of the brands most important communication channels – their official website.

The brand personality, which refers to the human characteristics of a brand, showcases Disney as happy, magical and family-fun. These are one of the strongest elements of Disney's brand identity, as it refers directly to how Disney wishes to be perceived by their visitors: a happy, magical, and fun place for families. The brand culture are the things that guide a brand, the values that inspire the organization (Kapferer, 2008). Two indicators were listed to compose Disney's culture. The first one – "Innovation" – is associated with the constant changes and adaptations that the company has implemented. Also, from the image that is projected through Disney websites, the desire for constant innovation, to always be delivering something new, is visible. The other important element of Disney's culture is the "Five-Keys" - safety, courtesy, show, efficiency, and inclusion -, are what guides all action taken from the organizations and its employees.

"Disney's heritage" is the next category elected to define Disney's brand identity. Two important elements of the brand heritage were highlighted: Storytelling and Walt Disney. Disney's storytelling includes all the stories created and shared by the Walt Disney Company for almost a century. Disney uses these stories – the characters, the scenery – to project their image. Walt Disney, the founder and whom the company is named after, is another important element of the brand identity. The last category is "Relationship", and this category brings the importance attributed to Disney Cast Members in the formation of the brand identity.

The perceived image was analyzed from reviews left by visitors on the TripAdvisor website after their visit to the Walt Disney World Parks and Resorts. For that, indicators were elected and divided into three sub-categories, each one represented by a component responsible for the formation of the brand image. Those are the cognitive components – what guests know about the destination; the affective components – what guest's feel about the destination; and conative components – how guests will act towards the destination.

The process of defining the image that an organization projects and the image that is perceived by consumers can be challenging as it is not always referring to tangible things, but it relies on understandings and interpretation. A qualitative content analysis allowed us to address this matter in a more individual way, building interpretations of the content available through a systematic classification process, which led us to findings listed previously. After having analyzed both elements of the projected and the perceived image, similarities and differences are found when comparing them.

Elements of the image that Disney projects, which were found within Disney's websites, can also be identified in the perceived image, from guest's reviews left on TripAdvisor. Disney projects itself as a happy, magical, fun place for families. Disney acknowledges the importance of its heritage and uses the storytelling and the popularity of its founder, Walt Disney, to build their projected image (brand identity).

These elements of the projected image can, indeed, be noticed when analyzing the image that is perceived after guests have visited the destination. On the cognitive components elected from guests' testimonies, we can observe that guests perceive the experience that they had at the Disney Parks as *magical* and *fun*. On Table 4.2, it can be observed that "Magical" was mentioned 73 times withing guest's reviews, so it can be considered an important element of Disney's image, that has been highlighted on the projected and the perceived image.

Both in the projected and the perceived image the reference to Disney as a place for families to have fun is evidenced. It is also noticeable the reference to the importance the Disney Cast members have in guests' experiences and in the formation of the perceived image. On Table 4.5 the examples from guests' reviews make that undeniable. A positive experience can also be perceived through the affective components, which in the case of the perceived image the guests highlight "Magical" and "Fun", after their visit.

Indeed, similarities can be found between the image that Disney projects and the image that guest perceive. Among those we can highlight the magic and the fun, which are very important elements of both the projected and the perceived image. The storytelling can be noted on guests' testimonies when they describe the experience with the Disney characters and the references to the Disney movies. On Table 4.2 we see "Characters" mentioned 29 times withing the reviews. After their visit, guests also dedicate space in their review for the "Cast Members", where they are described as friendly and kind and, as on the projected image, they have an important role on the experience that guests have.

There are also important elements on the perceived image that are evidently not visible in the projected image, that can have an impact on Disney's overall image. Guest have described their experience as expensive and have also highlighted how the Disney parks are crowded, causing the formation of long lines and wait times. After the analysis on the data collected to define Disney's projected and perceived image, the overall image of Disney's is mainly positive and many elements of the image that Disney projects is perceived by guests. However, there are important details noticed from reported guests' experiences that can impact negatively the experience, specially related to the crowded parks and long lines.

CHAPTER V – CONCLUSION

5.1 Main Conclusions

This research analyzed the projected and the perceived image of the Walt Disney World Parks and Resorts through qualitative content analysis and was able to identify similarities and differences between the two. The organization projects an image as a fun and magical destination for families. It takes pride in its innovative initiatives and relies on Disney storytelling and on the image of its well-known founder – Walt Disney – to engage and connect with its consumers. This organization follows its core values, the so-called Five-Keys (safety, courtesy, show, efficiency, and inclusion), to guide all actions taken by the Disney Cast Members, who also have an important role in the image that Disney projects. In fact, Disney Cast Members are expected to deliver some of the elements of the projected image to the guests during their visit to the parks.

The image that is perceived by guests after visiting the Walt Disney World Parks and Resorts was analyzed through the reviews left by guests on the TripAdvisor website. The analysis allowed us to observe the elements of the projected image that are perceived by the guests during their visit. This research identified important elements of the projected image that are also found in the perceived image, after guests have had their experience in the Disney Parks. Disney is perceived as a fun and magical tourism destination for families. However, after visiting the Parks, guests also report some elements that are not highlighted in the projected image from Disney.

This study found that Disney's projected image is partially perceived by guests when visiting the destinations. Many elements of Disney's projected image are perceived by guests during their visit – magical, fun, family-friendly, friendly Cast Members. However, the overall image perceived by guest during their visit is being impacted by details encountered by guests during their visit. From the cognitive components, two stand out and create a negative impact: long lines and expensive food. From the affective components, two also stand out for creating a negative impact on the perceived image: expensive and crowded.

Through this analysis, it was possible to observe that the cognitive and affective components of the perceived image have a direct impact on the conative components. Many guests had their experiences negatively impacted by the long lines, the high prices and the big crowds.

According to their testimonies, this will influence their intentions to revisit the destination. The Covid-19 pandemic measures implemented by the destination was another topic highlighted for negatively influencing guest's intention to revisit the destination.

Walt Disney World Parks and Resorts' image can be considered overall positive. It carries numerous elements that constitute a strong brand image, that is known and perceived world-wide. A negative impact was noticed in some guests' experiences, mainly caused by the long lines and the high prices. In despite of that, the majority of the guests don't seem to notice or don't let this affect their experience. As we saw on Table 4.7, Example 27: "*Yes, it's expensive and crowded. It's also magical and transports you to a world where dreams come true*". For many visitors, the high prices and the big crowds are known and expected, but do not have a negative impact on their experience. For them, the positive elements overcome the negatives and the overall image perceived is positive.

Being one of the most popular tourism destinations in the world, Disney is expected to receive a high number of visitors daily. In despite of encountering big crowds and long lines – what impacts some guests experience negatively –, most guests can make the best out of their experience and testify to feeling the magic that is promised by Disney. Considered by many as "the most magical place on earth", Disney continues to excel in maintaining the image that it projects and exceeds expectations, transporting guests to a magical world and providing fun and entertainment for people of all ages.

From a managerial perspective, the findings in this research point to an open range of possible future courses of action for the organization's leadership board. Walt Disney World Parks and Resorts, as one of the most popular tourism destination world-wide, knows the importance of maintaining and cultivating a positive image for the success of the organization. However, it has some divergences between the image that is projected and the image that is perceived. In despite of the overall image being positive, there are important elements that need to be considered by the company to guarantee that it continues to deliver an experience that is compatible with the brand identity. On the one hand, the impacts of the negative experiences shared by guests are not enough to change the overall image created and cultivated throughout decades. On the other hand, it is important to take guests' feedback under consideration and create action plans to overcome the negative elements, so that they don't represent a bigger impact in the future.

5.2 Research Limitations and Recommendations for Future Research

The research limitations found during this research were mainly related to the data collection process of the review gathered from TripAdvisor. Firstly, the data collection process was done manually, what can be considered time-consuming. For future research, the usage of a software for the data collection process will facilitate the author's approach to the data and may also allow the usage of a bigger sample.

Another limitation found within this research is related to the fact that all the data used to determine the perceived image of the Walt Disney World Parks and Resorts was gathered from the TripAdvisor website. From a different perspective for similar research, it may be interesting to expand the sources of data collection to other platforms. Social media has become an important platform for organizations and public to connect. Using WDW's posts and the comments left by users on Instagram and Facebook, for example, can be an enriching approach to similar research. Using other means of data collection – the applications of questionnaires with direct questions, for example -, as it would allow to measure the projected image from a different point of view and would avoid collecting and gathering information that is not relevant to the research.

On the one hand, the impact of the Covid-19 Pandemic can also be considered a limitation for this research, as it was visible that some mandatory health and safety measures adopted by the organization were perceived negatively by visitors. On the other hand, the impacts that the pandemic may have on the organization's image would be an important topic for future research. Understanding, adapting, and adjusting to the changes that occur in the world is an important part of organizational management, specially within the tourism and hospitality sector, which was so severely impacted by the pandemic.

REFERENCES

- Aaker, D.A. (1996) *Building Strong Brand*. New York, The Free Press.
- Abreu, E. (2008) *O poder da marca Disney como atrativo turístico*. V Seminário da Associação Nacional de Pesquisa e Pós-Graduação em Turismo. Belo Horizonte - MG.
- Agapito, D., Mendes, J. & Pinto, P. (2010) Destination image: perspectives of tourists vs. residents, in Silva, J.V; Jafari, J.; Scott, N. (eds.) *Tourism Development and Management: Challenges and Opportunities for Algarve, Portugal*. Universidade do Algarve, 117-140.
- Agapito, D., Oom do Valle, P. & Mendes, J. (2013) The cognitive-affective-conative model of destination image: A confirmatory analysis. *Journal of Travel & Tourism Marketing* 30 (5), 471–481. <http://doi.org/10.1080/10548408.2013.803393>.
- Albert, S. & Whetten, D. A. (1985) Organizational identity. *Research in Organizational Behavior*, 7, 263–295.
- Baloglu, S. & McCleary, K. W. (1999) A model of destination image formation. *Annals of Tourism Research*, 26 (4), 868–897. [http://doi.org/10.1016/S0160-7383\(99\)00030-4](http://doi.org/10.1016/S0160-7383(99)00030-4).
- Bardin, L. (1977) *The Content Analysis*. Paris, PUF. Beerli, A. & Martín, J. D. (2004) Factors influencing destination image. *Annals of Tourism Research*, 31 (3), 657–681. <https://doi.org/10.1016/j.annals.2004.01.010>
- Boulding, K. (1956) *The Image: Knowledge in Life and Society*. Ann Arbor, MI: University of Michigan Press.
- Bulia, I., Catalán, S. & Martínez, E. (2016) The importance of corporate brand identity in business management: An application to the UK banking sector. *BRQ Business Research Quarterly*, 19 (1), 3-12.
- Bravo, R., Buil, I., Chernatony, L. & Martínez, E. (2017) Brand Identity Management and Corporate Social Responsibility: an analysis from employees' perspective in the banking sector, *Journal of Business Economics and Management*, 18 (2), 241-257. Doi: 10.3846/16111699.2016.1209785
- Cechinel, E., & Santos, A. R. (2018) Comi, Gostei e Postei: Tripadvisor e Experiências Marcantes em Restaurantes. *Rosa dos Ventos - Turismo e Hospitalidade*, 10 (3).
- Collins, J. & Porras, J. (1995) *Built to last: Successful habits of visionary companies*. New York, Harper.
- Connellan, T. (2010) *Nos Bastidores da Disney: os segredos do sucesso da mais poderosa empresa de diversões do mundo*. 22ª Edição. São Paulo, Saraiva.
- De Chernatony, L. (1999) Brand management through narrowing the gap between brand identity and brand reputation. *Journal of Marketing Management*, 15, 157-179.

- De Chernatony, L., & Harris, F. (2001) Corporate branding and corporate brand performance. *European Journal of Marketing*, 35, 441-456.
- DeMeo, E. (2014) *Making the Magic: How Public Relations is Handled at the Disney Parks*. Unpublished Senior Honors Theses, Liberty University.
- Ferrer-Rosell, B. & Marine-Roig, E. (2020) Projected versus perceived destination image. *Tourism Analysis*, 25, 227-237. Doi: 10.3727/108354220X15758301241747
- Fink, A. (2014) *Conducting Research Literature Reviews: From the Internet to Paper*. Fourth edition. Thousand Oaks, California: SAGE.
- Gartner, W. (1993) Image formation process. *Journal of Travel and Tourism Marketing*, 2 (2-3): 191–216. Doi:10.1300/J073v02n02_12
- Gebbels, M., McIntosh, A., Harkison T. (2021) Fine-dining in prisons: Online TripAdvisor reviews of The Clink training restaurants. *International Journal of Hospitality Management*, 95.
- Ghodeswar, B. M. (2008) Building brand identity in competitive markets: a conceptual model. *Journal of Product & Brand Management*, 4–12. <http://dx.doi.org/10.1108/10610420810856468>
- Gondim, S. M. G., & Bendassolli, P. F. (2014) The use of the qualitative content analysis in psychology: a critical review. *Psicologia em Estudo*, 19 (2), 191-199.
- Gras, M. (2008) *Determining the Relationship Between Destination Brand Image and its Components with Intention to Visit*. Unpublished Master's Thesis, University of North Carolina Wilmington.
- Greene, R. & Barrett, K. (1991) *The Man Behind the Magic: The Story of Walt Disney*. New York, New York, U.S.A, Viking, 1991.
- Hunter, W. C. (2012) Projected destination image: a visual analysis of Seoul. *Tourism Geographies* 14 (3), 419–443.
- Iordanova-Krasteva, E. (2013) *Understanding destination image: The case of Linz, European Capital of Culture 2009*. Doctoral Thesis, Buckinghamshire New University.
- Janonis, V. & Virvilaitė, R. (2007) Brand image formation. *Engineering economics*, 52 (2), 79-90.
- Jenkins, O. H. (1999) Understanding and measuring tourist destination images. *International Journal of Tourism Research*, 1, 1–15.
- Jin, N.P., Lee, S. & Lee, H. (2015) The Effect of Experience Quality on Perceived Value, Satisfaction, Image and Behavioral Intention of Water Park Patrons: New versus Repeat Visitors. *International Journal of Tourism Research*, 17, 82-95. <http://dx.doi.org/10.1002/jtr.1968>
- Kapferer, J. N. (2008) *The new strategic brand management; Creating and sustaining brand equity long term*, Fourth edition, London, UK: Kogan Page.
- Keller, K.L. (1993). Conceptualizing, measuring, and managing consumer-based brand equity, *Journal of Marketing*, 57 (1), 1-22.

Keller, K. L. (2002). Branding and brand equity. In B. Weitz & R. Wensley (eds.), *Handbook of Marketing*, London: Sage Publications, 151-178.

Keller, K. L. (2009) Building strong brands in a modern marketing communications environment. *Journal of Marketing Communications*, 15 (2-3), 139-155.

Kim, H., & Richardson, S. L. (2003) Motion picture im-pacts on destination images. *Annals of Tourism Research*, 30 (1), 216-237.

Kotler, P., Armstrong, G., & Cunningham, M. H. (2008) *Principles of marketing*. Toronto: Pearson Prentice Hall.

Kotler, P., & Gertner, D. (2002) Country as brand, products, and beyond: A place marketing and brand management perspective. *Journal of Brand Management*, 249-262.

Liang, Z & Li, X. (2021) What is a Theme Park? A Synthesis and Research Framework. *Journal of Hospitality & Tourist Research*. <https://doi.org/10.1177/10963480211069173>

Lindeberg, A., Blomkvist, C. & Johansson, M. (2012) *Understanding the relationship between Brand identity and Brand image - A case study of Coop*. Unpublishes Bachelors Thesis, Linnaeus University.

Lipp, D. (2014) *Academia Disney: O programa de treinamento de uma das mais poderosas marcas do mundo*. São Paulo, SP: Saraiva.

Marine-Roig, E., & Ferrer-Rosell, B. (2018) Measuring the gap between projected and perceived destination images of Catalonia using compositional analysis. *Tourism Management*, 68, 236–249. Doi: <https://doi.org/10.1016/j.tourman.2018.03.020>

Mindrut, S., Manolica, A. & Roman, C.T. (2015) Building Brands Identity. *Procedia Economics and Finance* 20, 393 – 403. Doi: 10.1016/S2212-5671(15)00088-X

Morrison, A. (2010) *Hospitality and Travel Marketing*. 4th Edition, Albany, New York, Delmar Cengage Learning.

Morrison, A. (2019) *Marketing and managing tourism destinations*. 2nd Edition, New York: Routledge. <https://doi.org/10.4324/9781315178929M>

Patrocinio, R. F., Souza, J. L. A., Santos, C. T. O., & Martins, K. S. (2018) The vision of the Disney World: an experience marketing study at The Walt Disney Company. *Archives of Business Research*, 6 (9), 222-234.

Pike, S. (2004) Destination image analysis: A review of 142 papers from 1973-2000. *Tourism Management*, 23 (5), 541-549.

Pike, S. (2021) *Destination Marketing Essentials*. 3rd Edition, London, Routledge.

Saaksjarvi, M. C. & Samiee, S. (2011) Relationships among brand identity, brand image and brand preference: Differences between cyber and extension retail brands over time. *Journal of Interactive Marketing*, 25 (3), 169-177. <https://doi.org/10.1016/j.intmar.2011.04.002>

Selden, B. (1989) *The Story of Walt Disney, Maker of Magical Worlds*. New York: Random House Children's Books.

Shankar, V., Azar, P. & Fuller, M. (2008) A Multicategory Brand Equity Model and Its Application at Allstate. *Marketing Science*, 27 (4), 567-584. <https://doi.org/10.1287/mksc.1070.0320>

Sharpley, R. & Telfer, D.J. (2002) *Tourism and Development: Concepts and Issues*. Clevedon, Channel View Publications.

Yoon, Y., Kim, A. J., Kim, L. & Choi, J. (2019) The effects of eWOM characteristics on consumer ratings: evidence from TripAdvisor.com, *International Journal of Advertising*, 38 (5), 684-703.

Youssef, K. B., Leicht, T. & Marongiu, L. (2018) Storytelling in the context of destination marketing: An analysis of conceptualizations and impact measurement. *Journal of Strategic Marketing* 27 (8), 696–713. DOI:10.1080/0965254X.2018.1464498.

Zhang, D., Qi, H. & Qi, N. (2021) Transportation image: Place-based vehicles for destination branding. *Journal of Destination Marketing & Management*, 19 (6), 100541.

Zhang, H., Fu, X., Cai, L. A. & Lu, L. (2014) Destination image and tourist loyalty: A meta-analysis. *Tourism Management*, 40, 213-223. Doi: 10.1016/j.tourman.2013.06.006

Zhang, Y. (2015). The Impact of Brand Image on Consumer Behavior: A Literature Review. *Open Journal of Business and Management*, 3, 58-62. <http://dx.doi.org/10.4236/ojbm.2015.31006>