

Exploring the Multi-Dimensionality of Tourism Destination Brand Story

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Abstract

The present study reconceptualises the brand story based on market-related cues. Utilizing a mixed-method research design, which involves a qualitative and quantitative approach, this study identifies and confirms the multidimensionality of the destination brand story. In the qualitative stage, the dynamic and complex nature of the destination brand story was explored through participatory and archival netnography on major social media platforms. Subsequently, the thematic content analysis revealed three essential themes: history, myth and legend, and local belief representing the dimensions of the brand story. In the second stage, the brand story dimensionality was confirmed using survey-based data: an exploratory study (n=331) and a confirmatory study (n=253). Subsequently, the result of the structural equation modelling (SEM) uncovered that only two dimensions (i.e., history, myth and legend) significantly form the Wonderful Indonesia brand story. The result provides new insights into the conceptualization of the brand story by identifying a novel and distinct dimensional structure of the brand story. This conceptualization enhances understanding of the complexity and multidimensionality of a destination brand.

Keywords: brand, destination brand, brand story, Wonderful Indonesia, mix method, netnography

Introduction

The story has been recognized as a powerful and effective marketing communication and persuasion tool (see Chiu et al., 2012; Huang, 2010; Lee & Jeong, 2017; Mills & John, 2020; Ryu et al., 2019). Furthermore, it is found to be the essential ingredient of a strong brand (Delgado-Ballester & Fernández-Sabiote, 2016; Huang, 2010; Kim et al., 2016; Mills, 2020; Mandagi & Aseng, 2021). Ample evidence in marketing literature supports the role of the story as a critical determinant of various important brand variables such as brand trust (Huang, & Guo, 2021), brand image (Huang, 2010; Ryu et al., 2019); brand equity (e.g., Lundqvist et al., 2013); brand awareness (Chiu et al., 2012; Chronis et al., 2012) and brand experience (Lundqvist et al., 2013). Story also plays an important role in influencing customer attitude (Hamby et al., 2019; Mandagi et al., 2022). Through the stories they have read or experienced, consumers often establish emotional bonds with the product or brand (Kim et al., 2016). Customers tend to organize past information into narratives or stories, which eventually impact their behavior such as loyalty intention (Mandagi et al., 2022). In the same vein, Hamby et al. (2019) highlighted that brand story is a significant determinant of consumer attitudes towards the product and their behavioral intention.

In the tourism and hospitality field, brand story has emerged as one of the most promising concepts. It has the power to give a personality to a tourism destination and bring it to life (Chronis, 2012; Lee & Jeong, 2017; Ryu et al., 2019). It captures what the location offers and molds the destination and what it means to the traveler. Destination locations are

increasingly more than just physical locations or tangibly appealing tourist attractions; they are animate beings with personalities, identities, and values (Hosany et al., 2006). A tourist destination's brand story may create a distinctive personality and set it apart from other locations that provide comparable attractions (Hosany et al., 2006; Murphy et al., 2007). It does not just capture the potential the place could offer but also shapes the destination and what it means for the tourist. Destination places are now more than physical places or tangible tourist attractions; they are living entities with personalities, identities, and values (Hosany et al., 2006). Personality is a key differentiating factor that can craft a unique identity and set apart a tourist destination from other places that offer similar attractions (Hosany et al., 2006; Murphy et al., 2007). Destination personality is also essential in establishing a strong tourist-destination emotional attachment, increasing tourists' satisfaction, intention to visit, and loyalty (Chen & Phou, 2013). Despite the increasing theoretical and empirical exploration of the brand story in marketing and tourism literature, the existing operationalization of a brand story is based on the concepts derived from the field of psychology, linguistics, education and sociology (Alden et al., 2000; Brown et al., 2003; Chiu et al., 2012; Hollenbeck et al., 2008; Taylor et al., 2002). Conceptualizing a story derived from a market-based or consumer-based context is valuable in explaining the dynamic and complexity of a brand story. Further, insights into destination-based brand stories remain scarce.

Setting the context of exploration in the “Wonderful Indonesia” brand, the present study explores the multi-dimensionality of the brand story that captures the dynamic and unique characteristics of the consumer and market environment from the tourists’ perspective. Wonderful Indonesia illustrates a destination brand encompassing a heterogenous and diverse tourist package. It integrates a variety of factors, including people, the natural environment, heritage, and attractions, into its spectacular natural beauty, lively culture, unique experiences, and exciting adventures. Wonderful Indonesia serves as the country’s umbrella brand representing thousands of local tourist destinations spread across over 17,000 islands. Given its complexity and dynamic nature, situating the study in a specific context is pivotal to gaining a deeper understanding of the brand story (Nysveen et al., 2013). Hence, In order to get rich and detailed information on the many components of the destination brand, it is determined that investigating the Wonderful Indonesia brand narrative is the best study environment.

The notion of the brand story has been conceptualized in previous studies into four dimensions: authenticity, consciousness, reversal, and humor (see for example Alden et al., 2000; Brown et al., 2003; Chiu et al., 2012; Hollenbeck et al., 2008; Taylor et al., 2002). These studies show that consumers understand brand exposure and brand experiences through narratives. Some questions still exist despite these advancements, such as: What market-based elements constitute dimensions of a brand story? Furthermore, certain story aspects may be found in earlier conceptual research on narratives (Taylor et al., 2002; Chiu et al., 2012), but little is known about the function of brand stories as they relate to marketing or customer behavior. Additionally, an understanding brand story in the context of destination branding is crucial for deciphering its complexity and the dynamic interactions between different elements (Mandagi et al., 2021). To achieve this objective and in order to answer these research questions, a mixed-method approach that combines qualitative and quantitative methods was utilized in this study. In order to examine emerging phenomena in a changing environment or using novel technology, it is helpful to employ a mixed-method approach (McKim, 2017). Thus, a mixed-method research design can effectively examine how consumer interprets their sensory brand experience in the tourism context. In the qualitative stage, the dynamic and complex nature of the destination brand story was explored through participatory and archival netnography. Subsequently, the factor structure of the brand story was validated in the quantitative stages. The process of research analysis is summarized in Figure 1.

The contribution of this study to the literature comes in twofold. First, it enhances brand story conceptualization in the tourism destination context by introducing a distinct dimensional structure encompassing history, myth and legend, and local beliefs. This novel conceptualization represents how customers/tourists interpret their multisensory travel experiences into a narrative structure. Second, it extended the notion of brand story into the context of destination branding, which provides a different perspective on brand story conceptualization and operationalization.

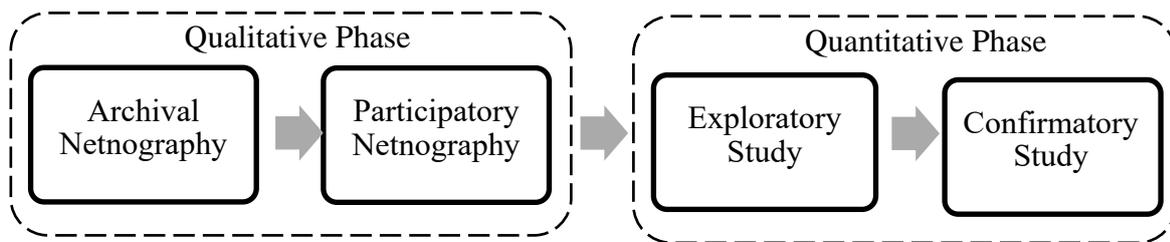


Figure 1: Research framework

Literature review

Story and brand story

A story or narrative refers to a connected series of past or anticipated experiences in a specific sequence with a beginning, middle and end described as written or spoken (Boje, 1995). According to Escalas and Stern (2003), there are at least three essential components of a story: chronology (sequence), causality (reason), and character (protagonist). Chronology is an arrangement or structure of events in sequential order. The connectedness between events is highlighted by causality: a character responds to an initial occurrence by taking action, objectives are pursued, and these actions produce consequences. Finally, character involves revealing the narrator's inner state to spectators or the audience.

The critical role of the story comes in marketing communication, and persuasion comes in several ways. First, story, along with creativity and aesthetic appeal, are elements that constitute the most effective advertising in a marketing communication context (Alden et al., 2000; Fog et al., 2010; Kim et al., 2016; Woodside et al., 2008). The story has been found to facilitate brand awareness and customers' intention to purchase (Brechman & Purvis, 2015). Arguably, stories are critical determinants of brand trust, image, promotion, awareness, experience, positioning and equity (Delgado-Ballester & Fernández-Sabiote, 2016; Huang, 2010; Kim et al., 2016; Mills, 2020). The power of the narrative to provide consumers with a framework in which to comprehend brands (Brechman & Purvis, 2015) and concurrently give businesses a strategic mechanism to communicate fundamental concepts that sell may be used to explain the tale's function in aiding brand growth (Monarth, 2014). Furthermore, stories influence customers' responses because customers tend to organize information in narratives (Sun, 2012). Additionally, customers tend to create emotional connections with the brand through the stories they process (Woodside, 2010; Hamby et al., 2019). Thus, providing stories becomes a powerful and effective communication strategy.

A story has the power to persuade the customer. When a story's contents grab the audience's attention, it becomes compelling and persuasive (Chiu et al., 2012; Chronis et al., 2012). A brand story has the power to persuade through narrative engagement, which enables the customer to become engrossed in the story depicted in the brand narrative. Incorporating a story becomes an excellent communication technique to encourage customer expectations about a product or brand (Lee & Jeong, 2017). Brand stories facilitate consumers' holistic

mental processes and subtly alter their perceptions, attitude and behaviour towards the brand (Hamby et al., 2019; Huang, 2010; Ryu et al., 2019). Customers can connect with stories, which gives a business a competitive edge. For instance, the Walt Disney Company has a long tradition of creating enchanting and motivational tales for each product (Lee & Jeong, 2017). The worldwide firm even adopted its narrative prowess as a core asset, enhancing its level of inimitable advantage over rivals.

Theoretically, telling a story to the listeners is a good way to connect with them since stories tend to transmit information more effectively than general descriptions or lists (Mattila, 2000). According to studies in various fields, stories promote comprehension, communication, and judgment by fostering emotional connections with and understanding by the audience (West et al., 2004; Woodside, 2010). In advertising, researchers have also looked at persuasion and tale understanding. For example, Blechman and Purvis (2015) discovered that almost 50% of advertisements used a narrative approach. The fact that narrative commercials promote behavioural responses is crucial to these conclusions. According to Van Laer et al. (2014), those transported on a tale are more likely to take action. Most B2B suppliers are concerned about advocacy because of its effect on customer loyalty (Lacey & Morgan, 2009). Despite the increasing attention that story is receiving in marketing literature, academics have noted that storytelling and narrative transportation studies are still in their infancy (Merchant et al., 2010), and brand story is even less studied. Such research is notably lacking in tourist destinations.

Brand story structure/elements

A structure is the essential ingredient of a good story. Consumers may learn about a brand's meaning via a well-structured story by breaking down, processing, and storing information, events, and experiences into manageable parts (Huang, 2010). This well-structured information encompassed a good story, facilitating a strong brand formulation (Huang, 2010). Hence, using a good framework while telling a narrative may be an effective strategy for building a strong brand.

Escalas and Stern (2003), in his seminal paper on structural elements of a brand story, introduces the dimensions of a brand story that comprises telling, tale and teller. Telling, also known as employment, is the first component of a brand story and is characterized as the construction of a succession of experiences into a compelling story within a storyline (Kent, 2015). Because a brand story consists of a series of events with a beginning, middle, and finish as a crucial component of the thematic context, stories impact consumers (Escalas & Stern, 2003). Because of its practical and comprehensible grouping of past events, this systemic component makes a story engaging (Velleman, 2003). This element adds intrigue and appeals to a tale by collecting structural elements in a clear-cut and understandable way.

The second dimension of a story is called the tale, which is how the material in a story is historically and sequentially connected to history (Escalas & Stern, 2003). This element is crucial in creating credibility for a story. Although a brand narrative may be fictitious or based on an actual event, customers are more likely to trust a fabricated narrative if the historical parallels are plausible (Loebbert, 2005). On the other hand, consumers tend to perceive a story as less credible if the events do not concur with past information or historical data (Holt & Macpherson, 2010). Consumers most likely embrace historical links as things should be (Huang, 2010). Because of this, historical links in a story will facilitate consumer acceptance regardless of how trustworthy the fiction is.

The third and final part of a brand story is the teller, represented by the storyteller, who has interwoven blocks of brand happenings underneath a storyline (Escalas & Stern, 2003). According to Escalas and Stern's (2003) paradigm, the teller describes how a tale is told as being akin to witnessing a character's mental process or retelling their experiences. A first-

person narrative centers on the storyteller or narrator as the primary object and exposes the audience to the main character's point of view or perspective (Banerjee & Greene, 2012). Stories told in the first person by a character recounting his or her own story may be more compelling as a brand identity than stories told from another point of view (Huang, 2010). Customers can experience the world of the story's events from the narrator's inner thoughts (Banerjee & Greene, 2012). A first-person storyteller's personal experiences and perspective are presented with less mental interference than those presented from other person perspectives. On the other hand, the most commonly used brand story conceptualization in previous studies comes into four dimensions: authenticity, consciousness, reversal, and humour (Becker et al., 2019; Chiu et al., 2012; Hollenbeck et al., 2008; Huang et al., 2021; Le et al., 2019; Lee & Jeong, 2017; Manthiou et al., 2018; Septianto et al., 2020; Shoenberger et al., 2021). According to this view, the first dimension of a brand story is authenticity. Consumers acquire this element from content that helps them comprehend and identify the story with their actual experience (Chiu et al., 2012). The importance of authenticity has been recognized in various marketing research, such as in luxury brands (Manthiou et al., 2018; Septianto et al., 2020); advertising (Becker et al., 2019; Septianto et al., 2020; Shoenberger et al., 2021); social networking sites (Lee & Jeong, 2017) and customer experience (Le et al., 2019; Manthiou et al., 2018). If the advertisement delivers messages related to their daily life, customers are more likely to sense authenticity (Becker et al., 2019). Although all consumers are exposed to the same conditions, events, and interactions, customers have a different levels of authenticity; therefore, the impact of authenticity on customer perceptions and personal characteristics. Instead, customers' perceptions of authenticity vary, as shown by their experiences (Le et al., 2019; Manthiou et al., 2018). Customers who experience authenticity may become engrossed in the narrative and feel connected, affecting their attitudes towards a brand and behavioral intentions. (Lee & Jeong, 2017).

Concision is the second dimension of narrative and can be defined as expressing entire concepts as short as feasible while maintaining that crucial topic are effectively addressed (Chiu et al., 2012). A brand story is seen to be well-structured when it is presented concisely while still conveying the main idea. Therefore, it is thought that when the brand narrative is succinct, buyers may readily comprehend its essential aspects and get interested in it. Third, a good brand story has a reversal dimension. Essentially, reversal is the surprise element of a story that adds a new challenge and changes the course of the narrative (Yin et al., 2020). A reversal, an essential component of a compelling brand story, introduces a conflict-solution linked into the narrative, creating a surprising twist or unexpected intensity that can encourage customers to adopt a positive mindset and deepen their attachment to the brand (Chiu et al., 2012). Reversal sharpens the cognitive and analytical skills of the customer (Fog et al., 2010), which in turn affects the customer's responses. Reversal improves customers' cognitive and analytical abilities, enhancing their attitude towards a brand (Chiu et al., 2012; Yin et al., 2020). Similarly, Alwitt (2002) argued that customers are drawn to reversal brand stories because it raises customers' levels of arousal and encourages them to respond to the narrative with consecutive feelings of optimism and dread.

The fourth and last dimension of the story is humor. Humor has been long recognized as one of the key ingredients of a compelling brand story in marketing communication (Alden et al., 2000; Borden & Suggs, 2019; Chiu et al., 2012). Humor is used to enhance the success of social marketing campaigns (Borden & Suggs, 2019); advertising (Eisend, 2022) and content marketing (Barry & Graça, 2018). Furthermore, ample empirical evidence reveals that humor enhances consumers' cognitive reactions (Cline et al., 2003), brand liking (Alden et al., 2000), and brand attitudes, all of which are favorably influenced by consumer behavior (Chiu et al., 2012). Customers' narrative engagement was influenced by the humor brand story, which

affected their attitudes and behavior toward the brand. Additionally, these three factors affect how people feel about brands (Chiu et al., 2012).

Methodology

In line with the research objectives of this study, a mixed-method design was utilized for data collection and analysis. In the qualitative phase, archival and participatory netnography were performed to identify words, phrases or descriptions related to the brand story. Subsequently, a quantitative survey was conducted to explore and validate the dimensionality of the destination brand story. Given its complexity and dynamic nature, situating the study in a specific context is pivotal to gaining a deeper understanding of brand sensory experience (Nysveen et al., 2013). Thus, Wonderful Indonesia was selected as the context of exploration. The destination brand encompasses a multifaceted tourism package combining stunningly beautiful scenery, an exciting culture, interesting experiences, and thrilling adventures. Wonderful Indonesia serves as the country's umbrella brand representing thousands of local tourist destinations spread across more than 17,000 islands.

Qualitative phase (netnography)

This phase aimed to gain deeper insights into the dynamic and complex nature of the destination brand story by identifying its underlying dimensions and indicators. To produce a comprehensive qualitative dataset, archival and participatory netnography was conducted on major social media platforms (i.e., Facebook, Instagram, Twitter, and TripAdvisor). This method allowed for a systematic search for relevant online conversation and content (see Kozinets, 2022) by searching for the keywords "Wonderful Indonesia" across all social media platforms, including discussions, forums, and reviews. The purpose was to obtain an exhaustive list of possible descriptions of the Wonderful Indonesia brand that travelers use in their online posts. For the participatory netnography, the research team joined the Wonderful Indonesia online brand community and participated in the discussion forum by probing the opinions and experiences of the brand community members on the Indonesian tourist destinations they visited.

Quantitative phase

The initial codes generated in the qualitative stage were further analyzed by merging some related items and eliminating redundant and less relevant items. This process produced item candidates converted into questionnaires with a seven-point Likert scale and subjected to expert review for content validity. Seven experts consisting of university faculty members and PhD candidates in business, reviewed the first draft of the questionnaire and provided feedback on the quality and clarity of the instructions. The items were then revised and reworded based on the input from the experts to verify the face validity of the survey instrument. In the third stage, the main survey was designed to assess tourists' perception of destination brands and test the proposed model and hypotheses. Data for this stage were collected using an online survey of international and domestic visitors to UNESCO heritage sites in Indonesia. In this survey, the research team joined the Wonderful Indonesia online community, contacted selected community members, and requested their participation. Criteria for selecting the participants were as follows: (1) familiarity with Wonderful Indonesia and (2) visitation to at least one of the UNESCO heritage sites in Indonesia for the past two years. Online questionnaires were presented in English and Bahasa Indonesia and were distributed conveniently to 280 respondents from August to December 2019. However, only 253 responses with complete answers were received.

The qualitative data were then organized using NVivo and analyzed using two-stage thematic content analysis (TCA). First, three coders performed the open code using line-by-line coding by compiling, comparing, reorganizing, and classifying the qualitative data to identify descriptive cues of the destination brand story. The quantitative data analysis was performed using the Statistical Package for Social Science package (SPSS) version 26 and SmartPLS version 3.2. SPSS was used for the demographic, exploratory factor analysis (EFA) and t-test, while SmartPLS was used for the confirmatory factor analysis (CFA) and structural equation modelling (SEM). All items generated from the qualitative phase were subjected to an EFA through principal components analysis (PCA) with maximum likelihood estimation and Varimax rotation. The validity characteristics of the multi-item scales were then evaluated using CFA. Subsequently, SEM was performed using SmartPLS bootstrapping to assess the significant role of each dimension in forming the brand story.

Result

Multidimensionality of brand story

The 221 initial codes generated in the netnography were analyzed using the two-stage thematic content analysis (TCA) utilizing NVivo. In the first stage, qualitative data were further analyzed by merging related items and eliminating redundant and less relevant items. This process produced 36 item candidates. In the second stage, the candidate items were further trimmed down, converted into questionnaires with a seven-point Likert scale, and subjected to expert review for content validity. The qualitative data analysis uncovered a three-dimensional structure representing brand story concepts labelled as “history,” “myth and legend,” and “local believe” (see Table 1).

Table 1: Brand story dimensions

Themes	Files*	References**
History	12	72
Myth & Legend	6	43
Local belief	16	106

* # of mentioned across all sources

**# of sources mentioned it

Brand story factor structure

To validate the brand story's factor structure and further explore the dimensionality, all item candidates were subject to an EFA with survey-based data (n= 331). Table 2 presents the demographic profile of the sample in the exploratory stage. Kaiser-Meyer Olkin's (KMO) measure of sample adequacy and Bartlett's Test of Sphericity index were examined to determine sampling adequacy (Kaiser, 1974). The sample was sufficient for factor analysis and SEM since the KMO value was determined to be 0.856 and Bartlett's Test of Sphericity index was significant ($p=0.001$).



Table 2: Respondents’ profile in the exploratory study

Characteristic	Category	Respondents	
		N	%
Gender	Male	189	57.1
	Female	142	42.9
Age	Under 20	18	33.2
	20 - 29	115	34.7
	30 - 39	110	5.4
	40 - 49	43	13
	50 and above	45	13.6
Country of domicile	Domestic	190	57.4
	International	141	42.6
Frequency of visit	First time	272	82.2
	Repetitive	59	17.8

After removing some items with low factor loading, the analysis revealed a three-factor structure representing brand story dimensions with eigenvalues greater than one, which explains 83.56% of the total variance. Table 3 presents the factor pattern structure of the brand story and detailed information on each factor.

Table 3: Brand story four factor structure

Brand Story Dimension	Mean	Std. Dev	Factor loading
1. History			
This place has an authentic history.	4.30	0.70	0.85
I learned about new history in this place.	4.32	0.69	0.89
This place has a story from the past.	4.31	0.70	0.83
This place has a compelling history.	4.31	0.73	0.91
The history of this place makes it more attractive.	4.30	0.72	0.83
2. Myth and Legend			
This place has rich mythology stories.	3.83	0.88	0.90
This place is famous for mythology stories.	3.85	0.85	0.89
This place has strong mythical stories.	3.84	0.75	0.91
Myth is an important part of this place.	3.86	0.78	0.88
The myth and legend of this place make it more attractive.	3.80	0.66	0.88
3. Local Belief			
The local belief is an important part of its brand.	4.22	0.83	0.97
I learned about new local beliefs in this place.	4.21	0.80	0.96
The local belief makes this place more attractive.	4.35	0.83	0.95
The local belief in this place stimulates my curiosity.	4.33	0.88	0.96
I better understand a new culture in this destination.	4.30	0.81	0.97

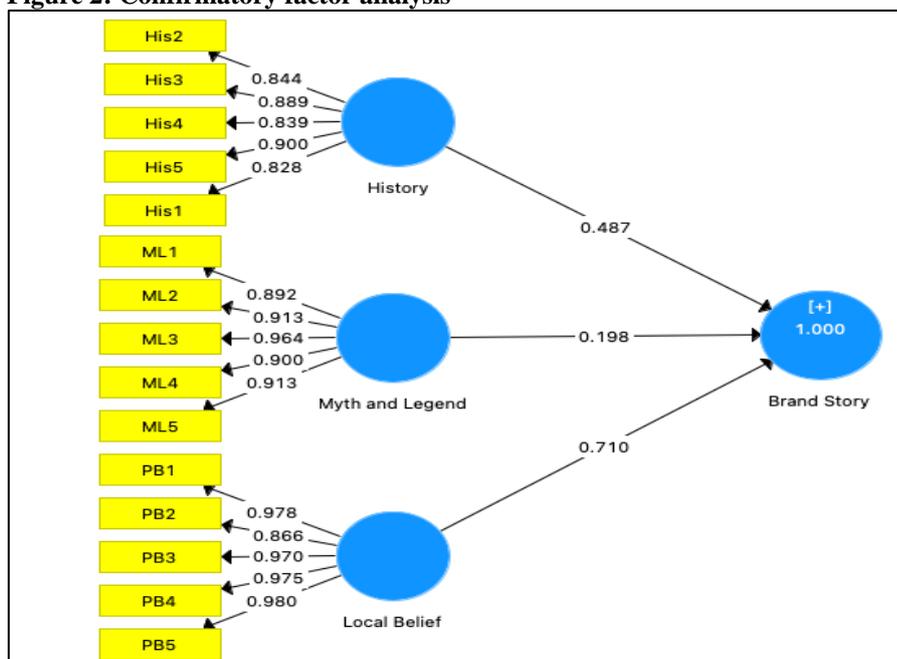
Confirmatory factor analysis

The brand story in this study is defined as a second-order formative construct and is subjected to confirmatory factor analysis (CFA). CFA was performed using an independent sample (n=253) to further validate the concept's dimensionality. Table 4 displays the demography of the respondents in the confirmatory study. Respondents are almost equal in terms of gender, with 52% female. Most of the respondents are between 20-29 (38%). More than half are domestic (66%) and repeat visitors (72%).

Table 4: Respondents’ profile in the confirmatory study

Characteristic	Category	Respondents	
		<i>N</i>	%
Gender	Male	132	52%
	Female	121	48%
Age	Under 20	25	10%
	20 - 29	96	38%
	30 - 39	74	29%
	40 - 49	31	12%
	50 and above	27	11%
Country of domicile	Domestic	167	66%
	International	86	34%
Frequency of visit	First time	182	72%
	Repetitive	71	28%

Figure 2: Confirmatory factor analysis



The results of the CFA are shown in Figure 2 and Table 5. Cronbach's alpha (CA) and composite reliability (CR) were used to assess the instrument's reliability for each construct (Hair et al., 2017). The result confirms the reliability of the brand story construct since all the CA and CR values are greater than the recommended cutoff value of 0.7 (Fornell & Larcker, 1981). The result also supports the convergent validity of the construct because all the indicators have factor loadings > 0.7 and AVE > 0.5 (Hair et al., 2017). Also, the results in Tables 5 and 6 show that the AVE value is greater than both MSV and inter-construct squared correlation.



Table 5 Confirmatory factor analysis of wonderful Indonesia brand story

Constructs	Factor Loading	AVE	MSV	CA	CR	Significant?
History		0.74	0.16	0.91	0.93	
His1	0.84					✓
His2	0.89					✓
His3	0.84					✓
His4	0.90					
His5	0.83					✓
Myth and Legend		0.84	0.16	0.95	0.96	
ML1	0.89					✓
ML2	0.91					✓
ML3	0.96					✓
ML4	0.90					
ML5	0.91					✓
Local Belief		0.91	0.02	0.97	0.98	
PB1	0.98					✓
PB2	0.87					✓
PB3	0.97					
PB4	0.96					
PB5	0.98					✓

Table 6: Fornell-Larcker criterion

Variable	1	2	3	4
Brand Story (1)	0.601			
History(2)	0.717	0.860		
Myth & Legend (3)	0.258	0.148	0.917	
Local Belief (4)	0.844	0.281	0.018	0.955

Furthermore, based on the data in Table 7, the correlation between variables and their indicators is higher than the correlation between them and indicators from other variables. These results imply that discriminant validity is satisfied (Fornell & Larcker, 1981).

Table 7: Cross loading

	Brand Story	History	Myth and Legend	Local Belief
His2	0.570	0.844	0.096	0.197
His2	0.570	0.844	0.096	0.197
His3	0.580	0.889	0.066	0.188
His3	0.580	0.889	0.066	0.188
His4	0.660	0.839	0.159	0.310
His4	0.660	0.839	0.159	0.310
His5	0.680	0.900	0.136	0.302
His5	0.680	0.900	0.136	0.302
ML1	0.194	0.063	0.892	-0.019
ML1	0.194	0.063	0.892	-0.019
ML2	0.237	0.096	0.913	0.013
ML2	0.237	0.096	0.913	0.013

ML3	0.245	0.153	0.964	-0.030
ML3	0.245	0.153	0.964	-0.030
ML4	0.263	0.196	0.900	-0.015
ML4	0.263	0.196	0.900	-0.015
ML5	0.231	0.149	0.913	-0.032
ML5	0.231	0.149	0.913	-0.032
PB1	0.835	0.290	-0.004	0.978
PB1	0.835	0.290	-0.004	0.978
PB2	0.680	0.154	-0.050	0.866
PB2	0.680	0.154	-0.050	0.866
PB3	0.835	0.306	-0.019	0.970
PB3	0.835	0.306	-0.019	0.970
PB4	0.836	0.293	0.002	0.975
PB4	0.836	0.293	0.002	0.975
PB5	0.830	0.282	-0.021	0.980
PB5	0.830	0.282	-0.021	0.980
His1	0.574	0.828	0.171	0.193
His1	0.574	0.828	0.171	0.193

Structural model

The result of the structural equation modelling is summarized in Figure 3 and Table 8. The result indicates that among the three dimensions, only the two dimensions significantly contribute to the formation of the overall brand story: history ($\beta=5.62$, p -value <0.001) and local belief ($\beta=6.12$, p -value <0.001).

Figure 3: Structural model

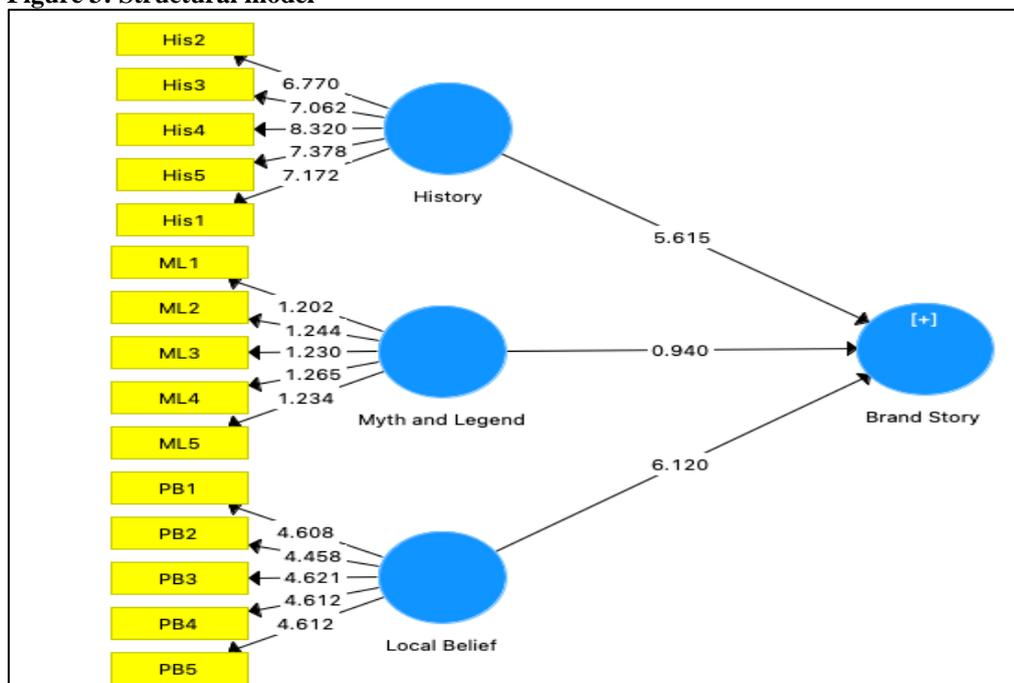


Table 8: Result of SEM

Path Relation	Estimate	P Values	Significance
History -> Brand Story	5.62	0.000***	Yes
Local Belief -> Brand Story	6.12	0.000***	Yes
Myth and Legend -> Brand Story	0.94	0.348	No

Differences between local and international tourist

An independent samples *t*-test was conducted to determine whether there were any significant differences in the perspectives of local and foreign tourists about the Wonderful Indonesia brand story. The result in Table 9 indicates significant differences between the two groups regarding the history and local belief dimensions. The local tourist perceive local believe (mean=4.89) significantly higher (*p*-value = 0.006) than international tourist (mean=3.74). In a similar vein, the local tourist perceived myth and legend (mean=3.71) was significantly (*p*-value =0.013) greater than international visitors (mean=3.35). Nevertheless, the groups have no significant differences in their perception of history dimension.

Table 9: Differences between local and international tourists

Brand Story Dimensions	Groups*	Mean	t-value	Significance
History	1	4.42	1.54	0.381
	2	4.29		
Local Belief	1	3.89	2.54	0.006
	2	3.74		
Myth and Legend	1	4.71	2.14	0.013
	2	4.35		

* Group 1= Local tourist; Group 2= International tourist

Discussions and conclusion

The present study explored the dimensionality of the destination brand story from a tourist/customer perspective. The qualitative phase uncovers four distinct, interrelated dimensions of the destination brand story: history, myth and legend and local belief. Figure 4 illustrates the three-dimensional structure of a brand story. In the quantitative phase, the factor structure of the brand story was confirmed by EFA and CFA, leading to the identification of 15 items to operationalize the concept. Additionally, among the three dimensions, only two of them (i.e., history and local belief) form Wonderful Indonesia’s overall brand story. The possible explanation for this finding is that myth and legend are not very well known among tourists.



Figure 4: Dimensions of destination brand story

The results show that there are significant differences between local and international visitors' perceptions of the local belief and myth and legend dimension. This finding implies that local tourists have a more positive opinion of the two dimensions. This result is not something that is not anticipated. The local tourist may have a better understanding of the presence of local beliefs, myths and legends, which might explain the difference in impressions. Nevertheless, as the consistency of the perception of the destination brand is crucial for the destination management organization, these findings should be further explored in further study. Prior research has emphasized the significance of integrating brand perception among different stakeholders (e.g., De Chernatony, 1999; Åsberg & Ugglå, 2019; Matiza & Slabbert, 2020). Additionally, the difference in perceptions of different groups of stakeholders may lead to an increase or decline in their support for tourism (Compte-Pujol et al., 2018; Styliadis et al., 2014; Tichaawa & Mhlanga, 2015). This finding also suggests that in addition to better promoting the destination's brand story, it is essential to pinpoint service gaps between what is offered to international tourists and what is accessible to local visitor.

The present inquiry is limited to the perspective of local and international tourists. The research excludes the perception of other important stakeholders such as residents, government, destination management organizations and the private sector. To obtain a more comprehensive assessment of a destination brand story, future research should consider the perspective of these significant players since the destination's brand story should ideally be developed based on a consensus of different stakeholders (Mandagi et al., 2021).

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