

Integrating Text Mining into Tourism Destination Image Studies: Evidence from Zhanjiang

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Abstract: Digital media have transformed the ways in which tourism destination images are constructed and communicated. Taking Zhanjiang as a case study, this paper explores the projected and perceived images of a second-tier coastal tourism city across different media platforms. Data were collected from the WeChat Official Account Zhanjiang Tourism and from user-generated content on Ctrip and Xiaohongshu (Rednote). Using KH Coder, the study applies co-occurrence network analysis to compare the thematic structures of official and social media discourses. The findings show that official media construct Zhanjiang as an integrated coastal tourism destination, while tourists' perceived images are more experience-oriented and platform-specific. The study suggests that official destination marketing should better incorporate tourists' experiential concerns.

Keywords: Tourism Destination Image; Coastal Tourism; Text Mining; Zhanjiang

1. Introduction

Digital media have fundamentally reshaped the mechanisms through which tourism destination images are formed and disseminated, intensifying competition in the digital marketing of tourism sites [1,2]. The image of a tourism destination is constantly reconstructed and recontextualized through the participation of multiple stakeholders, directly shaping tourists' cognition and influencing tourism consumption [3]. Against the backdrop of deepening global integration between the cultural and tourism industries and broader trends of consumption upgrading, coastal tourism has emerged as a central pillar of the cultural-tourism economy, owing to its distinctive marine resources. Accordingly, it has become a core topic in both domestic and international tourism scholarship.

Image studies for Chinese popular destinations mostly focus on the experience optimization. On the contrary, the foreign sites image studies tend to emphasize cross-cultural image differences and the impacts of special contexts. Yet scholarly attention to the image of coastal tourism destinations specifically remains limited, constituting a notable gap in the literature. Existing studies mostly concentrated on mature coastal tourism cities such as Sanya, Qingdao and Xiamen, leaving those "second-tier" coastal cities largely overlooked [4]. In this study, we regard those cities that are not first-class tourism destination but with strong resource endowments and comparatively modest brand recognition as "second-tier" coastal cities. Such cities frequently confront a structural tension between their abundant natural assets and the limited popularity. Meanwhile, their destination images remain insufficiently analyzed [5].

Zhanjiang, situated at the southernmost point of China's coastline, offers a particularly compelling case. The city possesses rich coastal ecological resources, a multifaceted cultural heritage, and holds the status of a candidate city for Guangdong Province's All-for-One Tourism Demonstration Zone. Nevertheless, compared with typical domestic coastal tourism cities, its tourism influence and market presence remain underdeveloped. A comparative textual analysis of official media and user-generated content on social platforms, using Zhanjiang as a case study, can illuminate the image construction and supply-demand divergences of "second-tier" coastal tourism destinations [6].

The present study intends to combine text-mining with tourism discourse by retrieving official posts published via the WeChat Official Account named Zhanjiang Tourism as well as user-generated texts related to Zhanjiang's coastal tourism on Ctrip and Xiaohongshu (Rednote). Using a corpus-assisted discourse analysis, we use a software named KH Coder to

analyze the major themes through co-occurrence network to explore how destination image is projected and perceived in our data. By comparing the different categories and themes, the study conducts a comparative examination of the officially projected destination image and the image perceived by tourists. By sorting out the thematic structure and core concerns of texts on different platforms, this paper hopes to provide theoretical grounding and paths for the reconstruction and repositioning of Zhanjiang's tourism image.

2. Destination Image

Tourism destination image stands as one of the central concerns in tourism scholarship. Rather than existing as a fixed property of a place, it represents a value judgment or evaluative response constructed by the observer, and is therefore inherently flexible and diverse [7,8]. Early research mainly focused on the conceptual definition and the categorization of destination images, gradually giving rise to analytical frameworks organized around cognitive versus affective image, and projected versus perceived image [9,10]. Among them, the projected image mainly refers to the image designed and disseminated by the supply side stakeholders, establishing tourists' preliminary understanding of a destination; while the perceived image is the impression, perception and evaluation of the whole or part of a tourism destination by the demand side, emerging as a new force in the construction of destination image [11-15]. Scholarly interest in tourism destination image has grown considerably in recent years, with quantitative mining and structural analysis of destination image through online texts and tourist review data becoming a prominent research direction. Stepchenkova et al. [16] adopted a combined method of content analysis and quantitative evaluation to study the communication texts related to Russian tourism destinations, revealing the differences in the consistency between international tourists' cognitive image of Russia's natural landscapes and cultural heritage and the destination's projected image. Feng et al. [17] employed a multidimensional discourse analysis method to analyze the travel notes of foreign tourists about the Palace Museum on TripAdvisor. They identified six perceptual dimensions including historical culture and architectural aesthetics, and noted that while foreign tourists display

strong interest in the museum's architecture and history, their awareness of the collections remains limited and their consumption experiences narrow. Lu et al. [18] drew on text analysis and data mining methods to investigate tourism-related content on social platforms, examining how such content participates in the construction and circulation of destination image. Feng [19] analyzed online travel diaries of eight 5A-rated scenic spots in Shaanxi Province using ROST Content Mining software, concluding that Shaanxi's destination image is predominantly positive. Xiao et al. [20] combined text analysis and semantic network analysis to explore the tourism destination image of Guilin. They found landscape resources constitute the core attraction, while sports-tourism integrated product development remains underdeveloped and tourist dissatisfaction centers largely on ticket pricing and traffic congestion. Zang et al. [21] integrated machine learning techniques with social media text analysis, using architectural heritage sites in Nanjing as a case study to explore how digital narrative on social media platforms mediates the construction of destination image.

Overall, the existing studies predominantly drew data from a single-platform (either the supply side or the demand side), with relatively limited attention given to the divergences in image construction across different media platforms. This study intends to fill this gap by conducting a comparative study to examine the projected image and the perceived image in official media discourse and social media discourse.

3. Methodology

This study is structured around a comparative analysis of the officially projected image and the tourists' perceived image of Zhanjiang as a coastal tourism destination. Using the wplusPro and Octopus web scraping tools, data were collected from two source types: official media and mainstream social platforms. For the official projected image, the WeChat Official Account Zhanjiang Tourism was selected as the representative channel of supply-side image projection. The corpus comprises posts published in 2025 that relate to Zhanjiang's coastal tourism. Content irrelevant to tourism such as administrative notices, policy announcements, and promotional advertisements was excluded, compiling a final sample of 33 valid posts. For the perceived image, Ctrip and

Xiaohongshu (Rednote) were selected as the primary data sources. Ctrip is predominantly oriented toward post-trip evaluative reviews, while Xiaohongshu centers on travel guides and experiential sharing. Data were retrieved using keyword searches, including "Zhanjiang Tourism", "Zhanjiang Coastal", and "Zhanjiang Islands", covering the period from January 2021 to December 2025. After data cleaning and processing, a total of 3,945 valid entries were retained (Ctrip: 3763, Xiaohongshu: 182).

The primary analytical tool employed in this study is KH Coder. Word frequency analysis and semantic network analysis were applied to enable systematic quantitative mining of the textual data [22]. The quantitative findings were subsequently integrated through manual thematic coding, allowing for a structured synthesis that illuminates the shared themes and their divergences in image construction between the official projected image and tourists' perceived image.

4. Thematic Analysis

4.1 The Projected Image

Through the analysis of the co-occurrence relationship in the semantic network diagram (Table 1), we identify 11 thematic clusters. The various themes can reflect the major content of the projected image of the city. As shown in Table 1, Theme 1 focuses on the core coastal tourism scenes, highlighting holiday tourism spaces such as the Jinshawan Bay; Theme 2 centers on key scenic spots such as the Corridor of Viewing Sea in Xiashan and Old Street in Chikan; Theme 3 pertains to local specialty cuisine and cultural tourism products; Theme 4 focuses on historical culture and traditional folk activities, reflecting the expression of local cultural resources; Theme 5 emphasizes coastal geographical characteristics and water sports experiences; Theme 6 presents urban characteristic assets and its broader appeal as a multi-faceted destination; Theme 7 revolves around international sporting events and championship achievements, reinforcing a sports-oriented destination identity; Theme 8 highlights island resources and agricultural products (notably Xuwen pineapples); Theme 9 emphasizes the international dimension of Zhanjiang's marine tourism resources; Theme 10 focuses on local cuisine (such as Zhanjiang chicken); Theme 11 presents the atmosphere of

daily leisure and casual lived experience.

On this basis, the 11 themes are further classified into four main categories:

(1) Themes 1, 2 and 8 jointly form the "coastal ecology and core landscape" dimension, underscoring the destination's natural resource base and island spatial advantages; (2) Themes 4, 6 and 7 form the "cultural and event" dimension, reinforcing the expression of cultural heritage and sports-based destination branding; (3) Themes 5 and 9 constitute the "regional positioning and marine identity" dimension, emphasizing Zhanjiang's geographical distinction as the southernmost coastal city in China and its orientation toward international visibility; (4) Themes 3, 10 and 11 form the "cuisine and lifestyle experience" dimension, foregrounding local food culture and scenes of everyday life. Overall, the projected image of Zhanjiang as constructed by official media can be defined as a comprehensively "integrated coastal tourism image". Based on coastal ecological resources, this image is strengthened through cultural activities and sports events, and elaborated through the multi-layered integration of culinary symbols and regional positioning. The resulting image is both comprehensive and structurally coherent, drawing on the city's ecological, cultural, and everyday resources in tandem.

Table 1. Representative Words for Co-Occurance Network of the Official Discourse

Rank	Words
1	travel, Zhanjiang, museum, attraction, route, nation, tourist, experience, coastal, citizen, holiday, Jinsha Bay, square, period, Spring Festival, leisure
2	village, Xia, mountain, park, old, street, seaside, ecology
3	food, seafood, feature, product, cultural, tourism
4	culture, history, activity, theme, time, traditional, folklore, craft, performance, discount, ticket
5	China, domestic, Physical Education, sports, center, Water Sports
6	unique, charm
7	program, world, competition, champion
8	sea, pineapple, Xuwen
9	ocean, international
10	chicken, way
11	life, summer, night

4.2 The Perceived Image

Analysis of the co-occurrence relationships in the semantic network diagram (Table 2) identifies 16 thematic clusters, reflecting the perceived image of Zhanjiang constructed by tourists on Ctrip. Specifically, Theme 1 focuses on coastal leisure spaces and core seascape venues; Theme 2 revolves around transportation and travel needs in island tourism; Theme 3 reflects tourists' overall positive evaluation of Zhanjiang as a destination; Theme 4 involves tourism expenditure and price sensitivity; Theme 5 centers on service quality and visitor experience feedback; Theme 6 points to cultural resources such as museums and heritage sites; Theme 7 captures travel scenarios including family trips and outings with friends; Theme 8 reflects tourists' demand for a greater variety of activities; Theme 9 revolves around military tourism resources such as naval ports and warships; Theme 10 presents the integrated experience of coastal landscapes and characteristic products; Theme 11 strengthens the content of military cultural experience; Theme 12 reflects the overall evaluation of natural landscapes; Theme 13 involves ticketing procedures and the payment process; Theme 14 focuses on geological landscape resources, notably Huguangyan; Theme 15 reflects cost performance and consumption evaluation; Theme 16 points to island tourism resources such as Donghai Island and Nansan Island.

The above 16 themes can be summarized into the following three dimensions: (1) "core landscapes of Zhanjiang", covering Themes 1, 2, 6, 10, 11, 12, 14 and 16, which collectively foreground specific attractions including coastal scenery, island spaces, military culture, museums, and geological landscapes; (2) "experience and perception", including Themes 3, 5, 7, 8 and 13, which center on activity experiences, sightseeing content, and ticketing procedures, reflecting tourists' real-time evaluations and practical concerns throughout the visit; (3) "consumption decision-making", corresponding to Themes 4 and 15, which captures tourists' value orientations as they weigh costs against perceived benefits.

Overall, the perceived image of Zhanjiang's coastal tourism presented on Ctrip can be defined as an "experience-driven and attraction-based" image. Based on the cognitive foundation of specific landscape resources, this image takes playing experience and consumption

processes as the core of evaluation, and makes value judgments through the practical consideration of cost performance and travel scenarios, showing strong practical and decision-making oriented characteristics on the whole.

Table 2. Representative Words for co-Occurance Network of Ctrip

Rank	Words
1	Zhanjiang, Xia, mountain, long corridor, viewing the sea, seaside
2	Island, on the island, Techeng Island, mangrove forest, dock, rent, battery car, take, boat
3	worth, experience, recommendation, fun, interesting
4	ticket, expensive, price
5	service, staff, job
6	Zhanjiang, museum
7	friend, take, children
8	play, activity
9	see, naval port, naval vessel
10	sea, pineapple
11	plane, military
12	pretty good, view
13	buy, ticket
14	Huguang, rock, park, geology, lake, scenic spot, volcano
15	high, cost performance
16	east, island

Applying the same analytical approach to the valid samples from Xiaohongshu (Rednote), the co-occurrence network analysis (Table 3) identifies 15 thematic clusters, reflecting the perceived image constructed on this platform.

Specifically, Theme 1 focuses on core coastal landscapes and historical architecture; Theme 2 revolves around travel needs and consumption scenarios; Theme 3 highlights distinctive buildings such as lighthouses and viewing experiences; Theme 4 involves transportation for visitors around, notably from Guangzhou; Theme 5 reflects travel tools and their expenditure; Theme 6 presents local life and dining experiences; Theme 7 centers on the consumption of local specialty products such as seafood; Theme 8 emphasizes travel routes and itinerary planning; Theme 9 reflects visual sharing methods such as taking photos and location check-ins; Theme 10 reflects the historical and cultural values; Theme 11 presents the old town life scenes such as Chikan Old Street; Theme 12 involves tourists' perceptions

of travel costs; Theme 13 highlights the geographical position such as the "southernmost tip of China"; Theme 14 strengthens the humanistic atmosphere of old town blocks; Theme 15 pays attention to Zhanjiang's urban landmarks and public spaces.

These thematic clusters were further reorganized into four dimensions: (1) "core landscape and geographical position", encompassing Themes 1, 3, 13, and 15, which centers on coastal scenery, lighthouse architecture, urban landmarks, and regional identity markers; (2) "travel needs and experience sharing", comprising Themes 2, 8, 9, and 12, which addresses practical questions such as what to eat, what to do, and how to plan a trip, reflecting the platform's characteristic guide-oriented and sharing-driven content culture; (3) "travel needs and expenditure", consisting of Themes 4, 5, 7, and 11, which covers transportation, local specialty products,

and old town spaces, providing the operational detail that supports on-the-ground decision-making; (4) "local culture and experiences", corresponding to Themes 6, 10, and 14, which foregrounds local cuisine, historical culture, and the everyday atmosphere of neighborhood life, reflecting a sustained interest in terms of "a sense of locality".

Overall, the image of Zhanjiang constructed on Rednote can be defined as a "guide-driven coastal lifestyle image". With visual landscapes and geographical labels as the core attraction, this image takes itinerary planning and consumption information as content support, and strengthens the urban atmosphere through local life experience. The overall image is strongly shaped by the platform's social sharing culture and its users' preference for actionable, experience-rich content.

Table 3. Representative Words for Co-Occurance Network of Xiaohongshu (Rednote)

Rank	Words
1	park, coastal, Xia, mountain, Catholic Church, French, former site, Guangzhou Bay, architecture, fishery port, sea viewing, promenade, Jinsha Bay
2	Zhanjiang, cuisine, eating, drinking and having fun, travel guide, travel, tourism, trip, food exploration, off-the-beaten-path, travel
3	lighthouse, tower
4	West railway station, Guangzhou, surrounding areas
5	take a taxi, electric bike, car, book
6	eat, local people
7	seafood, buy, dock
8	amusement, route
9	take photos, check-in
10	history, culture
11	Chikan, old street
12	free, ticket
13	China, domestic, village, South Pole
14	Chikan, old, street
15	friendship, garden, bridge, Ao

4.3 Comparative Analysis

A thematic comparison of the tourism image constructed across the WeChat Official Account, Ctrip, and Xiaohongshu reveals both shared emphases and notable divergences in how Zhanjiang's destination image is projected and perceived.

In the construction of tourism destination image, all three platforms converge on the centrality of coastal landscape resources. Whether through the coastal ecological and island resources foregrounded by official media, or the beaches, islands, and seaside venues that recur throughout

social media content, a consistent image of Zhanjiang as a coastal tourism destination emerges across sources. Local culture and specialty cuisine also feature prominently across all platforms, though with different emphases: official media tend toward integrated, large-scale expressions through folk culture, historical districts, and cultural events, while social media convey these elements more concretely through local food, old town life, and everyday experiences. Together, these representations reinforce the regional cultural dimension of Zhanjiang's tourism identity. Furthermore, all three platforms make reference to specific

landscape spaces and urban landmarks, including Jinshawan Bay, Chikan Old Street, island scenery, and various public spaces, which recur across different media narratives and function as key symbolic anchors of Zhanjiang's tourism image.

Although there are certain commonalities between the projected image and the perceived image of Zhanjiang's tourism destination, there are still obvious differences. The official projected image is mainly based on a holistic narrative and destination display, forming a systematic and macro tourism image through the integration of coastal resources and the international positioning of culture-tourism integration. In contrast, the perceived image is more fragmented, experiential and visual, with a stronger orientation toward local life, humanistic atmosphere, and practical decision-making.

This gap between the projected and perceived image can undermine the effective communication of Zhanjiang's destination image and limit the growth of the travel industry. In this regard, official media would benefit from treating the perceived image as a reference point when adjusting the projected image. Apart from emphasizing the core coastal landscapes and folk culture, the projected image can incorporate consumption experiences, itinerary planning and urban lives that social media users prioritize. An optimization is also possible by drawing on the complementary orientations of the two platforms: Ctrip's evaluative, experience-driven reviews and Xiaohongshu's guide-oriented, sharing-based content each offer distinct insights that could inform a more responsive and platform-sensitive approach to destination image communication.

5. Conclusion

Taking Zhanjiang as a case study, this paper reveals the structural differences and typological divergences in tourism destination image across different media contexts through a comparative analysis of official media and social platform texts. In doing so, it provides insights on image construction in second-tier coastal tourism cities and the diversified construction of destination image in the digital communication environment.

The findings reveal the similarities and differences of Zhanjiang's destination images. From the thematic analysis, the projected image constructed by official media reveals a distinctly

integrative character, organizing content around multiple dimensions. This is reflected in coastal ecological resources, cultural activities, sporting events, and regional positioning, with an emphasis on systematic resource presentation and strategic image framing. By contrast, the thematic structures of Ctrip and Xiaohongshu are more closely aligned with tourists' experiences, centering on specific attractions, activity processes, consumption logistics, and itinerary planning, and reflecting a content logic driven by experiential relevance and practical utility. Ctrip presents a more pragmatic experience-oriented coastal leisure tourism image, centered on specific landscape attractions and consumption-based evaluation; Rednote shapes a guide-driven coastal experience tourism image, highlighting sharing, itinerary planning and local living atmosphere. The above divergences suggest that official media, while maintaining their integrative resource-based framing, should give greater attention to how tourists actually experience and narrate the destination, so as to build more effective connections between top-down image projection and the perceived image.

It should be pointed out that this study still has certain limitations. First, the social media sample is limited to Ctrip and Rednote, excluding short-video platforms and other content channels, leaving room for broader data coverage. Second, the methodology relies primarily on text-mining and thematic analysis. Future research could expand the data base by incorporating a wider range of platform types to enable cross-media comparative analysis, and could explore the topic with surveys and interviews to further investigate the relationship between platform-specific image expression and tourist behavior, thus contributing to a more systematic understanding of how non-primary coastal tourism destinations navigate image formation and reconstruction in the digital media environment.

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