Analyzing tourism discourse:

A case study of a Hong Kong travel brochure

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This paper attempts to investigate the features of tourism discourse. A travel brochure which is available from the Hong Kong Tourism Board Visitor Centre was studied in the present research. The multimodal analysis focuses on the micro-level and pays close attention to the linguistic and visual elements employed in the brochure. In view of the intangible and heterogeneous nature of tourism products, it is found that travel advertising relies heavily on hyperbolic language and glamorous images to enhance its persuasive power so as to attract business. The choice of words, stylistic devices and grammatical structures in the brochure are examined. Major concepts in visual analysis, such as modality and salience, are reviewed. Other factors which influence the interpretation of tourism discourse, such as the use of collage and the image of participants as reflected in the brochure, are also discussed.

1. Introduction

Hong Kong is seen as holding a unique position among world-class cities with its fascinating mixture of East and West, which makes the city a highly popular tourist destination. Given the economic importance of tourism to Hong Kong and the

significant role played by marketing campaigns in tourism, tourism discourse in the context of Hong Kong is an interesting area to study. Through an analysis of the language and images used in a promotional brochure, this paper attempts to investigate how Hong Kong tourism presents its best face and appeals to the traveling public, what these linguistic and visual elements represent, and how they present Hong Kong as a favourable tourist destination.

2. Methodology

This paper presents a multimodal1 analysis of a promotional brochure about a variety of local tours organized by Splendid Tours & Travel Limited, an associated agency of the Hong Kong Tourism Board (HKTB)2. The function of the brochure is to inform consumers about the travel agency's products and to attract bookings for them. The main focus of the analysis is on the micro-level, which pays rather close attention to various linguistic features (particularly on the choice of words and stylistic devices) and the visual information in the particular discourse.

3. Tourism advertising

3.1 Objectives of tourism advertising

The objectives of tourism advertising are no different from those of advertising for other products. Holloway (2004: 265) summarizes the underlying objectives of advertising in three words: "informing, persuading and reminding", which are in line with the AIDA principle used in marketing: "attracting Attention, creating Interest, fostering Desire and inspiring Action".

Berger (2004: 71) describes advertisements as "a genre of communication that use words and images to convince people exposed to the advertisement to purchase the

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[1] According to Kress and van Leeuwen (Matheson 2005: 180), "all text, whether words written down or images on a screen, are made up of multiple modes (image, sound, word, smell, texture, colour) and that contemporary text (such as a glossy brochure) are increasingly multimodal". In the present study, the main focus will be on image and word.
[2] As such brochures are distributed to tourists through an official channel (at the HKTB Visitor Centre in Tsim Sha Tsui Star Ferry Concourse), it is reasonable to presume that the brochures are endorsed by the Government-subsidized body.

product or service being promoted". The description is also applicable to the case of tourism advertising, which is exactly what travel brochures aim to achieve.

In the context of Hong Kong, the main objective is to get the message across to tourists that Hong Kong is an exciting and dynamic city where there are a lot of things to be done. Plog (2004: 175) aptly points out that it is important to let tourists know that Hong Kong still "retains key elements of its former image", i.e. the Western flavour from its British colonial past, as this image is the biggest selling point which differentiates Hong Kong from other Chinese cities.

3.2 Travel brochures as "communicative acts"

Travel brochures can be classified as "communicative acts", a term proposed by van Leeuwen (2004) to replace "speech act", which is limited to only spoken language. They are understood as "multimodal microevents in which all the signs present combine to determine its communicative intent" (van Leeuwen 2004: 8). According to Scollon and LeVine (2004: 1-2), "language in use is always and inevitably constructed across multiple modes of communication". They believe that contextual factors in the physical spaces where discursive actions are taking place, as well as the design and typography of the documents in which the texts are presented, all contribute to the interpretation of discourse.

Contemporary texts are increasingly multimodal (Matheson 2005). Multimodality is clearly evident in print advertisements, a typical written genre where "signs", such as language, image, graphics and typography, are combined "in an integrated whole" (van Leeuwen 2004: 10). In the case of travel brochures, the communicative intent is to provide tourists with the essential information for helping them decide what places to visit and which tour(s) to book3. Therefore successful travel brochures must be both informative and persuasive, and they rely heavily on the use of words and images to achieve this aim.

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[3] The prevalent use of subheadings in the brochure examined in the present study is a signal which suggests that the brochure is likely to be "scanned, skipread and 'used' rather than read" by readers for quick information (Kress and Leeuwen 1996: 219).

3.3 The distinctive function of travel brochures

In this Information Age, despite the availability of alternative promotional tools, such as e-brochures and websites, which are easily accessible, hard print travel brochures remain as popular as ever. Holloway (2004: 287) believes that it is "this reliance on brochures as a principal marketing tool" that "distinguishes tourism from virtually any other form of business". Due to the intangible and heterogeneous nature of tourism products, travel brochures have a distinctive function in that that they can act as "a substitute for a product which cannot be physically seen or inspected prior to purchase" (Holloway 2004: 17).. Also, tour operators can hardly standardize their products and services due to many uncontrollable factors (e.g. the weather). As a result, the nature of tourism products poses a risk on the part of the purchaser, making it difficult for tour operators to promote them. To maximize their persuasive power, tourism brochures are found to be loaded with hyperbolic language and glamorous images.

A critical remark made by Weightman (1987) further demonstrates how influential travel brochures can be on tourists' decision-making. Weightman (1987: 230) believes that the language of travel brochures becomes "a self-fulfilling prophecy" as "the tour brochure directs expectations, influences perceptions and thereby provides a preconceived landscape for the tourist to 'discover'". So "the directed landscape becomes the real landscape". As consumers' cognition is likely to be influenced by the linguistic and visual means employed in travel brochures, it would be of interest not only to linguists but also to marketing professionals to investigate how the words and images contribute to the persuasive power of promotional materials.

4. Data analysis

4.1 Textual analysis

The findings in the present study, most prominently gathered from the choice of descriptive words used in the brochure, are strong evidence in support of Dann's claims that "tourism promotion is based on glamour (bewitchment)" (Dann 1996: 56), and that the language of tourism "tends to speak only in positive and glowing terms of the services and attractions it seeks to promote" (Dann 1996: 65).

4.1.1 Choice of words

According to Cook (1994: 11), readers use "schemata" – which are "mental representations of typical instances" – in discourse processing to "predict and make sense of the particular instance which the discourse describes". Cook argues that new schemata are built to understand new experiences. Based on the verbal description in the travel brochure under analysis, new schemata which contain a positive image of Hong Kong would be created in the minds of tourists who are new to the city. For example, the descriptive words used in the first sentence of Example 1, such as "colourful", "fascinating" and "vibrant", would conjure up a dynamic image of Hong Kong Island:

(1) "Hong Kong Island easily evokes colourful and fascinating images of a vibrant urban centre where eastern and western cultures merge seamlessly in perfect harmony. This is THE ISLAND where you can enjoy the cosmopolitan flair of Manhattan and the tranquil atmosphere of the French Riviera in half a day." (Page 14)

The descriptive words in the following examples convey a strong sense of glamour and energy, which is highly appealing to tourists. Although the sheer number of such words makes them sound almost like clichés, they serve to whet the appetite of potential tourists:

(2) "a magnificent panorama" (Page 1)
(3) "a delightful smorgasbord of cultural and historical adventures" (Page 2)
(4) "The lush landscapes and iconic attractions enhance the existing charming and picturesque character, providing a delightful retreat from the dynamic cityscape of the urban Hong Kong." (Page 3)
(5) "Experience the vibrancy and vitality of urban Hong Kong!" (Page 4)

Cook also suggests that when the mind is stimulated by the key linguistic features in the text or by the context, an existing schema (i.e. background knowledge) will be activated and employed in the interpretation of the present discourse. This process would occur with the relevant schemata of readers who have had previous exposure to Hong Kong. As a result, their positive impression of the city would be reinforced. Typography can also act as a trigger for schemata. For example, the capitalized

[4] The brochure is included in Appendix. For the ease of referring to the examples cited, the content pages of the brochure are numbered Page 1 to Page 10. The numbering does not suggest that the brochure should be read according to this sequence.

element "THE ISLAND" in Example 1 serves as an emphatic device which draws readers' attention to the uniqueness of Hong Kong Island, and leads to the activation of their relevant schemata.

Schema theory can also explain the motivation for the use of the references "Manhattan" and "French Riviera" in Example 1. The two references will activate the reader's schemata of the world-famous metropolis and seaside region, respectively, schemata which were created from personal experiences or media representations. Drawing from the details contained in the existing schemata, the reader's mind concretizes the abstract description of Hong Kong Island and likens it to a unique combination of the Orient and the Occident, business and leisure. Given that the brochure is written in English and the image participants are Westerners, the choice of the two references is a further proof that it is the Western tourists, presumably those from North America and Europe, whom the brochure is to attract and cater for.

"Magic" is another key feature used in the language of tourism. MacCannell (1989: 102) makes it very clear that "touristic experience is always mystified". As the word "magic" and its derivative "magical" have the connotations of "impossible to happen" and "too wonderful to be real", it is a powerful linguistic means which can spark the readers' wildest imagination about an unconsumed tourism product and arouse their desire to experience the "fantasy world" portrayed in the brochure for themselves. Apart from the adjective "enchanting," which is used repeatedly (on Page 6, 8 and 9), here are some other examples:

(6) "Watch Hong Kong take on the role of a glamorous enchantress with its magical transformation." (Page 5)
(7) "Capture the magic" (Page 5)
(8) "twinkle in unison in this magical moment of timeless peace" (Page 6)
(9) "fill your magic day with delightful memories"(Page 8)
(10) "the mysterious darkness of the night" (Page 10)
(11) "the spectacular transformation of the skyline into a kaleidoscope of shimmering lights at night" (Page 10)

The above examples echo the comment made by Febas Borra (1978: 70, cited in Dann 1996: 65) that "the discourse of tourism is a form of extreme language". This "extremism" is also reflected in the use of superlative adjectives and "absolute" adjectives, which are inherently superlative. If a view is "the best", there can be nothing better. Similarly, if a picture is "postcard-perfect", it cannot be "more perfect".

The choice of words demonstrates that the discourse of tourism has a tendency to exaggerate.

(12) "one of the best views in the world" (Page 1)
(13) "a postcard-perfect picture" (Page 1)
(14) "Embark on a ride of a life-time" (Page 3)

The prevalence of hyperbole is also reflected in the use of rhetoric and stylistic devices, which serve the purpose of glamorizing the tourist attractions and travel experiences. By likening the night views of Nathan Road and Victoria Harbour to a "parade" and "dance", the metaphors in the examples convey a sense of motion, nonstop activity and dynamic excitement.

(15) "Droves of locals and tourists converge on this thoroughfare looking for a great time while zillions of blazing neon signs parade in front of your eyes." (Page 5)
(16) "watch Hong Kong waltz under the scintillating city lights." (Page 5)

The verbs "saturate" and "fill" infer the meaning of "full of something" and "impossible to put in more". These words convey an implicit message to readers that they would be able to enjoy their time in Hong Kong to the fullest, and their time here would be full of exciting activities as the city has so much to offer (even after dark).

(17) "Enjoy an evening that is saturated with excitement and charm." (Page 5)
(18) "The Golden Mile, an open-air night market, a traditional Chinese dinner and the spectacular harbour view will fill your night with delightful memories" (Page 5)

4.1.2 Grammatical choice

Imperatives and directives are commonly found in the brochure, whose function is to "urge the addressee to do something (or not to do something)" (Biber, Conrad and Leech 2002: 256). A negative imperative together with an exclamation mark convey an even stronger urge. Such "passionate" language elicits from the readers an urge to take part in the exciting tourist experience. Some other examples include:

(19) "Sit back and enjoy your favourite drinks" (Page 6)
(20) "Don't pass up this golden opportunity to fine-tune your horse-picking skills and a chance to win big dividends!" (Page 7)
(21) "Indulge in some interactive activities at the Pacific Pier" (Page 8)

(22) "Ocean Park is an attraction not to be missed." (Page 8)

(23) "Don't miss this unusual encounter of a life time!" (Page 9)

The pronoun "we" is another handy linguistic device which signals the inclusion of the readers into the "virtual tour" as presented in the brochure.

(24) "We strike our final note of delight with a visit to the lookout-point" (Page 5)

4.2 Visual analysis

As the old saying goes, "seeing is believing". Images indeed play an important role in convincing people to visit a certain place. Acting as stimuli to the readers' minds, images help build new schemata and reinforce the relevant existing schemata. Similar to the findings from the textual analysis, it is observed that in tourism discourse images are also highly selective and emphasize only the positive aspects.

Crawshaw and Urry (1997: 188) report that the professional travel photographers they interviewed "generally agreed that their work involved selecting, shaping and structuring elements of the physical environment to reflect mental images[5]". According to Crawshaw and Urry (1997:189), the essential considerations for photos which would sell to tourists and tourism clients are "viewpoints", "pleasing subjects", "the right conditions" (e.g. good weather days) and "good lighting". Through amplifying the beauty and desirability of the scenery and stripping it of unfavorable circumstances (e.g. bad weather and low visibility), photos in travel brochures are often "romanticized".

4.2.1 Modality

An important aspect of visual discourse analysis is the reliability of the images, which is termed "modality" by Kress and van Leeuwen (1996). Kress and van Leeuwen (1996: 160) define the term as "the truth value or credibility of (linguistically realized) statements about the world". Although the concept originates from linguistics, they argue that modality (i.e. how reliable and true the images are) is equally important in visual communication. The higher the modality, the more reliable or true it is.

In the present study, it is found that it is sometimes questionable whether the images

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[5] The "mental images" can be interpreted as tourists' expectations arising from existing schemata.

in the travel brochure are representative of reality. Thanks to the availability of photo editing software, it has become much easier even for laymen to alter the modality of images (e.g. to adjust the brightness, colour contrast etc). As the primary goal of the travel brochure is to convince readers, images used are highly selective and have to look "real" in the eyes of tourists.

Kress and van Leeuwen (1996: 161) point out that modality judgment is dependent on the viewers for whom the representation is primarily intended. So in the case of travel brochures, it is the tourists' perception (instead of the locals') on which the modality judgment is based. In the brochure under analysis, some photos show a clear blue sky filled with fluffy white clouds (e.g. on Page 1, 3 and 4). Given that Hong Kong is notorious for its poor air quality and such a beautiful sky can rarely be seen, the "romanticized" photos are in fact far from the truest visual representation of reality[6]. However, based on the full colour saturation, bright colour tone and great pictorial details (i.e. the main indicators proposed by Kress and van Leeuwen (1996: 165-168)[7]), the photos would still be considered high in modality by tourists.

The photo of Lam Chuen Wishing Tree on Page 2 is another example which demonstrates the questionable "truthfulness" of images used in tourism promotion. The photo shows the thriving Wishing Tree covered in offerings and an excited girl tossing some object onto it. But in fact the government has already banned throwing objects at the tree[8]. So the photo is actually quite misleading to tourists as it contradicts the verbal description:

"It is believed to make worshippers' wishes come true by placing a colourful strip with wishes written on it in front of this magic tree." (Page 2)

A "colourful strip" is not the same as the offerings tied in bunches on the tree as shown in the photo[9]. The preposition "in front of" implies "somewhere near" the tree but not "exactly AT" the tree. Actually worshippers can only place their offerings on a

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[6] According Scollon & Scollon (2003: 90), the truest visual representation is "the one that comes closest to what one would see if one were on the spot in person to see it", given that all other things being equal.

[7] The eight main indicators of modality are colour saturation, colour differentiation, colour modulation, contextualization, representation, depth, illumination and brightness (Kress and van Leeuwen 1996: 165-168)

[8] The ailing tree is in poor conditions after a large branch broke off years ago under the weight of the offerings. To protect the century-old tree, offerings were taken off and the throwing of objects onto the tree was banned thereafter.

[9] It would be almost impossible to toss a strip of paper or cloth onto a tree. In the past, the paper offerings were tied to heavy objects such as oranges, which give them enough weight so that it is easier to be tossed onto the tree.

nearby man-made structure. As the appeal of the Wishing Tree comes mainly from the unique ritual of tossing offerings onto the tree, tourists are likely to be discouraged from booking the tour if they know that they cannot carry out the ritual10. So the past image of the Wishing Tree is still used in the brochure in order to retain the appeal of the tree. To avoid running the risk of being accused of "deception", the copywriter has carefully chosen the words to "hide" the disappointing reality (e.g. by avoiding mentioning the man-made structure).

4.2.2 Salience

While the undesirable is hidden, the positive aspects of tourist attractions are highlighted so as to enhance the persuasive power of the brochure. In this connection, Kress and van Leeuwen (1996: 183) introduce the concept of "salience", which concerns the degrees to which the elements are used to attract the viewers' attention. Kress and van Leeuwen (1996: 183, 212) point out that salience is realized by factors including "perspective" (i.e. placement of an object in the foreground or background), relative size, difference in sharpness of the object in focus, tonal and colour contrasts, as well as specific cultural factors.

The picture on top of Page 1, which features a traditional Chinese fishing junk against the skyline composed of iconic buildings and modern skyscrapers, is a perfect example. The junk is salient in the picture because of its foreground position (standing out from the background waterfront), relatively large size and sharp colour. The junk is a cultural symbol representing Chinese tradition and Hong Kong's past as a fishing village. It is particularly representative in the context of Hong Kong, as it is the logo of the Hong Kong Tourism Board.

4.2.3 The use of collage

Collage is a prominent feature found in the images in travel brochures. According to Gold (1994: 22), it is "perhaps the most distinctive feature of place promotional advertising". Gold (1994:22) points out that collage typically employs "three to six photographs of the place concerned along with a portion of descriptive text", which stands for "a visual summary of the different elements in the selling image". The placing of several visual elements in one image often involves foregrounding or backgrounding of a certain element and overlapping of elements (i.e. "perspective" in

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[10] It was reported that "some mainland tourists expressed disappointment that they could not carry out the ritual, which is frequently shown on television across the border" (Revellers Warned Against Damaging Wishing Tree, S*outh China Morning Post*, 28 January 2006).

Kress and van Leeuwen's terminology). The resulting images can hardly be seen as a true representation of reality.

In the picture on top of Page 3, the Big Buddha is the most prominent feature due to its dominant size, which overlaps a large part of the picture of Po Lin Monastery. Compared with the photo under the subheading of "Po Lin Monastery", it is obvious that the Big Buddha is magnified (to an extent that it becomes out of scale) and "shifted" from its original peripheral position (i.e. the upper left-hand corner as indicated by the stairs) to the centre of the picture. Page 8 presents a picture with three major attractions in Ocean Park: thrilling rides, cable cars and marine animals. The images of various attractions reinforce each other and produce a sense of excitement.

4.2.4 Participants

Finally, the facial expressions and body language of image participants[11] are also factors to be considered in discourse analysis. The images are selective in a way that they only feature "pleasing" participants who wear a broad smile, looking contented and satisfied with their experiences. Examples are the diners on Page 5 under the subheading "Jumbo Floating Restaurant", and the male tourist on Page 6, who proudly presents his "trophy" (a freshly caught lobster), echoing the subheading "Seafood Exhibition". The photo on Page 2 under "Kam Tin Walled Village" shows two foreign tourists mingling and chatting happily with an indigenous female villager. The presence of "vectors" (Kress and van Leeuwen 1996: 57), i.e. the (conceptual) "diagonal lines of action" between the faces of the interlocutors, can be detected in this photo. Despite the language and cultural barriers, the photo conveys a sense of rapport and connection between the participants.

4.3 Multimodal analysis

Although the language and images in the brochure are analyzed in sections 4.1 and 4.2 separately as discrete elements, in fact the brochure is an integrated text as there is "some form of stylistic unity between the image, the typography and the layout" (van

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[11] The term *participant* in the present study refers only to people within the images, but it is worth pointing out that in fact its meaning is not limited to this scope. For example, Matheson (2005:110) defines *participants* in an image as "the people or objects there which stand out as distinct". The definition is in line with that of *represented participant*, in Kress and van Leeuwen's (1996: 46) terminology, which also refers to the things represented in the images. The viewer and the one who has constructed the view fall into another category of participants called *interacting participants* (Kress and van Leeuwen 1996: 46), i.e. the participants in the act of communication.

Leeuwen 2004: 7) which enhances the cohesion between the linguistic and visual elements. The brochure features a variety of tourist attractions which are organized into different itineraries. As the texts on each page are structured vertically starting from the first attraction to visit to the last one in a particular tour, a "reading order" (i.e. the way the brochure is designed to be read) is thus imposed, which guides readers to read from the top to the bottom of the page.

Even though some attractions appear repeatedly in the brochure as they happen to be included in more than one tour (e.g. "Jumbo Floating Restaurant" and "Night Harbour View"), they are not given extra emphasis or made particularly salient to grab readers' attention. It is because the brochure serves the functional purpose of promoting tours as a whole, not just a particular attraction in them. Through the use of standardized typography and layout, the stylistic unity of the brochure is maintained, providing a balanced overview of the tours being advertised. This example demonstrates that typography and layout can affect the interpretation of discourse as well.

5. Conclusion

The micro-analysis of the travel brochure shed some light on the features of tourism discourse. As a kind of advertising, the brochure aims to persuade people into buying the tourism products and services being promoted. Therefore the language and images used are highly selective. They present only the positive and attractive sides of the potential touristic experiences, while the negative aspects are often ignored ("highlighting and hiding"). The research findings echo Weightman's critical view (1987: 229) that tourism promotion attempts to "mystify the mundane" and "amplify the exotic". Through making use of hyperbole and "modified" images which are often not the truest representation of reality, the brochure portrays Hong Kong as an interesting and attractive place to visit. In this sense the brochure is a successful tourism marketing tool. However, from the perspective of the locals, the authenticity of the description and images in the brochure is somewhat questionable.

Appendix
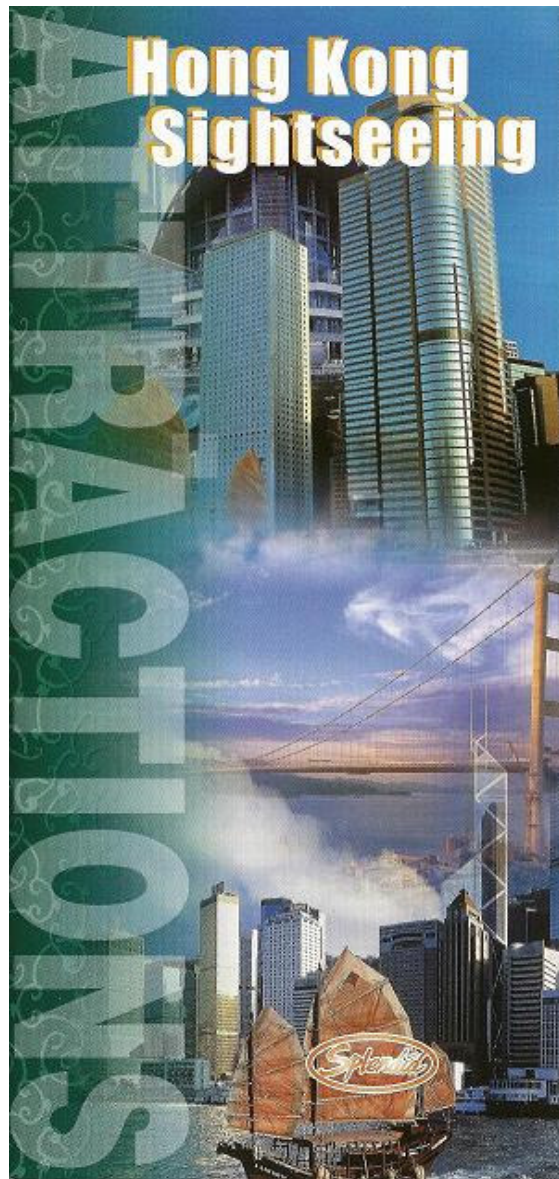
Cover Page	*Page 1*
	  Hong Kong Island Orientation **Duration** : *Approx. 4-5 hours (morning/afternoon daily departure)* Hong Kong Island easily evokes colourful and fascinating images of a vibrant urban centre where eastern and western cultures merge seamlessly in perfect harmony. This is THE ISLAND where you can enjoy the cosmopolitan flair of Manhattan and the tranquil atmosphere of the French Riviera in half a day. **VICTORIA PEAK** From the pinnacle of Victoria Peak - a magnificent panorama of the city, Victoria Harbour, Kowloon Peninsula and the nearby islands. Simply one of the best views in the world ! **ABERDEEN FISHING VILLAGE** A lively floating community filled with junks and sampans. Sampan rides are a fun way to gain in-sights into the traditional "water lifestyle" of the Tankas! *(Optional sampan ride can be arranged at individual's expenses.)* **REPULSE BAY LOOKOUT** A postcard-perfect picture of a white sandy beach sweeping along the bay and the majestic South China Sea. Repulse Bay is a real treasure on the south shore of the island. **STANLEY MARKET** Located in the charming village of Stanley, this former British military garrison turned into a popular open-air market attracts bargain shoppers from all over the world. **FACTORY VISIT** At the workshop of a well-known jewellery factory in Aberdeen, you can observe the whole process of a piece of fine jewellery being created and handcrafted. **ADULT HK\$320 CHILD(3-12yrs) HK\$220**

Page 2

Kowloon & New Territories

Duration : *Approx. 4-5 hours (morning/afternoon daily departure)*
Beyond the rolling hills of Kowloon lie the lush green plains of the New Territories. Unspoiled forests with natural habitats, centuries-old walled villages, ancient temples and peaceful landscape survive the test of time despite extensive urbanization. This half-day tour is a delightful smorgasbord of cultural and historical adventures.

CHUK LAM SIM YUEN
An impressive Buddhist monastery nestled in the green foothills above Tsuen Wan. Home to three enormous Buddha statues, it reflects the diversity of religions in Hong Kong.

KAM TIN WALLED VILLAGE
This walled village was built by the Tang Clan over seven centuries ago. Female villagers clad in their traditional pajamas-like costumes are living history of rural Hong Kong.

LOK MA CHAU - BORDER LOOKOUT
The vista stretches from the farmlands bordering Shenzhen River to the modern skyline of Shenzhen City in the distance. *(There will be a 5-minute walk to the lookout point.)*

LAM TSUEN WISHING TREE
Once a camphor tree with a tablet worshipping Pak Kung, it is believed to make worshippers' wishes come true by placing a colourful strip with wishes written on it in front of this magic tree.

KAISER ESTATE
Home of factory outlets. We'll stop by a renowned jewellery factory where precious gemstones are handcrafted into fine jewellery for different occasions and budgets.

ADULT HK$320   CHILD(3-12yrs) HK$220

Page 3

Tsing Ma - Lantau & Monastery

Duration : *Approx. 6-7 hours (daily morning departure)*
Lantau, the largest outlying island is home to Hong Kong's most famous landmarks - Tsing Ma Bridge, Po Lin Monastery and Skyrail. The lush landscapes and iconic attractions enhance the existing charming and picturesque character, providing a delightful retreat from the dynamic cityscape of the urban Hong Kong.

TSING MA BRIDGE
Cruise along the longest road/rail suspension bridge in the world and stop at the viewing platform of this icon with its picturesque landscape prior crossing to Lantau.

TAI O VILLAGE
Fishing junks, wooden stilt houses along the waterfront, tiny shops, shrines and ancient temples form an interesting mosaic of a traditional fishing village.

PO LIN MONASTERY
Nestled among spectacularly scenic mountains, this peaceful monastery houses the world's largest outdoor seated bronze Buddha statue and museum.

NGONG PING SKYRAIL
Embark on a ride of a life-time on this spectacular 5.7km skyrail with ever-changing picturesque panoramas across the lush terrains of Lantau and South China Sea.

Inclusive: *Pick up and return transfer, admission entry to the Museum, a Chinese vegetarian lunch at Po Lin Monastery, one way skyrail ride and guide service throughout the tour.*
Note : *In the case of adverse weather conditions and strong winds, the skyrail will be replaced by coach for the return back to Tung Chung.*

ADULT HK$580   CHILD(3-12yrs) HK$420

Page 4

Sea and Land Whole Day Tour

Duration : *Approx. 8.5 hours (daily morning departure)*

What's the best way to appreciate Hong Kong from different perspectives? Combine a morning harbour cruise, a delicious dim-sum lunch and an afternoon land tour : Option "A" (Hong Kong Island Orientation) or Option "B" (Kowloon & New Territories Tour). Voila! You have the best of both worlds!!

HARBOUR CRUISE

Start your day with a leisure cruise around the famous Victoria Harbour. Witnessing the firing of the legendary NOON DAY GUN is one of the best highlights of this cruise.

CHINESE DIM SUM LUNCH

Enjoy a sumptuous Chinese lunch at a popular restaurant near the Cultural Centre in Kowloon before continuing with the land portion of your tour. *(Beverages other than Chinese tea will be at tour participants' own accounts.)*

A Choice between A and B tour in the afternoon:

HK ISLAND ORIENTATION A

The attractions of urban Hong Kong highlighted - Victoria Peak, Repulse Bay lookout, Aberdeen and Stanley. Experience the vibrancy and vitality of urban Hong Kong !

KOWLOON & NEW TERRITORIES B

Traditional temple, ancient walled village, the natural border of Hong Kong and the wishing tree offers a sensitive insight into heritage and culture of Hong Kong.

(For detailed description of A & B tours, please refer to the full description of "HK" & "NT" respectively in this brochure.)

Inclusive : *Harbour cruise, dim sum lunch & afternoon A or B land tour*
Departure: 10:15am Kowloon Public Pier   10:30am Pier 9, Central

ADULT HK$480   CHILD(2-12yrs) HK$390

Page 5

Splendid Night of Delights

Duration : *Approx. 4-5 hours (daily evening departure)*

Watch Hong Kong take on the role of a glamorous enchantress with its magical transformation. Enjoy an evening that is saturated with excitement and charm. The Golden Mile, an open-air night market, a traditional Chinese dinner and the spectacular harbour view will fill your night with delightful memories.

THE GOLDEN MILE

The nickname befits Nathan Road. Droves of locals and tourists converge on this thoroughfare looking for a great time while zillions of blazing neon signs parade in front of your eyes.

TEMPLE STREET MARKET

Also known as the Poor Man's Nightclub. Street vendors, cooked food stalls, fortune tellers and street performers provide the visitors a unique nocturnal experience.

JUMBO FLOATING RESTAURANT

A sumptuous eight-course Chinese dinner will be served aboard Jumbo Floating Restaurant, renowned for its culinary fare as well as its ornate decoration and ambiance.
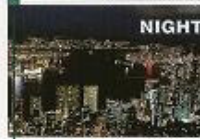
NIGHT HARBOUR VIEW

We strike our final note of delight with a visit to the lookout-point at the Mid-Levels. Capture the magic as you watch Hong Kong waltz under the scintillating city lights.

Note: *In the event of heavy rain, the stop at Temple Street open air market will be cancelled and an alternate option will be offered.*
 Vegetarian meal can be arranged upon request, however, will be served with fewer courses.

ADULT HK$520   CHILD(2-12yrs) HK$420

16   *Janice Yui Ling Ip*

Page 6

JUMBO SEA PALACE
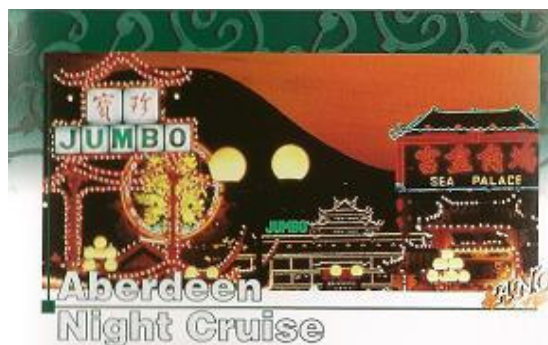
Aberdeen Night Cruise

Duration : *Approx. 4-5 hours (daily evening departure)*
Watch the postcard-perfect skyline glisten around Victoria Harbour aboard a Chinese style motor junk as it cruises into the sunset. This enchanting evening cruise is the best way to wind down after a full day of business or shopping. Dining aboard the Jumbo Floating Restaurant is an experience all in itself and the best is yet to come.

COCKTAIL CRUISE
Sit back and enjoy your favourite drinks from the open bar on board. Enjoy the gentle breezes and the majestic waterfront while we cruise around the famous harbour.

SEAFOOD EXHIBITION
A trip to the aquarium maintained by the floating restaurant is a real eye-opener. Different varieties of fresh seafood are kept alive in tanks equipped with pumped-in air.

JUMBO FLOATING RESTAURANT
Expand your culinary horizon with a delicious eight-course Chinese dinner aboard the famous restaurant, a fine example of Chinese palatial style designs and decorations.

NIGHT HARBOUR VIEW
An aesthetic feast is awaiting you at the mid-level of Victoria Peak. The shimmering lights of the harbour and the celestial stars twinkle in unison in this magical moment of timeless peace.

Departure: *Please check for hotel pick-up schedule or tour departs at :*
  6:00pm Pier 9, Central   6:15pm Kowloon Public Pier
Note : *Vegetarian meal can be arranged upon request, however, will be served with fewer courses.*

ADULT HK$680   CHILD(2-12yrs) HK$540

Page 7

Come Horseracing (September - July)

Duration : *Approx. 5.5 hours (night races) and 7 hours (day races)*
For over a century, horseracing has been thrilling Hong Kong residents and providing first-class entertainment to a highly demanding public. Famed for its exciting and Hong Kong's unique appeal, the horseracing tour is definitely a key sightseeing program for visiting dignitaries and tourists. Races are held at the racecourses in Happy Valley or Sha Tin on most Wednesday evenings and on most Saturday / Sunday afternoons between September and July. Don't pass up this golden opportunity to fine-tune your horse-picking skills and a chance to win big dividends!

Inclusive

- Round-trip transfer by air-conditioned coach
- An admission badge to enter the Visitors' Box within the Hong Kong Jockey Club's Members' Enclosures
- International buffet with unlimited serving of house wines, standard pouring brand, house beers, orange juice and soft drinks inside the Visitors' Box
- Welcome pack with racing programme and a HK$30 betting voucher
- Betting orientation and guided tour to the parade ring and winning post
- Discount at the Hong Kong Jockey Club's gift shop
- Guide service throughout the tour

Note :
- The tour is restricted to tourists who are 18 years of age or older.
- Due to the nature of the tour, no cancellation can be made for all confirmed bookings.
- Dress code: Smart casual. (Specifically, *NO* T-shirts, tracksuits, singlets, blue denim jeans, shorts, overalls, sports shoes and flip-flops should be worn.)
- The Hong Kong Jockey Club will only accept cash (Hong Kong dollars) for betting. Guests are suggested to have their money exchanged prior to tour departure.
- Guests are advised not to use flash when taking photographs of horses at the racecourses.
- Mobile phone is strictly prohibited in the Visitors' Box.

HK$620 (except for major races)

Page 8

Ocean Park Adventure

Duration : *Approx. 4 hours or 7 hours (daily morning departure)*

Visit the most famous theme park in Asia and enjoy a day of wholesome entertainment and endless fun for the whole family. Stroll through the underwater viewing tunnels filled with swarming sharks and visit the homes of the adorable pandas. Indulge in some interactive activities at the Pacific Pier with lively sea lions and enjoy an entertaining performance by talented dolphins and seals at the popular Ocean Theatre. Ocean Park is an attraction not to be missed, and provides a stimulating and refreshing experience for everyone and anyone.

Note : *This is a half day escorted tour, however, guests may stay behind for further explorations of the Park's features. Return transfer can be arranged with your tour escort for pick up by our afternoon coach at a specified time.*

ADULT HK$330   CHILD(3-11yrs) HK$200

Hong Kong Disneyland

Admission Ticket Available

Step into a wondrous world of exciting and enchanting lands, Hong Kong Disneyland is a whimsical world of imaginations where enchanting stories and timeless places come to life right before your eyes. With one admission ticket, you can enjoy the world-class shows and all attractions in Main Street, USA, Adventureland, Fantasyland and Tomorrowland, take photographs with beloved characters and watch the stunning pageantry of the most amazing parade. And... what's more? The spectacular evening fireworks that light up the sky will surely fill your magic day with delightful memories.

Admission Ticket	Regular day	Peak / special day
ADULT	HK$295	HK$350
CHILD(3 - 11yrs)	HK$210	HK$250
SENIOR(65 yrs or above)	HK$170	HK$200

Page 9

Afternoon Lantau & Monastery

Duration : *Approx. 4-5 hours (daily afternoon departure)*

With enchanting beaches and quaint fishing villages crafting its shores, ancient monasteries and temples nestling among its lush mountains, Lantau is truly a picturesque getaway from the metropolis. Embark on an adventurous ride on the skyrail to Lantau and enjoy delightful panoramas along the way. Upon arrival, pay tribute to the giant bronze Buddha at Po Lin Monastery before exploring the ancient Tai O fishing village with its traditional stilt houses. Finish your adventure with a ferry ride from Lantau back to Central before navigating your way back to the hotel.

Inclusive : *Pick up transfer and guide service from hotel to the end of the tour at Silvermine Bay on Lantau Island, one-way skyrail ride, admission to the Buddha Statue Museum and return deluxe ferry ticket.*

Note : *→ Transfer from Outlying Islands Ferry Pier back to hotel is excluded. →In case of adverse weather or strong winds, the skyrail will be replaced by coach transfer.*

ADULT HK$420   CHILD(3-12yrs) HK$290

Dolphin Watch

Duration : *Approx. 4 hours (Wed, Fri & Sun morning departure)*

Did you know that Hong Kong is home to a great number of Chinese White Dolphins? Dolphin Watch cruise is the best way to observe the adorable bubble-gum pink dolphin in their natural habitat. This eco-tour takes you to the west end of Lantau Island where you can enjoy these playful hump-backed marine mammals in their sanctuary. All Dolphin Watch cruises follow a strict code of conduct which aims at minimizing disturbances to the stability of the dolphins' habitat. Don't miss this unusual encounter of a life time!

Departure: *9:00 am   Kowloon Hotel, Tsim Sha Tsui*

Note : *In case of the absence of dolphin sightings during your first trip, you are entitled to a second trip on any subsequent scheduled cruises which are subject to availability.*
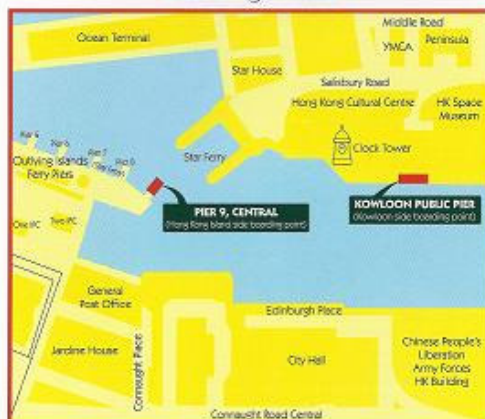
ADULT HK$360   CHILD(under12yrs) HK$180

Page 10	*Page 11*

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