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**Framing New Zealand: How International Media Project
the Images of Aotearoa**

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Steve Tung-Chieh PAN

University of Waikato

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ABSTRACT

Travel stories (travelogues) are a potentially important source through which people can understand different cultures. They could be consulted as frames of reference for immediate or future travel decisions. Consequently, tourism organizations are keen to have their destinations introduced or described in media. It is also essential that 'positive images' of a destination be projected to potential visitors. As a result destination marketing organizations attempt to influence media and use visiting journalist programmes to generate favourable coverage in the travel columns of newspapers and magazines. In turn this demands publicity messages be critically analysed to check whether visiting travel journalists utilize the desired themes (frames).

Accordingly, the purpose of this thesis is to examine the level of congruence between two sets of frames: those of tourism organizations and those of media. Creating a link between words and pictures, this research explores the possibility of creating interval and ordinal levels of measurement (level of interest and frames salience ranking of travelogues) from textual messages. These datasets are used (1) to measure the congruence level of frames, (2) to visually present frames perception (using Multidimensional Scaling), (3) to test factors that influence level of frames congruence, and (4) to examine variables that affect travelogues' 'level of interest' and the number of senses stimulated. Additionally, this thesis examines the similarities and differences in promotional and writing strategies respectively used by tourism organizations and travel writers. It is believed and hoped, with these analyses, that this thesis can contribute to an understanding of the relationship between the promotional material of tourism organizations and travelogues written by travel

journalists.

Results of the study show that female journalists are important in terms of accommodating frames nuanced differently from the promoted, salient ones. It also shows that itinerary design is essential in frames congruence, level of interest of a travelogue, and senses stimulated for visiting journalists. Moreover, results confirm that most travel journalists do not challenge the major frames promoted by tourism organizations, and nearly 45% of travelogues' editorial content can be traced back to destination promotional material. For a 'hot' destination like New Zealand, this representation cycle is even more consolidated and keeps reinforcing itself. Therefore, the success of tourism public relations campaign should not be measured entirely against the praises levelled upon such a destination that enjoys so much good publicity. Alternatively, it is the constructive criticism (critical evaluation) provided by visiting travel journalists that is 'beneficial' to a destination. The results also support the argument that good and sustained public relations start at home.

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CHAPTER 1 INTRODUCTION

The more organized tourism gets, the more mediatized it becomes.

- Andere Jansson (2002b, p. 438)

Social sciences have long recognized that people apprehend reality through representations. This is especially problematic for tourism, the so-called world's largest fantasy industry (Dann, 1998), where perceived reality (as opposed to original reality) is apprehended through representations that are heavily mediated by news media coverage and other destination image formation agents. These representations, on the one hand, provide frames of reference for audiences to familiarize themselves with a destination and, on the other hand, they are also the compromised product of frames contests among different stakeholders such as National Tourism Organizations, Regional Tourism Organizations, hoteliers, airlines, tourism operators, a destination's local communities, advertisers, readers, editors and travel journalists. This thesis sets out to understand the seemingly symbiotic relationship between tourism marketers and journalists by systematically analysing travel reports (travelogues). The purposes are (1) to provide an alternative method to measure the effectiveness of public relations activities and (2) to make suggestions on enhancing the effects of those media familiarization tours.

Inviting international media to produce editorial coverage of a destination is a common practice and often complements and enhances the advertising programme. Dore and Crouch (2003) reported that national tourism organizations (NTOs) rated Visiting Journalist Programmes (VJPs) as the most important promotional activity undertaken by their promotional departments and that they offer cost-effective

alternatives to mainstream media (Hanlan & Kelly, 2005) like advertising. In New Zealand, the International Media Programme (IMP) is the equivalent of VJP in Australia. The most mentioned benefits of IMP or VJP is “Advertising we could never buy” (Tourism Tasmania, 2003), “The programme... generates coverage that we simply could not afford to buy” (Tourism New Zealand, 2003), and “Publicity generated from these visits has topped over \$2 billion and reaches well over a billion people worldwide each year” (Australian Tourist Commission, 2003). The travel journalist is perceived by readers as an independent evaluator, if not endorser, of the travel experiences of a certain destination, and by so doing enhances the credibility that induced promotional activities and material usually do not enjoy.

Despite its benefits, Mackellar and Fenton (2000, p. 256) pointed out there were four issues a destination promoter needs to consider while hosting international travel media: (1) how does one access these media? (2) how does one find out journalists' requirements on press trips? (3) how can one be sure they will actually write positive stories? And (4) how to calculate the value of their reports? A preliminary review of the extant literature reveals that there were few studies that dealt with these issues (Mackellar & Fenton, 2000; Morgan & Pritchard, 2005; Shure, 1995). In his review of 142 destination image papers, Pike (2002) stated that 114 papers targeted visitors or consumers, 3 sought the views of Destination Marketing Organization staff, while none analysed the news texts of travel stories. Williams (2001) also pointed out that most destination image research emphasized information from travel advertising brochures. This void needs to be filled as Fursich and Kavoori (2001) argued that while travel journalism is important for studying the ideological dimension of tourism it has been mostly ignored. Since the main objective of IMP is to encourage international media to produce positive stories so as to motivate travellers to visit

(Tourism New Zealand, 2003), this research will focus on the aforementioned second and third issue (positive stories) by (1) content analysing travel reports and promotional materials, and (2) comparing the contents of these two sets of material. It is hoped by analysing this topic in a holistic way this thesis will contribute to the literature by fostering the understanding of the relationship between media familiarization tours and destination marketers. This study also touches upon the cultural dimension to see if different cultures affect the media frames. Chinese language markets will be discussed as these represent the fastest growing markets for New Zealand and as the author is an ethnic Chinese.

Traditionally, destination promoters use the 'column-inch' method to evaluate the media programme. The analysts count the number of column inches of print coverage and the number of seconds of broadcast coverage (Chalip, Green, & Hill, 2003; Mackellar & Fenton, 2000). They then compare those to the amount that an advertisement would cost for the same space and apply a multiplier to the summed amount. However, this method does not take into account the qualitative content of media reports. In order to influence travellers' visitation to a destination, the image framed must be positive (Chalip et al., 2003, p. 216). Positive images are those impressions that elicit favourable emotions or feelings for a destination; for example, beautiful landscape, friendly people, and pristine environment. The more favourable images a destination has, the more likely it will be chosen by visitors (Gartner, 1989; Goodrich, 1978a; Woodside & Lysonski, 1989). This calls for an analysis of media reports' content and a comparison of those results be made with destination promoters' frames to determine if media reports are congruent with those promoted positive frames. In this thesis, 'congruent' was operationalised as the level of congruence between two sets of frames: those promoted by NTO and RTOs and those

identified from media reports. Level of congruence was determined by calculating the number of salient promoted frames that are reported by the media and by visually presenting the similarities and differences through multidimensional scaling. These comparisons also helped us understand frame sponsor(s) and their influences on framing contests.

The International Media Programme plays a significant role in promoting New Zealand globally as a travel destination by bringing in international media through a joint effort with airlines, public relations agencies, regional tourism organizations and tourism operators. It hosts around 500 media organizations annually, while fully supported ones are limited to 350 (Tourism New Zealand, 2003). As mentioned earlier, the effects of media coverage on inbound tourism is difficult to evaluate; however, it is generally assumed that the more there is exposure to a destination, the more likely it will enter into people's decision set. And this is also the core belief behind the International Media Programme.

Some may argue that many travel writers, be they freelancers or media staff writers, accept travel freebies, travel junkets, and other complimentary travel arrangements. Even if some media organizations prohibit their staff from accepting free travel, free upgrades and discounts for the journalists are still very common in the industry. This ethical issue has been hotly debated ever since the introduction of the familiarization ("Famil") trips for the press (Alderson, 1988; Austin, 1999; Eliot, 1994; Kuczynski, 1999; Seligman, 1990; Simon, 1988). The major concern is journalism objectivity could be compromised because the implicit expectation of quid pro quo by the public relations companies, tour operators or destinations' tourism bureaux. However, one also cannot deny the "Famil" is a practical arrangement between media and

destination stakeholders. Except those larger media organizations such as the *New York Times* and the *Washington Post*, few media nowadays can afford or are willing to pay their staff's travel expenses or reimburse those of freelance writers. This financial constraint limits the scope and content of travel stories and forces the media to rely on international news agencies. However, as long as the journalist and editors are not under pressure to produce editorial coverage and the published travel pieces carry a prominent list of acknowledgements, readers will be better informed and supposedly in a better position to judge the objectivity of the report. Additionally, this thesis discusses the ways that destination marketers can use to increase the publicity content of their promotional efforts; however, it also points out some unrealistic promotional strategies when appropriate.

It is generally agreed that a positive destination image will lead to a favourable travel decision. However, this study does not focus on the relationship between image and purchase decision, nor does it emphasize the measurement of destination image, both of which have been extensively researched in marketing and tourism literature (see Chapter 2 Literature Review). Instead, it analyses media tours' publicity value with a different approach. Even though the effects of mass media on inbound tourism (the so-called media-related tourism) is elusive, it is well recognized that through different kinds of media, people receive information (framed and mediated) about a destination, construct (or frame) their mental images toward this destination, and make travel decisions based on these images, among other things. In a modern society, television, film or print media (and increasingly the World Wide Web) play a major role in providing frames of references to help people make sense of the world, especially of unfamiliar issues and places. The response to a travelogue could be immediate (Gladwell & Wolff, 1989), resulting in requests for travel information

about the destination(s) described in the article. Like destinations' promotional material, travelogues also help frame tourists' expectations by representing travel journalists' experiences at the destination as a vicarious form of travelling (Cintrat, Massau, Barreiro, & Soares, 1996). And these visiting journalists frame their international travel experience "according to particular frameworks of interpretation shared by national audiences (or audience segments)" (Clausen, 2004, p. 27). Journalists thus accommodate (both manifestly or latently) those frames that are promoted by destinations but that best fit the framework of interpretation of their local audiences. Therefore, the analysis of travelogues' contents can help us understand both what frames of references the target audiences are exposed to and consult, and how they are likely to "see" a destination. As argued by this author in Chapter 2, to change a (mental) destination image, one must first change the frames of the potential tourists. Even though a destination marketing organization arguably has no final say on the editorial results of travel reports, by understanding this framing process and results, national and regional tourism organizations can better match the contents (or frames) of travel reports to create a more congruent destination image in potential visitors' mind. This is the main purpose of this thesis and it is achieved through an analysis of newspaper reportage of experiences gained while visiting New Zealand.

Research Questions

The frames that are the dataset are treated as dependent variables, and the questions asked are: (1) what are the frames that journalists use? (2) are these frames congruent with those of a National Tourism Organization or Regional Tourism Organization? (3) what external factors influence the way journalists frame New Zealand? and (4) how do these factors work? To summarise:

1. What frames can be identified from promotional materials of National and Regional Tourism Organizations? – which include the 100% Pure New Zealand Commercial (Interactive Mode), Tourism New Zealand Website General Introduction, Official Visitor’s Guides, Media handbook.
2. What frames can be identified from travelogues? – Derived from 200 selected articles from newspapers and magazines provided by RTOs.
3. To what extent do these two sets of frames match with each other?
4. What factors influence frames’ adoption by travel writers?
5. Are travelogues ‘interesting’? What factors, if any, influence the level of interest?

Operational Definitions

Several fundamental terms are used throughout this thesis and are defined below although these terms are discussed in detail in Chapter 2 of Literature Review.

Travelogues: articles published in newspapers’ Travel Section and magazines that are related to the attractions, activities, cuisines *et cetera* of at least one destination. Letters to the editor are excluded. This term is used interchangeably with travel story and travel report. Only those stored by Regional Tourism Organizations were analysed.

Travel writers: those who make a living from writing travelogues and are either staff journalists or free-lance writers. This term is used interchangeably with travel journalist and visiting journalists.

Frame: a “central organizing idea or story line that provides meaning” (Gamson & Modigliani, 1987, p. 143) which enables “journalists to process large amounts of information quickly and routinely package the information for efficient relay to their audiences” (Gitlin, 1980, p. 7). In the sense of describing attributes of news itself, a frame is also called a theme (Gamson & Modigliani, 1989; Pan & Kosicki, 1993).

Theme: an idea that connects different semantic elements of a story into a coherent whole (Pan & Kosicki, 1993, p. 59).

Image: a mental construct based on selected few impressions among the flood of total impressions (Fakeye & Crompton, 1991; Reynolds, 1965). Travelogues and other media provide fertile soils to cultivate tourist imagination, and frames of travelogues act both as boosters to facilitate forming certain desirable and positive images and as filters to screen out undesirable and negative ones. Image is the end product of framing process and frames changes precede image change.

Organization of the Thesis

The structure of this thesis is arranged as following: First, the literature review provides a theoretical background for the analysis and informs the methodology. Second, the sample selection criteria, collection process and its nature are discussed. The third part deals with the quantitative (thematic) analysis of the texts and images in the travelogues. Multidimensional Scaling (MDS) was used to present the mapping of frames, while one-sample T-test, Independent Sample T-test, Cross-Tabulation, and Importance-Performance Analysis (IPA) were used to compare the level of differences between two sets of frames: those identified from travelogues and promotional material. The fourth part is frame analysis of travelogues. The fifth part comprises comparison of presentation strategies of travel brochures and travelogues, and the sixth part is the analysis of interest level of travelogues. These three parts of analyses complement thematic analysis by providing in-depth perspectives not revealed by quantitative analysis. The final part is conclusion and recommendations.

CHAPTER 2 LITERATURE REVIEW

Tourism makes use of cultural meanings to frame its imagery, meanings which are drawn from many areas in society.

- Nigel Morgan and Annette Pritchard
(1998, p. 63)

Travel journalism functions much like international news to provide both information and culture frames for 'others'.

- Elfriede Fürsich and Anandam Kavoori
(2001, p. 149)

The typical tourist experience is to see a named scene through a frame

- Feifer (1985)

The purpose of this chapter is to conceptualise and operationalise the thematic and frame analysis for travelogues. It first defines the meanings of travelogues, reviews the literature on destination image and then relates it to the "mediatization" of travel experience. There then follows the clarification of similarity and difference between frame, theme, image, schema, *et cetera*. Three commonly used textual analyses of thematic, semiotic and frame analyses are also compared. Because destination image formation is a framing and imaginative process, and because media travel reports remain a significant source for travel decision-making, frame analysis is the focus of this chapter. The purpose is to establish a model to analyse travel reports and to compare them with those identified in destination promotional material in order to evaluate the 'effectiveness' of the International Media Programme.

2.1 Definition of Travelogue

Before conceptualising the framework of frame analysis for a travelogue, its definition needs to be ascertained. Even though ‘travelogue’, by definition (Encyclopaedia Britannica, 2001; Sinclair, 2001), includes film, book, talk *et cetera*, for this thesis the working definition proposed by Dann (1992) is adopted with minor revision as the current research is limited to travel accounts published only in newspapers and magazines. According to Dann (1992), a travelogue is “an impressionistic and evaluative post-trip published account of one or more destination areas, which has been authored for purposes of promotion, information, and entertainment” (p. 59).

Dann further divided his definition into nine elements:

1. Travelogue is an account and is different from paintings, postcards, and billboards.
2. Travelogue is a written account and is different from oral or visual presentation. Pictorial elements, therefore, are auxiliary rather than fundamental. This is true for print media.
3. Travelogue must be formally published and is different from online group discussion, personal memoirs *et cetera*.
4. The travel has already taken place. This requirement precludes those accounts that are solely gleaned through press kits. Actually, travel writers also consider a personal visit to a destination as the most effective way to learn an area (Gladwell & Wolff, 1989).
5. Travelogue is subjective and selective. These are framing because they involve selection, emphasis and exclusion (Entman, 1993; Gitlin, 1980; Tankard,

2003). Because it is subjective, travel writing is usually relegated to a lesser rank in journalism.

6. Travelogue is evaluative and critical, “offering praise and damnation where appropriate” (p. 59). It is suggested this is an ideal rather than a reality because a tone of uncritical approval crept into travel journalism that has yet to be eradicated” (Swick, 2001, p. 66). The ‘critical’ element of travelogue is discussed in detail later.
7. The account features at least one destination and is readily accessible and appealing to potential travellers. For New Zealand, adventure and outdoor activities is a salient promoted theme, and these activities all involve interaction with landscapes. Even though Dann argued otherwise, those travelogues that focus on adventure or outdoor activities are thus pertinent for analysis in New Zealand’s context.
8. The account should be authored. Actually, travelogues without bylines usually indicate that authors did not travel to the destination described.
9. Travelogue is “written for the purposes of *promotion* [emphasis added], information and entertainment” (p. 60). The content is, to a large extent, promotional in essence while the format is sometimes autonomous in appearance – promotion in journalism cloth.

It cannot be denied that destination image is heavily mediated by modern media technology. However, none of the papers dealing with destination image from 1973 to 2000 analysed the texts of travelogues (Pike, 2002). As travelogues, among other forms of communications, represent a destination and this representation provides the ingredients with which potential travellers could imagine the area, destination images become an end product of this imagination process. A brief review of destination

image below is useful in understanding its relationship with media frames and cognitive process of image formation.

2.2 The Image of Place

Destination image is important to marketers because potential tourists rely heavily on these images, among other factors, to make their travel decisions and assess their satisfaction with the travel experiences (Bigne, Sanchez, & Sanchez, 2001; Dann, 1996a; Gartner, 1993; Ryan, 1991a). The importance of destination image is summarized by Urry (2002, p.7): “Over time, via advertising and the media, the images generated of different tourist gazes come to constitute a closed self-perpetuating system of illusions which provide the tourist with the basis for selecting and evaluating potential places to visit.” It is argued that the more positive the perception (image) of a destination, the more positive the purchase decision (Dadgostar & Isotalo, 1992; Goodrich, 1978b; Pearce, 1982; Woodside & Lysonski, 1989). Therefore, destinations with stronger positive images are more likely to be included and chosen in the process of travel decision-making (Echtner & Ritchie, 1991; Gartner, 1986; Telisman-Kosuta, 1989). In general, positive image leads to more visitation, which in turn reinforces the positive image (Baloglu, 2001).

But what is a destination image? Several definitions are worth mentioning (for selected definitions of destination image, see Gartner, 1993). Some scholars defined destination image as a holistic expression of thoughts (knowledge, impressions, prejudice, imaginations, beliefs, and ideas) an individual has of a specific place (Crompton, 1979; N. Kotler, Haider, & Rein, 1994; Lawson & Bond-Bovy, 1977). Others focused on the components of image: cognitive, affective, and conative (Dobni

& Zinkhan, 1990; Embacher & Buttle, 1989; Gartner, 1993). Still others emphasized that image is a mental construct based on selected few impressions among the flood of total impressions (Fakeye & Crompton, 1991; Reynolds, 1965). While the first two definitions provide the foundation for developing a framework to measuring destination image (see Echtner & Ritchie, 1993), the third definition implies framing (selection and salience) is involved in forming a destination image.

According to Gartner (1993, p. 193), the three components of image are “distinctly different but hierarchically interrelated.” People take intellectual activities (knowing, understanding, and reasoning) to evaluate known attributes or facts to form their cognitive image (Boulding, 1956; Scott, 1965; Watson & Hill, 1993). Gunn (1972) further identifies two components of cognitive image: organic and induced images. For example, preliminary organic image was formed when people learned from their early geography class in school certain facts about a country. But in the mean time, people are also exposed to some induced information provided by destination promoters. When people want to travel they first initiate a cognitive evaluation from their memory and form a cognitive image about a certain destination. For instance, from geography classes we learn that there are far more sheep in New Zealand than humans and from promotional materials we see pristine lakes, green and rolling pasture *et cetera*. The cognitive image we have of New Zealand hence will be associated with words like “green”, “nature” and “sheep”.

On the other hand, affective image is involved with attitudes, emotions, values and feelings (Watson & Hill, 1993) and is related to travel motives (Baloglu & Brinberg, 1997; Gartner, 1993). Affective image is the value people attach to cognitive image based on the travel benefits they seek. For example, if visitors are interested in

learning more about Austronesian or Polynesian culture, then a trip to New Zealand (Maori culture) is more valuable to them than a trip to other cultures. In this case, New Zealand will have a favourable affective image to those potential culture tourists.

The research by Baloglu and McCleary (1999) on destination image formation is comprehensive. It clearly described the relationship between variables and overall image. They concluded that affective variables had a stronger influence on image over cognitive ones, which is also supported by Kim and Yoon (2003, pp. 1-2), who suggested that “the affective construct has more impact on building destination image than does the cognitive construct.” This finding is consistent with the view that the purpose of (physical) image creation is usually to evoke emotional response (Watson & Hill, 1993). Therefore, affective image deals with the emotional response of an individual to a place or product (O'Neill & Jasper, 1992), and emotional activities are part of the human behaviour domain. Because affective image is strongly related to motives, this implies that when creating destination image, promoters must first take into account visitors' travel motivations (Baloglu & McCleary, 1999; Lubbe, 1998).

On the other hand, conative image is formed when a final decision on destination is made and is more related to behaviour or action. Generally speaking, affective image depends on cognitive image, and conative image “depends on the image developed during the cognitive stage and evaluated during the affective stage” (Gartner, 1993, p. 196). The three image components are interrelated and intertwined.

In addition to explaining image through its components, image can also be categorized based on the image formation agents (Gunn, 1972) or direct personal travel experience (Fakeye & Crompton, 1991; Phelps, 1986). Using traditional forms of advertising, destination promoters create induced images as ‘pull’ factors to

motivate visitors to travel. If the image formation agents are not directly associated with or controlled by a destination, the images created are termed organic images. When images are formed through visitation, they are called primary images (Phelps, 1986) or complex images (Fakeye & Crompton, 1991). It needs to be noted that Chon (1989) also proposed a concept of primary image, which is constructed when a person selects certain destinations as possible choices (which is more related to conative image) and is different from that proposed by Phelps (1986).

Research on tourism destination image can be categorized into three components: (1) image formation; (2) selection of destinations from competing images; and (3) image reinforcement or modification as a result of travel experience (Williams, 2001). Williams also pointed out that most destination image studies emphasized information from travel advertising brochures. In his study of destination image formation process, Gartner (1993) described tour brochures as ‘Overt Induced I’ agent with low credibility, extremely limited exposure, and high total destination cost, though not as high as television advertising. Destination cost was defined in Gartner’s study as the amount of money budgeted for image development.

Altogether, Gartner (1993) identified eight image change agents to help destination promoters “select the right mix of image formation agent to maximize [the benefits of] their scarce resources” (p. 209). However, missing from Gartner’s paradigm is the possibility that some categories might combine to form a new agent, and one agent might change into another one. Dann (1996a) argued that agent Covert induced I (secondary party endorsement of products via traditional forms of advertising) and Covert induced II (secondary party endorsement through apparently unbiased reports, e.g., newspaper travel section articles) were possible to combine together (celebrities

writing travelogue), thus enhancing the credibility and increasing the cost. Also, the same agent can change from one mode to another. For instance, using Gartner's classification criteria, the articles or reports from IMP-supported trips (especially for broadcast media) could become two image formation agents: (1) Covert Induced II and (2) Autonomous (news and popular culture: documentaries, news stories, movies, television programs). However, these two agents are controversial in their definitions. First, the Covert Induced Agent II emphasized "apparently unbiased reports" (Gartner, 1993, p. 210). However, media familiarization tours fully financed or subsidized by destination promotion departments are common and remain a major ethical problem for travel journalism (Eliot, 1994; Fursich & Kavoori, 2001; Weir-Alderson, 1988). Secondly, IMP-generated stories or reports are 'induced' in nature, but when they find their ways into regular news bulletins of television channels, they become 'autonomous' (journalism objectivity) in appearance. And according to Gartner (1993), the credibility and market penetration are increased from medium (Covert Induced II) to high (Autonomous), while the cost remains the same. On the other hand, another scenario might happen. If the stories are very interesting and the footages are really attractive, a TV Company might consider editing a short version to be broadcasted in its regular news bulletins, while a longer version would be saved for morning news (usually considered as news magazine with short news bulletins) or late evening news. This scenario not only enhances credibility, but also increases exposure frequency of a destination.

According to Guthrie and Gale (1991), visitors act upon their perception, not reality, and place is a partial individual and social reflection of people's imagination (Ross, 1994). In a holiday tourists look for a set of photographic images that they have already seen in a tour company brochure or on TV programmes (Selwyn, 1996), and it

has been suggested that the typical tourist experience is to see a named scene through a frame (Feifer, 1985). However, tourists do not entirely rely on induced images, they “have their own ways of constructing images from the information that is supplied to them by the tourism industry and other independent sources” (Dann, 1996a, p. 2). Using an exhibition at the Science Museum as a case, MacDonald (1995) also showed that visitors framed and interpreted the visit in ways not expected or planned by its designers. One of the explanations for this discrepancy is that images selected by destination promoters (who are already familiar with the destination) might be interpreted or perceived differently by visitors who have no experience with the destination (MacKay & Fesenmaier, 1997). Another explanation might be “mediation”, that is the information received by visitors are mediated by personal past experiences and hence are different from those provided by destination promoters. In fact, the promoted message is not an isolated product; it is a compromise among stakeholders, of which promoters and audiences are a part (Berger & Luckman, 1966). Therefore, personal past experience is important to understand travel journalists’ representation of a destination. It has also been reported that visitors’ familiarity with destination (Baloglu, 2001; Fakeye & Crompton, 1991; Milman & Pizam, 1995), proximity to the destination (Crompton, 1979; Hunt, 1975), travel motivations (Baloglu & McCleary, 1999), and length of stay (Fakeye & Crompton, 1991) all significantly affect destination image. In general, the higher the familiarity, the more congruent the tourists’ motivations with the nature of the destination, and the longer the length of stay, the more positive is the destination image. On the other hand, the longer length of stay might lead to a positive image through a learning process that results in a clear and simple image. By asking visitors to Coffs Harbour, New South Wales, Australia to draw free-hand sketch maps of the destination, Jenkins and Walmsley (1993) demonstrated that the longer the stay, the simpler the map as those

places of interest became better defined. However, it must be noted here that clear images do not necessarily lead to a positive image. They simply become more salient because they are easier to be stored in and hence more easily retractable from memory. And they are not necessarily congruent with those images promoted by local tourism organizations (MacDonald, 1995).

This raises an interesting research question here. As a tourist (or traveller), a travel journalist has his/her own frames through which to see a destination and form a holistic mental image; however, as a guest of a press junket, the frames of the host destination may influence, to some certain extent, those of a journalist. An analysis of the contents of IMP results, non-IMP results, and destination's brochures (official guide), and the comparison of these results provide a more practical evaluation of the effectiveness of IMP.

To sum up, destination image is the product (output) of an individual's imaginative process filtered through the frames acquired through the media and destinations, among other sources. People activate relevant frames of reference to help them process different information sources (input) to frame their own destination images and keep them in their memory for future references. This study focuses its discussion on induced (promotional materials) and semi-autonomous information sources (travelogues) based on the following four understandings and statements: (1) to measure the effectiveness of International Media Programme, (2) the intrinsic (induced) nature of International Media Programme, (3) in modern society media play an important role in framing the image of 'Others', and (4) the image of the world is a transition to conceptions derived from information sources other than personal experience (Saarinen, 1976). Having briefly reviewed the literature of destination

image, the second part of this chapter will now turn to how media frames influence an individual's cognitive process. The author then establishes a travel news discourse to analyse travelogues and travel brochures to identify frames within the texts. The purpose is to conceptualize the theoretical background for evaluating IMP effectiveness. This is a response to Mackellar and Fentons' (2000, p. 264) calling for finding "other alternatives for evaluating the publicity value of an article or broadcast piece," and Morgan and Pritchard's (2005) call for more studies of public relations activities in destination promotion.

2.3 The Mediatization of Tourism Experience

In contemporary society, media play an important role in consumer products consumption. As an intangible consumer product, tourism experience is no exception to this influence. As Urry (2002) argued, "Places are chosen to be gazed upon because there is anticipation, especially through daydreaming and fantasy, of intense pleasure..." (p. 3), and "such daydreams are not autonomous; they involve working over advertising and other media-generated set of signs..." (p. 14). Jansson (2002b, p. 441) also supported this argument by stating "The mediatization process generates a regime of imaginative hedonism, in which people's desires for new first-hand experiences are intensified." Through the mediatization process, most consumer goods take on meanings in relation to media text, making the consumption and media text become almost the same thing (Jansson, 2002a). Jameson (1991) concisely described this symbiotic relationship as "products sold on the market become the very content of the media image" (p. 275).

With mass media deeply entrenched in our daily lives, and because tourist

experience is an intangible product that normally requires physical visits to the destination, it is hard to imagine nowadays that tourists visit a destination without preconfigured media-driven expectations or images. For example, after the success of the movie *The Lord of the Rings* trilogy, visitors to New Zealand tend to have a fantasy of the Middle Earth; thrill seekers attending Bull-running Festival in Pamplona, Spain are likely to draw comparisons to Ernest Hemingway's novel *The Sun Also Rises*; visitors to London's Notting Hill might think of the romantic movie with the same title. Hence, the destination promoters endeavour to create and match the expectations being conveyed (subject to possible re-creation by the travel journalists) in the media. The tourists come with these media-driven expectations and seek the 'authentic' experiences to sustain these expectations. "The media thus play not only a reporting role but also a defining role, establishing their audience's sense of reality..." (Beeton, Bowen, & Santos, 2005, p. 29).

In the first section of this chapter, the author argued that destination image formation is a framing and imaginative process that involves selection of a few salient impressions from a flood of total impressions. In this image formation stage, one uses established frames to help digest (or filter) information quickly and efficiently. These individual frames are built upon a common culture, which in turn is largely shaped by the media. Rojek's (1997) argument about indexing and dragging is helpful in explaining the framing of the sight of a place. According to Rojek, indexing is the arranging and sorting of file of representations, which refers to "the medium and conventions associated with signifying a sight" (Rojek, 1997, p. 53); the term dragging refers to "the combination of elements from separate files or representation to create a new value" (Rojek, 1997, p. 54). And "we drag elements from files [of representation] to construct our own framing of events" (Rojek, 1997, p. 68).

When processing new information, we rely on cues in it to signal to us how to connect it with our stored image of the world. If the facts do not fit our frames, we do not reject the frames, we may ignore the facts (Frame Works Institute, 2004). This tends to happen in tourist experiences, where perception is almost always regarded as more important than reality (Guthrie & Gale, 1991). However, if touristic trips to places are (a) not comparatively shallow in exploration and (b) the trip is not proceeding in line with expectations, tourists will adjust their frames. The first assumption has much to do with travel motivation. If a tourist insists on seeing and experiencing something different from media-driven attributes (that is, seeking an in-depth exploration), he or she is likely to change or create his or her own frames. This is in line with theories about the importance of 'authenticity' in tourist motivation and it also involves MacCannell's (1973) back and front stage concepts. However, if the frames are deeply entrenched, the tourist might find some explanations to keep the original frames.

As for the second assumption, since most tourists still travel within the confines of tourist experiences conveyed by mass media, their expectations tend to proceed in line with the expectations created by destination promoters and projected and induced through mass media. If a destination matches these expectations, the original frames will seldom be challenged. Since frames also function as the criteria against which satisfaction is measured, those tourists who experience what they are told to expect tend to be more satisfied. Indeed, the expectation informs the decision to travel, and finding what is expected confirms the wisdom of the decisions. This is at the heart of confirmation-disconfirmation paradigm of Parasuraman, Zeithaml and Berry (1985). Because the explicit objective of IMP is to sponsor, influence and, if possible, impose

its own frames onto the travel media which, in turn, influence potential visitor's frames, the congruence of frames between media and destination becomes arguably desirable for destination promoters.

2.4 Frame Analysis as a Method for Media Analysis

Framing theory can be traced back to the influential writings of Goffman (1974), who laid the methodological foundation for frame analysis. However, Davis (1975) complained frame analysis is cumbersome to read. Entman (1993) suggested a clarification of a fractured framing paradigm, while D'Angelo (2002) opposed Entman's suggestion and supported instead a multiparadigmatic approach. As demonstrated below, one of the problems associated with framing theory is the various definitions of frame. In different disciplines, frames are called schemata, constructs, concepts, themes, images *et cetera*. Despite this definition problem, frame selection is the most important task of a journalist (Smith, 1997), and frame analysis remains a popular method for media analysis (Reese, 2001). Even though it is mostly used in studies on social movements and public opinion, the author believes the concept is also applicable and actually implied in tourism marketing as evidenced by the following three arguments: (1) place promotion is defined as "the conscious use of publicity and marketing to communicate *selective* [emphasis added by this author] images of specific geographical localities or areas to a target audience" (Ward & Gold, 1994, p. 2); (2) framing also manifested in the symbiotic relationship between tourism and culture whereby "tourism makes use of cultural meanings to *frame* [emphasis added by this author] its imagery, meanings which are drawn from many areas in society" (Morgan & Pritchard, 1998, p. 63); and (3) "Tourism brochures employ an

underlying visual code that structures and organizes image making. This code can be termed 'visual inclusion and exclusion' (or visual selection and avoidance'), which means that certain visual components are included and highlighted, while others are excluded in order to create a favourable image (Wang, 2000, p. 163).

Frame analysis helps us explore further into the media content (words and images) and provide a basis on which to compare different stakeholders' frames in order to understand the interactive relationships among them. In analysing Portugal's representation, Santos (2002, p. 50) argued that frame analysis can help "determine the images and themes frequently presented about tourist destinations. This is important because it allows us to consider not only the tourism image, but also the global identities 'framed' by the mass media." Entman (1993) also suggested that frame analysis could help us understand the 'power struggle' (in this study, the frames contest) among stakeholders.

News frames can be described as two sides of one coin. On the cognitive side, frames are mentally stored principles guiding information processing, and in this sense they are information-processing schema (Entman, 1991). On the thematic side, frames are also the characteristics of the news texts and are the focus of this thesis. By repeating and highlighting certain keywords, concepts, symbols, and images, but not others, journalists create news texts that contain certain frames through which the audience 'see' a news story (Entman, 1991; Pan & Kosicki, 1993). The more the news frames are congruent with audiences' frames, the more likely they will influence audiences' opinions on specific issues. The act of creating frames in news texts is called framing. Table 1 lists selected definitions of framing. For a more comprehensive discussion of frame analysis, please see Hertog and Mcleod (2003),

Fisher (1997), Tankard (2003), and Tannen (1993).

Table 1
Selected definitions of framing

Goffman (1974)	A process through which societies reproduce meanings.
Tuchman (1976)	Implies identifying some items as facts, but not others.
Gitlin (1980)	Selecting, emphasizing, and presenting what exists, what happens, and what matters.
Gamson (1992)	The process by which media elites or communication sources such as news or political organizations define and construct issues or events.
Entman (1993)	To select some aspects of a perceived reality and make them more salient in a communication text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the items described. Framing essentially involves selection and salience.
Price and Tewksbury (1997)	An applicability effect that occurs during message processing, in which salient attributes of a message (its organization, selection of content, or thematic structure) render particular thoughts applicable, resulting in their activation and use in evaluations.
Rhee (1997)	The interaction between textual features and the interpreter's social knowledge. This interaction process leads to a construction of a mental mode, or a mental model, as a resulting state of interpretation.
Frame Works Institute (2004)	Messages are encoded with meaning so that they can be efficiently interpreted in relationship to existing beliefs or ideas. Frames trigger meaning.

According to Entman (1993), framing involves selection and salience. First, salience is a relative, not an absolute term. If the frames contained in the news text comport with an audience's schemata, they become salient. If not, the audience will render them to less prominent positions, even though they are physically highlighted in the news text. Salience thus relates to level of awareness – not the level of

importance attributed to an item. It is possible for an important item to be omitted and have an apparent loss of salience – but a prompted recall will lead to importance being attributed to the item. Secondly, selection and salience refer not only to inclusion but also omission. Frames omitted are equally important as frames detected (Dann, 1996a). And to find the omitted frames, comparison with other news text sources becomes necessary. This argument is similar to that of semiotic analysis, where the study of the absent can help explain the present. Albers and James (1988) used this concept to analyse where the posing of a Mexican subject in postcard is present and absent and concluded that the pose symbolized rituality, myth and extraordinariness. In this thesis, the detection of any omissions is accomplished through the comparison of salient frames with less salient ones and the analysis of travelogues' 'critical' comments. Thirdly, "frames in a news text is really the imprint of power - it registers the identity of actors or interests that competed to dominate the text" (Entman, 1993, p. 55). The identification and comparison of frames contained in travel brochures and IMP-generated reports will thus be a good indicator of the effectiveness of IMP (or the influences that TNZ exerted on travel journalists, to be exact).

In summary, framing theory emphasizes the construct of a communication. It selects and makes salient some information while omitting others. By comparing frames from different interest groups, one can realize how successful one particular group is in imposing its frames over the others. Since the main objective of IMP is to target international media to produce positive stories so as to motivate travellers to visit New Zealand (Tourism New Zealand, 2003), it is important to understand that whether the stories are as 'motivating, accurate and inspirational' (Tourism New Zealand, 2003) as intended. Frame analysis can help provide the answer to this

question by comparing these different frames.

2.5 Frames, Schemata, Images, and Themes

As mentioned earlier, one of the common criticisms of frame analysis is the conceptual problem of the definition of frames. This is because frames exist at two levels. Terminologically, in cognitive psychology, frames are often used interchangeably with schemata, constructs, concepts, and images. Pragmatically, in communication research, frames are sometimes simply reduced to story topics, attributes, or issue positions (Carragee & Roefs, 2004). This conceptual problem in the definition of frames fails to put frame analysis within a broader political and social context, hence it neglects the power struggle among frames sponsors (Carragee & Roefs, 2004). This section will clarify the similarities and differences among these terms. The issue is also whether frames are (1) purely categorical, (2) taxonomic or (3) relational.

To understand framing, a brief explanation of how humans process messages is helpful. In a person's mind, there is an existing and prior knowledge, which consists of beliefs, values, and general knowledge about our surroundings. To help us efficiently process, organize, and preserve information (event or concept), we develop a framework in our memory (Watson & Hill, 1993). This framework is called the schema, or in a cognitive state, frame (Rhee, 1997). It is therefore relational and hence explanatory and predictive. Existing schemata affect our perception of new information and provide a wider mental or conceptual map of an area of knowledge and experience. In general, schemata are defined as "a set of structured knowledge units in long-term memory that are presumed to guide selection, abstraction, and

storage of information, and to help the retrieval and interpretation of information” (Rhee, 1997, p. 43). They are important for understanding how we receive and send messages during communication process (Watson & Hill, 1993).

Actually, as far as cognitive structure is concerned, the terms frame and schema are used interchangeably. Some scholars defined schema as pre-existing cognitive structures (Fiske & Taylor, 1991; Starbuck & Milliken, 1988), while others also described frame as a basic cognitive structure which guides the perception and representation of reality (Goffman, 1974). The difference between schema and frame, therefore, is simply terminological (Hamill & Lodge, 1986). In this thesis, the two terms are used interchangeably in a cognitive sense.

According to Conover and Feldman (1984), schemata perform five functions: (1) they help organize an individual’s experience to make sense of the environment, (2) they influence what information will be encoded and retrieved from memory, (3) they provide a foundation upon which information could be expanded, (4) they supply shortcuts to problem solving, and (5) they generate expectation against which reality is compared. It needs to be clarified here that existing schemata may simultaneously and not necessarily sequentially perform some of these functions. However, if an individual has little or no existing schemata to refer to, the schemata contained in the new information may perform those functions sequentially. Put these functions into a tourism perspective, the author suggests two compatible schemata. The first is benefits schema, which means mental and physical benefits traditionally associated with travel. It helps make sense and justify why people go travelling. The second schema is attributes schema (for example, World Heritage landscape, friendly locals, etc). This schema helps individual encode certain selected travel information

(indexing) and retrieve, if necessary, existing knowledge from memory for comparison and adjustment (dragging). These two schemata jointly create an experience or a mental destination image an individual expects while travelling.

Acting like a filter to organize incoming information and integrate it into existing or prior knowledge, schemata are particularly active when they encounter a stimulus message (Taylor & Crocker, 1981). In order to contemplate and form an opinion, an individual must activate the mix of particular items of knowledge. This activation depends on (a) readily accessible information and feelings already in one's mind, and (b) salient attributes of the current situation (Price, Tewksbury, & Powers, 1997). Entman (1993) also argued that salience depends on the level of congruence between existing schemata and the frames in the text. The more congruent they are, the more salient the frames. A piece of salient information will be more noticeable, meaningful or memorable to audiences (Entman, 1993). To this author 'meaningful' stands for 'with meaning' because frame triggers meaning and is an evocative term. From the message senders' point of view, they only select and make salient what are considered the most memory evoking information. Therefore, through highlighting some attributes while omitting others (that is, framing), media text can influence, to a varying degree, audiences' existing schemata and future message processing by entering into their "memory bin". However, it is noted that the omission of information is also an interpretive act. When a thought (1) is not relevant, (2) is attributed to a lower priority, and (3) inhibits or confuses primary messages, it tends to be omitted in information being conveyed.

The afore-mentioned two factors of knowledge activation provide a theoretical explanation of Gunn's (1972) organic and induced images. The organic image is the

image already on one's mind, while the induced image involves current promotion of the salient attributes of destination. Echtner and Ritchie (1991) stated that the conceptualisation of destination image should embrace both the salient attributes and holistic impressions. Wang (2000) also argued that an underlying visual code structures and organizes image making in tourism brochure. This code decides "visual inclusion and exclusion" (Wang, 2000, p. 163), which is similar to Entman's (1993) definition of 'framing' (i.e., selection and salience). Since the projection of destination image involves a great deal popular culture forms of media, framing becomes inevitable.

In addition to a frame, image is also identified as a 'mental prototype' or schema (Hirschman, 1981; Tapachai & Waryszak, 2000). Images can be classified as optical images, perceptual images, mental images (e.g. dreams, memories) and verbal images (Dann, 1996a). A frame's content includes text and physical image (pictures). Texts are more related to cognitive domain, while physical images are usually devised to evoke emotional responses, which belong to affective domain. Frame functions like a filter to screen and organize texts and physical images to form a holistic mental destination image. It is this mental image, among other factors, that affects people's travel decisions (Santos, 1997). Therefore, physical image is an element of a frame, while mental image is the end product of a framing process.

As in politics where mood changes precedes poll change (Young, 2005), and in communication where public opinion changes after media frames change (Lang & Lang, 1983), frames change before the changes of the destination image. Put it another way, think of the frame as a 'window.' Different windows provide different views and hence different images, other things being equal (such as emotional state,

the distance from and the angles viewed through the windows). Of course, scenery at a destination can always change over time while the frames of the beholders remains the same, either because they are not informed of the changes or because destination promoters are reluctant to change the promoted or established frames.

On the other hand, frame and construct are also two similar terms. According to Goffman (1974), frame is a construct people use to organize experience. He suggested that people practice frame analysis to figure out what is going on around them. To George Kelly (1955), constructs are the qualities that people attribute to the objects to be considered. A construct is a device used by a person to make sense of the world (Bannister & Mair, 1968). The value of personal construct theory is that (1) it implies that underlying dimensions of a construct are relatively few in number and (2) they are common and so (3) they are shared by people, therefore (4) permitting communication in spite of individual differences between people. Repertory grid, which is based on Kelly's (1955) personal construct theory, has been applied in several destination image studies (Embacher & Buttle, 1989; Pearce, 1982; Pike, 2003; Riley & Palmer, 1975).

Even though frame analysis has rarely been used in tourism research, its philosophy has been applying in the study of tourism representations. The relationship between power and tourism, mediation and truth were examined by Cheong and Miller (2000) and Hollinshead (1993). Examining photographic postcards of African Americans in the South at the turn of 19th century, Mellinger (1994, p. 776) argued "Tourists images are not objective nor transparent, but are produced within site of struggle. One needs to situate tourism representations politically, examine what they *include and exclude* [emphasis added], and expose whose interests they serve." Ateljevic and Doorne

(2002, p. 662) also supported this argument by stating that the tourism (re)imaging was “a political process that reflects and reinforces the dominant ideologies of the time.” And ideology was defined in their paper as “a frame which helps to make sense of and rationalize experience” (Gold, 1994, p. 28-29 in Ateljevic and Doorne 2002). Another tourism study which was similar to frame analysis was that conducted by Albers and James (1988). They proposed using (1) content analysis to “infer or predict possible interpretations for the *prevalence or absence* [emphasis added] of specific types of content and composition” (p. 146); (2) semiotic analysis to offer “a framework for discovering the meaning of pictures, for demonstrating that photographs have signifying properties even if these can be interpreted in varied ways” (p. 150); and (3) critical analysis to “provide a necessary contextual foundation for interpreting and explaining the content, composition, and meaning of a particular corpus of travel photograph” (p. 155). These three analyses are the backbone of frame analysis. The most recent studies directly applied frame analysis to tourism was done by Santos (2004a), who practiced it to identify frames used by American newspapers to represent Portugal in their Travel Sections. In 1999, Tribe (1999) also applied Bernstein’s (1971) idea of framing (inclusion and exclusion) to analyse the boundaries of the concept of tourism.

In addition to frames, constructs and images, another item that is often treated the same as schema is concept. Hansen (1972) argued that cognitive process involves the manipulation of salient (activated) cognitive elements (learned concepts) that have been established through learning and stored in memory. In his book *Piaget’s Theory of Cognitive Development*, Wadsworth (1971) also stated that schemata are the cognitive structures by which individuals intellectually adapt to and organize the environment, and can be simplistically thought of as concepts or categories. Therefore,

concepts are also simply understood as schemata, which are treated the same as frames, constructs, and images.

Figure 1 summarizes the discussions so far. Media contents, especially travel stories' contents, are the compromised product derived from the influences of news sources, journalists and audiences. The first three steps are related to journalists' framing process, while the last three steps are associated with audiences' cognitive process. The contents include and exclude certain frames, which help audiences activate existing knowledge to efficiently process incoming information so as to make sense of what is happening around them and to provide solutions. In this structuring function of directing and restricting attention, themes are also called frames (Pan & Kosicki, 1993). Thematic and frame analyses are all rooted in content analysis (Berelson, 1952; Dann, 2005; Entman, 1993; Ryan & Bernard, 2003b). Both analyse verbal and visual contents, with repetition of keywords and association of related concepts as analysis backbone. In addition to focusing on media's common framing devices, frame analysis differs from thematic analysis by looking into what factors influence framing and the 'power struggle' behind these frames contests.

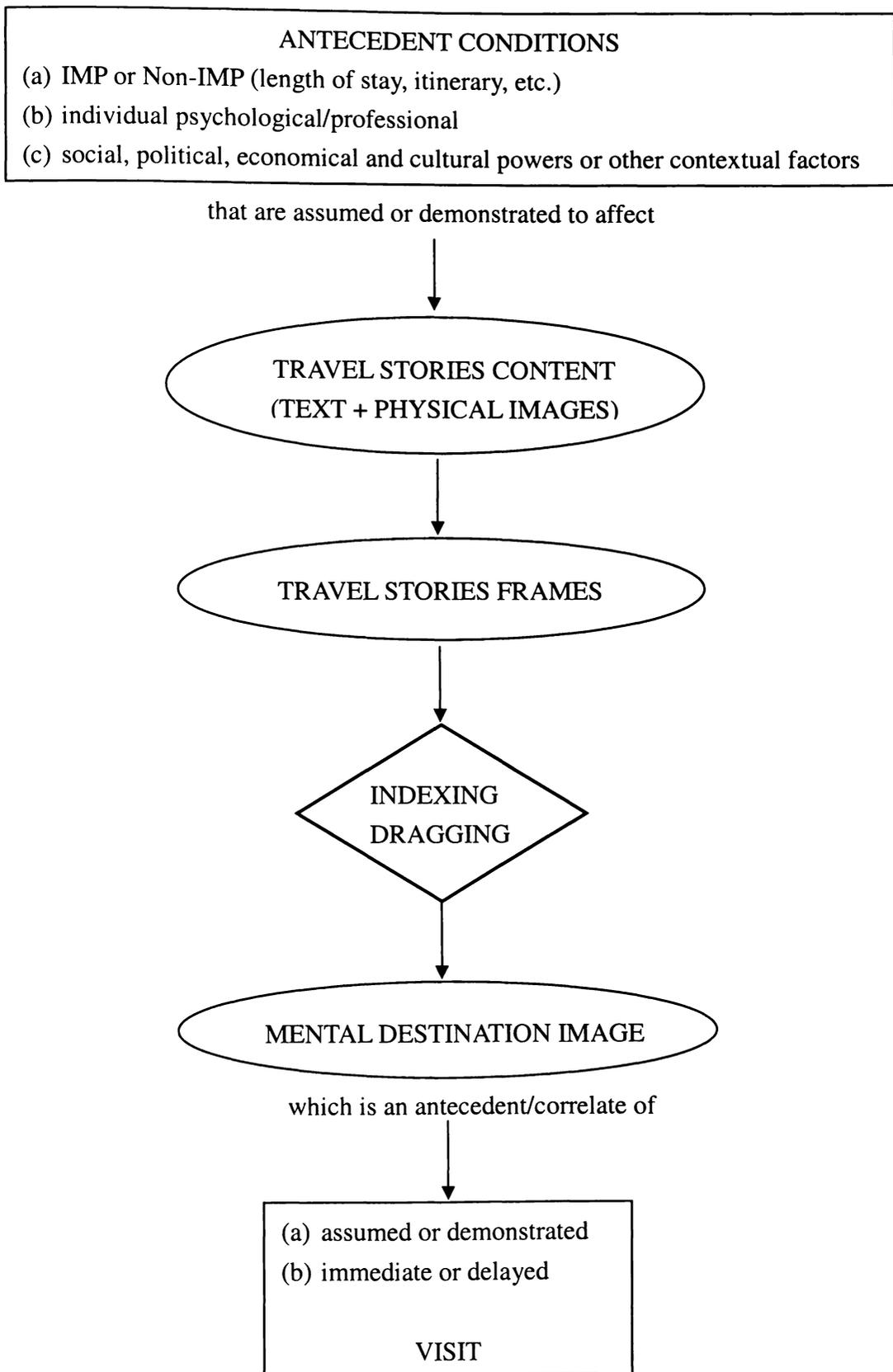


Figure 1. Centrality model of travelogues' contents, frames and image
Adapted from Riffe, Lacy and Fico (1998, p. 9).

2.6 Frames Identification

The first step to framing is to frame internally and to do so one must draw upon a person's mental models (Fairhurst & Sarr, 1996), which are defined by Peter Senge as "deeply held internal images of how the world works" (Senge, 1990, p.174). It is instructive at this stage to briefly explain the formation of mental models. Most cognitive theories assumed that a concept must be salient before it can influence choice-process behaviour and response selection. Concepts with their attributes are informational units stored in neurons in the cerebral cortex. A neuron fires only if the total input exceeds a certain level, and when the neuron fires, a thought occurs. For a concept to become salient, the activation of the nerve cells storing the information corresponding to the concept must exceed a certain level. It is the total amount of stimulation, independent of its source that determines whether or not a concept will be salient. The more closely two concepts are associated, the more likely it is that the arousal of the one will result in the subsequent arousal of the other (Hansen, 1972) because there are pathways established between them. And these sets of connected neuron groups constitute mental models (Eimas & Galaburda, 1990). Furthermore, the evaluative attributes of concepts have motivational properties. When a concept becomes salient, it will direct behaviour towards or away from objects and events to which the concept relates (Hansen, 1972).

This short summary of cognitive theory provides a theoretical foundation for media content analysis. First, to assess what constitutes "enough stimulation" means one needs to calculate the frequencies of occurrences of keywords or terms in a text because the higher the frequency, the more the stimulation (the same principle holds true for pictures). Second, concepts arousal and association reminds us to cluster

activated or interactive concepts, that is, co-occurrences of concepts. Frames, after all, are denoted by recurring specific words and phrases that consistently appear in a text (Entman, 1991). However, frame analysis is not just the allocation of items into content categories; it looks for key themes within a text. As argued by Entman (1993, p. 57), content analysis should be based on framing theory to identify and describe frames, and avoid “misrepresenting the media message that most audience members are actually picking up.” Therefore, like destination image analysis (Echtner & Ritchie, 1993), a sound frame analysis should also incorporate quantitative and qualitative analysis.

To frame properly, people must know how to communicate and interpret others’ communications and frames (Fairhurst & Sarr, 1996). It is therefore necessary for destination marketing departments to understand visitors’ frames when preparing travel brochures, and to anticipate journalists’ frames when implementing public relations campaigns such as an International Media Programme. The purpose is for potential visitors and journalists to see what the destination wants them to see, just as a photographer wants his/her viewers to see the images he or she wants them to see through framing each image with the lens.

Since media are one of the major sources for people to make sense of the world, and schemata (frames) are assumed to be content specific (Taylor & Crocker, 1981), the analysis of media content can arguably objectively identify the frames according to the nature of their content (Conover & Feldman, 1984). According to Pan and Kosicki (1993), framing devices in news discourse may be classified into four categories: syntactical structure, script structure, thematic structure and rhetorical structure. Of the syntactical structure, headline is the most powerful framing device,

followed by lead, episodes, background, and closure. For the script structure, news writing requires five Ws and one H: who, what, when, where, why and how. A thematic structure is a multilayer hierarchy with a theme being the central core connecting various subthemes as the major nodes that, in turn, are connected to supporting elements. Also, there are five devices that signify the presence of frames: metaphors, exemplars, catchphrases, depictions, and visual images (Gamson & Lasch, 1983; Gamson & Modigliani, 1989). These five devices form rhetorical structures.

In their book *The Art of Framing*, Fairhurst and Sarr (1996, p. 100) also listed five language forms for framing (see Table 2):

1. Metaphors will describe your subject's likeness to something else;
2. Jargon and catchphrases will frame your subject in familiar terms;
3. Contrast will illuminate your subject in terms of its opposite;
4. Spin will cast your subject in a positive or negative light; and
5. Stories will make your subject more real by way of example.

Frame Works Institute (2004) also developed a list of elements typically found in news segments that signify the presence of frames: metaphors, messengers, visuals, messages, stories, numbers, and context.

Travel brochures and press releases, like any other literary works, use figurative language to create striking comparison. The purpose is to “trigger desirable associations of words/idea/product/company in the consumer's mind” (Stern, 1988, p.5). Choosing a particular designator (word or label) is a clear and sometimes powerful cue signifying an underlying frame. And in literary works, the most commonly found figures of speech are simile, metaphor, and symbol (Stern, 1988).

Table 2
Framing Tools (Fairhurst & Sarr, 1996, p.101)

Type of Frame	Metaphors	Jargon/Catch-Phrases	Contrast	Spin	Stories
Function	They show a subject's likeness with something else.	They frame a subject in familiar terms.	It describes a subject in terms of its opposite.	It puts a subject in a positive or negative light.	They frame a subject by example.
Use it because	You want a subject to take on new meanings	Familiar references can enhance meaning. Jargon and catchphrases help communicate a vision's "god" and "devil" terms.	It is sometimes easier to define what your subject is not than state what it is.	It can reveal your subject's strength or weaknesses.	Stories attract attention and can build rapport.
Avoid it when	They make important alternative meanings.	A word or phrase is in danger of overuse.	Meaning can be skewed by a poor contrast.	The ratio of spin to reality is excessive.	They make important alternative meanings.

Elgin (1993, p. 146) defined metaphor as “any use of language for comparing two different things on the basis of characteristics they share”, and “metaphor is the most powerful device available to us for changing people’s attitudes, quickly, effectively and lastingly”. Metaphors help us understand and experience one thing in terms of another (Lakoff & Johnson, 1980) and “they are the engine of imagination” (Zaltman, 1997, p. 425). Because we think with and through metaphors, we often use them when we want to frame for others (Fairhurst & Sarr, 1996). In tourism promotional material metaphor and simile are frequently employed to minimize unfamiliarity (Dann,

1996a); that is, “the known is used to explain the unknown” (Cintrat et al., 1996, p. 41). For example, Saint Petersburg, Russia is described as “the Northern Venice”, Costa Rica as “Switzerland of Central America”, and Uruguay as “Switzerland of South America” and its capital Montevideo used to be nicknamed “Little Paris of South America”. All these metaphors serve one purpose: to bring the potential visitors closer to the destination by invoking the association (familiarity) with famous or mature destinations.

Catchphrases are summary statements about a subject that suggest a general framing of it (Gamson & Lasch, 1983). Because it is succinct, powerful and easy to remember, in tourism it is common to use catchphrases or taglines to project and promote destination image. For example, the catch phrase for New Zealand is ‘100% Pure’; for Malaysia, it is ‘Malaysia, Truly Asia’; and for India, it is “Incredible India”, to name but a few.

Spin is usually associated with political campaigns. But in destination promotion it is also used as a framing tool. In recent years, New Zealand’s racial problems have become noticeable due to immigration and the foreshore and seabed issues. An anti-racism rally held in Christchurch in 2004 brings this problem to the forefront. However, Christchurch mayor Garry Moore was reluctant to support this march because he feared it would tarnish the city’s image (Devereux, 2004). With this mentality, to the world (especially to Asian inbound market) New Zealand is still being ‘spun’ in a positive manner as having friendly locals. Therefore, it is necessary to take into account Entman’s (1993) argument when identifying frames: it is not just presence of certain texts and images that signify frames, the omission is equally important. In fact, lack of people’s everyday life in travel stories and the promotional

irresponsibility of publicity material of National Tourism Organizations were two issues often raised by some critical scholars (Dann, 2000; Swick, 2001).

Dann (1996a, p.23) argued “The language of recreation has playfully re-created reality. Gaze has been shaped by phrase.” In general, metaphors, catchphrases, visuals, and stories (exemplars) are the most common framing tools. Therefore, in addition to relying on counting frequencies of key words and words association (co-occurrence of concepts) to identify frames, one also needs to take into account framing devices described above to systematically and comprehensively detect frames. Among them, particular attention will be given to visuals.

Research has shown that 75 percent of what people know is acquired visually. In addition, a picture is three times more effective in conveying information than words alone. It is suggested that words and pictures together are six times more effective than words alone (Luecke, 2003). For a product or service such as leisure or travel that is purchased to fulfil emotional needs, marketing communication should especially focus on developing verbal and photographic (cognitive and affective) cues (Koc, 2002). When developing a new approach to image selection in destination positioning, Day, Skidmore and Koller (2002) argued that the most effective pictures shared the qualities of visual impact, a sense of authenticity, and suggested activities. As for the content, respondents were motivated by images of what they could not do or see elsewhere.

When the nature of the image formation agent changes, so do the qualities of the pictorial elements contained in the agents. The agent Covert induced II is in essence a form of art and advertisement. Here the photographs serve as symbols, or metaphors. On the other hand, agent Autonomous is journalistic in nature. Its photographs contain

the qualities of signs, or metonyms. In addition to understanding the effectiveness of IMP, an analysis of pictorial contents of travelogues can also determine the extent of journalistic objectivity to which those reports adhere. Since it is a common practice for tourism organizations to provide courtesy photos for journalists, the percentage of photos from image library in the travelogues also serves as a good indicator of frames replication.

2.7 News Value and Frames

It is generally agreed that in the practice of American journalism, there are five news values journalists are constantly looking for: conflict, drama, personalization, proximity (closeness to home), timeliness or novelty (Price & Tewksbury, 1997). News values affect the selection and presentation of news. (Gamson, 1992; Price & Tewksbury, 1997). Some scholars (Galtung & Ruge, 1973; Graber, 1993; MacDougall, 1982) used the term ‘familiarity’ to replace proximity and personalization. To them, familiarity refers to relevance, consequence, ethnocentric, and cultural proximity. Following this criterion, it followed that local news, which is considered more relevant (closer to home) by audiences, usually takes precedence over international news in terms of prominence and coverage, especially in a period when news media become aligned to entertainment media when global news services such as the BBC and CNN dominate easily accessible media such as satellite television and internet services. This inevitably led to the reduction of traditional international news coverage (Fursich, 2002b; Randal, 2000; Swick, 2001) in domestic channels. However, to sustain an audience’s natural interest in learning about other people, travel journalism began to play, at least in part, the role of international news by providing information and cultural frames for ‘Others’ (Fursich & Kavoori, 2001;

Price et al., 1997). And “when an individual’s understanding of a destination and culture is limited, the media’s framing can become the main reference” (Santos, 2004a, pp. 123-124). This argument was also supported by Gunn (1988), who proposed that international images (as opposed to local images) were likely to be induced through advertisement and promotions; and by Saarinen (1976) who showed that image of the world (as opposed to immediate environment) was derived from sources other than personal experience.

Since tourism often involves hedonistic activity, it seems conflict is not a news value a travel journalist will look for. However, conflict can also mean a serious difference between two ideas. In that sense one can find conflict or tension creation as a common frame in tourism. After all, tourism is the largest industry selling fantasy in the world (Dann, 1998), and “fantasy (or desire) is itself crouched in contradictions” (Edwards, 1996, p. 215). For instance, contemporary and conventional are two frames identified in the New York Time’s Travel Section representation of Portugal (Santos, 2004a). Other conflicting frames include: to seek solitude and to socialize; to relax and to seek adventure; and familiarity and foreignness. In travel writing, human restlessness and acquisitiveness, and the urge to wander and the urge to settle are four opposing themes commonly found in famous travel writer Bruce Chatwin’s works (Blanton, 2002). This “creation of tension” frame is also consistent with many paradoxes in the tourism experience, such as escape from vis-à-vis escape to, and return from vis-à-vis return to.

Even though journalists seldom alter the dominant frames (Entman, 2003), they do endeavour to act as independent watchdog and produce balanced reports (Althaus, Edy, Entman, & Phalen, 1996) so as to accord with their self-image. Therefore, identifying frames in the media reports arguably provides a ‘balanced’ understanding of how the

world sees New Zealand, as opposed to how Kiwis want the world to see Aotearoa (Land of the Long White Cloud). When interviewed by Mike Hoskins on Channel One's Breakfast Program on the day of world premiere (1 December 2003) of *The Lord of the Rings: The Return of the King*, Wellington mayor Kerry Prendergast contended that New Zealand has a traditional image of clean, green, and sheep, now it should promote the image of smart, creative, and innovative. By comparing frames identified in media reports with those of NTO/RTOS' publications, destination promoters can realize if frames have changed and decide whether it is time to adjust promotional themes accordingly.

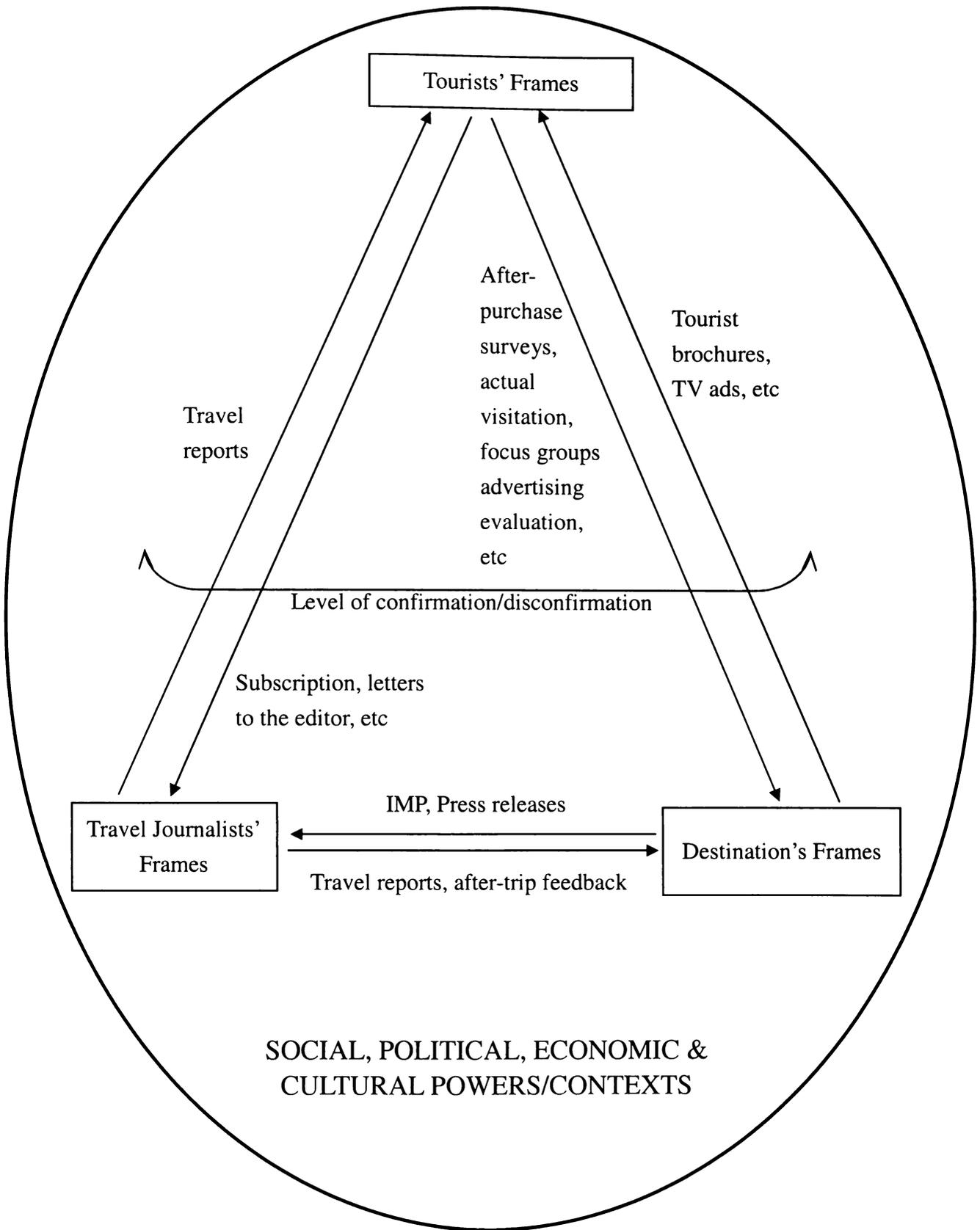


Figure 2 Interactive relationships among tourism participants' frames

News frames are the result of interaction among journalists, news sources (in this case, NTO/RTOs) and the audiences (or potential tourists), who operate under shared beliefs and a shared sense of meaning (Pan & Kosicki, 1993). Figure 2 summarizes these interactive relationships. Each group has its own frames, but these frames are subject to the influences of the other two groups. Destination marketers consign international advertisement agents to help select (inclusion and exclusion) and emphasize certain images to be conveyed directly or indirectly (through media reports to enhance communication credibility) to potential tourists in order to induce them to visit the destination. Frames act as guideline in forming promotional discourse and are manifested in the text (words and images). These frames are communicated to potential tourists through brochures and advertisements. Travel journalists select and utilize their own frames in reporting a destination, subject to the influence of editors, readers and destination marketers. This is where public relations campaigns like IMP proactively influence media perception (frames) of a destination. For potential first time visitors, media and promotional materials constitute the major information sources for them to understand a destination, in addition to word of mouth recommendation. However, these influences are not a one-way street; each party also influences other parties' frames adoption and modification. It is observed that frames promoted by a destination enjoy a more powerful and stable status than those of the other two parties. The promoted frames of a destination act more like a locomotive; other frames usually just follow where it leads and seldom challenge or question it. Unless major natural disasters (Hurricane Katrina on New Orleans, Louisiana) unexpectedly hit or continuous conflicts (Israel and Palestine conflict) plague a destination and these events are constantly and/or intensively reported by media, the promoted frames will become well-entrenched and hence the images will remain stable for a reasonably long period of time.

2.8 Additional Analyses of Travelogues

In addition to comparing frames identified from media with those from destination publications, this thesis also evaluates the ‘interest level’ of travelogues. After all, a boring story that does not leave a strong positive impression on readers is highly unlikely to be indexed and dragged, let alone influence readers’ destination image. This study will primarily utilise Swick’s (2001) seven criticisms of “boring” travel writing. First, he criticized “a tone of uncritical approval crept into travel journalism that has yet to be eradicated” (p. 66). Second, the stories’ preferred frames of reference are the past and they ignore the everyday life of the streets. Third, travel journalists do not write interestingly because they lack imagination. Fourth, a conventional travel story is devoid of insight, that is, one must interpret and not just describe. Fifth, humour is often missing from travel stories. The sixth missing element is dialogue, which inevitably leads to the final and most important missing piece: people. By identifying the essential elements of an interesting travel story, destination promoters can design their media familiarization tours to include or have journalists exposed to these elements.

Another point needs to be emphasized and clarified is that framing effectiveness is not dependent on the extent that an interest group’s frames are represented proportionately in the news. As long as the media adopt its preferred issue themes, an interest group might be said to be successful in framing (Callaghan & Schnell, 2001), subject to the caveat that an appropriate degree of repetition is evidenced.

In addition to interest groups, exogenous factors may also influence the shaping of

public opinion (Kingdon, 1984), which in turn influences journalists' framing choices (Callaghan & Schnell, 2001). For example, the September 11 attack (Callaghan & Schnell, 2001) in 2001 has focused media attention on the specific issue of terrorism. This thesis also examines this issue to find if media select or emphasize some frames (for example, safety and terrorism) in their travel reports because of that attack and other similar events such as the Bali Bombing (October 12, 2002) or bombing in Madrid (March 11, 2004). Past evidence (Ryan, 1991b) has certainly suggested that, at least in the short term, such attacks have adversely affected tourist flows to some destinations, while others may experience an increased visitation due to a perception of being 'safe'.

2.9 Chapter Summary

From the discussion above, it was concluded that each of the three parties (journalist, tourist and NTO/RTO) has its own frames in interpreting and/or representing the destination. The marketers (Tourism New Zealand and Regional Tourism Organizations) aim to target international media to produce positive stories so as to motivate the traveller to visit (Tourism New Zealand, 2003); the journalists use their own frames to represent the destination, subject to the influence of host organization; the potential visitors 'pre-taste' the destination based on their own frames, which are heavily influenced by promotion and media. This study focuses on the frames of Tourism New Zealand, Regional Tourism Organizations, and media to understand the interaction between them. It also explores the factors that might affect the adoption of frames by journalists in order to provide suggestions for media familiarization tours. In summary, this thesis will answer the following questions:

1. What frames can be identified from promotional materials of National and Regional Tourism Organizations? – which include the 100% Pure New Zealand Commercial (Interactive Mode), Tourism New Zealand Website General Introduction, Official Visitor’s Guides, Media handbook;
2. What frames can be identified from travelogues? – Derived from 200 selected articles from newspaper and magazines provided by RTOs;
3. To what extent do these two sets of frames match with each other?
4. What factors influence frames adoption by travel writers? Especially, to what extent do differences emerge between the stories and frames of non-sponsored journalists and those sponsored through the International Media Programme of Tourism New Zealand?
5. What is the focus of travelogues? Promotion or professionalism? And;
6. Are travelogues of New Zealand ‘interesting’? What factors, if any, influence the level of interest?

Having reviewed relevant literature, the next chapter discusses methodology used for analyses.

CHAPTER 3 METHODOLOGY

The analytical chapters of this thesis comprise four parts. The first identified themes derived from media reports and promotional material. Possessing the function of structuring and directing attention, and restricting perspectives available to audience (Hall, 1980; Tuchman, 1978), themes are also called frames (Pan & Kosicki, 1993). Therefore, these terms, “theme” and “frame” were used interchangeably in the first part of analysis. Thematic analysis was used to analyse both sets of materials and for comparing the identified frames. The second part answered the question of how media select and make salient certain frames while omitting others through manipulating aspects of language and structures of news items. Frame analysis is adopted with a focus on the often neglected importance of frame sponsorship and the resources available to sponsors as argued by Carragee and Roefs (2004). Also, framing devices were discussed to better understand the editorial strategies used in travelogues. The third part analysed the relationship between promotion and travel journalism. Here the focus was on the possible similarities of the strategies of both tourism organizations and media to sell and report travel experiences. The fourth part of the analysis deals with the issue of interest level of travelogues by exploring if those more interesting articles had something in common. Overall, were the two hundred sample travelogues interesting? Which ingredient(s) did they mention most or omit most? Are there ways tourism organizations might adopt to increase the level of interest of a travelogue written by a journalist, or by the destination marketing organization in its own promotional materials?

3.1 Model of Frame Analysis

Based on the literature review (Chapter 2) and the framing models of Esser and D'Angelo (2003), Pan and Kosicki (1993) and Tankard (2003), this author proposed a model to identify frames in travel reports (see Figure 3). To the author, thematic analysis is the foundation of framing analysis. Thematic analysis reveals what already exists in an organized way. Framing analysis reaches beneath this surface and exposes why and how what one sees has come into being. There were two purposes of this model. The first was for the two analyses (thematic and framing analyses) to complement each other so as to pick up frames not made salient when the "keywords" associated with them are averaging out in the whole text in thematic analysis. The second purpose was using framing analysis to test the validity of thematic analysis and to see which framing devices (headlines, leads, opening paragraph *et cetera*) best grasp the major themes. Because framing devices are always much shorter than the whole text (that is, they contain fewer words), the analysis of them is an effective shortcut to identifying frames if the validity of this analysis can be established. The left-hand side of Figure 3 describes thematic analysis to identify themes. Two structures of framing devices are discussed: thematic and script structure. The calculation of frequency of words occurrences and concept association are essential to the analysis. The right-hand side deals with framing analysis that is built upon thematic analysis. The purpose is to understand how the power and influence of frame sponsors are channelled through IMP and how they might affect journalists in selecting and highlighting certain frames while omitting others. Through analysing syntactical and rhetoric structures of framing devices, the author re-engaged with the text and compares the results with those of thematic analysis.

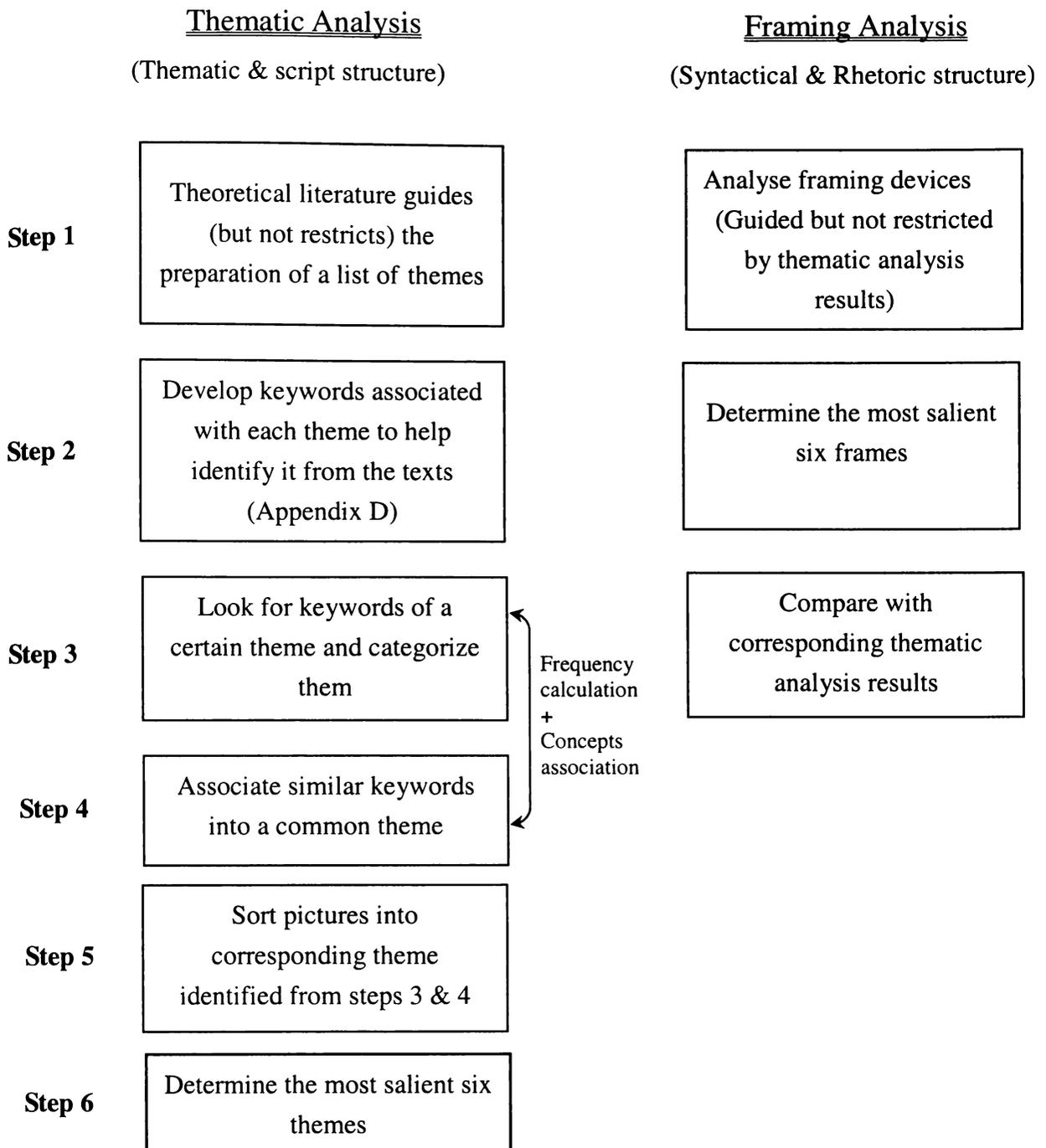


Figure 3 Thematic and framing analysis model

3.2 Nature of the Data

IMP results can be categorized into broadcast and print media results. According to Butler (1990), literature or written medium is heavily skewed towards the elite

allocentrics, which were defined by Plog (1991) as those intellectually curious travellers who enjoy “cultural adventure.” Since (a) Tourism New Zealand is actively targeting Interactive Travellers (who seek out new cultural experience and respect culture *et cetera*), (b) travel accounts remain an important source for holiday decision making (Dann, 1999; Jacobsen, 1997; Seaton, 1999), and (c) about 80% of journalists invited through IMP are affiliated with print media (personal communication with Tim Burgess, Tourism New Zealand, March 23, 2005), this study focuses on analyzing the medium of written word (newspapers, magazines, and travel brochures). Another important reason for selecting print media over electronic media is that a frame is composed of texts and pictures, and newspapers and magazines often combine high levels of visuality and textuality (see Table 3); that is, they form potentially rich frames. Generally, the combination of words and pictures are more powerful than words or pictures alone. It has to be clarified here that the selection of print media over broadcast media is purely for the frame analysis adopted in this study and should not be construed to mean the latter is less important than the former in motivating people to travel. It should also be noted that literature based media include the text and visual imagery associated with a web page such as those of Tourism New Zealand, but the analysis does not extend to the issue of user constructed page combinations. It is assumed for this thesis that each page forms its own unit for purposes of thematic and frame analysis.

The time span examined in this paper covers five years, from 2000 to 2004. This period was selected because (a) a major market-by-market promotional campaign was launched (100% Pure) and (b) New Zealand’s publicity reached a climax, thanks to the America’s Cup and the movie *The Lord of the Rings* trilogy. From July 1999 to February 2000 saw Tourism New Zealand launch its “100% Pure” campaign (Morgan,

Pritchard, & Piggott, 2002). As noted, also in this period, the movie *The Lord of the Rings* trilogy became a hit and continues to bring publicity to New Zealand's landscapes due to the poster, cinema and web based campaign of Tourism New Zealand, which capitalized not only on the film but also the world premiere in Wellington of the last of the three films in the series.

Table 3
Comparison of media attributes (Eveland, 2003)

	Traditional Print Newspaper	Online (Web) Newspaper	Television News	Radio News
Interactivity	Low	Moderate	Low	Low
Organization	Moderately linear	Moderately linear	Highly linear	Linear
User Control	High	High	Low	Low
Channel	Highly visual	Moderately auditory / highly visual	Highly auditory and visual	Entirely auditory
Textuality*	High	Slightly less textual	Low	None
Content	Variable	Variable	Variable	Variable

* Textuality was defined by Eveland (2003, p. 399) as “formal representations of alphanumeric characters that require formalized learning to comprehend.” Even though textuality can also be communicated through audio (e.g., Morse code), it is rare to find textual message to be conveyed in radio news since the time and effort involved is too costly.

3.3 Data Collection

Data collection was divided into two stages. The first involved interviews with media managers or chief executive officers of Regional Tourism Organizations. The purpose was to gather background information about the implementation of IMP at regional level. It can be argued that the holistic image of a nation is formed through

separate visits to different regional destinations. Interviews and data collection were conducted from July to October 2004. The author paid special attention to the materials collected to make sure they were consistent with previous years. Enquiries were sent via emails to Tourism New Zealand, Tourism Auckland, most central North Island regions (due to their proximity to Waikato, where the author was based), Positively Wellington Tourism, and Christchurch and Canterbury Marketing. Media managers or chief executive officers from Auckland, Waikato, Taupo, Wellington and Christchurch agreed to meet with the author to talk about IMP and granted author access to their archives. The interviews usually lasted from 30 minutes to an hour. It emerged that some of these staff previously worked with Tourism New Zealand for IMP, either domestically or at offshore offices. This to a large extent compensated the absence of interviews with Tourism New Zealand staff who, however, provided the author with some written materials. These interviews helped define the second stage of data collection more precisely and pragmatically.

It was thought that the collection of IMP and non-IMP results should start from Tourism New Zealand's (TNZ) archive. However, this proved to be unfeasible since TNZ staff responsible for IMP contended they were too busy to have students distract their daily work and to freely access their archive. Additionally it was stated that data that were over two years old had been transferred to the National Archive. However, as Tourism New Zealand periodically provides Regional Tourism Organizations (RTO) with IMP and non-IMP results, RTOs thus became the alternative venues for data collection. Based on the visitors' nights received (Tourism Research Council, 2003), four RTOs were selected: Waikato, Auckland, Canterbury and Wellington RTO. Together, these top four regions received 51% of total visitor nights in 2002. Presumably, these most visited places receive most press coverage, and hence receive

more media reports provided by Tourism New Zealand than other regional tourism organizations.

Next, IMP and non-IMP results from English-speaking countries and Chinese-speaking countries between 2000 and 2004 were selected for analysis. As noted, this period coincided with the launch of '100% Pure' campaign and the huge success of the film *The Lord of the Rings*. Both generated unprecedented media attention for and interests in New Zealand. English-speaking countries were included because traditionally they are the major inbound tourists generating countries for New Zealand. Three countries that were the top three international markets for New Zealand since year 2000 were included; namely Australia, United Kingdom and United States of America. Chinese-speaking countries are included because (a) they represent the fast growing markets for New Zealand, (b) culture plays a major role in shaping (framing) our understanding of the world, and (c) the authors' familiarity with the language. Four countries were selected: China, Hong Kong, Singapore and Taiwan. It must be clarified that Chinese-speaking is a cultural term, rather than a linguistic criterion. By this standard, the author would consider Singapore as a Chinese-speaking country because the Chinese are the largest ethnic group there even though English is one of the official languages. Together, these seven countries are usually included in top ten international visitor markets for New Zealand (Tourism Research Council, 2003).

To make sure the articles reflect the journalists' first-hand observations and personal experiences (so as not to contaminate the later identification of media frames), articles without bylines (usually a good indicator that an article is gleaned through materials provided by public relations companies or destination organizations)

were excluded from further analysis. Also, articles that to a large extent focused on sports results (America's Cups) and did not mention landscapes, attractions *et cetera* of a destination were excluded because these reports generally do not provide enough frames for readers to form or change a destination image. The third criterion is if an article by the same author is published in several publications, only one article would be included for analysis and usually the abridged version would be discarded. By applying these criteria, 200 articles (Appendix A) were selected for final analysis.

In order to have as similar an exposure to the promotional materials as the journalists involved, regional tourism organizations were asked to provide this author with their media kits. It must be cautioned here, media kits were not the only information source for journalists, but they represent regional tourism organizations' efforts to help media familiarize the destinations. As brochures (official visitor guides) mainly reinforce the established and positive image of a destination, rather than create new image (Butler, 1990), it was thought appropriate to analyse destination tour brochures in order to identify the frames held by destination promoters. Therefore, official guides were selected for identifying the frames of Auckland and Wellington. The official visitor guide of Christchurch and Canterbury was in essence a collection of various attractions and mentioned little, if any, promotional material on the destination as a whole. Therefore, a 12-page media handbook provided by Christchurch and Canterbury Marketing was selected for analysis. To validate and augment the RTOs' frames, the website of Tourism New Zealand (www.newzealand.com) which produces a one-page introduction to each of the three regions was also accessed. These two information sources were analysed together to identify the RTOs' themes. They were also analysed with the same model as that used to identify frames in media reports to ensure a consistent comparison between the two

(media and destinations).

The themes of Tourism New Zealand were identified through website information because official visitor guide was not available to the author. The information selected for analysis included the “100% pure New Zealand” commercial (the interactive mode), general information and pictures from the image library. All these promotional materials were accessed from Tourism New Zealand’s website.

3.4 Frames (Themes) Identification

Frames consisted of particular words and visual images (Entman, 1993). Framing devices represent four structural dimensions of news discourse (Esser & D’Angelo, 2003; Pan & Kosicki, 1993), namely:

- ♦ Syntactical Structures – Headline, lead, episodes, background, and closure;
- ♦ Script Structures (including Thematic Structure) – Who, what, when, where, why, and how. Thematic structure involves hypothesis testing, that is a central theme connecting sub-themes as major nodes that, in turn, are connected to supporting elements; looking for connectors and transition; and
- ♦ Rhetorical Structures – metaphors, similes, analogies, contrasts, exemplars, jargons, catchphrases, depictions, numbers, and visual images (Fairhurst & Sarr, 1996; Frame Works Institute, 2004; Gamson & Modigliani, 1989; Ryan & Bernard, 2003b).

These structures inform the preparation of a coding protocol (Appendix B) and coding sheet (Appendix C) for identifying frames contained in textual information. Other literature related to image analysis provided the foundation to identifying

frames implied in visual images and are discussed later in this section.

The third and fourth steps of thematic analysis involved identifying and quantifying terms in the data set. Substantive terms that appear frequently were chosen as key words that were presumed to identify frames. At this stage, six word groups with the highest frequency of occurrences of similar keywords were included for identification of possible frames. The selection of “six” groups was based on four assumptions. First, during a preliminary analysis of 30 media reports, it was usually hard to find a meaningful seventh group of words. Second, Tourism New Zealand usually promotes five themes (frames): “green”, “pristine”, “adventure”, “friendly”, and “Maori culture”. Third, in destination image research, respondents were usually asked to describe a destination image or characteristics in three words. The author believes that it is difficult for people to use more than six frames to make sense of the issues around them; which belief is derived from personal construct theory and its literature (Kelly, 1955). Fourth, the unit for analysis was individual travelogue, each with different word counts. If article one had 2000 words and article two had 600 words, and both mentioned roughly the same themes, presumably article one would have more words for a theme than article two. However, it did not mean article one’s themes were more salient than those of article two. Each theme only competed with other themes for salience within the same article. The rankings of six themes thus were more like a standardization process so that the salience of each theme was determined within the particular article and not distorted by the number of words when comparing articles. The association of words with similar meanings was conducted manually and simultaneously with identifying keywords. For example, “green”, “greenery” and “verdant” were grouped together. “Beautiful”, “magnificent”,

“spectacular”, “stunning” and “exquisite” were also placed in the same group, which in turn was associated with “landscape”. These analyses were conducted manually because nothing beats a careful scrutiny of the texts for finding themes (Ryan & Bernard, 2003b), although this was done with the help of a computer.

In newspapers and magazines the pictures mainly exist to support or reinforce the themes of the textual message (the so-called ‘newspaper production style’), this is also true for travelogues (Dann, 1992). Frames identified in textual analysis inform the identification of frames of visual images. If a picture stood alone without corresponding to a particular frame in the texts or without caption attached to it, it was regarded as representing just one word, even though it is argued by Luecke (2003) that a picture is three times more effective in conveying information than words alone. The reason is that a picture without a frame associated with it can hardly trigger meaning (Frame Works Institute, 2004), and a picture without meaning is not worth “a thousand words” (Goodrich, 1994). Actually, this is quite rare in the editorial style of newspapers and magazines, where visual messages are mainly used to support the textual narration. Even though words and pictures together are thought to be six times more effective in conveying information than words alone (Luecke, 2003), education theory and communication research also points out that news photos sometimes enhance and sometimes hinder the newspaper reading process (Mendelson & Thorson, 2004). Even within advertising, whether pictorial or verbal means better convey information has long been an ongoing debate (Braun-LaTour, LaTour, Pickrell, & Loftus, 2004). In visual programming research, literature also divides on the comparative utility of words and pictures by questioning the popular Chinese proverb “A picture is worth a thousand words” (for a detailed discussion see Blackwell, 1997). Some researchers tried to present a numerical ratio for words and pictures. One was

Lewis (Lewis, 1980) who argued that generally people retain approximately 30% of what they read, 50% of what they see. These percentages assumed that visual information was potentially 1.7 (50/30) times more likely than textual message to be retained and hence processed by individuals. Another proposition was made by Blackwell (1997), who claimed a picture is worth 84.1 words.

However, as the tourism experience is an intangible product that requires forward framing (imagining) by the consumers to arouse their travelling motivations and as Urry (2002) argued, tourist consumption is primarily visual, pictures generally occupy an important position in tourism promotion (Jenkins, 2003; MacKay, 2005). For the analysis in thesis, the number of keywords occurrences of a word group determines the salience of each frame. For a picture, it will not need 84 *words* to explain or describe its meaning. Probably a couple of *keywords* will suffice. Therefore, instead of using the above-mentioned ratio or number, the author settled for 'three' on the premise proffered by Luecke (2003) that a picture is three times more effective in conveying information than words alone. In fact, in the study of 21 different National Tourism Organization brochures, Dilley (1986) found over 75% of the content in more than half of the brochures is pictorial, which meant the ratio of texts to pictures is 1 to 3. This author assumed this also implied the weights that tourism promoters attached to each element.

Therefore, the number of pictures corresponding to the frame identified from textual analysis was multiplied by 3. That is, a picture is 'worth' three words. This product was then added to the number of occurrences of words contained in that specific group (frame); the sum was then used to determine the degree of salience of a frame. For example if, in a media report, (a) the first group of words with the highest

frequency of occurrence had 14 occurrences of words, (b) and these words were “beautiful”, “spectacular”, “stunning” *et cetera*, which describe beautiful scenery and magnificent landscapes, and (c) there were two scenic pictures in this report that corresponded to this ‘landscape’ frame, the number of ‘words’ describing the frame of ‘landscapes’ was 20 ($14 + 2 \times 3$). For each story, a maximum of six frames was identified and ranked by the number of ‘words’ they possessed. The one with the highest number of ‘words’ was assigned the number of 6, which stood for the highest salience; the lowest number was assigned the number of 1, which represented the lowest salience. If a particular frame was missing from the report or was not salient enough to be included in the most salient six frames, the number of “zero” was assigned to it.

Since this method of identifying frames was the essence of this research, the following explanations might help to better understand it and its nuances. As different regions possess different characteristics, whether natural or cultural, it is inappropriate to aggregate those features into a single destination and create a combined image across the board (regions) to develop a New Zealand theme or frame. Of course, different regions might have similar promotional themes, but the level of salience between these themes would not be the same. For example, “Maori culture” is a common theme for almost all the regions but for Auckland it becomes more salient as the city claims to be the largest Polynesian city in the world. Media reports also had different interests or foci, be it for regions, people, or activities. For example, if there were 100 media reports covering New Zealand, some covered more than one region, while others reported exclusively about one region. Thus one cannot treat these 100 reports as a single item describing New Zealand as a whole. They must be sorted into different regions and compared with that particular region’s promotional material in

order to be meaningful. For instance, if one story only reports the Auckland region, it is incorrect to compare its frames with those of New Zealand as a whole. The sorting principle followed in this thesis was that if a report covered more than one region (based on the information from Tourism New Zealand website, there are 24 regions), it would be regarded as a wider report about New Zealand. Unless the reports were dedicated exclusively to Auckland, Wellington and Christchurch (including Canterbury), reports that mentioned only one region were also considered as reports about New Zealand as a whole. The rationale was those three large cities have a strong metropolitan atmosphere (Christchurch to a lesser extent), which was not necessarily compatible with those themes promoted by the “100% Pure New Zealand” commercial and, therefore, should be treated separately. By applying this criterion, of 200 media reports, 123 fell into “New Zealand” category, 34 belonged to “Auckland”, 25 were assigned to “Wellington”, 17 represented Christchurch and Canterbury, while one report focused on both Auckland and Wellington.

Two parts of speech were chosen as units of analysis: adjectives and nouns. Adjectives describe the emotional state of the vista’s beholder or activities’ participant. When associated with nouns (landscape, activities, peoples *et cetera.*) adjectives provide useful cues to identify frames. It is believed that adjectives and/or nouns best describe frames, and other parts of speech actually help form this descriptor. For example, pristine lakes represent ‘pure and clean’, verdant and rolling pastures stand for ‘green’ value, and unique Maori culture symbolizes ‘authentic’, *et cetera.* On the other hand, when people receive new travel information these adjectives, when associated with certain nouns, constitute frames (of reference) and will be activated to help people process information and make sense of the event in question.

As pictures in print media are used mainly to support and illustrate the verbal description, the visual analysis also followed the same process as the verbal analysis. Pictures were sorted into seven image categories based on the criteria proposed by Pritchard and Morgan (1996): “heritage”, “scenery and wildlife”, “activities”, “people”, “urban and rural life”, “consumption activities” and “destination specific icons.” These image categories were then assigned to each corresponding frame identified from the verbal analysis. Some additions to the original image sub-category were necessary in order to accommodate the unique geographical characteristics of New Zealand and to identify the desired frames. For example, a ‘yellow’ image that represents conspicuous geothermal activities (especially in Rotorua) was added. As for the ‘people’ image, emphasis was placed on Maori people, instead of on general tourists, because ‘Maori’ culture was a salient theme promoted by TNZ. The sum of the number of words occurrences of a frame and the product of number of pictures corresponding to a certain frame multiplied by three were used as the final number for determining the salience of a frame.

3.5 Promotional and Media Themes (Frames)

The preliminary analysis of promotional material was informed by the literature, which usually identifies “pure and clean”, “adventurous”, “stunning landscape”, “green value”, “friendly locals”, and a unique Maori culture as the promotion mix (Ateljevic, 2001; Ateljevic & Doorne, 2002; Cloke & Perkins, 2002; Fairweather & Swaffield, 2003; Morgan et al., 2002; Ryan, 1997). The identification of themes in the textual message from promotional material was largely guided by, but not restricted to, these established themes.

Frames of Tourism New Zealand –

The interactive mode of “100% Pure New Zealand” Television Commercial (Tourism New Zealand, 2005a) was selected as the primary source for analysing the frames of Tourism New Zealand because this was an important, consistent, ubiquitous and successful image projecting campaign (Morgan et al., 2002; Tourism New Zealand, 2002) launched since the middle of 1999. The key facts “About New Zealand” (Tourism New Zealand, 2005b) and “Image Library” (Tourism New Zealand, 2005c) were also accessed from the Tourism New Zealand website and were used as supplementary data to help decide and verify the level of salience of frames calculated from an analysis of the “100% Pure New Zealand” television commercial.

Using the process outlined above, the verbal contents of 7 pages of “100% Television Commercial” produced a pool of roughly 750 words to be analysed with the contents of 26 pictures. The verbal analysis of the 5-page “About New Zealand” and 669 pictures in the “Image Library” were used to help determine the salience of frames identified from “100% Pure New Zealand” television commercial.

Frames of Auckland RTO –

The verbal content and visual images of the official guide were analysed to identify the frames, of which the first 17 pages of general introduction and promotion with 24 pictures were the most important. Again, the one-page introduction about Auckland on the website of newzealand.com and Tourism Auckland’s own trade image library (41 pictures) were also accessed and analysed. The results were used to corroborate the salience of frames identified from official guide.

Frames of Wellington RTO –

The first four pages with 8 pictures of official visitor guide were analysed. To support and verify the frames identified from the official guide, the same one-page introduction from newzealand.com and Tourism Wellington's image library (86 pictures) were also analysed.

Frames of Canterbury RTO –

As mentioned earlier, the media handbook rather than visitor guide was used as primary data for analysis. Altogether, 8 pages of textual message and 22 pictures were analysed. Again, the one-page introduction and the image CD provided by Canterbury RTO (39 pictures) were also analysed.

Frames of the media -

Media reports archived by the following Regional Tourism Organizations were accessed: Auckland, Waikato, Taupo, Wellington and Canterbury. Only reports from print media published in four Chinese-speaking countries and three English-speaking countries were selected for analysis. Altogether, two hundred media reports were selected; the verbal contents produced a pool of nearly 300,000 words and 1,195 pictures, all of which were analysed (Appendix A lists the source material).

3.6 Frame Analysis

The purpose of the second part of analysis was twofold. The first was to understand the power of frames sponsorship channelled through IMP and other factors that might influence the frame congruence between media and tourism organizations. Variables of particular interests to the author were 'IMP or non-IMP results', 'journalists'

country of origin', 'journalist's gender', 'journalist's length of stay', 'number of regions covered', and 'the number of pictures provided by tourism organizations'. Because one of the purposes of this study is to explore the effects of IMP on media reports, the comparison of IMP and non-IMP results is useful. This distinction is for analysis only. In reality, one could argue journalists nowadays, like anyone else, are not totally immune from the influence of destination promotional material. However, even if journalists accept free press trips, that does not necessarily mean they forego their journalistic objectivity. The purpose of this part of analysis was to look for differences between these two sets of reports. If no significant difference is found, it implies that IMP (or financial support, to be exact) is not possibly a strong factor in influencing the media results. Furthermore, if no significances existed among the frames of IMP results, non-IMP results and promotional material, we can say there is a congruence of image generation and IMP complements and reinforces the promotion of a desired travel experience of New Zealand. It creates a win-win situation by not only achieving the desired coverage and publicity, but also helping maintain the objectivity of travel journalism. Hence proposition 1:

Proposition 1: In terms of frame congruence with promotional material, IMP results are more congruent than non-IMP results.

Arguably this is because both promotional material and IMP material are both sponsored material and explicitly structured by destination marketing organizations even though the latter presumably have no final say on media editorial content.

On the other hand, gender also influences people's information processing strategy. Females have been found to be more comprehensive information processors, and they "use a comprehensive strategy to try to make use of all available cues rather than the

salient ones” (Koc, 2002, p. 260). Therefore, compared to males, females tend to adopt frames other than the salient ones presented in promotional material. Hence the second proposition:

Proposition 2: Female journalists tend to adopt frames other than the salient ones presented in promotional materials.

The influence of texts on the perception of visitors toward a destination depends on the following factors: motivation, physical distance from the destination, and length of stay. The same rules apply to journalists since they are also visitors. In general, if a travel journalist is seeking authenticity, coming from a place close to the destination, and staying longer (more than two night), it is expected that promotional texts will exert less influences on his/her gazes (McGregor, 2000; Saarinen, 1976; Telisman-Kosuta, 1989). And, according to Edwards (1996), the quotidian, that is, the everyday life of native people, enhances the notion of the authentic. Hence the propositions 3, 4 and 5:

Proposition 3: Journalists seeking authenticity will be influenced less by promotional texts.

Proposition 4: Journalists who stay longer in one place will be influenced less by the promotional texts.

Proposition 5: Journalists who comes from a country that is close in physical distance to New Zealand will be influenced less by promotional texts.

The third part of analysis was to differentiate the strategies used by the tourism organizations and the media in ‘selling’ their stories. Since one of the purposes of travelogue is for promotion (Dann, 1992), it is possible to find some similarities between promotional material and travelogues.

Table 4
Variables and sources from literature

Variable (Explanation)	Source from Literature
Gender (Females use a comprehensive strategy to try to make use of all available cues rather than the salient ones)	Koc (2002)
Country of origin/Length of stay (The further the distance from the destination and the longer the stay, the less the influence of texts on visitors' gaze)	McGregor (2000)
Word count (Newspaper stories with about 500 to 2000 words seem right for frame analysis)	Miller and Riechert (2001)
Metaphoric headline (Metaphoric headline for symbolic products, those that are primarily consumed for affective purpose, generally resulted in less favourable attitudes and behaviour intentions than non-metaphoric headline)	Ang (2002)
Variable (Explanation)	Source from Literature
Headline/Lead/Episodes/Background/Closure	Pan and Kosicki (1993) Tankard (2003)
Who/What/When/Where/Why/How	Pan and Kosicki (1993)
Metaphors/similes/analogyes/contrasts/exemplar/jargons/catch phrases/depictions/numbers/visual images	Dann (1992) Fairhurst and Sarr (1996) Frame Works Institute (2004) Gamson and Modigliani (1989) Ryan and Bernard (2003a)
Superlative/one and only/so much more/contrast/hybrid (harmless hyperbole or promotional irresponsibility)	Dann (2000)
Senses (aural, gustatory, olfactory, tactile and visual)	Graburn (1995) Dann and Jacobsen (2003)
Safety (the shift of frame after 911 attack)	Callaghan and Schnell (2001)
Acknowledgement of sponsorship (responsible travel journalism)	Eliot (1994)
Pictures categories (heritage, scenery and wildlife, activities, people, urban and rural life, consumption activities, and destination specific icons)	Prichard and Morgan (1996)
Gazing and performing pictures	Fairweather and Swaffield (2003)
Level of interest (travelogue)	Swick (2001)

The fourth part of analysis was to find how 'interesting' were the travelogues covering New Zealand and what were the common traits of more 'interesting' articles? Here attention was directed toward the often neglected or omitted frame from travel stories, that is, the 'critical' or 'negative' description about a destination. Other parts such as 'thought-provoking or interesting quotes', 'descriptions too good to be true', and 'incorrect information' were also analysed. The focus was on how 'Others' saw New Zealand and what they can provide the country with constructive and 'fresh' perspectives.

3.7 Preparation of Coding Protocol and Reliability Test

Coding protocol and coding sheet –

The construction of coding protocol was guided by literature review. A coding protocol and coding sheet are both appended at the end of this thesis (Appendices B and C). Table 4 lists the variables measured and their references in the literature.

Reliability -

The first step to assess intercoder reliability is selecting appropriate index. As the measurement was for the rankings (0 to 6) of at least six frames, Pearson's correlation coefficient (used in interval and ratio level data) was used to measure the degrees to which two coders varied together (Riffe et al., 1998). When the distribution of measurement was not normal, Spearman's Rank Order Correlation (ρ) was used to measure the levels of intercoder reliability. SPSSTM was used to calculate the coefficients. The widely used "percent agreement" index was also consulted as some minor frame categories might be constant and Pearson's correlation coefficient cannot

be calculated for them. However, the percent agreement tended to be stricter as the variables were not nominal-level variables.

The appropriate minimum acceptable level of reliability for the above index was set at 0.7, lower than the common 0.8 or 0.9. This was because (1) the analysis method used in this thesis was exploratory in nature (Lombard, Snyder-Duch, & Bracken, 2004) and (2) the large number of frames in the current analysis. Usually, a small number of frame categories can improve reliability of coding (Tankard, 2003).

Next, 30 stratified sample articles were randomly selected from 200 travelogues in a pilot test (Lacy & Riffe, 1996) using SPSSTM function of selecting a “Random sample of cases”. This random selection of cases was repeated until the target numbers of stratified cases were reached. The stratification was based on the individual representative proportion of travelogues published in each country. For example, of the 200 travelogues, 34.5% were published in Australia; therefore, 10 articles (30 x 34.5%) were randomly selected from Australia for reliability test. Coding was conducted independently by this author and a female coder who understands both English and Chinese. The reliability levels for each frame categories ranged from 0.69 to 1 (Table 5). Even though the Spearman’s rho for ‘arts and culture’ was 0.69, the percent agreement for this frame was 87%; therefore, the reliability level was considered to be generally adequate.

Before proceeding to the formal reliability test, discussions and consultation were conducted between the coders to consolidate their understanding of the coding protocol. Fifty stratified samples (25% of full sample) were randomly selected for formal reliability test (Lombard et al., 2004). Nine articles (18% of repetition) selected in the pilot test were again included in formal test through random selection.

This was acceptable as the reliability levels in pilot test were adequate (Lombard et al., 2004). The intercoder reliability for each frame category ranged from 0.64 to 1 (Table 5). Frames 'friendly and 'vibrant' proved to be problematic to reconcile between two coders, as these two frames were more abstract than others. However, as the percent agreements were 88% and 84% respectively, the overall reliability levels were generally adequate.

Table 5
Reliability levels of three indices

Frames	Pilot Test			Formal Test		
	Pearson	Spearman	Percent Agreement	Pearson	Spearman	Percent Agreement
Landscape	0.96	0.95	77%	0.97	0.97	92%
Flora and Fauna	0.96	0.93	80%	0.94	0.83	90%
Adventure	0.94	0.95	67%	0.98	0.95	90%
Maori	0.97	0.86	67%	0.91	0.88	84%
Friendly	N/A*	N/A*	90%	0.65	0.64	88%
Vibrant	0.89	0.81	70%	0.79	0.66	84%
Arts and Culture	0.88	0.69	87%	0.93	0.83	92%
Cuisine	0.98	0.95	83%	0.99	0.94	92%
Sailing	0.98	0.99	97%	0.98	0.95	96%
Luxury	1.00	1.00	100%	0.87	0.78	92%
English	N/A*	N/A*	100%	0.99	1.00	98%
Garden	N/A*	N/A*	100%	1.00	1.00	100%

* N/A: The coefficient could not be calculated because one variable was constant.

** All correlations were significant at 0.01 level.

3.8 Data Analysis

Because the samples of promotional materials (three for each tourism organization) were relatively small comparing to those of media reports, one-sample t-test was

conducted to analyse the differences between salient themes of media and tourism organizations. The salience means of each theme identified from promotional materials would be used as test values. However, as themes congruence could have different measuring criteria, 'major-themes' approach and 'normal-range' approach were also adopted. A 'major-themes' approach means as long as the media adopts the major issue themes, the public relations campaign is considered to be successful. (Callaghan & Schnell, 2001). In this thesis, the major themes were defined as the top three themes promoted by tourism organizations. A 'normal-range' approach indicates that usually between 24-59 percent of editorial content can be traced back to public relations (Cutlip, 1962; Martin & Singletary, 1981; Sandquist, 1976; Schabacker, 1963). Therefore, to be really considered successful, a theme must appear in more than 60 percent (inclusive) of the media reports. Undeniably, this is a more stringent approach, but with these three approaches, the author believes it is possible to check the themes congruence more comprehensively and objectively.

Multidimensional scaling (MDS), or perceptual mapping, is a technique that can help identify perceptions from a series of similarity or preference judgments provided by respondents about objects. In this study, using salience rankings of each theme by the media and tourism organization as input data, MDS was applied to visually present the perception map of themes salience by regions, and of themes congruence between media, between tourism organization, and between the two parties.

Next, K-Means Cluster analysis was used to assign each report to a 'congruence' membership. Congruence means the levels of themes covered in a report matched those of a tourism organization. If a report listed three themes the same as those of a particular region, the level of congruence was measured as being "three", with six being the highest level and zero meant no congruence found. Three clusters were

pre-determined to represent 'more congruent', 'medium congruent', and 'less congruent'. These three clusters would be used for further two-way contingency table analysis to evaluate whether the proportions of each level of congruence were related to factors such as sponsorship, gender, media type, length of stay, and distance. It must be pointed out that this congruence only measured the top six salient themes, and was different from the independent-samples *t* tests, which measured overall salience scores, including both salient and less salient themes.

The second kind of membership was the level of interest. Based on the seven criteria proposed by (Swick, 2001), each report was evaluated against these criteria and assigned a rating score. For example, if a report fit three criteria, it would get an interest score of three. Seven represents the most interesting, and one is the least interesting, while zero stands for not interesting at all. Based on the frequency analysis, four levels of interest were determined: more interesting, medium interesting, less interesting, and not interesting at all. This membership was used not only in evaluating the relationships between the aforementioned factors and the levels of interest, but guiding the analysis of writing styles of each level of reports.

Overall, the first part and second part of the analyses adopted thematic and frame analysis and statistical analyses to help check the congruence of frames. The third and fourth parts of the analysis focused on the contents and writing styles of travelogues to determine if travelogue was mainly for promotion, or if it indeed filled the vacuum left by inadequate international news by providing audience with an alternative to understanding "Others" (Fursich & Kavoori, 2001). The research framework is presented in Figure 4.

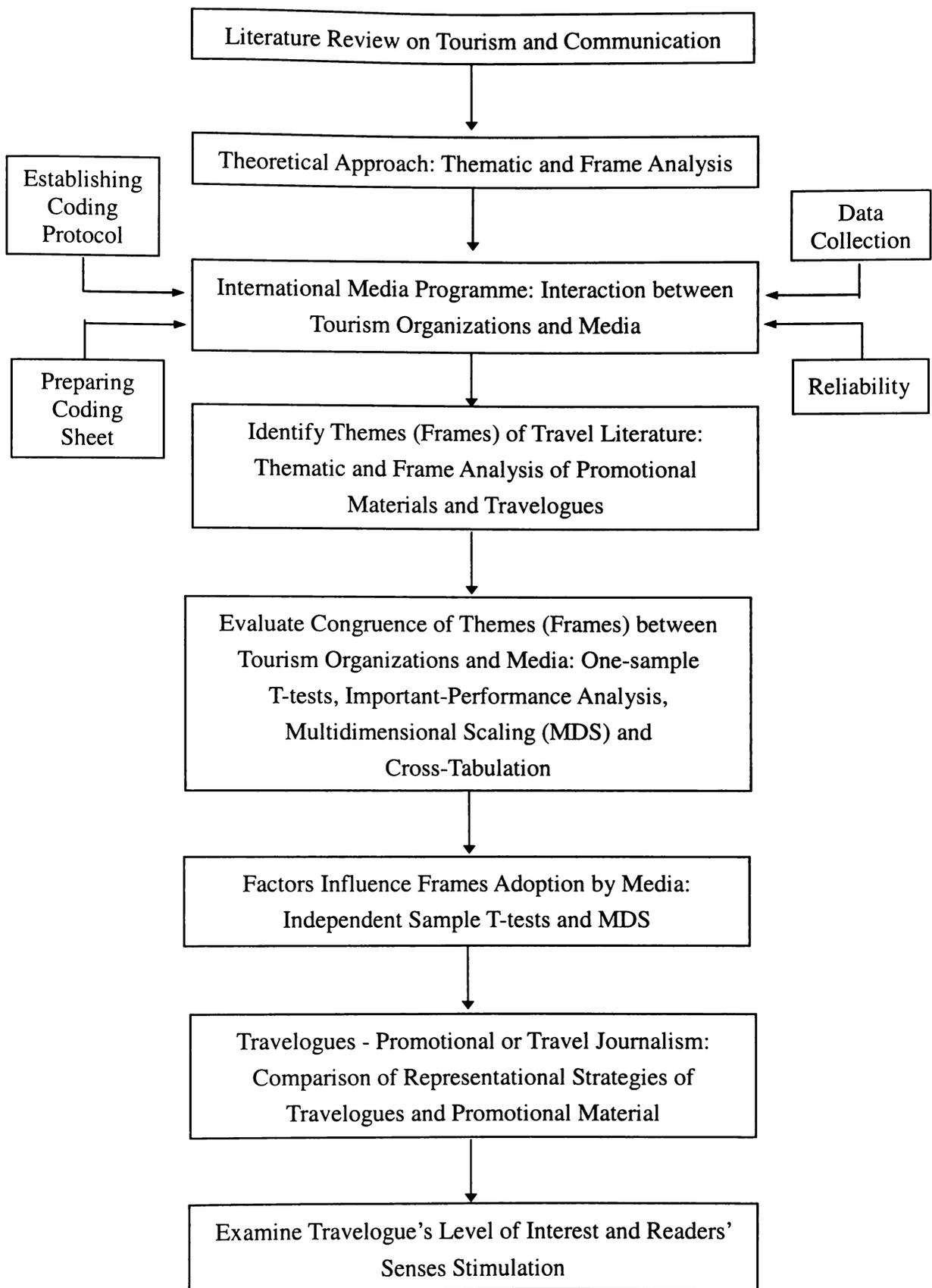


Figure 4 Research framework

CHAPTER 4 PROJECTED VERSUS MEDIA IMAGES

The purpose of this chapter is to compare the perceived images (themes) held by the media with those projected by tourism organizations. The projected images were derived from identifying themes from promotional material and campaigns of Tourism New Zealand and Regional Tourism Organizations of Auckland, Wellington, and Canterbury. The media images were derived from analysing 200 travelogues published in seven countries from year 2001 to the middle of 2004 (see Appendix A). Thematic analysis was applied to both sets of data to ensure the comparability between them.

4.1 The Sample

Tourism New Zealand on average invited 250 international media groups to New Zealand in each of the survey years (personal communication with Tim Burgess, Tourism New Zealand, 23 March, 2005). Theoretically, if all media groups did file stories after the visit, there would be at least 1000 travel stories in a period of four years; however, 200 sample travelogues did not represent 20% of the population. This was because there were media that are not invited through IMP but filed reports anyway. These 200 travelogues were written by 139 authors because some journalists or freelance writers filed more than one report on the same or different journeys. However, because the focus of the analysis was themes and frames of travelogues, the unit of analysis was each story, not individual author.

Of the 200 travelogues collected, none was published in 2000, 33 (16.5%) were published in 2001, 45 (22.5%) in 2002, 90 (45%) in 2003, and 32 (16%) in 2004. One

of the possible reasons that none of the samples collected was published in 2000 was they were stored elsewhere and hence were unavailable at the time of data collection. However, some of the articles published in 2001 were actually the results from media trips made in 2000. Therefore, the study period actually spanned from 2000 to 2004. As noted, nearly half of the reports were published in 2003 and some of them featured the America's Cup (at the beginning of 2003) or the world premier of the last instalment of *The Lord of the Rings* trilogy (at the end of 2003). Both events attracted journalists to visit and report upon New Zealand.

Sixty-nine reports (34.5%) were filed by Australian journalists, 47 (23.5%) travelogues were produced by American travel writers, and 22 (11%) reports were from the United Kingdom. Altogether, two thirds of the 200 travelogues came from these three countries. Actually, over half (53%) of New Zealand's international visitors in 2002 originated from these three English-speaking countries (Tourism Research Council, 2003). The promotional efforts and distribution of international visitors were thus similar. On the other hand, journalists from Chinese-speaking countries filed the remaining 31 percent of reports. According to a report compiled by Tourism Research Council (2003), China was the fifth country in terms of international visitors expenditure in 2002 and was growing quickly. However, it seemed that media coverage (6 stories and 3%) from China's journalists was less than proportional with the actual share of total expenditure. This implied that if New Zealand took China seriously as an inbound market, any publicity campaign in this region needed to be strengthened and expanded, *ceteris paribus*.

As for the gender of the journalists, the percentages for both sexes were almost equal: 49.7% for females and 50.3 percent for males. There was one journalist from

China whose gender could not be ascertained from that person's name. Approximately three quarters of the journalists came alone, with another 22 percent being accompanied by photographers, colleagues, or other companions like spouses. The production lead times of newspapers and magazines ranged from 2 days to 763 days. This extreme variance made median a better measurement of central location. The median lead times for newspapers and magazines were 38.5 and 95 days, respectively. These figures can help destination marketers set the timeframe for pitching a story or promoting an event. As for journalists' length of stay in New Zealand, newspapers and magazines were very similar; they are 10.6 days for newspapers' and 11.14 days for magazines' journalists.

The main reported motivation to visit New Zealand was classified as 'stimulus-avoidance' (55%), followed by the 'intellectual' (the search for the LOTR filming locations was one of them) motivation (accounting for 27% of motives), 'competence-mastery' (15%), and 'social' (2.5%) motivation. It needed to be clarified here that these motivations were more related to the readership of a publication than with the individual journalists. For example, a gourmet or wine magazine usually will focus on gastronomical or wine tourism; therefore, the main reported motivations would be to collect new recipes (intellectual motivation), to relax, or to mingle with people with same hobbies and report this experience to the readers.

Like general visitors, summer and autumn were the most popular seasons for journalists to visit New Zealand, with spring following closely behind. Winter was least popular and most of the regions covered in this season were in the North Island, especially Northland with its higher temperatures. On average, journalists stayed for 11 days and covered about three regions. Eighty-one percent of journalists mentioned

at least one operator; one third described one to three operators, while another one third mentioned more than six. About nineteen percent of travelogues did not mention a single operator. Further analysis revealed editorial policy might be a factor because sponsorship did not correlate significantly with the number of operators mentioned.

4.2 Projected Images of New Zealand

The projected images targeting potential visitors are important to tourist destination bodies since they play a major role in visitors' decision process. Tourism New Zealand (TNZ) is responsible for creating and managing the official images of New Zealand and for projecting them through communication channels. Print and broadcast media around the world are invited to visit New Zealand through TNZ's International Media Programme. The creation of these images is a sophisticated process that involves visitors, tour operators, tourism organizations (especially marketing departments), governments and other stakeholders¹. The author will present a brief description to highlight the similarity of the framing processes used by both tourism organizations and the media.

For most tourism organizations, the image creation process is, in essence, a framing (mediating) process of selection, emphasis, exclusion and elaboration (Entman, 1993; Gitlin, 1980; Tankard, 2003). Based on previous visitors' surveys, expertise of overseas marketing or advertising agents and other inputs, the marketing managers of tourism organizations determine the marketing discourse; this discourse then guides the inclusion, exclusion and salience of certain texts and photos (Scarles, 2004). As argued by Scarles (2004), marketing managers, staff photographers and brochure

¹ On this one can refer to Irena Ateljevic's (2002) article "Representing New Zealand: Tourism Imagery and Ideology."

designers are all players in this mediating process with marketing managers having the final say.

This philosophy applies to travel writing as well. Based on the dominant frames of the society one is from and depending on the influence exerted by the tourism organizations, a journalist determines the discourse of the travelogue. For example, to Taiwanese readers, New Zealand has always been represented and perceived as a pristine and 'pollution-free' country, so the Taiwanese journalists tend to adopt these dominant or stereotypical frames and prepare the texts and select (or shoot) the collaborating photos accordingly. These frames serve as guidelines or filters to include and exclude some messages. Any dispute or difference among the text journalist, photographer and editor is resolved through negotiation. Traditionally, it is at this stage when the individual expertise, editorial style, and other commercial pressures come into play. Whatever the final results may be, they are unlikely to deviate much from the dominant frames of the society and/or tourism marketers.

The '100% Pure' promotion was claimed to be New Zealand's first ever global marketing campaign (Morgan et al., 2002). It aimed to create images that reflect the uniqueness of New Zealand, the combination of diverse landscapes, people, culture, adventure, and tourism activities (Morgan et al., 2002; Tourism New Zealand, 2002) and these themes remain constant over the years (Bazley, 1999; Henshall & Marsh, 1981; New Zealand Tourism Board, 1994; New Zealand Tourist and Publicity Department, 1989; Tourism New Zealand, 2001, 2002).

For comparison purpose, projected images in this thesis referred exclusively to those created by tourism organizations. Applying the methods described in Chapter 3 (Methodology), the themes were identified and ranked by their individual salience

from the “100% Pure New Zealand” television commercial (interactive mode), while information from “About New Zealand” and the Image Library were consulted to provide additional insight into the salience ranking of each theme.

The six groups of words with the highest keywords occurrences were identified manually from the said commercial. Words with similar meaning were associated together by consulting *The New Oxford Dictionary of English* and *Collins Cobuild English Dictionary for Advanced Learners*. Number of words and number of occurrences were not necessarily identical because some words appeared more than once. The first group had 18 occurrences of words such as ‘spectacular’, ‘breathtaking’, ‘dramatic’, ‘stunning’, ‘majestic’, ‘beautiful’, *et cetera*. These adjectives were often associated with scenery and landscapes. Witness the following example:

Milford Sound... Set amidst towering cliffs and dwarfed by Mitre Peak, its waterfalls are truly spectacular after rain... Milford Sound is the jewel of mountainous Fiordland, among the most dramatic and beautiful parts of New Zealand... The South Island’s Southern Alps are home to New Zealand’s most breathtaking mountains and its most dramatic glaciers... New Zealand’s coastline comprises stunning beaches and exhilarating, wild landscape... The road to Glenorchy offers breathtaking views of Lake Wakatipu with sheer mountainsides and overhanging valleys... Find out more about New Zealand’s majestic mountains (Tourism New Zealand, 2005a).

The second group included such words as ‘flora’, ‘fauna’, ‘wildlife’, ‘birdlife’, *et cetera*; it had 8 occurrences:

Milford Sound is home to bottlenose dolphins, New Zealand fur seal and Fiordland crested penguins... and each has its own spectacular attractions that take you into the heart of New Zealand's flora and fauna... wooded mountainsides to otherworldly geothermal landscapes with their own distinct plant and wildlife... New Zealand's abundance of native bush is home to an incredible variety of native birdlife...

The third group had 7 occurrences of words such as 'ice' and 'glacier'. The fourth group also had seven occurrences of one word: 'landscape(s)'. 'Maori' with 5 occurrences was the fifth group, while 'native' combined with 'nature' also with 5 occurrences became the sixth group. For example:

Milford Sound was carved out during successive ice ages... The South Island's Southern Alps are home to New Zealand's most breathtaking mountains and its most dramatic glaciers... They are the only glaciers in the world that flow down to temperate rainforest...

In Maori legend, Milford Sound was the finest creation of Tu te Raki... Tanemahuta, a 1250 year-old tree named after the Maori god of the forest... Aoraki is Maori for Cloud Piercer...

Waipoua Forest in Northland is one of the most majestic of New Zealand's native forests... Gifts of Nature... New Zealand's abundance of native bush is home to an incredible variety of native birdlife...

The first, the third and the fourth groups of words actually represented the same theme 'landscape' and were combined into a mega-theme. The second and the sixth groups were also combined to represent the 'flora and fauna' theme. Since adventure is also an important theme for New Zealand, an effort was made to identify this theme.

Four occurrences of such words as ‘thrill’ and ‘adventure’ were found to represent ‘adventure’ theme:

Below, Tasman Glacier is an ever-shifting force of nature and a spectacular adventure destination... offering blissful relaxation or the dramatic thrill of adventure... the same land of adventure and discovery awaits you when you travel to New Zealand.

The next step was to sort the pictures and associate them with the corresponding group of words. There were 24 pictures in this interactive mode of commercial. Eight pictures belonged to the ‘landscape’ category; six pictures depicted ‘adventure’ activities, four represented ‘flora and fauna’, three pictures showed Maori people or artefacts. Nearly one-third (seven pictures) of 24 pictures showed green scenery (symbolizing lush), a little more than one-third (nine pictures) of all pictures showed blue scenery (symbolizing refreshing). Altogether, two-thirds of pictures represented ‘gazing’ activities, while one-third represented ‘performing’ activities. People appeared in more than half (13 out of 24) of the pictures, emphasizing the interaction between visitors and nature, between visitors and local (Maori) people. This emphasis on interaction was the motif of the Interactive Travellers (ideal visitors) campaign launched in September 2003, which targeted experienced travellers who prefer interacting with natural, social and cultural environments (Tourism New Zealand, 2005d). The verbs supporting this interaction and permeating the texts were ‘explore’ ‘discover’ and ‘find out’; for example, “Explore the landscapes of New Zealand, and you’ll find the four corners of the Earth in one place. Discover flora at its most bounteous...”

Using the following formula as explained in Chapter Three, ‘words’ in each group

were calculated and provided the basis for salience ranking:

$$\text{'Words' in a group} = \text{Number of actual keywords' occurrences in a group} + (\text{Number of pictures corresponding to this group of words multiply by 3})$$

Four salient themes were easily identified from the 100% Pure commercial, they were, by salience ranking order, 'landscape', 'flora and fauna', 'adventure' (activities) and 'Maori culture'. On the supposition pictures provide visitors with the 'windows' (frames) to see a destination, the Image Library of Tourism New Zealand was consulted to verify the above rankings; that is, the level of salience Tourism New Zealand attached to different 'frames'. As of March 18, 2005, there were 669 pictures in the Library (updated periodically). Of these, scenic pictures had the highest number of 136, representing 20% of total pictures. Activities pictures were the second highest, representing 17% of total pictures. The third, fourth and fifth largest categories of total pictures were events (76), urban scenes (74), and service/hospitality (65), each respectively representing 11%, 11% and 10% of total pictures. The category of 'nature, flora and fauna' was in sixth position with 56 pictures representing 8% of the total. Maori culture with 47 pictures was the seventh largest category of total pictures, representing 7% of pictorial images.

It was obvious from Table 6 that 'landscape' was undoubtedly the most salient theme of Tourism New Zealand's promotional material. 'Flora and fauna' and 'adventure' were both competing for the second and third place of salience. Since "100% Pure" was the primary source for identifying themes, the ranking of column F would take precedence over other rankings. 'Friendly' was an important theme, but hard to identify. It is an abstract term and lies in the eyes of the beholder; it is easier to express in texts than in pictures. In practice, the identification of 'friendly' was

usually through the ‘smile’ of the local people facing the camera in the pictures. The last theme identified was ‘sophisticated, vibrant and urban’. Even though this was a relatively new theme, with most visitors coming and leaving the country through three large gateway cities (Auckland, Wellington and Christchurch), this theme was sure to find its way into visitors’ memories, no matter how little salience it might possess. Pragmatically, this theme was quite a contrast to landscape or nature. However, “thematic difference” is a frame that could influence people’s cognitive process (Price et al., 1997) and ‘land of contrast’ is also a common theme found in destination promotional material (Dann, 2000).

Table 6
Ranking of projected themes’ salience – New Zealand

Group A	Words B	Pictures C	Total ‘Words’ D = B+(C x 3)	Theme E	Salience F	Salience G	Salience H
1+3+4	32	8	56	Landscape	6	6 (15)	6 (136)
2+6	13	4	25	Flora/Fauna	5	5 (15)	1 (56)
5	4	6	22	Adventure	4	3 (4)	5 (117)
7	5	3	14	Maori	3	4 (13)	0 (47)
8	1	2	7	Friendly	2	1 (2)	0
9	0	0	0	Sophisticated/ Vibrant/ Urban	0	2 (4)	4 (74)

A: Group 1 ~ 8 were identified from “100% Pure” commercial and “About New Zealand”; Group 9 was identified from “About New Zealand” and Image Library, but not from “100% Pure.”

D: Taking into account only those themes identified from “100% Pure.”

F: Ranked by the number of column D.

G: Ranked by the number (listed in parenthesis) of ‘words’ in each theme calculated from “About New Zealand.”

H: Ranked by the number (listed in parenthesis) of pictures in each theme identified from Image Library.

* ‘Six’ was the most salient and ‘one’ was the least salient, with ‘zero’ represented no identification of this frame or not being included as the six most salient themes.

One note that should be added here is the potential influence of the movie *The Lord of The Rings*. There was a whole section of the Tourism New Zealand website dedicated to this movie. To the author, this theme was mostly associated with ‘landscape’ as the country was referred to as the winner of the Oscar for ‘best supporting location’ (Irving, 2002). However, in Wellington, LOTR sometimes could be associated with arts and creativity because the director Peter Jackson lives there while much of the filming was conducted at the Weta studios based in the capital. Whether LOTR was related to the theme of ‘arts’ or ‘landscape’ was determined from the context and the location.

Another way to confirm the themes identified by the computation of occurrences of keywords and corresponding pictures was to check the syntactical, script and rhetorical structures. The best places to start were cover picture, headline, lead, closure, and use of metaphor, superlative, *et cetera*. This can be illustrated by an example drawn from the “100% Pure” commercial. The cover picture was a smiling Maori child, an emphasis on the themes of “friendly” and “Maori” was obvious. The lead read (emphasis added): “*Explore a landscape of endless diversity, with a unique culture that continues to define the warmth of its people and the strength of its spirit.* You’ll be surprised what you can *discover* in this interactive video.” The closure stated “Though the journey is less arduous these days, the *same* land of *adventure* and *discovery* always awaits you when you travel to New Zealand.” Here the themes began to emerge: ‘landscape’, ‘Maori culture’, ‘friendly people’, and ‘adventure’. And the product (travel experience) was as reliable as ever (denoted by ‘continues’, ‘same’ and ‘always’). Two places names (New Zealand and Mount Cook) were mentioned together with their Maori names, Aotearoa (Land of the Long White Cloud) and Aoraki (Cloud Piercer), emphasizing the authenticity. Here the frames of

reference were the past (nostalgia) and Maori (authenticity and unique).

Superlatives are also good indicators of a writer's thought or emotional state. Because "in grammar, the superlative form of an adjective or adverb is the form that indicates that something has more of a quality than anything else in a group" (Sinclair, 2001, p. 1566), the salience of the nouns the superlatives describe or modified is self-evident. Eight superlatives were present in the texts: Waipoua Forest in Northland is one of the *most majestic* of New Zealand's forests; the Southern Alps are home to New Zealand's *most breathtaking* mountains and its *most dramatic* glaciers; *stunning* beaches; New Zealand's coastal experience is always a *breathtaking* one; *breathtaking* views of Lake Wakatipu; *most spectacular* getaway; discover flora at its *most bounteous*. Seven of them were associated with landscapes, while one described flora.

To verify these themes, the author contacted, by emails, the media managers of Tourism New Zealand, Tourism Auckland, Positively Wellington Tourism, and Christchurch and Canterbury Marketing. They were asked to rank these themes (see Table 7) without knowing the author's rankings in advance to avoid possible interference. Tourism New Zealand emphasized "landscape" as the most obvious theme, but was reluctant to rank the themes, as they were considered to be all equally important. Tourism Auckland also thought it was difficult to rank as many themes were of equal importance. However, the manager did put them in two groups. This grouping at least confirms the author's assumption that different regions' themes were not necessarily compatible, in terms of salience or importance, with those of the country as whole. Therefore, when analysing media results, they should be measured against the themes of a particular region or country (more than one region covered). The opinions of the media managers were taken into account when evaluating the

media results although various criteria, from rigid to lax, were used.

Table 7
Themes ‘ranked’ by tourism organizations

Tourism organization	Themes
Tourism New Zealand (E-mail correspondence with Tim Burgess, Tourism New Zealand)	Landscape is quite obvious, others are equally important.
Auckland (E-mail correspondence with Sheryl Takayama, Tourism Auckland)	Most important: Lifestyle (including urban sophistication, indulgence, cuisine); Culture, Heritage and Arts (both Maori and Pacific Peoples); Maritime – sailing, marine life, island of the Gulf; Landscape; The arts Secondary: Adventure, Friendly
Wellington (E-mail correspondence with Craig Mildenhall, Positively Wellington Tourism)	Most salient: Nationhood, Arts and Culture; Friendly Second: Urban/Vibrant/Sophisticated (City Excitement); Cuisine/Wine/Café/Restaurant Third: Landscape Fourth: Nature close to the city; Flora/fauna Fifth: Maori culture Least salient: Adventure activities and sailing
Christchurch and Canterbury Marketing	No response

Even though the media managers generally treated these themes as equally important, the preparation of tourism brochures did involve including and excluding images (Wang, 2000), and making salient certain texts and pictures. This framing process implied the selection (including and excluding) of themes based on their salience. For thematic analysis, the first step is to identify themes and then to determine their salience. According to Ryan and Bernard (2003a, p. 103), “It is not

that all themes are equally important. Investigators must eventually decide which themes are most salient and how these themes are related to each other.” Entman (1993, p. 57) also echoed this argument by stating “...content analysis informed by a theory of framing would avoid treating all negative or positive terms or utterances as equally salient and influential.” With this understanding in mind, the ranking order of salience for each theme (listed in parenthesis) was, therefore, determined mainly by Table 6 and was listed below: ‘landscape’ (6) was the most salient, ‘flora and fauna’ (5) came into the second place, ‘adventure’ (4) and ‘Maori culture’ (3) followed behind, while ‘friendly’ and ‘sophisticated’ took the last two places.

4.3 Projected Images of Auckland, Wellington, and Christchurch & Canterbury

Auckland -

Following the same process in the previous section, the projected themes of Auckland were identified from the official guide (primary source), one-page regional introduction and trade image library (secondary source), accessed from the websites of Tourism New Zealand and Tourism Auckland, respectively.

The first group of words consisted of 18 occurrences of words such as ‘volcano’ (7), beaches (7), and spectacular/dramatic (4). The second and third groups of words were Maori/Polynesian (11) and wineries/wine/grape/restaurant/café (11), respectively. The fourth group of words was related to sailing (sails/sailor/America’s Cup) and had 9 occurrences. The next two groups were arts/artist/culture and flora/fauna, with seven and six occurrences, respectively. The seventh group was ‘cosmopolitan’ with three occurrences. The calculations of themes ranking were listed in Table 8 (Appendix E).

It was obvious from Table 8 that except 'landscape', the ranking of other themes ranking was not that self-evident and has to be decided by framing devices. First, the lead of the official guide used six languages to express 'welcome', starting with Maori and followed by Samoan, Cook Islands, Tongan, Fijian, and Chinese. The theme of multicultural flavour (Pacific Islands and Asian) was salient and was reinforced by the following statement from Official Guide (p.10) "Auckland has perfected the style of cuisine called 'Pacific Rim, blending Asian and Pacific flavours.'" The headline of the one-page online introduction read, "From urban fun to island sun"; the hybrid of urban and marine flavours was emphasized. In terms of superlatives used, 4 out of 13 described landscape (islands, coastline and Mt Eden), 2 were related to wines and wineries, one regarding the number of boats owned, and one described Auckland as the world's largest Polynesian city. After consulting these framing devices, the ranking order of themes' salience became clearer; 'landscape' was still the most salient theme, followed by 'Maori/Polynesian', 'sailing', 'wine/cuisine', 'urban', and 'arts/culture'.

Wellington –

The identification of themes from Tourism Wellington promotional materials was based on the following three information sources: Official Visitor Guide 2004, one-page introduction of Wellington (accessed from Tourism New Zealand website), and image CD provided by Tourism Wellington.

The first group consisted of 10 occurrences of words such as arts, culture, galleries, opera and heritage; the second group 'landscape' had nine occurrences; the third, fourth and fifth groups all had eight occurrences, these words were: café and restaurant; wildlife, animal, and seal; and families and children. The sixth group was

related to urban atmosphere, with five occurrences of words such as vibrant, urban, alive, *et cetera*. The last two groups of words were educational and adventure and sport. Table 9 (Appendix E) listed the rankings of three promotional materials of Wellington.

Again, some framing devices were analysed to determine the salience of final themes. The lead of the Visitor Guide 2004 read “Vibrant and alive, Wellington is the urban heart-beat of New Zealand, Aotearoa.” Here, urban and vibrant, and authenticity were emphasized. The headline of the one-page online introduction read, “A capital place for culture.” The culture theme was paramount. Next were the superlatives. Surprisingly, only three were found (comparing to 8 superlatives of Tourism New Zealand, and 13 of Tourism Auckland). They were “This capital city offers an unforgettable urban experience in a *stunning natural setting*”, “It is a melting pot of flavours providing diners with the *best tastes* from around New Zealand and the world”, and “Wellington is home to many of New Zealand’s *most significant heritage attractions*.” These analyses helped the author rank the salience of themes as following: ‘landscape’ was the most salient one, followed by ‘arts/culture’, ‘café/cuisine’, ‘flora/fauna’, ‘urban/vibrant’, and ‘adventure/sport’.

Christchurch & Canterbury -

As mentioned earlier, Visitor Guide Spring 2004 contained little information (most of the content were commercials) about the region; therefore, the media handbook was used for analysis. The other two supplementary sources were one-page introduction accessed from Tourism New Zealand website and Image CD provided by Christchurch and Canterbury Marketing.

With nineteen occurrences, the first group of words consisted of adventure activities such as bungy jumping, whitewater rafting, *et cetera*. There were sixteen occurrences in the second group and they were related to words like arts, culture, gallery, and street performance. Park and garden was the third group with twelve occurrences. Flora and fauna with ten occurrences came into fourth place; it was followed by wine/cuisine and landscapes, with seven and six occurrences, respectively. The last group of words was related to Maori, with only one word specifically mentioned Maori. With the introduction of media handbook written both in Maori and in English and quite a few Maori words permeating the texts, the author still considered it as a salient theme during preliminary analysis. Table 10 (Appendix E) listed the rankings of three promotional materials.

Again, other framing devices were analysed to help determine the final ranking of themes' salience. The introduction paragraph of media handbook was written in Maori (with line-by-line English translation); here the 'Maori' theme was made salient officially. However, it became obscure or almost invisible in the two supplementary promotional materials, which reflected the demographic reality in South Island, especially in Canterbury Region. According to 2001 census (Statistics New Zealand, 2001) Canterbury Region had the highest concentration of Maori population in South Island (6% of total Maori population). Overall, however, only 12.3% of all Maori people lived in South Island (comparing with 87.6% lived in North Island). This explained why 'Maori' theme was conspicuous in media handbook, but became less salient in other promotional materials. Here the 'Maori' theme was related more to heritage (the past) than to the present (as in Auckland).

On the other hand, the headline of a one page introduction read, "An amazing arena

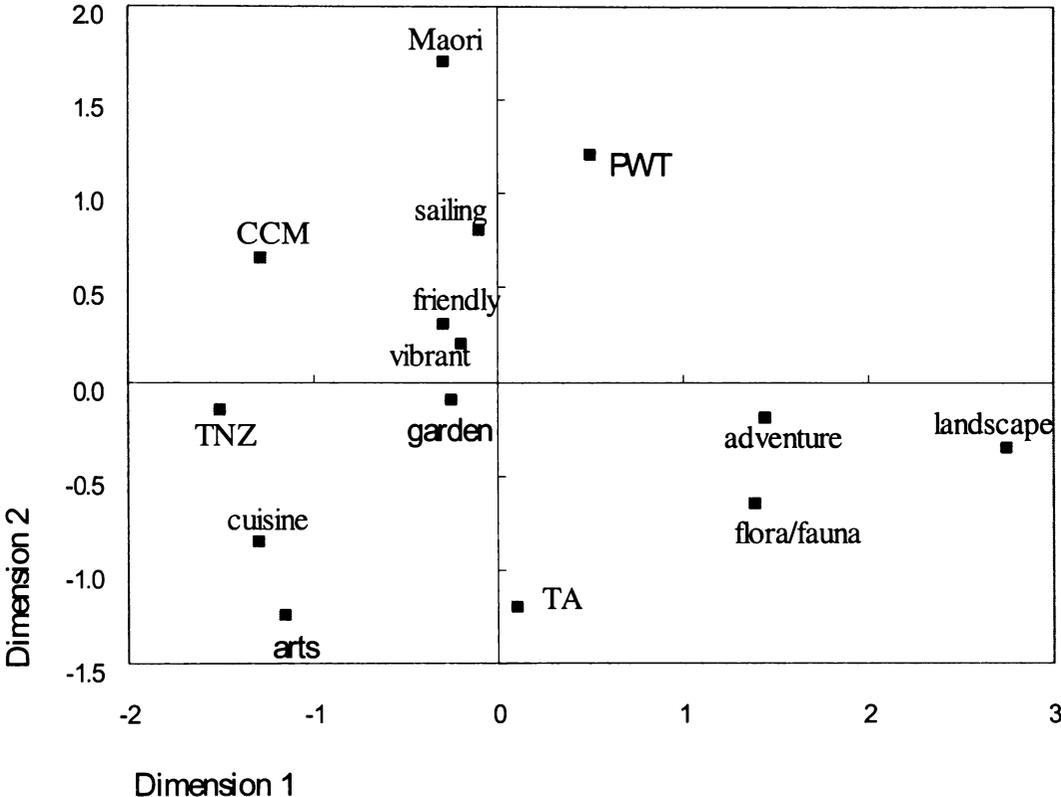
for adventure and indulgence”, here the ‘adventure’ theme was salient as was that of self-indulgence. As for the superlatives, five were related to Christchurch: the *most English city* in New Zealand, the largest city in South Island, officially the *oldest established city* in New Zealand, Christchurch’s ‘Culture Precinct’ is the *most identified and developed Cultural Precinct* in New Zealand, and Botanic Gardens with *stunning displays of native and exotic trees, flowers and plants*. Two superlatives described landscapes: Australasia’s *tallest mountain* (Mt Cook) and *magnificent coastal alpine scenery* (Kaikoura). The framing device of contrast also reinforced this theme by saying “It is centred in an area of tremendous *geographical contrast*.” Themes of ‘culture’, ‘garden’ and ‘landscape’ were paramount here. With these framing devices in mind, the final ranking (descending) order of the themes was decided to be as following: ‘landscape’ was the most salient, followed by ‘adventure/sports’, ‘flora/fauna’, ‘arts/culture’, ‘park/garden’, and ‘wine/cuisine’. It was obvious that Christchurch contributed a lot (the last three themes) to the themes of the whole Canterbury region.

From the analyses above, it was shown that different regions had their unique and diversified characteristics. Therefore, when measuring media results, the first step was to decide which region(s) each report was focusing on, and then each report was measured against that particular region’s promotional themes. For example, if a report was focused on Auckland, it would be meaningless to compare it against the themes of New Zealand as a whole. For instance, if the ‘sailing’ theme (the third most salient theme of Auckland) was salient in that particular report, it was actually achieving the public relations (or IMP) goal. However, if it was compared against the themes of Tourism New Zealand, the ‘sailing’ theme became less desirable. Table 11 (Appendix E) listed the themes rankings of different tourism organizations.

It is clear from Table 11 (Appendix E) that 'landscape' was the most salient theme among all tourism organizations. Three themes were salient only to one tourism organization: 'friendly' to Tourism New Zealand, 'sailing' to Tourism Auckland, and 'park/garden' to Christchurch and Canterbury Marketing. Other themes appeared at least in two tourism organizations, the only difference was the level of salience. Actually, in terms of promotion, 'friendly' was a theme more important at national level than at regional level. After all, few, if any, visitors would like to visit unfriendly places or cultures in the first place. It must be pointed out here that the salience discussed in the thesis was comparative, not absolute. When a theme's salience was zero, it simply meant it was not salient enough to be included in the most salient six themes of that particular region. It should not be construed to mean that it was not there or not being embraced by the tourism organization.

To clearly visualize the similarity of promotional themes of each tourism organizations, multi-dimensional scaling (perceptual mapping) was adopted, using the Alscal procedures in SPSSTM. Except for three tenets about perception (variation in dimensionality, variation in importance, and variation over time), multidimensional scaling has "no restraining assumptions on the methodology, type of data, or form of the relationships among the variables" (Hair, Anderson, Tatham, & Black, 1998, p. 536). It is also one of the popular techniques of analysing destination images (Pike, 2002). Because there were only four subjects (destinations), a high badness of fit (Kruskal stress) for the model was expected. As a rule of thumb, if the number of stimuli is more than four times the number of desired dimensions, the interpretation of the stress is not sensitive to the number of stimuli and dimensions (Kruskal & Wish, 1978). And with 10 stimuli (themes) in the analysis, it was quite unlikely that more

than two dimensions could be determined. Therefore, a final solution of two dimensions was determined. The Kruskal stress was 0.06, which was good. The squared correlation (RSQ), sometimes used as an index of fit (the higher the R^2 , the better the fit) was 0.99 (the recommended threshold is 0.6), which was considered acceptable (Hair et al., 1998).



TNZ: Tourism New Zealand PWT: Positively Wellington Tourism
 TA: Tourism Auckland CCM: Christchurch & Canterbury Marketing

Figure 5 Euclidean distance model: Tourism organizations

The two dimensions did not necessarily have an obvious meaning; the main thing here was the distance between the organizations. Since the original data were concerned about the level of salience, the further away a theme was from the cross point (that is, further away from zero), the more salient the theme was. For example,

in Figure 5 it was shown that 'landscape' was the most salient theme. The distances from 'flora/fauna', 'adventure/sports', 'arts/culture', 'Maori culture', and 'cuisine' to the cross point were quite similar. These six themes were almost salient across the board. 'Urban', 'friendly' and 'park/garden' were not salient themes overall and were, therefore, clustered tightly near the cross point.

Next were the relationships between themes and tourism organization. As salience was expressed in terms of numerical value, the further away a theme was from a tourism organization, the more salient was the theme to that organization. For example, it was shown in Figure 5 that 'flora and fauna', comparing with other organizations, was most salient theme to Tourism New Zealand because the distance between them was longer than the theme to other organizations. And 'flora and fauna' was least salient to Tourism Auckland comparing to other organizations because the distance between the theme and Tourism Auckland was the shortest. Another conspicuous observation could be made on the relationship between 'Maori' theme and Tourism Auckland. Because the distance between them was longer than the distances between other organizations and this theme, 'Maori culture' was a more salient theme to Tourism Auckland than to other organizations. From Table 11 it was shown that 'Maori' was the second most salient theme (ranking number 5) to Auckland, the fourth salient theme to New Zealand (ranking number 3), while to Wellington and Canterbury it was not salient enough to be included in the top six themes.

The next stage was to assess which two organizations were similar in their promotional themes. As each organization was placed on the map according to its relative position to the themes, the closer the distance between two organizations, the

more similar the two organizations were in their promotional themes. It was obvious from Figure 5 that Tourism New Zealand was quite close (similar) to Tourism Canterbury, which in turn was close to Tourism Wellington in their promotional themes. Canterbury Tourism Region comprises nine districts, each with its unique characters. This vast region is like New Zealand in miniature. That probably could explain why its promotional themes were very similar to those of Tourism New Zealand, especially the three most salient ones ('landscape', 'flora and fauna', and 'adventure and sports'). Another close distance could be found between Tourism Wellington and Tourism Canterbury. Except for the urban and garden themes, these two organizations shared five themes in common. On the other hand, the distance between Tourism Wellington and Tourism Auckland were the most further apart (dissimilar). Referring to Table 11 it was clear that both cities had very similar salience scores of 'urban' and 'cuisine' themes; however, they were quite different at the salience of 'Maori culture', 'sailing', 'arts and culture', and 'flora and fauna' themes.

If travelling can be defined as being a dynamic disequilibrium between personal leisure motivations, then tourism promotion is always about something familiar and something different. With this conception in mind, the author suggested that Figure 5 could be used as an IMP itinerary arrangement reference. Suppose an international travel journalist wanted to cover both Islands, rather than a single region, it was suggested that Canterbury might be the first stop, and then all the way up to Wellington, and Auckland would be the last destination. When a journalist comes to the country (suppose this is the first visit), he or she normally will consult Tourism New Zealand's promotional themes (among other sources) as the frames of reference to construct the images of New Zealand. The first stop at Canterbury Region (with

similar themes to Tourism New Zealand) can confirm his or her expectation, as the themes are similar and familiar. Then he or she will travel to Wellington, with its themes similar to those of Canterbury, but not that similar to Tourism New Zealand. From Wellington, he or she then travels to Auckland, which disseminates another type of metropolitan vibrancy. With this itinerary, the travelling motivations are satisfied, and the “destination shock” level is gradual and controlled.

In future research, different tourism regions in a country can be placed in the above salience map. This might help develop or arrange tourists’ (or journalists’) itinerary, and encourage regions with similar themes to promote together. As argued by Richardson and Cohen (1993), this strategic alliance among geographically and culturally similar regions can help “share advertising expenses and reduce unnecessary advertising clutter” (p. 91).

4.4 Media Images of New Zealand

Discarding incomplete travel stories and those whose authors did not physically visit New Zealand, two hundred stories were retained for analysis. Of these, 123 (61.5%) covered New Zealand as a whole, 34 (17%) were devoted exclusively to Auckland region, 25 (12.5%) stories reported Wellington and its surrounding area (usually combined with Wairarapa), while 17 (8.5%) reports covered only Canterbury Tourism Region. There was one report covered both Auckland and Wellington. This report was not included for further thematic analysis since the themes against which it was intended to compare were not identified in the first section. However, it was included for other qualitative analyses.

Following the same formula of determining the total 'words' of each frame, the mean salience of media frames were presented and compared with those means of Tourism New Zealand. One-sample *t* tests were conducted on media themes' salience scores to evaluate whether these scores were significantly different from their counterparts, which were the average values based on the salience scores of Tourism New Zealand themes (see Table 6). Table 12 (Appendix E) listed the comparison results.

Unlike the promotional materials that were more focused in promoting their themes, media's themes tended to be more diverse. As expected, the mean differences between the two sets of themes were all significant (see Table 12) since the two different parties would have their own interests and views in approaching the same issue. It also demonstrated that the media contents were, to a certain extent, independent from those of promotional materials. However, the rankings were pretty similar, except for the theme of "vibrancy".

At first sight the results of Table 12 revealed that the gaps between seven themes were significant ($p < 0.001$), while the mean differences between other three themes were less significant ($p < 0.05$). The effect sizes of themes of "landscape" [$t(123) = -8.079, p = 0.000, d = 0.73$], "adventures" [$t(123) = -9.528, p = 0.000, d = 0.86$], "flora and fauna" [$t(123) = -12/142, p = 0.000, d = 1.09$], and "vibrant" [$t(123) = -24.620, p = 0.000, d = 2.22$] were large, which could be interpreted as the degrees that the mean scores of these four themes were largely different from those of Tourism New Zealand, which were the test values. On the other hand, even though the mean differences between the themes of "Maori", "friendly", and "cuisine" were also significant ($p < 0.001$), they were at a moderate level as the value of effect sizes

ranged from 0.40 to 0.51. Lastly, small effect sizes of “luxury”, “arts and culture”, and “sailing” meant the mean differences between the themes of media and Tourism New Zealand were at lower level, even though they were still significant ($p < 0.05$).

Another way to analyse the differences between the two sets of themes was applying the importance-performance analysis (IPA). Here, the ‘importance’ was replaced by ‘salience’ of Tourism New Zealand’s themes, and performance was represented by ‘salience’ of media themes. Actually, media themes’ salience, to a certain extent, can be regarded as the subconscious performance scores rated by the journalists. The only difference was that the journalists were neither subject to nor aware of a structured questionnaire, which made it more like a free-elicitation method used in destination image analysis.

Figure 6 placed all themes on a matrix that helped visualize the management implications and salience of each theme. The salience grid had two dimensions: (1) the salience of Tourism New Zealand themes, and (2) the salience of those same themes ‘rated’ by the media. From the management’s point of view, salience scores higher than zero were desirable since this meant these themes were salient enough to be included in the top six most salient themes. Because the means of media themes’ salience scores were likely to be higher than zero (as long as there is one particular theme to be included in the top six themes of any one of the 123 samples) than those of Tourism New Zealand (with only three samples), the author selected point one to be used as the cross-hair point of the grid. Under this condition, the media needed to have at least nine reports whose salience scores on a particular theme were six, or 53 reports whose salience scores on a particular theme were one. In fact, the cross-hair point could be decided arbitrarily. For instance, if the management set a higher

standard on IMP effectiveness, then point 3 on both scales could be selected. This means only those themes that are included in the top four most salient themes for both the media and Tourism New Zealand will be considered as desirable results. Therefore, it is possible to construct a wide variety of matrixes. Based on the data in Table 12, the themes were located on the matrix (Figure 6) in one of the four cells for consideration by the management as follows:

- (1) The top right-hand cell shows those themes that are 'rated' as being salient by both the media and Tourism New Zealand;
- (2) The bottom right-hand cell shows those themes that are 'regarded' as being salient by the media but the salience of which is relatively less well regarded by Tourism New Zealand;
- (3) The bottom left-hand cell shows those themes that are 'rated' as being both less salient by the media and Tourism New Zealand; and
- (4) The top left-hand cell shows those themes that are 'regarded' as being salient by Tourism New Zealand but the salience of which is relatively less regarded by the media.

Four themes fell into quadrant 1; they were 'landscape', 'adventure activities', 'Maori culture', and 'flora/fauna'. These themes were regarded as salient by both the media and Tourism New Zealand, hence might be described as congruent frames between the two parties. It was also shown in Table 12 that these four most salient themes were the same for both the media and Tourism New Zealand. The only difference was the salience rankings of 'Maori' and 'flora/fauna'. For the media, 'Maori' was the third most salient theme and 'flora and fauna' the fourth; for Tourism New Zealand, 'Maori' slipped back to be the fourth most important theme, while

'flora and fauna' moved upward into the third place.

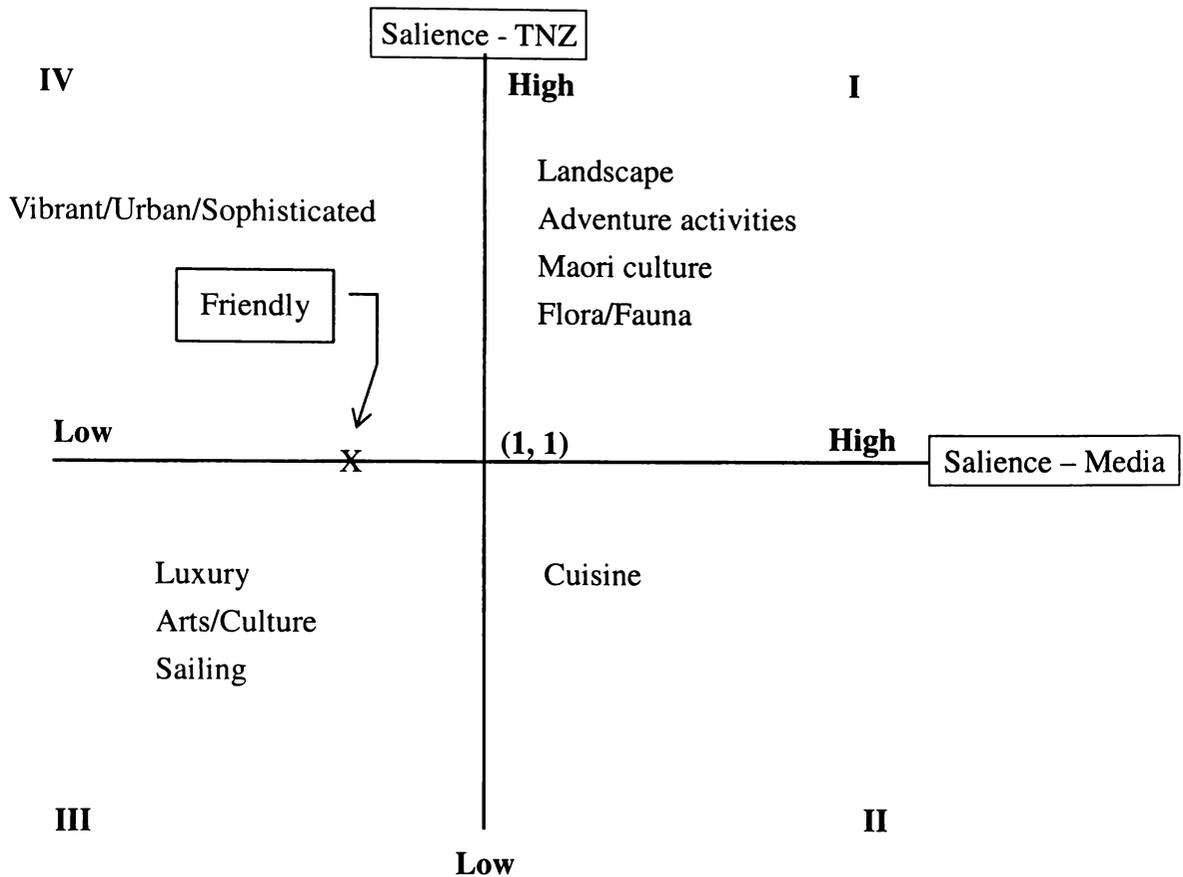


Figure 6 Salience analysis grid – media and Tourism New Zealand (cross-hair point: scale point 1)

As for the themes of 'luxury', 'arts and culture', and 'sailing', both parties regarded them as less salient. 'Friendly' and 'vibrant' were two themes that were less salient to the media than to Tourism New Zealand. 'Friendly' is an important theme, but is not easy to be expressed in pictures, hence the salience tends to be lower. 'Cuisine and wine' was a theme more salient to the media than to Tourism New Zealand. Tourism New Zealand might consider taking advantage of this publicity on culinary experience by enhancing the promotion of gastronomical or culinary tourism, and moving this theme up to the first quadrant.

The effectiveness of IMP as a marketing tool is not an easy question to answer. The author adopted two approaches to address this issue. First, according to Callaghan and Schnell (2001), an organization's themes need not to be reported proportionally by the media to be considered desirable; in reality, this is also impossible since the media always claim to be 'independent' from the influences of all interests. As long as the media mentions the major issue themes, the organization is successful in getting its frames across. Following this criterion, IMP may be considered quite a successful public relations campaign because the four major themes ('landscape', 'adventure', 'Maori culture', and 'flora/fauna') were also picked up by most of the visiting journalists.

On the other hand, an alternative approach was more stringent than the first. It was based on previous literature on the interaction between journalism and public relations. Like political journalists who "possess less ability to shape news frames than members of the administration or elite networks" (Entman, 2003, p. 422), travel journalists also tend to adopt the dominant frames by 'repackaging' their stories, rather than challenging them. According to research on the effects of public relations on news-editorial content, roughly between 24 percent and 59 percent of newspaper content could be traced to public relations (Cutlip, 1962; Martin & Singletary, 1981; Sandquist, 1976; Schabacker, 1963). Using this criterion it was implied that only a frame adopted by more than 60 percent of the media reports could the results be considered successful. Here a frame was considered to be adopted by the media if it was included in the six most salient themes. Calculating the frequency of each frame appearing in the media results, it was shown that only the theme, "landscape", was adopted by more than 60 percent of the media reports. It appeared in 104 reports, or 84 percent (104/123) of the time. The themes of 'adventure', 'Maori culture',

'flora/fauna', and 'cuisine' all fell into the so-called 'reasonably predictable range' (24 to 59 percent), with 47%, 41%, 40% and 24%, respectively. They were followed by the themes of 'friendly' (15%), 'luxury' (7%), 'arts and culture' (7%), 'vibrant' (6.5%), and 'sailing' (5%).

Again, using multi-dimensional scaling, or perceptual mapping, it was possible to answer the last question: When reporting travel experiences of New Zealand, which themes were more salient to the print media? The Kruskal stress for the model was 0.05 (which was good) and squared correlation was 0.99 (which was acceptable) for two dimensions. As the spatial distances measure the differences of salience among themes, the further away the distance, the more distinguishable the themes were from each other. Themes like 'friendly', 'sailing', *et cetera* were not distinguishable from each other and were clustered tightly together. Picture Figure 7 (Appendix E) as the frames map in an individual's brain, those indistinguishable themes cannot be 'seen' clearly and therefore are hard to be used as separate frames of reference by an individual. Figure 7 showed that five themes were more distinguishable from each other for the journalists: 'landscape', 'adventure', 'Maori culture', 'flora and fauna', and 'cuisine'. Except for the theme of 'cuisine', this finding was no different from extant literature. In fact, it was not surprising that the media subscribed to these dominant themes. The "100% Pure" campaign was so powerful and consistent that "the advertisement becomes a self-fulfilling prophecy" (Weightman, 1987. p. 230). It appears that the tourism destination image creators were so confident in the ability of destinations to fulfil expectations that the 'Pygmalion effect' reinforced the idea that New Zealand was truly 'Heaven on Earth' which, in turn, strongly influenced the media's perception. However, it should be noted that this influence was not a one-way street because the media also influenced destination marketing organizations.

4.5 Media Images of Auckland, Wellington, Christchurch & Canterbury

Auckland –

There were 34 reports covered Auckland region. Table 13 (Appendix E) listed the one-sample *t*-test results. It was obvious from Table 13 that ‘landscape’ was the most incongruent theme between the media and Tourism Auckland, with the former treating it as much less salient as the latter. This also pertained to the theme of ‘Maori culture’. Even though the Maori and Polynesian theme permeated promotional materials, journalists did not consider it to be salient. One reason might be that at major attractions like the CBD, Viaduct Harbor, or Waiheke Island, the Maori presence is generally absent. As the largest city in the country, urban tourism in Auckland was naturally more appealing to visiting journalists. That might explain why ‘wine and cuisine’ and ‘urban’ themes were so salient. On the other hand, adventure was a theme that was more salient to the media than to Tourism Auckland. Nine media articles devoted themselves entirely to cover two adventure activities: Sky Jump or Harbor Bridge Walk. Therefore, this theme was either the most or the second most salient theme in the said articles.

‘Wines/cuisine’, ‘flora/fauna’, and ‘arts/culture’ were the most congruent themes between the media and Tourism Auckland in terms of their salience. Again, placing all the themes on the salience grid could help visualize the relationship between the two sets of themes. It was clear from Figure 8 (Appendix E) that except for the themes of ‘landscape’ and ‘Maori and Polynesian’ culture, four other major themes were congruent between the two parties. If the more stringent criterion was applied, only the theme of ‘wine and cuisine’ could be considered successful in penetrating the

media content. It was mentioned by 62 percent of the media reports. The media covered the other themes of 'sailing', 'urban', 'adventure', and 'arts/culture' within the expected range of 24% to 59%. An itinerary designed to help visiting journalists acquire the experiences of 'landscape' and 'Maori culture' might be useful in closing the perceptual gaps between the media and Tourism Auckland on these two themes.

Again, using multi-dimensional scaling, it could be shown which themes were more distinguishable from others. The Kruskal stress for the model was 0.12 (which was poor) and the squared correlation was 0.94 (which was acceptable). To sum up, three themes clearly stood out from the crowd as the most salient ones to the media covering Auckland. From Figure 9 (Appendix E), it was clear that these themes were 'sailing', 'cuisine', and 'vibrant' (urban and sophisticated). Overall, the IMP was effective in promoting the themes that Tourism Auckland regarded as most important (Table 7).

Wellington -

Because there were only 25 reports covering Wellington, one-sample t test (which usually requires a sample size of 30) was not applied to the analysis. A ranking comparison based on occurrences of frames was conducted instead. However, salience analysis grid and multi-dimensional scaling could still be used. Table 14 (Appendix E) listed the comparison results of each theme between the media and Positively Wellington Tourism.

'Vibrant' was a theme not so congruent between the media and Positively Wellington Tourism. The media regarded it as the most salient theme, while the promoters considered it to be less salient. This discrepancy was caused by the theme "*The Lord of the Rings*." The official guide of Wellington did not particularly touch

upon this theme, even though it did provide a poster of LOTR listing the shooting locations in and around the region to associate the film with the landscape. However, sixty percent of the reports (or 15 articles) mentioned LOTR and these articles seldom related the film to the landscape; rather their main focus was centred on the cast (where they went eating, drinking and shopping), the director, and creativity. Therefore, the author considered this theme to be associated with theme 'vibrant and urban' when it was associated with the actors' leisure activities and with theme 'arts and culture' when it was associated with movie production. It was thus that explained the salience of this specific theme of 'vibrant and urban'.

The themes of 'arts and culture', and 'cuisine' were very congruent with those of Positively Wellington Tourism in terms of salience. So was the theme of 'flora and fauna'. 'Maori' was a theme more salient to the media than to the promoter. This was because many journalists went to Te Papa, in which a major attraction was Maori culture. However, in the official guide this theme was not that salient. In terms of frequency, the theme of 'vibrant' appeared in 72% of the reports, which might be said to be a desirable result. Other themes like 'wine and cuisine', 'landscape', 'Maori culture', 'arts and culture', and 'flora and fauna' appeared in 28% to 44% of the reports. Overall, the media adopted the major themes of Positively Wellington Tourism. Three major themes were related to urban life ('vibrant', 'arts and culture', and 'cuisine'), two others were related to nature ('landscape' and 'flora and fauna'). Combining these two sets of themes fitted one of the branding themes of Wellington: nature close to the city. Since 'city' is more salient than 'nature', perhaps 'city close to the nature' might be more appropriate.

The perceptual mapping is presented in Figure 10 (Appendix E). The model has a

Kruskal stress of 0.09 (which is fair) and a squared correlation of 0.98 (which is acceptable). From media's point of view, the themes of 'vibrant', 'arts and culture', and 'cuisine' were more salient than other themes. This also matched the salience order identified from the promotional materials and by the marketing staff (Table 7).

The discussion now turned to the promotional catchphrase. Like Chicago, Wellington is a windy city as its geographical location makes it the gateway to both Islands. However, throughout the promotional materials, one never encountered such words as 'windy' or 'wind'. This was understandable because a 'negative' factor like 'windy' can hardly be considered as a theme worth mentioning in promotional material. But the media thought otherwise. Of 25 travelogues that covered Wellington, five (20%) mentioned 'Windy City'. One journalist even used it in the headline, "Wild about the Windy City" (Porter, 2004, p. 2). Since 'windy' is a natural phenomenon of Wellington, an association with a positive attraction might be a pragmatic diversion instead of totally ignoring it. There is a similar case from Taiwan. Hsinchu City in northern Taiwan is also nicknamed 'Windy City' because of its strong northeasterly, especially during autumn and winter. In addition to 'windy', Hsinchu City is also famous for its rice noodles. The strong, dry and cold northeasterly provides the ideal environment for drying rice noodles. The city's tourism authority therefore associates the windy condition with gastronomical tourism (Hsinchu City Government, 2004). When tourists visit Hsinchu, they are better prepared (psychologically or physically) for the windy condition because they are well informed in advance. They also realize the positive association of the wind and the special local food and hence become more 'tolerant' to the wind. Through positive association, Hsinchu City has turned a seemingly liability into an asset. By the same token, Wellington might consider associating 'freshness' with the windy condition,

thus stimulating visitors' olfactory and tactile senses.

Again, the theme of 'friendly' posed some problems for analysis. The marketing staff maintained that this was one of the most important themes. However, this theme was not assessed as being salient from the analysis of promotional materials, except 'family friendly' was emphasized in the official guide. In this thesis, 'friendly' was defined as friendly, helpful, and hospitable locals. Altogether, six articles (four journalists) mentioned the friendliness of Wellingtonians:

The atmosphere is a slice of Wellington: relaxed, friendly and intellectually stimulating... The staff also have the Wellington trademark of friendliness and efficiency down pat. (Richards, 2004, p. 5)

Safe vacuum-cleaned streets, friendly people... - welcome to New Zealand's capital city... This is taking friendliness to absurd extremes, and I wonder if the tourism bureau planted them there as part of their Positively Wellington campaign (Porter, 2004, p.2)

But the urbanity is mellowed by a small-town amiability... Service is as friendly as the food is creative (Rubin, 2003b, pp. 8-9).

...on a visit to New Zealand's amiable and cultured capital... one of my new Wellingtonian friends (they are easy to make)... but it's the city's amiability that's the biggest pleasure of all... Big-city buzz combines with small-town friendliness... (Rubin, 2003a, pp. 54-57)

Wellingtonians are very friendly to me [translated by the author] (Leung, 2004b, p. 3).

I fall in love with Wellington, not just because the locals are friendly...[translated by the author] (Leung, 2004a,

Of these six articles, five included 'friendly' as the top six salient themes. Therefore, it was estimated as appearing in 20 percent of all reports; this was less than desired since it fell below the minimum threshold of 24 percent. A contrary view was expressed by one journalist who wrote:

Smaller and more determinedly 'alternative' than Auckland (one resident told me, with some pride, that there were more body piercings per capita in Wellington than anywhere else in the country), it's also more self-conscious and, therefore, not so friendly (Sawyer, 2001, p. 13).

For the tourism industry, 'friendly' is an essential theme that sometimes could backfire. It is essential because many enjoyable experiences are, after all, associated with people. Just as one journalist put it: "...in tourism that elusive 'great experience' truly is all about people" (Scourfield, 2004, p. 26). It may backfire when these 'great experiences' were ruined by verbal abuses or unfriendly behaviours, especially when visitors were told to expect friendly locals. The author believed this theme might better be relegated to a less salient position in the promotional material. Visitors can tell whether friendliness is genuine or pretentious, and the tourism bureau has no control over locals' attitude toward visitors. Moreover, like Auckland, Wellington is a relatively big city in New Zealand terms and the friction and tension among people is naturally more evident than in rural areas. Since 'friendly' is a character naturally expected by visitors (after all, the opposite domain is one of unfriendliness) and since the tourism bureau has no control over it, such logic implies that the theme should not be conspicuously emphasized in promotional material. A contrary view was that the theme can be operationalised as a "re-assurance" factor; and this issue of friendliness

was discussed further below.

Christchurch and Canterbury –

When analysing the promotional material, the theme of ‘garden’ was identified to be unique to Christchurch. On the other hand, ‘Englishness’ was a theme less salient to Christchurch and Canterbury Marketing than to the media. Moreover, a caveat here was that the sample was less than 30 (only 17 reports covered Canterbury Tourism Region) and thus one-sample *t* test could not be used. Table 15 (Appendix E) listed the ranking comparison between media and Christchurch and Canterbury Marketing.

The top three themes of ‘flora and fauna’, ‘adventure’, and ‘landscape’ were closely congruent between the media and Christchurch and Canterbury Marketing. These perceptions by the media were mapped using multi-dimensional scaling and were presented in Figure 11 (Appendix E). The closeness of ‘landscape’ to ‘adventure’ on the map meant that they were closely connected: exciting outdoors activities taking place in a stunning landscape. The theme of ‘flora and fauna’ was less associated with landscape because when reporting the whale-watching activities, the focus of the media was on the marine mammals and seldom mentioned the surrounding landscapes.

‘Englishness’ was a theme more salient to the media than to the local tourism organization. However, if a visitor really wants to appreciate the English ambience, he or she could just go to England and it appeared to be a commonly used subordinate theme that made the reports more interesting but, in reality, was an ‘aside’ rather than a major focus. As for the theme of ‘garden’, two reports mentioned it, and it was the most salient theme of each report. Even though statistically the theme appeared under-represented, it was an important theme for promotion since ‘Garden City’ is a

powerful catchphrase for Christchurch and one easily remembered with positive associations.

Having analysed media reports on different regions separately, the focus now turns to the holistic pictures of how did the media 'see' New Zealand as a whole and as separate regions? For the media, which regions had similar images, and which regions were different? Perceptual mapping was used to answer these questions.

In Figure 12 (Appendix E), the further away a theme is from a region, the more salient was the theme to the media covering this region; the shorter the distance between the regions, the more similar were their media images. For example, 'urban' was a theme more salient to Wellington and Auckland than to New Zealand as a whole and Christchurch and Canterbury. The themes of 'landscape', 'flora and fauna', and 'adventure' were more salient to New Zealand and Christchurch and Canterbury than to Auckland and Wellington. In terms of destination images similarly perceived by the media, again New Zealand as a whole was more similar to Christchurch and Canterbury than Wellington was to Auckland. Christchurch and Canterbury, in turn, was more similar to Wellington (Euclidean distance = 2.208) than to Auckland (Euclidean distance = 2.661). The itinerary proposed earlier for the media (Christchurch and Canterbury → Wellington → Auckland) still appeared valid for the reasons initially given.

4.6 Chapter Summary

With such diversified landscapes, different regions in New Zealand have their unique natural and cultural characteristics. When analysing the media reports about

New Zealand, this uniqueness must be taken into account. From the analysis of promotional materials, it was shown that Tourism New Zealand promoted the themes, among others, of 'landscape', 'flora and fauna', 'adventure activities', and 'Maori culture'; Tourism Auckland focused on the themes of 'landscape', 'Maori and Polynesian culture', 'sailing', and 'cuisine and wine'; for Positively Wellington Tourism, 'landscape', 'arts and culture', 'cuisine', and 'flora and fauna' were the foci; while Christchurch and Canterbury Marketing emphasized 'landscape', 'adventure', 'flora and fauna', and 'arts and culture'. For the big cities, 'vibrant' was also an important theme.

In terms of themes congruence between the media and tourism organizations, Figure 13 (Appendix E) provided some highlights. Here the focus was on the pair comparisons between the media and each tourism organization. The shorter the distance between pairs, the more congruent were the two sets of themes. It was clear that the pairing media and Tourism New Zealand was the most congruent in terms of themes salience, followed by media – Positively Wellington Tourism (Euclidean distance = 1.799), media – Christchurch and Canterbury Marketing (Euclidean distance = 2.250), and media – Tourism Auckland (Euclidean distance = 2.619).

Overall, the media did adopt the major themes promoted by tourism organizations. The percentages of media reports that adopted more than one promoted themes of Tourism New Zealand, Tourism Auckland, Positively Wellington Tourism, and Christchurch and Canterbury Marketing were 78%, 76.5%, 76%, and 76.5%, respectively. In fact, this is a representation cycle (or spell) that was hard to break. The marketing communicators (in this case national or regional tourism organizations) advised journalists what to expect, journalists (under deadline pressure and other

influences) experienced almost exactly what they were told to expect and filed reports that in turn told the audience what to expect. Under the strong influence of the global success of *The Lord of the Rings* trilogy and with the consistent impression of New Zealand's magnificent landscapes, the high level of themes congruence between media and tourism organizations could be partially explained as the 'halo effect'. First described in the psychology literature by Thorndike (1920), halo is defined as "the excess correlation over and above the true correlation between attributes" (Murphy, Jako, & Anhalt, 1989 as cited in Wirtz, 2003, p. 93). Koc (2002, p. 259) pointed out that "Halo effect refers to the factors that tend to encourage raters [in this case the journalists] to rely on global impressions when evaluating a product or brand based on the information provided by the marketing communicator." Tourism organizations try to create the halo effect for their destinations images through the increased credibility found in IMP results (travelogues); the halo is, in turn, used by potential visitors in product evaluation. In terms of the halo achieved, the International Media Programme can be considered to be successful in bringing international media to cover New Zealand's travel experiences and in 'encouraging' them to produce positive stories.

CHAPTER 5 TRAVELOGUE FRAMING DEVICES

Choosing the frame for any story is the most powerful decision a journalist will make.

- Steven Smith (1997)

This chapter complemented the quantitative analysis of Chapter 4 by checking the framing devices (mechanism) commonly presented in media reports. To compare current findings with the quantitative results, the frame analysis in this chapter was also divided into four parts: New Zealand, Auckland, Wellington, and Christchurch and Canterbury. A review of extant literature on frame analysis (Esser & D'Angelo, 2003; Fairhurst & Sarr, 1996; Frame Works Institute, 2004; Gamson & Modigliani, 1989; Pan & Kosicki, 1993; Tankard, 2003) and on travel writers' strategies (Kelly, 1998) guided the preparation of a list of framing devices that were further categorized into two structures¹:

I. Syntactical structure

1. Headlines and kickers
2. Leads
3. Opening paragraph
4. Pull quotes (quotes that are blown up in size for emphasis)
5. Concluding paragraph

II. Rhetorical structure

1. Metaphors, similes and analogies
2. Catch phrases

¹ Chapter Four dealt with two other structures, script and thematic.

3. Name-dropping (celebrities)
4. Literary and artistic allusion
5. Photographs

5.1 Framing New Zealand

5.1.1 Headlines and kickers -

Headlines are used to “capture the gist of a story in a few crisp words that will intrigue readers and persuade them to read the story that follows” (Macdowall, 1992, p. 72). Because the frame triggers meaning and because headlines highlight and capture attention as to the general meaning of a story, the analysis of headlines is the first step of identifying frames. As kickers are small headlines over (or under) the main headlines, they were analysed together with headlines. It was found that kickers were used less frequently in the English travelogues than in their Chinese counterparts. One possible explanation was that Chinese newspapers tended to treat travelogues more casually and the presentation of headlines was usually “funkier”, especially those of Hong Kong newspapers.

There were 123 sample travelogues covering New Zealand as a whole. Using text-reading software Catpac to rank the occurrences of frequently appeared words, the frames pattern became clearer. By default, Catpac sets the number of unique words at 25. To associate similar words, this number needs to be increased. For the analysis of headlines, because total word count was less than 700 and the word usage here was usually concise, sharp and to the point, the setting of 100 unique words were considered pertinent. As for the analyses of other framing devices, the maximum 160 unique words were selected to provide a wider inclusion of meaningful words.

However, Catpac was used here purely for assisting calculation of words frequency and provided the author with an initial analysis of the possible frames. The researcher still needed to return to the original text to decide possible meaningful associations among clusters of words. For framing analysis in this section, the research was focused on the qualitative and not quantitative content analysis.

Travelogues' headlines reveal the essence of a story that the editors and journalists presented to the readers. In doing so they were reflecting the mainstream popular culture which, in this case, was the popularity of the movies *The Lord of the Rings* trilogy. Of the 200 travelogues, 64 (32%) mention LOTR, which makes the movie an important source of publicity and exposure. As for the 123 travelogues that reported on New Zealand, twenty-one (17%) could be regarded as the products of movie-induced tourism because the media trips were either inspired by or closely related to the movies. Nineteen travelogues (15%) explicitly include phrases such as "*The Lord of the Rings*", "Middle-earth", "hobbit", "Mordor" and "Rohan" in their headlines. Others play with words to create an association with the movie, for example, "Lord of the rubber rings", "Look who's Tolkien", and "Wandering to rule them all". Using headlines as framing devices, journalists not only framed New Zealand as a country with magnificent landscapes, but as a magical ("Land of enchantment", "Land of mystique and magic", "Explore mystical Mordo" and "It is magical everywhere") and a divine place ("Heaven on Middle-earth") on earth. This recent mutation from The Land of the Long White Cloud to Middle-earth makes the scenery look as if it is "fluffed-up overnight by pixies" (Kurosawa & Busch, 2003, p. 84). If tourism, the so-called world's largest fantasy industry (Dann, 2003), is really about creating, promoting and selling fantasy, its combination with fantasy movies is like "a tiger that has grown wings". Table 16 listed the identified frames.

Table 16

Salient frames identified from headlines of travelogue sample - New Zealand

6. (Magical) Landscapes (19)

Land of the RINGS / Middle-earth down under / Heaven on Middle-earth / Hunting for hobbit traces in New Zealand / View of Middle-earth / Heading to Lord of the Rings Country in New Zealand / Lord of the rubber rings / Look who's Tolkien / The complete guide to LORD OF THE RINGS COUNTRY/ The road to Mordor / Land of mystique & magic / Wandering to rule them all / New Zealand Lord of the Rings Trip / It is magical everywhere / Touring Lord of the Rings filming locations around New Zealand / Explore Mystical Mordor / Budget travel in the Middle-earth / Tracking Lord of the Rings / Fruits of Middle-earth

5. Adventure and outdoor activities (16)

NZ golf / Queen-sized adventure / Easy rider in a free wheeling paradise / Riding like the wind / Pedalling paradise / In New Zealand, fishing on the fly / Fairway to heaven / Sir Ed's Fantasy Island. Plunge into Queenstown extreme. An adrenaline banquet in a thrill seeker's theme park / Adventures in paradise. The ultimate playground / Lord of the rubber rings (black water rafting) / Kiwi's big adventure / Adventure holiday / Bounce around the largest lake in New Zealand / Exciting New Zealand: Challenge Spiderman / Energetic New Zealand makes you scream / New Zealand, paradise for outdoor activities

4. Heaven on earth (11)

Nature's stairway to heaven / Nectar of the sun god / Easy rider in a free wheeling paradise / Honeymoon made in New Zealand heaven / Pedalling paradise / Sir Ed's fantasy island. Trek among the Maori gods. Heavy winds and soothing springs on Copland Pass / Heaven on Middle-earth / Fairway to heaven / Adventures in paradise. The ultimate playground / New Zealand, paradise for outdoor activities / On location in paradise

<p>3. Nature (pure, clean, green, flora and fauna) (9)</p> <p>Nature's stairway to heaven / Pure New Zealand / Natural New Zealand / Sir Ed's fantasy island. Paddle the refuge of last retreat. Exotic birds, seals, and dolphins in Doubtful Sound / Stalking the wild kiwi / 100% New Zealand, an integrated tourism destination with North and South Islands / New Zealand dance with nature - green tourism miracle / Experiencing pure New Zealand / New Zealand: Every breath you take</p>
<p>2. Wine and cuisine (7)</p> <p>Nectar of the sun god / Bounty hunters / Savouring the culture and cuisine of the newest hot place to visit / New Zealand wine trail / Fruits of Middle-earth / Kiwis show their class / Great wine route</p>
<p>1. Maori (3)</p> <p>Napier, NZ: Visiting the world's art deco capital. Napier: From Maori culture to station stays / Sir Ed's Fantasy Island. Trek among the Maori gods / Gateway to Aotearoa</p>
<p>1. Luxury (3) Lodged high in comfort / Coasting along in luxury / In the lap of luxury</p>

Note: The ordinal number represents salience ranking; the bigger the number, the higher the salience. The number in bracket is the frequency of occurrences of the frame in question.

Except for the frame “friendly”, the analysis of headlines identified five salient frames that were the same as those identified from the analysis of whole texts and pictures of 123 travelogues (thematic analysis of Chapter 4). Of these, the salience rankings for “landscape”, “adventure”, “nature” and “cuisine” were exactly the same as for the thematic analyses, making the analysis of headlines an efficient alternative for identifying themes within the wider text. The validity of each framing device producing the same frames as identified in the thematic analysis was discussed later in this chapter.

According to Ang (2002, pp. 179-180) metaphoric headlines for symbolic products (those that are primarily consumed for affective purpose), generally result in less

favourable attitudes and behaviour intentions from consumers than in the case for non-metaphoric headlines. One reason is that to balance the emotional and rational appeals, it is better using metaphors, an emotional appeal itself, in the advertisement headlines for utilitarian products, which provide more cognitive-oriented benefits. Because of its intangibility and strong motivational factors, the tourism experience could be classified as symbolic product. By the same token, a non-metaphoric headline seems more appropriate for travelogues' headlines because they appeal to both the rational (head) and emotional (heart).

Metaphor means "an imaginative way of describing something by referring to something else which is the same in a particular way" (Sinclair, 2001, p. 971). For example, the headline "Running hot" (Elder, 2003b, p. 11) with a picture of an exploding geyser was a metaphoric headline for the New Zealand travelling experience since the comparison to a hot geyser provided a figurative interpretation that the experience was in vogue yet special. On the other hand, the headline "Savouring the culture and cuisine of the newest hot place to visit" (Maxa, 2003b, p. 1) was not a metaphoric headline because it spoke directly to potential visitors' heads (rationality), telling them the tangible benefits they can obtain on arrival at the destination. A frequency count showed that out of 200 travelogues, 27.5% of travelogues used metaphoric headlines, while 72.5% resorted to non-metaphoric ones. It appeared that travel writing also embraced the above advertising adage.

5.1.2 Leads, Subheads, Pull Quotes, Opening and Concluding Paragraphs

A lead is the opening paragraph of a news story (Macdowall, 1992) and it emphasizes a single dominant point (Fang, 1991) to entice a reader into a story. Because travelogues are usually feature stories, soft leads with a strong human

interest element are common in travel writing. Leads may be considered the second most important framing device after headline and an ideal length is 35 words or less (Fang, 1991). Of 123 travelogues, 23 have no leads and the average word count is 27.

Twenty-four articles mentioned LOTR in their leads; that is about one in every four articles. The trilogy was really a media magnet. The unit of measurement here was the keywords specific to a frame, not each article. LOTR related terms like 'Middle-earth', 'Mordor', 'Mount Doom', *et cetera*, comprised the group of words with the highest frequency of occurrences. Closely following behind were 'landscape' related words like 'scenery', 'beauty', 'spectacular', 'stunning', *et cetera*. These two groups of words (80 occurrences out of 123 travelogues) are combined into a single 'landscape' frame. The second most salient frame was 'adventure', with words (20 occurrences) like 'adventure', 'adrenaline', 'cycling', 'biking', *et cetera*. 'Cuisine' with words (11 occurrences) like 'wine', 'dining', *et cetera* was the third frame, while words (8 occurrences) like 'natural', 'pristine' and 'clean' comprised the fourth frame. These four salient themes were those identified from the analysis of the complete text of the travelogues, but now only the top two ranking themes remained the same.

As for subheads and pull quotes, the themes identified from them become more concise and clustered around the most salient one of 'landscape'. LOTR related words (24 occurrences) combined with landscape related words (41 occurrences) still exceeded greatly other themes in terms of word occurrences. The second most salient theme identified was 'adventure' (11 occurrences), followed by 'cuisine' (wine) with 10 occurrences.

Next the analysis turned to 'opening paragraph'. Like a headline, this framing

device is very important in seizing readers' attention or imagination. Focusing on a strong human interest element to bring out the rest of the story is a common writing strategy for soft news, investigative (in-depth) reports, or follow-up reports on major disasters. However, it was not that common for the 200 travelogues, of which only 28 (or 14%) resorted to this strategy. Witness the following examples:

"So has anybody ever died abseiling here?" asks Nicholas, my 10-year-old son. The deadpan reply comes from Kiwi guide Dan. "No. Only had one casualty, a bloke who tripped coming back from the loo. He points to a dilapidated corrugated shack. "Fell into a rabbit hole and broke his ankle before he even got changed." (Hay, 2003, p. 2)

Ian Alexander's first hint that something big was brewing came with a knock at the door, rousting him from a televised rugby match. (Clark, 2001)

Kiwi Dundee, a.k.a. Doug Johansen, is playing with an old friend. Four feet long, as thick as a fire hose, and equipped with a set of teeth that could easily lacerate human flesh, the big eel gently sucks bits of bacon from Johansen's fingers. (Sharp, 2001b)

"Where? South Island? That's a long drive." On a country road outside Auckland, my rental car slid from a cloud of brown dust to a stall where a cherry-faced farmer sold me a bag of kiwi fruit. "Sure you wanna go?" he asked slowly, as farmers often do. "I've never ventured down there, never will," he continued. (Pritchard, 2001a, p. 52)

The most salient frames identified from the total sample of opening paragraphs were again, in ranking order, 'landscape', 'adventure', 'cuisine' and 'Maori culture'. For closing paragraphs, the most salient themes in ranking order were 'landscape',

'Maori culture', 'adventure', 'cuisine', and 'flora and fauna'.

5.1.3 Rhetorical Structure

Metaphor and simile -

Metaphor and simile are two of the most commonly found figures of speech (Stern, 1988) and are often used in travelogues to manage unfamiliarity (Dann, 1992); that is, to lessen strangeness by comparing to something with which tourists or travellers are already familiar. A simile is "an expression which describes a person or thing as being similar to someone or something else" (Sinclair, 2001, p. 1450); a metaphor is "an imaginative way of describing something by referring to something else which is the same in a particular way" (Sinclair, 2001, p. 971). The main difference between them is for a metaphor, the comparative terms "like" or "as" are omitted (Stern, 1988). For example, the expression "Mt Tongariro and Ngauruhoe are like a Siamese twin" (Sharp, 2001a, p. 17) is a simile, while the description "Rotorua, New Zealand's Yellowstone" (Halvorsen, 2003, p. 46) is a metaphor. Even though using metaphor or simile in tourist brochures or travelogues is a convenient way to associate with something or somewhere already familiar or known to tourists and hence help promote destination images, marketing managers or journalists need to exercise caution when doing this. Sometimes an exaggerated analogy or association could lead to a "snort of contempt"; for example, "Half their population seems to reside in Sydney's eastern suburbs" (Elder, 2003a, p. 7) becomes an over-statement that invites disbelief.

Because metaphor and simile are figures of speech involving imagination and analogy based on similarity, it is possible to assume that the use of them was culture (or language) specific; that is, travelogues (covering an English-speaking country like

New Zealand) written in English tend to use more metaphors than their Chinese counterparts. A two-way contingency table analysis was conducted, and language and the use of metaphor were found to be significantly related, $X^2(1, N = 123) = 10.588, p = 0.001$). The proportions of English and Chinese travelogues that used metaphors were 0.64 and 0.26, respectively. The probability of a travelogue written in English using metaphors was about 2.5 times ($0.64/0.26$) more likely than travelogues written in Chinese.

Of 123 travelogues analysed, 57% (70 articles) used metaphor, similes or analogies. Metaphors or similes drawing comparison to somewhere *proximate* and something *familiar* to the target readers were still the norm. For American travel writers, New Zealand was very similar to the state of California, which was mentioned most frequently (11 occurrences) in metaphors or similes. Some examples are:

Located more than a thousand miles south of Australia, the two islands comprise New Zealand are equal in size to the state of California (Fox, 2001, p. 36).

It [Arrowtown] is uncannily reminiscent of places like Sutter Creek, in California's Amador County... (Irving & Oberholzer, 2002)

...and Kauri Cliffs, a new facility that was designed to occupy the same rarefied atmosphere as California's Pebble Beach... (Sharp, 2003)

He suggests the Gibbston Valley, from Central Otago on the South Island, which has very plump forward fruit, akin to some Pinots from California's Central Coast (Walther & Scott, 2004, p. 62).

Well-dressed people, striking and often whimsical

architecture, a passion for cafes, topnotch theater and music, and food similar to California cuisine in its skillful use of ultrafresh ingredients (Swartz, 2002, p. 1).

... remnants of the separation, hundreds of millions of years ago, of this territory from the even older supercontinent of Gondwanaland, these gargantuan vistas make Big Sur look like Little Sur (Cheuse & Tinslay, 2004, p. 168).

For Australian journalists, the analogies drawn within their own country were more dispersed and localized as the following examples demonstrate:

...[Russell] sounds pretty much like any Saturday night in Oxford Street... I was warned by a local that Paihia was just like Surfers Paradise – while it may look like that to somebody who's never been to Woy Woy, in fact it's maybe half the size of Torquay or Ulladulla and does boast a new condo (Gardiner, 2003).

New Zealand's answer to Byron Bay is Nelson, a popular beachside bohemian town which trades on and celebrates all things arty and crafty (McGinness, 2003, p. 122)

If you'd opted to travel north from Christchurch the first town not to miss is Kaikoura, New Zealand's answers to Hervey Bay (Tansley, 2003b, p. 32).

As for journalists from United Kingdom, the metaphors and similes used referred to both temporal and spatial analogies. Witness the following extracts:

New Zealanders call Rotorua Roto Vegas but that's pushing it a bit – Roto Blackpool maybe (Barber, 2002, p. 3).

It also has an unhurried, provincial charm that inspires many love-struck visitors to describe it as “like Britain in the 1950s” (Hodson, 2002, p. 7).

Think Wicklow on steroids, but with commensurate reward: a vista that stretches from Lake Taupo to Mount Taranaki (O'Conghaile, 2003).

Except for their own countries, journalists from Australia, United States of America and United Kingdom mentioned Switzerland and Ireland most frequently in travelogues to draw analogies to New Zealand's landscapes or sceneries. The frequent analogy to Switzerland was understandable; after all, people do not name the Southern Alps without inviting comparison with those of Europe. Actually, this particular analogy has become a cliché; for example, Lebanon was often described as the “Switzerland of Middle East“; in Taiwan Costa Rica is known as “Switzerland of Central America” and so is Uruguay, which is nicknamed “Switzerland of South America.” See, for example:

You would have to go all the way to Switzerland to find a better or equal view (Houghton, 2002, p. 4).

Snow already tipped the lower ranges, and I had gone, in the course of half an hour, from western Ireland to the bite of Switzerland's Engadine Valley as it would have been in late September (Irving & Oberholzer, 2002, p. 213).

A snowcapped mountain peak clipped from a postcard of Switzerland (Hendrix, 2004, p. 7).

Imagine Switzerland and Hawaii smashing up against each other, and you have an idea how visually striking.... (Maxa, 2003b, p. 1)

Mountains are like Swiss Alps... Queenstown's landscape is similar to that of Switzerland [translated by the author] (Yao, 2002, p. 43).

Fields in Coromandel Peninsula offers a visual surprise reminiscent of Ireland or England's West Country (Elder, 2003b, p. 11).

Like Ireland, New Zealand is devoid of snakes (Ashton, 2003, p. 86).

Within an hour or so, at a place called Burke Pass, the road straightened across a high, bald plain between dun, craggy rumps that reminded me of the rawer mountains of Connemara [eastern Ireland] (Irving & Oberholzer, 2002, p. 213).

Pastureland here could be a patch of Ireland's County Cork, except for a swath of Hawaiian forest that borders it (Hendrix, 2004, p. 7).

If the main purpose of using metaphors and similes in travelogues is to decrease the unfamiliarity by activating the established frames of reference to something already familiar, the following finding was interesting. Instead of drawing analogy to something supposedly familiar to the readers, some journalists actually increased the 'unfamiliarity' by referring to something or somewhere that was not situated within their readers' immediate geographical and cultural domain but which may evoked the desired image by reference to a perceived 'exotic'. The analogies drawn had transcended cultural boundaries. Witness the following examples:

Above us, countless slender streams tumble from the cliff tops, flanked by gnarled trees reminiscent of old Chinese paintings (Clynes & Gamba, 2002b, p. 67-68).

South of the Alps is Fiordland, which has saltwater

canyons that are as magnificent as any in Norway (Sharp, 2001b).

Cut to Wellington itself, New Zealand's charming capital - think of it as the Trieste of Oceania... (Cheuse & Tinslay, 2004, p. 168)

New Zealand's pastures are reminiscent of Britain. Mountains are like Swiss Alps. Those lakes are as pristine as those in Italy. Queenstown's landscape is similar to Switzerland (Yao, 2002, p. 43).

The first and second extracts describing kayaking and landscape in Fiordland, the third compared Wellington to a seaside city in Italy, all three were written for American readers. The fourth was written by a Taiwanese journalist. Readers in these two countries may not be readily familiar with the analogies the authors were referring to. The reason for creating this 'double exotica' might be to enhance the status of the authors as experienced and knowledgeable travellers and hence establish the unquestionable authority for their reports. However, this strategy also expanded the imaginative space of the readers. Because people usually retained 90% information of what they do (Lewis, 1980), for those readers who lack direct familiarity with the analogies, after further search of information to answer their queries, the analogies might yet leave a stronger impression as future frames of reference through association with places thought desirable.

Using frequency count, the most salient frame was still 'landscape' (39 occurrences), followed by 'cuisine' (10), 'adventure' (8), 'arts and culture' (7), 'flora and fauna' (6), 'luxury' (3) and 'Maori culture' (1). The theme 'friendly' that was promoted by TNZ was not mentioned in metaphors and similes. This was thought predictable because "friendly" was an abstract term to which it was usually hard to

draw analogies. On the other hand, ‘Maori culture’ might be regarded as truly unique since there was only one simile that referred to it, “... followed by a buffet style *hangi* feast (a meal cooked underground, similar to a Hawaiian luau)...” (J. Lee, 2004, p. 16)

Catch phrase -

As its name implies, catch phrases are used extensively in communication to catch an audience’s attention, stay in their memory longer, and generate recall easily. It can be either coined terms or borrowed phrases from native language. When Maori people first arrived in New Zealand one thousand years ago, they called the islands Aotearoa, which means ‘Land of the Long White Cloud’. The mentioning of this ‘old’ name, the so-called “*linguaging*” (Dann, 1992), not only provides readers with new information, but also emphasizes the authenticity of travelling experience to the destination by showing affinity with aboriginal cultures (Zeppel, 2000). Witness the following example from “100% Pure” commercial:

Using the stars and ocean currents as their navigational guides, these first Maori ventured across the Pacific in their Waka hourua, or voyaging canoes. Their name for the islands they discovered was Aotearoa, which means ‘Land of the Long White Cloud’, and there, they became the tangata whenua – the people of the land. Though the journey is less arduous these days, the same land of adventure and discovery awaits you when you travel to New Zealand (Tourism New Zealand, 2005a).

However, an analysis of 123 travelogues covering New Zealand as a whole revealed this physical authenticity has metamorphosed into an imaginative, staged (cinematic) ‘authenticity’. Of 123 articles, Aotearoa or ‘Land of the Long White Cloud’ were mentioned in 21 articles, while Middle-earth appeared in 22 reports.

Aotearoa seems to have reappeared under the moniker of Middle-earth. In this Information Revolution (Explosion) Age where new information keeps crowding out the not-so-old ones and “people, ideas and images flow faster and with more complexity today than at any time in history” (Beedie, 2005, p. 44), how long this ‘cinematic authenticity’ as a ‘pull’ factor (or movie-induced tourism, to be pragmatic) created by popular culture could last remained to be seen.

The international campaign catch phrase “100% Pure” was rarely picked up by travel writers. Only four journalists replicated exactly the catch phrase “100% Pure New Zealand” and two of them were from China. This was because for most Chinese, New Zealand is a synonym for a fresh, clean and unpolluted environment. On the other hand, most of the catch phrases mentioned at national level belong to Regional Tourism Organizations, especially those of Auckland and Queenstown. Journalists covering New Zealand as a whole mentioned ‘City of Sails’ 16 times, Queenstown as ‘the adrenaline capital of the universe’, ‘adventure capital of the world’, ‘thrill-seeking capital of the world’, ‘the country’s mecca for adventure sports’, or ‘the country’s adventure capital’ 9 times, 6 times for Christchurch either as ‘Garden City’, ‘a city more English than England’, ‘the most English of New Zealand cities’, ‘the most English city outside England’, and ‘Windy Wellington’ 4 times. The only promoted national theme that is evident in catch phrase analysis is ‘adventure’.

Celebrities, literary and artistic allusion –

Because of the expected transferring affinity of fans from celebrities to the endorsed or associated brands or products by these celebrities (Till & Shimp, 1998), the use of celebrities as a spokesperson or endorser is common in product promotion, and tourism is no exception. For example, Jackie Chan was featured as a host on the

official Hong Kong tourism website welcoming visitors to experience Hong Kong (Hong Kong Tourism Board, 2003), and Sir Anthony Hopkins featured in the 1996 brochure produced by the Wales Tourist Board (Morgan & Pritchard, 1998), to name but two. In addition to enhance a travel writer's status (Kelly, 1998), the association with celebrities is also an attempt by destination marketing organizations to achieve a halo for the travelling experience by enhancing the credibility of their promotional material (Gartner, 1993). For travel writers, the mentioning of celebrities mainly serves two purposes. The first is to show affinity or develop familiarity with the destination through association. Usually the celebrities mentioned in the dataset were natives of the destinations who have international recognition. The second purpose is to justify and make special the travelling experience, thereby encouraging the readers to do the same (if they can afford to). In this case, the celebrities mentioned usually come from the originating countries or countries other than the host destination. The following extracts demonstrated the second theme:

If it's [Huka Lodge] good enough for the Queen, then it must be OK. Michael Crawford, Barbra Streisand and Joan Collins can't be wrong either (Davison, 2002, p. 8).

Blanket Bay was really the most splendid property, possibly the best in the world, and everyone should stay there when visiting New Zealand. (Lord of the Rings Oscar nominee Sir Ian McKellan) (Hewitson, 2003, p. 30)

Nearly half (46%) of the travelogues mentioned at least one celebrity. Celebrities in the entertainment arena such as films and writing were listed most frequently. The most mentioned ones all relate to the films *The Lord of the Rings* trilogy. Director Peter Jackson (21 times) leads the chart, followed by the novel's author John Ronald

Ruel Tolkien (1892-1973) (9), Liv Tyler (7), Elijah Wood (7) and Sir Ian McKellen (4). Other “show biz” celebrities mentioned include Tom Cruise (6), Jane Campion (4), Rachel Hunter (3), Sam Neill (3), Russell Crowe (3), Cindy Crawford (2) and Barbara Streisand (2). Of these celebrities, Jane Campion, Russell Crowe, Peter Jackson, Rachel Hunter and Sam Neill are natives of New Zealand. The journalists tried to bring the destination closer to their readers through association with these ‘local’ celebrities.

Peter Jackson aside, Sir Edmund Hillary (8 times) was a much mentioned non “show biz” native celebrity of New Zealand, followed by two female writers Katherine Mansfield (3) and Keri Hulme (2), author of *The Bone People* (winner of Booker Prize in 1985). Native New Zealand writers were usually associated with the cultural aspect of a destination. For example, Katherine Mansfield (1888-1923) was associated with Wellington, Keri Hulme with Okarito (the setting for much of her award-winning novel) in West Coast, South Island and with Maori literature. Other writers mentioned were American novelist Zane Grey (author of *Tales of the Angler’s Eldorado – New Zealand*, 1926), English writers Samuel Butler (author of *Erewhon*) and Rudyard Kipling (author of the poem *The Songs of the Cities*). Zane Grey (1872-1939) was associated with fishing in Bay of Islands, Northland; Samuel Butler (1835-1902) with Mount Potts, Canterbury; and Rudyard Kipling (1865-1936) with New Zealand in general, even though his poem is about Auckland. These foreign writers were usually associated with host destinations’ landscapes or outdoor activities. Ousby (as cited in Smith, 2003, p. 83) argued that literary places associated with authors (in authors’ real life or provide settings for their works) had ‘the power to endure as they are kept alive by the writer’s works.’ A well-known example is the Festival of San Fermin (otherwise known as “the running of the bulls”) in Pamplona,

Northern Spain, made famous by Ernest Hemingway's (1899-1961) 1926 novel *The Sun also Rises* (also known as *Fiesta*). Except for explicit association with Katherine Mansfield by Positively Wellington Tourism, other regional tourism organizations seemed to have ignored this promotional niche and might consider enhancing the association of their destinations with the aforementioned writers. For example, Tourism New Zealand could mention more about Zane Grey and his story about fishing in New Zealand in its promotion to the United States of America, especially when appealing to certain market segment (anglers).

Queen Elizabeth II (1), King Abdullah of Jordan (1), Prince Charles (1), former U.S. President Bill Clinton (2), former Singapore premier Lee Kuan Yew (1) and former Taiwanese Vice President Lien Chan (1) were among the political figures mentioned in travelogues. Most were associated with super luxury lodges.

In terms of films mentioned, *The Lord of the Rings* undoubtedly led the pack. Forty-five articles out of 123 (37%) touched upon LOTR a total of 209 times; 8 articles mentioned *The Piano* 10 times; 5 articles referred to *Whale Rider* 9 times; and three travelogues mentioned *The Last Samurai*. Even though the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* was yet to be released (at the end of 2005), two articles already mentioned it or the novel. One associated the film with the Canterbury landscape, while another connected the novel to the rugged hills separating Wellington and Wairarapa, demonstrating the publicity potential of the film. Whangarei might also cash on the publicity generated from the film after its release by promoting Zion Park as its attraction since Aslan, one of the lions in the Park, played a leading role in the movie.

The above analysis revealed (magical) landscape was the most salient theme; the

'adventure' (exploration) theme represented by Sir Edmund Hillary was the second, followed by the theme 'luxury' represented by the political figures. Of these, only 'luxury' was not the promoted salient theme. It also demonstrated that content analysis should be based on framing theory to identify those 'less salient' frames not picked up by a general frequency count of keywords.

Photograph –

There were 787 pictures in 123 travelogues; of these, 168 were identified as courtesy photos, or 21 per cent. The descriptive statistics revealed that scenic pictures were the most common images in the travelogues covering New Zealand as a whole. On average, there were 3 scenic photos in each story. A further analysis showed that 'green' pictures (countryside, mountains, *et cetera*) and 'blue' pictures (coastline, rivers, lakes and waterfalls) frequently appeared in travelogues, with an average of 1.8 and 1.65 pictures per story, respectively. The second most common pictures after scenic photos were those associated with people, with an average of 2.46 pictures per story. This 'people' picture emphasized visitors' interaction with landscapes and cultures. Of these pictures, about 10% was related to the theme of 'Maori culture', with the majority showing Maori as culture markers and entertainers (Dann, 1996b). Another way of analysing the pictures was to further divide them into two categories of 'gazing' and 'performing' pictures. 'Gazing' pictures refer to "the experience of sublime nature" and "the appreciation of picturesque settings involving nature", while 'performing' pictures relate to "the experience of activities undertaken within a natural setting" (Fairweather & Swaffield, 2003, p. 68). For each travelogue, there were on the average 5.11 'gazing' and 1.07 'performing' pictures, respectively. This result supported Fairweather and Swaffield's (2003) argument that "the tourism experience [of New Zealand] is clearly focused upon nature" (p. 69).

All told, scenic pictures still dominated the travelogues' 'landscape', followed by 'people' pictures, which could be subdivided into those of people taking 'performing activities' (those related to outdoor activities) or 'consumer activities' (those related to accommodation, hospitality, services, shopping, *et cetera*). The salient themes identified from photograph analysis were, therefore, 'landscape', 'adventure', 'luxury', and 'cuisine'.

Table 17
Salience ranking identified from framing devices – New Zealand (n = 123)

Theme	Whole Text	Headline	Closing	Lead	Opening	Pull Quote	Photo	Metaphor	Celebrity	Catch Phrase
Landscape	6	6	6	6	6	6	6	6	6	0
Adventure	5	5	4	5	5	5	5	4	5	5
Maori	4	1	5	0	3	0	1	0	0	0
Flora/Fauna	3	3	2	3	0	0	4	2	0	0
Cuisine	2	2	3	4	4	4	0	5	0	0
Friendly	1	0	0	0	0	0	0	0	0	0
Luxury	0	0	0	0	0	0	3	0	4	0
Sailing	0	0	0	0	0	0	0	1	0	6
Vibrant	0	0	0	0	0	0	2	0	0	0
Arts/Culture	0	0	0	0	0	0	0	3	0	0
Salience difference*	0	4	5	7	7	10	12	14	16	22
No. of matched frames	6	5	5	4	4	3	4	4	2	1
Word count	N/A	694	4807	2784	6208	1737	N/A	1369	324	N/A

*The sum of differences between each theme of the framing device in question and the whole text.

Table 17 summed up the level of frames' salience incongruence between each framing device and the whole text. The 'incongruence' was defined here as the sum of ranking differences between each theme of the framing device in question and the whole text (identified by thematic analysis). Headlines were the framing device with

the least incongruent score of 4, which was mainly caused by the ranking differences of themes 'Maori culture' and 'friendly'. It was not surprising to find that 'friendly' was not a salient theme across all framing devices because, as noted previously, it was usually difficult to present and be identified unless the whole text was analysed. The next most fitting indicator of whole text frames salience was the closing paragraph, with a difference score of 5. Headlines and closing paragraphs were usually concise and summarize key points of the article. If combined, the analysis of these two framing devices produced an even more congruent salience score. Leads and opening paragraphs, aiming to entice readers to read further, were another two good indicators of the frames of whole text.

5.2 Framing Auckland

Because there were only 34 articles covering Auckland, the analysis was discussed in two subsections: syntactical and rhetorical structures.

5.2.1 Syntactical structure

Headlines and kickers –

The analysis of headlines and kickers showed that the America's Cup acted as a powerful catalyst to bring vibrancy (through the rich and the famous) and metamorphosis into City of Sails. Of 34 articles, two-thirds (23) touched upon or focused on America's Cup. This vibrancy initiated by the inflow of capital and celebrity also benefited other sectors like hospitality and adventure tourism. The salient frames identified were, in ranking order, 'vibrant', 'sailing', 'wine and cuisine', 'adventure', 'landscape' and 'luxury'. Table 18 listed the frames identified from headlines and kickers.

Table 18

Salient frames identified from headlines of travelogue sample - Auckland

6. Urban vibrancy (13) Harbour master / Fashion's N to Z / A city that dares to be different / A feast for all the senses / Taking it from the top / Garden of Mt Eden / Roaming around Auckland / What's happening in Auckland / Down time down under / America's Cup started, Auckland goes crazy / Auckland wins / Yachting race, business war, how exciting is Auckland
5. Sailing (7) What's happening in Auckland / Auckland, forever defined by the sea / A sailor's haven in the Pacific / The crest of a wave / Auckland – City of sails / City of Sails, Auckland / Auckland wins
4. Cuisine and Wine (4) Wine time on Waiheke / Leffe feat / A Feast for all the senses / Auckland, gourmet and comfortable accommodation
3. Adventure (3) Vertical to Vertigo / Crazy city, let the adventurous soul roam free
2. Landscape (3) A feast for all the senses / Garden of Mt Eden
1. Luxury (1) Auckland, rich and famous

The ordinal number represents salience ranking; the bigger the number, the higher the salience. The number in bracket is the frequency of occurrences of the frame in question.

Leads –

With the highest frequency (24 times) of occurrences of key words like 'America's Cup', 'sails', 'sailing', 'yacht', *et cetera*, the emphasis on the theme of 'sailing' by the media in leads was evident. Witness some examples:

This sailing-mad city presents Maori art and artifacts, two big festivals and, yes, yacht races (Henly, 2001, p. 14).

As the America's Cup sails into Auckland, David

Wickers says the city will more than float your boat (Wickers, 2003, p. 11).

Auckland's status as a destination has grown from strength to strength due largely to its success in the America's Cup (Nithiyanathan, 2002, p. 12).

Not so long ago Auckland was a frumpy town on the edge of the Pacific. Now, thanks in no small part to the America's Cup, New Zealand's biggest city has metamorphosed into a chic, cosmopolitan place intent on having fun (Pritchard, 2001c, p. 44).

The second salient theme, as testified by the previous example, was 'urban vibrancy' (12) that owed much of its credit to the success of America's Cup. This theme combined two groups of words like 'exciting' and 'buzzing' with 'cosmopolitan', 'sophisticated', 'chic' and 'fashion'. See the following examples:

A bunch of sailors has helped turn Auckland from a provincial backwater into an exciting, sophisticated city (Elder & Hill, 2003, p.1).

Sarah Wilson flirts with the cutting-edge style of cosmopolitan Auckland (Wilson, 2003, p. 6).

James Ellis is impressed by vibrant Auckland, New Zealand's largest city (Ellis, 2003a, p. 15).

The third and fourth themes were almost equally salient, each with 7 occurrences. One was 'wine and cuisine' that involved wine tasting on Waiheke Island and culinary experience in downtown Auckland, and the other was city adventure that usually associated with Sky Jump and Harbour Bridge Walk. See the following examples:

Are New Zealanders crazy? Most definitely. Auckland, their biggest city and home to a million potential All Blacks, is built on top of 48 volcanoes. This place could blow up in a cloud of fire and brimstone at any minute. Perhaps that's why NZ is the home of the bungee jump. These people live on the edge of destruction, so throwing themselves off tall buildings - indeed, anything that involves suppressing perfectly acceptable phobias - is not only acceptable to the average Kiwi, it's considered fun (Tansley, 2004).

Auckland is reinventing itself as the city for shopping, adventure and good food (Lim, 2001).

Belgian beers are flexing their mussels in the Antipodes (Simpson, 2001, p. 16).

In the waters near Auckland, Scott Jones finds an island getaway that focuses on food and wine as well as natural beauty (Jones, 2004a).

Other less salient themes identified from leads included 'arts and culture', 'friendly', 'Maori and Polynesian culture' and 'landscape'.

Opening paragraph -

The theme of 'sailing' was to Auckland what 'landscape' was to New Zealand. The most salient theme surfaced with respect to analysis of opening paragraphs was 'sailing'. With occurrences of 33 times, this theme surpassed the second one by 22 occurrences. The second theme is 'landscape' (11), with words like 'harbour', 'beaches' and 'beautiful', and this was often associated with coastline and gulf features. The third theme was related to culinary experience; words like 'café', 'restaurant' and 'bars' constituted the theme of 'cuisine and wine' (8). The less salient themes were 'luxury' (6), 'vibrant' (4), 'adventure' (4) and 'arts and culture' (3).

Concluding paragraph –

Pull quotes were not analysed here because only two articles used them. With a total word count of 55, it was highly unlikely the analysis would produce meaningful results. As for the closing paragraph, the analysis revealed ‘cuisine and wine’ as the most salient theme. This was because for urban tourism, travel writers often left culinary and cultural experiences to the end of the article. The second and third salient themes were ‘arts and culture’ and ‘sailing’, respectively. Other themes identified included ‘landscape’, ‘adventure’ and ‘Maori culture’.

5.2.2 Rhetorical structure

Metaphors, similes and analogies -

In terms of analogy, Auckland was mostly compared to Sydney (three times), San Francisco (2) and Seattle (2). Stockholm, Hong Kong, and Cape Town were each mentioned once. See the following examples:

Parnell, or Parnell Village as some locals know it, is Auckland’s answer to Double Bay [Sydney’s cosmopolitan harbour-side precinct] (Elder & Hill, 2003, p. 4).

New Zealand’s main international gateway, Auckland, is, like Sydney, a place you visit and want to emigrate to (Ellis, 2003a, p. 15).

Auckland is the largest city in New Zealand and its beautiful scenery reminds people of some coastal cities like Sydney, San Francisco, Hong Kong and Cape Town [translated by the author] (Jik, 2002, p. 32).

In terms of landscape, Auckland, formed by volcanic

activities, is much similar to San Francisco... Both Sydney and Auckland all have similar marine landscape and skyline, among others... [translated by the author] (C.-M. Lee, 2002, p. 32).

Auckland, where about a third of the country's 4 million people live, is like a small-scale Seattle... (Hendrix, 2004, p. 7)

Reminiscent of Seattle, Auckland has a non-congested Downtown, with office towers spaced out rather than creating a canyon effect (Gil, 2003, p. 24).

Even Wallpaper, the oracle of all things hip, recently described the city as the "Stockholm of the South Pacific"... (Wickers, 2003, p. 11).

From an international perspective, Sydney is mostly recognized as quite similar to Auckland in terms of marine landscape and cosmopolitan atmosphere. For American journalists, Auckland was more like Seattle. The comparison to San Francisco was actually made by two journalists from Hong Kong and Taiwan, not by their American counterparts. Maybe this was just another kind of 'globalisation'. From a promotional point of view, each destination almost always emphasized its uniqueness; an analogy to other destination may compromise this distinctiveness. Therefore, except for Positively Wellington Tourism (where Wellington was often compared to San Francisco and Naples), Tourism New Zealand and other two RTOs did not explicitly mention any analogies to other countries or destinations. This also testified that destination marketing organizations and travel journalists used different strategies to promote the travelling experiences.

The themes surfaced from the analysis of metaphors and similes are 'vibrant' (cosmopolitan), 'landscape', 'sailing' and 'cuisine and wine'. The first and second

themes were supported by the extracts above. See the following examples for the themes of 'sailing' and 'cuisine and wine':

For an authentic salty taste of just what America's Cup racing is all about, you can even sail on a pair of previous challengers, NZL 40 and NZL 41... these sleek, no-frills athletes of the ocean...are the Formula One cars of the sea (Wickers, 2003, p. 11).

If watching yacht racing is not enough, you can board NZL 40 and try the exciting sailing. We took the trip for two turbulent hours; it's just like on the Titanic [translated by the author] (Choi & Lee, 2003, p. 221).

Today the newly-branded Matakana Coast, stretching from historic Puhoi just off Highway 1 to Pakiri in the north, supports 13 wineries and has been tagged Auckland's Hunter Valley [in New South Wales, famous for its vineyards] (Jones, 2004b, p. 2).

Celebrities, literary and artistic allusion –

Tom Cruise, whose name was mentioned four times, was the celebrity most connected with Auckland. He was associated with culinary experience (Sheinkin Café), America's Cup and Sky Jump and was only mentioned by journalists from Taiwan and Hong Kong. Because Tom Cruise was a popular star in Asian countries, attractions associated with him might be a hook to attract journalists from the countries concerned to report him. Madonna, Liv Tyler, Bill Clinton and Sir Peter Blake were the second most mentioned celebrities associated with Auckland, each was mentioned twice. Madonna and Liv Tyler were connected with fashion, Peter Blake with sailing, Bill Clinton with culinary experience and shopping sprees in Parnell. The film *The Piano* was mentioned five times, with director Jane Campion, Holly Hunter, Sam Neil and Harvey Keitel each mentioned once. As the filming

location Karekare was famous for its black volcanic sand, the association with the film was used with reference to the theme of 'landscape'.

In sum, the analysis of celebrity identified 'landscape' as the most salient theme; 'urban vibrancy' with fashion design and shopping came into second; 'cuisine' and 'sailing' jointly took the third place; and 'adventure' was the last.

Photographs -

There were 243 pictures in 34 articles; each article on the average used 7.15 photos, a little higher than that of travelogues covering New Zealand as a whole, which was 6.4 photos. Of 243 images, 32 (13%) were courtesy photos; this percentage was a little lower than that of New Zealand travelogues, which was 21%. This might be out of pragmatic concerns. Journalists reporting on Auckland were found to normally have more news gathering time than their peers who covered the whole country. Because the dates of only 14 articles' media visit can be ascertained, the small sample size precluded further statistical analysis. However, of this sample, journalists covering Auckland exclusively stayed on the average in the city for 6.09 days; while journalists covering the whole country spent just 3.37 days in each location. Therefore, journalists who covered a single location tended to take their own photos more often than their 'in a rush' counterparts, unless the photos were about (1) certain events or festivals that only took place in a certain time of the year, (2) adventure activities that journalists did not want to partake, and/or (3) flora and fauna that were hard, if not impossible, to access,.

A brief comparison with travelogues covering New Zealand made the salient themes clearly identifiable. For New Zealand travelogues, the single largest category of photos represented the theme of 'landscape'; for Auckland, the largest category

was pictures that were related to consumer activities ($M = 3.09$) and were closely associated with the theme of ‘urban vibrancy’. The second largest category was pictures showing people ($M = 3.03$), and the third was general urban scenes ($M = 1.91$). Scenic pictures came into fourth place with an average of 1.68 per story. As Auckland promoted both urban and marine themes, pictures showing blue scenery (in this case harbour, coastline, beach and seaside) took the fifth place. Ironically, even though Auckland claimed to be the largest Polynesian city in the world, only two pictures (less than 1% of total pictures) represented Maori or Polynesian related themes. This percentage was even lower than that of New Zealand travelogues (4%). If a photo is the window to a destination, a great majority of journalists reporting on Auckland did not open this ‘Maori or Polynesian’ window for their readers. All told, the analysis of photos identified ‘vibrant’ as the most salient theme, followed by ‘landscape’, ‘cuisine’, ‘sailing’, and ‘adventure’.

Table 19
Salience ranking identified from framing devices – Auckland (n = 34)

Theme	Whole Text	Lead	Headline	Closure	Celebrity	Opening	Photo	Metaphor
Wine/Cuisine	6	4	4	6	4	4	4	4
Sailing	6	6	5	4	4	6	3	4
Urban	4	5	6	0	5	2	6	6
Adventure	3	4	3	2	2	2	2	0
Arts/Culture	2	2	0	5	0	0	0	0
Maori	1	1	0	2	0	0	0	0
Luxury	0	0	1	0	0	3	0	0
Landscape	0	0	3	3	6	5	5	5
Salience difference	0	4	12	14	15	16	16	17
No. of matched frames	6	6	4	5	4	4	4	3
Word count	N/A	836	165	900	N/A	1457	N/A	177

Unlike New Zealand travelogues, the analysis of Auckland travel stories showed that ‘lead’ was the framing device that contained frames most congruent with the whole text (see Table 19). The efficiency of each framing device as a precursor in helping identify frames of the whole text was discussed in the final section.

Table 20
Salient frames identified from headlines of travelogue sample - Wellington

6. Vibrant (9) Wonders of Wellington / Wonderful Wellington / Capital on the edge / Quarter sessions / Wild about the Windy City / Capital gains / Feel the buzz in Wellington New Zealand / Harbour delights / Pot-plant city limits / 48 hours in Wellington /
5. Arts and culture (9) Culture vultures fly high / The making of history / Much to regale in windy Wellywood / Lording it / Culture, Kiwis, and Kings / Travel through time in Te Papa / Wellington: Capital of arts and culture / Wellington: the first stop of LOTR tour / Wellington: Tracking LOTR
4. Flora and fauna (nature) (4) Weekend breakaway: Wellington / A capital city close to nature / Getting close to seals in Wellington / Retreat to Wellington
3. Cuisine (café) (3) All blacks, long blacks, short blacks and lattes / Wellington cafés

The ordinal number represents salience ranking; the bigger the number, the higher the salience. The number in bracket is the frequency of occurrences of the frame in question.

5.3 Framing Wellington

5.3.1 Syntactical structure

Headlines and kickers –

As noted earlier, with reference to Wellington, the movie *The Lord of the Rings* was usually connected with director Peter Jackson, the cast and their activities. Therefore, LOTR in Wellington was associated with the theme of ‘arts and culture’

since movies were considered to be a popular culture. The salient themes (in ranking order) identified from headlines were 'arts and culture', 'vibrant', 'flora and fauna' (nature) and 'cuisine' (café) as shown in Table 20.

Leads –

'Arts and culture' and 'vibrant', respectively with nine and eight occurrences, remain the two most salient themes from the analysis of leads. Witness the following examples:

New Zealand's own 'windy city' is much more than just a seat of government - set on a breathtaking harbour, it has fabulous architecture and a vibrant cultural life (Burns, 2003, p. 5).

Riding the wave created by the success of resident director Peter Jackson's *Lord of the Rings* movie trilogy, Wellington has been basking in the glow of world attention. Join Endless Vacation on a visit to New Zealand's amiable and cultured capital to see what the buzz is all about (Rubin, 2003a, p. 54).

Just like a football match, Wellington's fashion precinct is divided into quarters of color and movement (Turton, 2004, p. 49).

Jonathan Porter mixes it with the Wellingtonians in hip city style (Porter, 2004, p. 2).

'Nature', with four occurrences, comes into third place, followed by 'cuisine' (3), 'friendly' (3), and 'landscape' (2).

Opening and closing paragraph –

‘Landscape’, with 13 occurrences of words like ‘beautiful’, ‘hills’, ‘mountains’, *et cetera*, turns out to be the most salient theme from the analysis of opening paragraphs. With 10 occurrences of ‘buzz’, ‘vibrant’, ‘funky’, *et cetera*, the theme of ‘vibrant’ comes into second place. Followed by the themes of ‘arts and culture’, ‘cuisine’ and ‘friendly’.

Analysis of closing paragraph identifies ‘cuisine’ as the most salient theme, followed closely by the theme of ‘arts and culture’. The theme of ‘flora and fauna’ comes into third with the mentioning of seals and kiwi birds. ‘Vibrant’, ‘friendly’ and ‘adventure’ are the last three salient themes.

5.3.2 Rhetorical structure

Metaphors, similes and analogies –

In Positively Wellington Tourism’s handout “Quirky facts about New Zealand” and Image CD, Wellington is compared to the city of San Francisco for its harbour and “wooden houses on the hills.” This promotional moniker, with some truth in it, seems to have entrenched its position in this communication loop. Travelogues reporting exclusively on Wellington (one out of every five articles) primarily mention this analogy. The comparison is mostly associated with ‘landscape’. See the following examples:

Wellington reminds many visitors of San Francisco, albeit a scaled-down version, with pretty timber houses tumbling down deeply wooded slopes to the white-capped sea (McCabe, 2003, p. 26).

The clean air, waterfront areas, small population and

style of houses put me in mind of San Francisco....
(Porter, 2004, p. 2)

The city is much more like San Francisco than Canberra
(Matheson, 2004, p. 4).

Buildings of great architectural achievement are rare
(Rome or Venice it's not), but-like San Francisco, to
which it's often compared-the city's beauty lies not in
its edifices but in its setting (Rubin, 2003a, p. 55).

It is why Wellington – apart from trams – bears such a
close resemblance to that other city on a fault line, San
Francisco (Tanner & Grant, 2001, p. 1).

As one article mentioned: “Wellington has long enjoyed its reputation as New Zealand’s most European city” (Tansley, 2003a, p. 36), the second most mentioned comparison is to Europe. Two are related to the culture atmosphere and one is to its natural setting. Below are three examples:

Kirkaldie & Staines on Lambton Quay has three floors
of fine shopping with personalized, but low-pressure,
service: the only way to describe it is classic
mini-Harrods (Porter, 2004, p. 2).

The décor of Pravda Café was more like those cafes on
Paris's streets (Leung, 2004a, p. 3).

Cut to Wellington itself, New Zealand’s charming
capital-think of it as the Trieste [an Italian city
bordering Slovenia] of Oceania-where houses run up
hillsides overlooking its sheltering harbor... (Cheuse &
Tinslay, 2004, p. 168)

Two other analogies are drawn to Cairns and Melbourne in Australia. One is related

to natural setting and another to the funky atmosphere. See the following examples:

The taxi driver who was my unofficial guide around Wellington insisted his city was very similar to Cairns... Both cities are built around a meandering port, have a compact business centre and a Snobs' Hill for rich folk, he says (Houghton, 2003a, p. 5).

Picture the Brunswick Street [Fitzroy, Melbourne] in the early '90s and you'll have an idea of its retro vibe... Fidel's is a relaxed, slightly shabby café, think Fitzroy's original Black Cat (Richards, 2004, p. 5).

Four themes surface from the analysis of metaphors and similes, they are, in ranking order, 'landscape', 'arts and culture', 'cuisine' (café) and 'vibrant'.

Celebrities, literary and artistic allusion –

Again, celebrities related to the movie LOTR are most mentioned. Fifteen articles out of a total of 25 (or 60%) mention the film. There is one article that touches on the movie *King Kong* and the writer even calls the capital 'Wellywood'. The association with artistic creativity is obvious. Nine articles refer to director Peter Jackson and five relate to actress Liv Tyler, who is usually associated with culinary experience. Another four travelogues mentioned writer Katherine Mansfield. Unlike celebrities in New Zealand travelogues who represent more versatile themes, celebrities associated with Wellington allude strongly to the themes of 'arts and culture' and to a lesser extent 'cuisine'.

Photos -

The single largest category of pictures is that associated with human activities, with

an average of 2.48 pictures per story. This is followed by pictures related to urban settings (M = 1.8). Scenic (M = 1.28) and consumer activity pictures (M = 1.20) come into third and fourth places, respectively. Like Auckland, Wellington is often represented by ‘blue’ pictures (M = 1.04) and poorly represented by ‘Maori’ images (M = 0.13). The last two prominent categories of pictures are those related to ‘flora and fauna’ and adventure and/or outdoor activities. Themes identified from the analysis of photos are ‘vibrant’, ‘landscape’, ‘cuisine’, ‘arts and culture’, ‘flora and fauna’ and ‘adventure’. It is shown from Table 21 that photos and leads are two devices that capture most the same frames as those represented in the entire text.

Table 21
Salience ranking identified from framing devices – Wellington (n = 25)

Theme	Whole text	Headline	Photo	Metaphor	Lead	Opening	Closing	Celebrity
Vibrant	6	6	6	3	5	5	3	0
Arts/Culture	5	5	3	5	6	4	5	6
Cuisine	4	3	4	4	3	3	6	5
Landscape	3	0	5	6	1	6	0	0
Flora/Fauna	2	4	2	0	4	0	4	0
Maori	2	0	0	0	0	0	0	0
Friendly	0	0	0	0	3	3	2	0
Adventure	0	0	1	0	0	0	1	0
Salience difference	0	8	9	10	12	13	15	15
No. of frames matched	6	4	5	4	5	4	4	2
Word count	N/A	107	N/A	225	715	1150	1154	N/A

5.4 Framing Christchurch and Canterbury

5.4.1 Syntactical structure

Headlines and kickers–

As noted, Canterbury was like a miniature of New Zealand and therefore, the most salient theme identified was one of ‘landscape’. As quite a few reports mentioned whale watching in Kaikoura, ‘flora and fauna’ became the second most salient theme. The results were listed in Table 22.

Table 22

Salient frames identified from headlines of travelogue sample - Wellington

6. Landscape (5) Monster holiday: From beasts of the deep to the Godzone / King of the Kiwi road / Cook’s delight / Ah high school in the clouds / The road to Rohan Trilogy
5. Flora and fauna (4) Monster holiday: From beasts of the deep to the Godzone / Whale of a time in land of Kiwi / Having a whale of a time is just out of this world / From grape to giant squid
4. Englishness (3) A very English experience / Taking a punt on Christchurch / Time to punt
3. Adventure (2) Hot to trot in Christchurch / At high school in the clouds
2. Garden (2) Pastoral pleasure and more... Christchurch New Zealand / Christchurch, flower blooming, limited time only

Leads, opening and closing paragraphs

The most salient themes identified from leads were ‘landscape’ (four occurrences), ‘flora and fauna’ (3) and ‘Englishness’ (2), while ‘adventure’, ‘wine’ and ‘garden’ were less salient. From opening paragraphs, ‘landscape’ (5) emerged as the most salient theme, followed by ‘garden’ (2), flora and fauna’, ‘Englishness’ and ‘luxury’. As for closing paragraphs, ‘landscape’ was still the most salient theme; ‘flora and

fauna' was the second, followed by 'adventure', 'Englishness' and 'garden'.

5.4.2 Rhetorical structure

Metaphor, similes and analogies –

The most mentioned metaphors and similes were for Kaikoura, the self-claimed "whale watching capital of the South Pacific" (Barber, 2004, p. 43), especially its coastline and submarine topography. Another two analogies were related to the English atmosphere of Christchurch. The themes identified were 'landscape' and 'Englishness'. See the following examples:

The mighty forces which have shaped this land have forged an underwater chasm as deep as the Grand Canyon in the US... (Houghton, 2003b)

Kaikoura's offshore chasm is nicknamed 'the Grand Canyon of the marine world' (Wang, 2003, p. 94).

Kaikoura is a cold-climate Byron Bay... (Houghton, 2003b, p. 4)

In Christchurch, a ride on a punt boat... is almost as requisite for a visitor as afternoon tea is at Brown's hotel in London (Ball, 2003, p. 1).

...he rambles and expounds like the self-anointed spokesmen for this cause or that do on Sundays in London's Hyde Park Speakers Corner, only Christchurch's wizard wears a black robe and witch's hat (Ball, 2003, p. 1).

Celebrities, literary and artistic allusion –

The most mentioned celebrity was Sir Edmund Hillary (3 articles); with the expedition to Mount Everest (1953) and the South Pole (1958). These references led

the journalist to construct a framing of 'exploration' within texts and hence the theme of 'adventure'. Another mountaineering celebrity that was mentioned was Lydia Bradey, the first woman to climb Everest without supplementary oxygen (Bain, 2003).

The second group of celebrity referencing comprised LOTR, Peter Jackson and the novel *Erewhon*, which represented the theme of 'landscape' because they collectively referred to the landscapes around Mount Potts Station, Canterbury. Next came the movie *Whale Rider* and actress Keisha Castle-Hughes. The artistic allusion was marine mammals and hence the theme of 'flora and fauna'. The themes identified were therefore 'adventure', 'landscape' and 'flora and fauna', which stood both separately and inter-linked with each other depending on the nature of the journalists' text.

Photos –

As noted in Chapter 4, Canterbury and New Zealand were most similar in their promoted themes. The analysis of photos also supported this finding. The largest category of pictures was that related to people; and the second most common one was scenic pictures (each story on the average has 2.29 pictures), of which green, blue and white (snow) took the lion's share. An emphasis on interaction between nature and people was paramount. Hence, the third category comprised adventure or outdoor activities. Because nearly one third (29%) of articles mentioned whale watching in Kaikoura, pictures of marine mammals formed the fourth largest category and reinforced the theme of 'flora and fauna'. The themes identified from photos were 'landscape', 'adventure' and 'flora and fauna' and thus were congruent with the celebrity and artistic references listed above.

According to Table 23, leads not only picked up most of the frames identified from the whole text, it was also the most powerful device in terms of frames congruence.

Table 23
Salience ranking identified from framing devices – Christchurch and Canterbury (n = 17)

Theme	Whole text	Lead	Photo	Celebrity	Headline	Closing	Metaphor	Opening
Flora/Fauna	6	5	4	4	5	5	0	4
Adventure	5	3	5	6	3	4	0	0
Landscape	4	6	6	5	6	6	6	6
Englishness	3	4	0	0	4	4	5	4
Cuisine	2	1	0	0	0	0	0	0
Maori	1	0	0	0	0	0	0	0
Garden	0	2	0	0	2	4	0	5
Frames difference	0	10	10	10	11	12	18	20
No. of frames matched	6	5	3	3	4	4	2	3
Word count	N/A	342	N/A	N/A	94	738	186	642

5.5 'Framing' Destinations: A Photographic Analysis

One of the frequently cited definitions of framing is to relate it to the metaphor of a picture frame (Tankard, 2003). A picture frame isolates certain materials and highlights them for viewers' attention; the first function involves *selection* and *exclusion* while the second deals with *emphasizing*. Because choosing a frame for a story is the most important decision for a journalist (Smith, 1997), it is suggested that pictures which appear in a travel story reflect to a large extent the feelings a journalist wants to arouse within his or her readers. Analyzing travelogue photographs,

therefore, provides an alternative to and verification of textual analysis.

A one-way analysis of variance was conducted to evaluate the relationship between 19 categories of pictures and different destinations. The independent variable, the media-destination factor (media covering four destinations) included four levels: New Zealand, Auckland, Wellington and Christchurch and Canterbury. The dependent variable was the number of pictures in 19 categories. Nine ANOVAs were significant and follow-up tests were conducted to evaluate pairwise differences among the means. Because the sample size of each group varied considerably from 17 to 123 and there were 12 categories of pictures failed the tests of homogeneity of variances, the author chose to conduct post hoc comparisons using the Dunnett's *C* test, a test that does not assume equal variances among the four groups. Test results were shown in Table 24.

The analysis first focused on gazing and performing pictures. In general, gazing pictures, which strongly relate to visual sense, were on the average 6 times more frequent than those of performing pictures, which involved activities undertaken within a natural setting. The results suggested that sightseeing was still a salient part of the travelling experience in New Zealand, even though Perkins and Thorn (1998) argued otherwise. Though there were no significant differences among four destinations, the ratios of gazing to performing pictures for New Zealand, Auckland, Wellington, and Christchurch and Canterbury were 4.77, 6.54, 12.5 and 3.4, respectively. For travelogues reporting on Wellington, there were 12.5 gazing pictures for each performing picture, implying the theme of 'adventure' was least salient among the four. These results were quite congruent with those shown in Tables 12 to 15 of Chapter 4, where salience rankings of 'adventure' theme identified from travelogues were 5 for New Zealand, 3 for Auckland, 0 for Wellington, and 5 for

Table 24
Differences among destinations on mean numbers of travelogues categorical pictures

Category	New Zealand	Auckland	Wellington	Christchurch & Canterbury	F	Prob.
Total picture	6.40	7.15	5.40	6.00	0.342	0.795
Courtesy picture	1.45	1.00	1.60	0.88	0.611	0.609
Scenic	3.00^a(2)	1.68 ^{ab} (5)	1.28 ^b (4)	2.29 ^{ab} (3)	3.852	0.010
Green	1.80 ^a (4)	0.44 ^b (10)	0.60 ^b (7)	1.88^a(4)	6.619	0.000
Blue	1.65 (5)	1.44(6)	1.04(6)	1.35(5)	0.784	0.504
White	0.28 ^b (10)	0.00 ^a (16)	0.04 ^a (15)	0.82^b(7)	7.230	0.000
Man-made marine	0.11 ^a (17)	0.79^b(9)	0.40 ^{ab} (8)	0.00 ^c (13)	16.787	0.000
Red	0.15 (15)	0.03(15)	0.00(16)	0.00(13)	2.097	0.102
Yellow	0.26^a(12)	0.00 ^b (16)	0.00 ^b (16)	0.06 ^{ab} (11)	3.229	0.024
Wildlife	0.18 ^{ab} (14)	0.09 ^b (12)	0.36 ^{ab} (10)	0.71^a(8)	5.190	0.002
People	2.46(3)	3.03 (3)	2.48(2)	3.00(2)	0.465	0.707
Maori	0.27 (11)	0.06(14)	0.13(14)	0.00(13)	0.711	0.546
Gazing	5.11(1)	5.76 (1)	5.00(1)	4.59(1)	0.177	0.912
Performing	1.07(7)	0.88(8)	0.40(8)	1.35 (5)	1.767	0.155
Consumer	1.61 ^{ab} (6)	3.09^a(2)	1.20 ^{ab} (5)	0.82 ^b (7)	3.403	0.019
Iconic	0.20 (13)	0.09(12)	0.20 (12)	0.06(11)	0.569	0.636
Marker	0.13 ^a (16)	0.97^b(7)	0.28 ^a (11)	0.00 ^a (13)	17.859	0.000
Rural	0.51(8)	0.21(11)	0.16(13)	0.53 (9)	1.805	0.148
Urban	0.30 ^a (9)	1.91^b(4)	1.80 ^b (3)	0.41 ^a (10)	19.556	0.000

Note: (1) Means with the same superscripts were not significantly different from each other (Dunnett's *C* test, Alpha = 0.05). For example, scenic pictures in the travelogues covering New Zealand were on the average significantly more than those in travelogues covering Wellington and hence their superscripts were different from each other.

(2) The figures in bolded numbers represented the figures were the highest in the category.

(3) Numbers in parentheses represented the ranking order of each category within the destination in question.

The findings reported in Chapter 4 noted that themes identified from travelogues about New Zealand, and Christchurch and Canterbury were closely congruent. This was also supported by the photographic analysis. Of eight categories of pictures that significantly differ among the four destinations, New Zealand and Canterbury shared the same subsets (same superscripts) of seven picture categories; they only differ in the category of man-made marine pictures.

Scenic pictures in travelogues covering New Zealand were significantly more than those that reporting on Wellington. In the latter case 'arts and culture' and other urban themes were strongly promoted and hence were more conspicuous and salient to journalists. For "green" pictures, Auckland and Wellington were predictably in the same subset with significantly fewer pictures than those of New Zealand and Canterbury; in terms of urban pictures, on the other hand, the two main population centres were both significantly more present than other locations. Another point that should be made here was that 'green' is a persistent promotional and perceived theme of New Zealand. However, 'blue' pictures also proved to be equally popular with travel writers, sometimes even surpassing 'green' pictures. As 'blue' pictures comprise bodies of water such as sea, lake, *et cetera*, a theme of 'refreshing' in general and themes of 'vibrant' and 'agile mind' in particular to the Chinese also emerged.

In travelogues, pictures with people formed the second or third largest categories, usually after scenic and consumer pictures. The inclusion of people in the photograph emphasized interaction with nature or culture, to beckon potential visitors to experience the same, and to legitimise the interaction (or activity) in question. Since (1) culture plays an important role in framing and (2) one of the purposes of this thesis

is to understand regional media demands, the analysis now turned to journalists from different countries and their preferences when including and excluding photos in their reports.

Usually, a sample size of 15 cases per group is large enough to yield fairly accurate p-values for the analysis of variance (ANOVA) provided the population distributions are not substantially nonnormal (Green, Salkind, & Akey, 2000, p. 159). China and Singapore, each with 6 and 12 travelogues, were therefore excluded from one-way ANOVA. In this sub-sample the Chinese-speaking regions were Hong Kong and Taiwan, while English-speaking countries comprised Australia, United Kingdom and United States of America. Before further evaluating the effect of countries of journalist origin on the selection of photos, a one-way ANOVA was conducted on the relationship between countries and numbers of total pictures. If no significant difference exists, further ANOVAs on picture categories can be conducted and results interpreted without considering the influence of the numbers of pictures. On the contrary, if significant difference was found, the researcher must check whether media type (newspaper or magazine) caused this discrepancy. Normally, magazines use more photos than newspapers because the former usually cover a destination more thoroughly and hence have more column space to fill. An independent-samples t test was significant, $t(198) = -4.95, p = 0.000$. Magazines ($M = 4.28, SD = 3.57$) on the average had nearly 4 more pictures than newspapers ($M = 8.71, SD = 8.37$).

The ANOVA on the relationship between total pictures and countries was also significant, $F(4, 177) = 18.65, p = 0.000$. Because the variances were not homogeneous, post hoc comparisons were conducted using Dunnett's *C* test. The results of these tests for the five countries and region were reported in Table 25. There

was significant difference between travelogues from Chinese-speaking and English-speaking countries, with the former used more pictures than the latter.

Table 25

Differences among countries (region) on mean total pictures of travelogues

Category	Australia (SD)	UK (SD)	USA (SD)	HK (SD)	Taiwan (SD)
Total Pictures	4.22 ^a (3.63)	4.95 ^a (5.79)	3.96 ^a (3.22)	10.75 ^b (6.50)	14.70 ^b (12.24)

Means with the same superscripts were not significantly different from each other (Dunnett's C test, Alpha = 0.05).

There were two possible explanations. One was that there were more Chinese magazines covering New Zealand and its regional destinations than their English counterparts, and another was that Chinese newspapers and magazines tended to use more pictures than their English counterparts. The first assumption was not valid because of all the magazines from these five countries or regions, only 23% (19 out of 83) originated from Hong Kong and Taiwan. The second assumption was partially supported and the results were reported in Table 26. Because the sample size of Taiwan in the newspaper group and the three sample sizes (UK, Hong Kong and Taiwan) in magazine group were less than 15, these differences could not be statistically tested.

Table 26

Differences among countries (region) on mean total pictures of newspapers and magazines travelogues

Media type	Australia (SD)	UK (SD)	USA (SD)	HK (SD)	Taiwan (SD)
Newspaper	2.67 (1.60)	3.38 (2.96)	2.47 (1.41)	9.68 (3.79)	4.75 (1.49)
Magazine	6.77 (4.54)	9.17 (9.24)	4.66 (3.60)	12.86 (10.78)	21.33 (11.71)

However, from Table 26, it was conspicuous that a difference on visual

presentation existed between Chinese and English travelogues. Chinese travelogues in both newspapers and magazines used more pictures, especially for Hong Kong newspapers and Taiwanese magazines. Actually, this phenomenon in Hong Kong was the so-called ‘Applenization’, a term coined to describe the advent of Apple Daily in Hong Kong which ten years ago overturned the traditional journalism values and presentation and made the majority of Hong Kong newspapers look like cheap tabloids (Hu, 2005). The introduction of many pictures into the column space and the exaggeration of headlines were two common ‘features’ (Open Magazine, 2004) of this ‘Applenization’. Taiwan Apple Daily was launched in 2003 and had gradually affected local newspapers in that country as well.

Table 27
Differences among countries (region) on mean numbers of travelogues
categorical pictures

Category	Australia	UK	USA	HK	Taiwan	F	Prob.
Courtesy pictures	0.48^a	0.19 ^b	0.27 ^{ab}	0.15 ^b	0.13 ^b	5.868	0.000
Scenic	0.49 ^{ab}	0.55 ^{ab}	0.60^a	0.28 ^b	0.32 ^b	3.045b	0.019
Green	0.26 ^{ab}	0.25 ^{ab}	0.46^a	0.14 ^b	0.13 ^b	4.426	0.002

Note: (1) Means with the same superscripts were not significantly different from each other (Dunnett’s C test, Alpha = 0.05).

(2) The figures in bolded numbers represented the figures were the highest in the category.

Because there were significant differences in numbers of pictures used in Chinese and English travelogues, to avoid the interference of the very number of pictures when evaluating the relationship between countries and the number of pictures in each category, this author recoded the picture variables based on the ratios of numbers of each picture category to total pictures. For example, if article 1 has 2 scenic pictures and 6 pictures in total, while article 2 has 6 scenic pictures and a total of 18 pictures; the ratios of scenic to total pictures were the same for both articles. A conclusion that

article 2 used more scenic pictures than article 1 was only partially correct when using the measure of absolute numbers. One-way ANOVAs were conducted on these recoded variables and the results that were statistically significant were reported in Table 27

In terms of the numbers of courtesy pictures used, Australia media led the sample and the figure was significantly more than those of United Kingdom, Hong Kong and Taiwan. On the average, for every ten photos that appeared in Australian travelogues, nearly five were from sources other than the journalists themselves. There were two possible explanations for this phenomenon. First, pictures shot by staff journalists could be kept in archive as file photos for future use or for sale. As for courtesy photos, there was always the issue of copyright to be resolved. Because of their spatial and cultural proximity, Australian journalists found it easier than their Chinese colleagues to obtain photos from New Zealand should the need arose. Or, alternatively, it seemed that they had accumulated enough file photos of New Zealand over the years. Australian journalists did not mind using proportionately more courtesy photos when their themes match with those of promotional materials, while Chinese journalists prefer to shoot their own photos both to accommodate the 'photo-rich' presentation style discussed earlier and to retain copyright in their photographs. Another possible reason was related to culture. Chinese readers have different visual perspectives (or frames of reference) on landscapes, activities, attractions, culinary experience, *et cetera* from their Western counterparts (Hashimoto, 2000). Therefore, it is natural for Chinese travel writers to favour courtesy photos that fit into their readers' cultural (visual) 'frames' (Clausen, 2004). If destination marketing organizations aim to increase the usage rate of their courtesy photos which, in turn, help insert their 'frames' into editorial contents, providing photos that take

into account different cultural aspects might be useful.

As for scenic and green pictures, American journalists placed more emphases on the 'landscape' theme than their Hong Kong and Taiwanese counterparts. To Taiwanese readers, New Zealand is an icon for pollution-free environment and 'landscape' is a theme taken for granted. To attract readers, the editorial content would need to tell readers something different. Or tourism marketers could recommend attractions and activities other than traditional sightseeing tours to bring these alternative frames into travelogues. The purpose was to penetrate into new market segments and to increase the possibility that traditional visitors would step into new territory, increase expenditure, enrich their travel experience, and spread positive word-of-mouth recommendations. This implied that in addition to courtesy photos, itinerary arrangement also played a major role in influencing frames that appear in the editorial content.

5.6 Chapter Summary

Except for the theme of 'magical' (associated with landscape), the analysis of framing devices did not discover salient themes or frames different from those identified earlier through thematic analysis of the whole text. It reinforced and reconfirmed the results of thematic analysis. However, some useful findings emerged from the analysis. For large samples that were more than 30, in this case travelogues covering New Zealand ($n = 123$) and Auckland ($n = 34$), the analysis of headlines, leads and closing paragraphs were powerful enough to yield at least four themes (they range from four to six in numbers) that equate to those identified from the whole texts

with a reasonably congruent salience ranking order (see Tables 17 and 19). As for small samples ($n < 30$) like Wellington ($n = 25$) and Christchurch & Canterbury ($n = 17$) travelogues, framing devices of headlines, leads and photos proved to be effective indicators of frames of the whole texts. The number of frames they identified that equate to those identified from whole texts ranged from three to five that had a medium congruent salient ranking order (see Tables 21 and 23).

Regardless of sample size, headlines and leads proved to be two reliable indicators of frames identified from the whole texts. This was because newspapers traditionally used an inverted pyramid style to present news stories by describing the most important part first (Uko, 2002), even though this style had long been under critical scrutiny (Beasley, 1998; Uko, 2002). Headlines and leads not only were in the forefront of a news story, they were also more concise than other parts of the text and hence formed two powerful framing devices.

However, it must be pointed out that it was still necessary to identify the less salient themes. For example, the themes of 'friendly', 'luxury' and 'vibrant' proved to be more elusive when only the analysis of framing devices was carried out. The author's experience was that there remained a positive correlation between numbers of frames and the numbers of framing devices. When only the most salient two or three frames need to be identified, headlines and leads will suffice. When more comprehensive and abstract themes need to be identified, the more framing devices, if not the whole texts, had to be analysed. When sample size is less than 30, the best way might be analysing the whole texts directly. However, if there are more than 100 news articles, each with an average of 1000 words, an analysis of headlines and leads may be an economical and effective alternative to identifying frames derived from the total text.

The photographic analysis basically confirmed national and regional characteristics. Again, New Zealand and Canterbury proved to be similar in their visual presentation by journalists, both were heavily represented in scenic (both green and white) and performing (adventure or outdoor activities) pictures, two of the salient promoted themes ('landscape' and 'adventure') of these tourism organizations. A new theme identified from visual images was that of 'blue', which comprised the bodies of water and symbolized 'cool', 'refreshing' and 'agile mind'. This theme was arguably appealing to visitors motivated by intellectual needs such as the Interactive Travellers identified by Tourism New Zealand.

CHAPTER 6 FRAMES SPONSORSHIP AND ADOPTION

Travelogues go beyond a mere service to the newspaper readers. Travelogues authors accomplish the 'ideologies of tourism', which are socially and politically congruent with the interest of their employers, newspaper editor, sponsors (travel agencies/tour operators) as well as target audiences (readers).

- Draiusz Galasinski and Adam Jaworski
(2003, p. 147)

This chapter analysed factors that influenced the frames adopted by the media. The purpose was to find which factors led to the most congruent frames between the media and tourism organizations, and so potentially producing positive stories desired by destination marketing organizations. Five factors of sponsorship, gender, motivation, length of stay, and distance to New Zealand (country of origin) were examined. Media type was also explored but not tested as a proposition. The five factors were as follows for the reasons initially discussed in Chapter 3, and again as shown below.

Proposition 1: In terms of frame congruence with promotional material, IMP results are more congruent than non-IMP results.

Proposition 2: Female journalists are more likely to adopt frames other than the salient ones presented in promotional materials.

Proposition 3: Journalists seeking authenticity will be influenced less by promotional texts.

Proposition 4: Journalists who stay longer in one place will be influenced less by the promotional texts.

Proposition 5: Journalists who come from a country that is close in physical and cultural distance to New Zealand will be influenced less by promotional texts.

Because there were 123 articles that covered New Zealand as a whole, this sample size was large enough to be sub-divided and used for further analysis. The sample sizes of regions like Auckland (34), Wellington (25), and Canterbury (17) were not large enough for proposed statistical tests and therefore were not used to test the propositions.

6.1 Sponsorship and Frames

Based on the importance and credibility of media, IMP usually categorized journalists into three categories, with the most important ones being fully financed for their trips (personal communication with Paul Yeo, Destination Lake Taupo, July 6, 2004). The financial support ranged from full sponsorship to media discount pass called Explore New Zealand (Tourism New Zealand, 2003). For analysis purpose, only travelogues that resulted from fully sponsored media trips were treated as IMP results. Usually, IMP or non-IMP results could be recognized from the cover sheet of the media results that Tourism New Zealand periodically sent to regional tourism organizations.

Non-IMP results consist of four categories. The first category was those reports resulting from the programme of Explore New Zealand, through which journalists enjoyed media discounts. The second category included those media trips for which the sponsors were not Tourism New Zealand. For example, some media trips were sponsored by hotels or other enterprises. The third was self-paid trips. They were easily recognizable because the journalists or editors always emphasized this

independence by stating something like ‘the author travelled on his own expense’ at the end of the article. The last category was those travelogues for which sponsors cannot be ascertained. These media reports were provided by Media Monitors, a company that Tourism New Zealand employed to track all media mentioning New Zealand.

Following the above criteria, 77% of 200 reports (or 154 reports) were classified as IMP results, while 23% (46 reports) fell into the Non-IMP category. Further analysis revealed that less than a quarter (23%) of 154 IMP results mentioned (explicitly or implicitly) the names of sponsors. In the ten years since Eliot (1994) proposed a solution to this ethical problem of travel press junkets, it seemed that the media were still reluctant to acknowledge sponsorship. In fact, most public relations managers believe the mixing of advertising and editorial content do no good for either the public or the profession (Baerns, 2003). It can be argued that an acknowledgement of sponsorship could at least mitigate possible negative perception on the part of the audience toward the media reports’ credibility and simultaneously kept the readers better informed.

Of the 123 reports covering New Zealand as a whole, 94 reports (76%) were classified as IMP results and 29 stories (24%) were non-IMP results. These percentages were almost exactly the same as the whole sample, which were 77% and 23%, respectively. Independent-samples *t* tests were conducted to evaluate the differences between the mean salience scores of frames of IMP and non-IMP results. Except for the frame of ‘sailing’ [$t(121) = 2.62, p = 0.01$], no significant differences were found between the mean salience scores of the two groups. Table 28 listed the test results.

Table 28**Gaps between IMP and Non-IMP salience scores (independent-samples *t* test calculation)**

<i>Theme</i>	<i>IMP Mean (ranking)</i>	<i>Non-IMP Mean (ranking)</i>	<i>Mean Difference</i>	<i>Prob.#</i>	<i>TNZ Ranking</i>	<i>Effect Size⁺ (d)</i>	<i>IMP Frequency (%)</i>	<i>Non-IMP Frequency (%)</i>
Landscape	4.37 (6)	4.55 (6)	-0.18	0.700	6	0.08	80 (85%)	22 (76%)
Adventure	1.82 (5)	2.52 (5)	-0.70	0.162	4	0.30	41 (43%)	18 (62%)
Maori	1.53 (4)	1.38 (4)	0.15	0.729	3	0.07	40 (43%)	10 (34%)
Flora/Fauna	1.50 (3)	1.28 (3)	0.22	0.604	5	0.11	39 (41%)	10 (34%)
Cuisine	1.14 (2)	0.72 (2)	0.41	0.342	0	0.20	25 (27%)	5 (17%)
Friendly	0.44 (1)	0.41 (1)	0.02	0.933	2	0.02	13 (14%)	5 (17%)
Sailing	0.34 (0)	0.00 (0)	0.34	0.010*	0	0.56	7 (7%)	0
Luxury	0.32 (0)	0.41 (0)	-0.09	0.732	0	0.07	6 (6%)	3 (10%)
Arts	0.27 (0)	0.28 (0)	-0.01	0.965	0	0.01	6 (6%)	3 (10%)
Vibrant	0.24 (0)	0.07 (0)	0.18	0.132	1	0.32	7 (7%)	1 (3%)

Significance of independent-samples *t* test between scores of themes salience

+ The value of 0 means there is no differences in the means. The further away from 0, the effect size becomes larger. The value is calculated by using the following equation:

$$d = t \sqrt{(N_1 + N_2) / (N_1 N_2)}$$

Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 151).

* $p < 0.05$

Since 'sailing' was not an important theme to New Zealand as a whole, the significance of mean difference would not be discussed further. It seemed that journalists visiting New Zealand not through IMP were more likely to mention the theme of 'adventure' (43% for IMP, 62% for non-IMP). One possible explanation might be that outdoor adventure activities or sports were gender specific. A Two-way contingency table analysis test was conducted to check if the proportion of male journalists in IMP was significantly different from the proportion of male journalists in non-IMP. The two proportions were found to be not significantly different [Pearson X^2 (1, N = 122) = 2.188, $p = 0.139$]. The proportions of males in IMP and non-IMP

were 44% and 62%, respectively.

Overall, it was found that of the top six themes of IMP results, non-IMP results, and Tourism New Zealand promotional materials, five were common to one another. The differences were that the theme of 'cuisine and wine' was salient to the media and not to Tourism New Zealand, while the theme of 'vibrant' was salient to Tourism New Zealand, but not to the media. For IMP and non-IMP results, the top six themes and their rankings were exactly the same. Therefore, Proposition 1 was not supported.

This finding was interesting because normally one would expect a report from a fully-paid trip to be more congruent in its themes with those of the tourism organizations than in the case of non-IMP results. However, the high congruence between IMP and non-IMP results meant that either (1) the promotional strategies were so successful and powerful that the media simply 'reflected' the sponsors' themes, or (2) the experiences of New Zealand tourism were so compatible with expectations that sponsorship played no role (or was unnecessary) in shaping the media frames. Another approach to analysing this frame shaping was to check the proportions of articles that are 'critical'. Here, 'critical' means an article that is not full of "a tone of uncritical approval" (Swick, 2001, p. 66). Normally, other things being equal, one would expect non-IMP results to be more 'critical' or 'objectively' evaluative than IMP results. Again, a two-way contingency table analysis test did not show a significant difference between the 'critical' proportions of IMP and non-IMP results [Pearson X^2 (1, N = 123) = 0.080, p = 0.777]. The proportions of IMP and non-IMP results that were critical were 0.26 and 0.21, respectively.

One might ask that if sponsorship did not create any difference in media frames, why bother sponsoring the free press trips? There were two answers to this query. The

first related to the shrinking media budget, and the second refers to frames sponsorship. This author used to work in a news department of a television company in Taiwan. The high costs of maintaining a news department combined with fierce competition within the industry forced many television stations to cut their news-gathering budget. Usually, subscriptions to international news sources such as Reuters, APTN, *et cetera* would bear the first brunt and be substantially curtailed in order to finance the costs of covering domestic news, which traditionally were regarded as more important because of their familiarity, cultural proximity, and relevance to the station's audience (Watson & Hill, 1993). If no sponsorship was provided, many travel journalists or free-lance writers would not be able to afford to visit New Zealand and filed travel reports. As publicity was considered more effective than advertising (Loda, Norman, & Backman, 2005), IMP became indispensable in promoting New Zealand images to the world. After all, one could not always depend on some epic movies like *The Lord of the Rings* to help promote New Zealand's tourism even though it did attract some journalists to visit New Zealand in the first place.

Even though frames congruence may be a desirable result for a public relations campaign, it was suggested by the author that frames sponsorship did not necessarily require or treat frames congruence as a contention of success. If a journalist's impartiality was not compromised by financial assistance, every travel report served as a reality check. It told the sponsors where to keep up the good work and where to improve. Since 'critical' or 'non-critical' reports were not significantly related to sponsorship, it could be suggested that any criticism voiced by the media acted as a substitute for tourist misgivings. Whether this was preferable to actual tourist complaint may depend on the nature of the readership of any given media outlet.

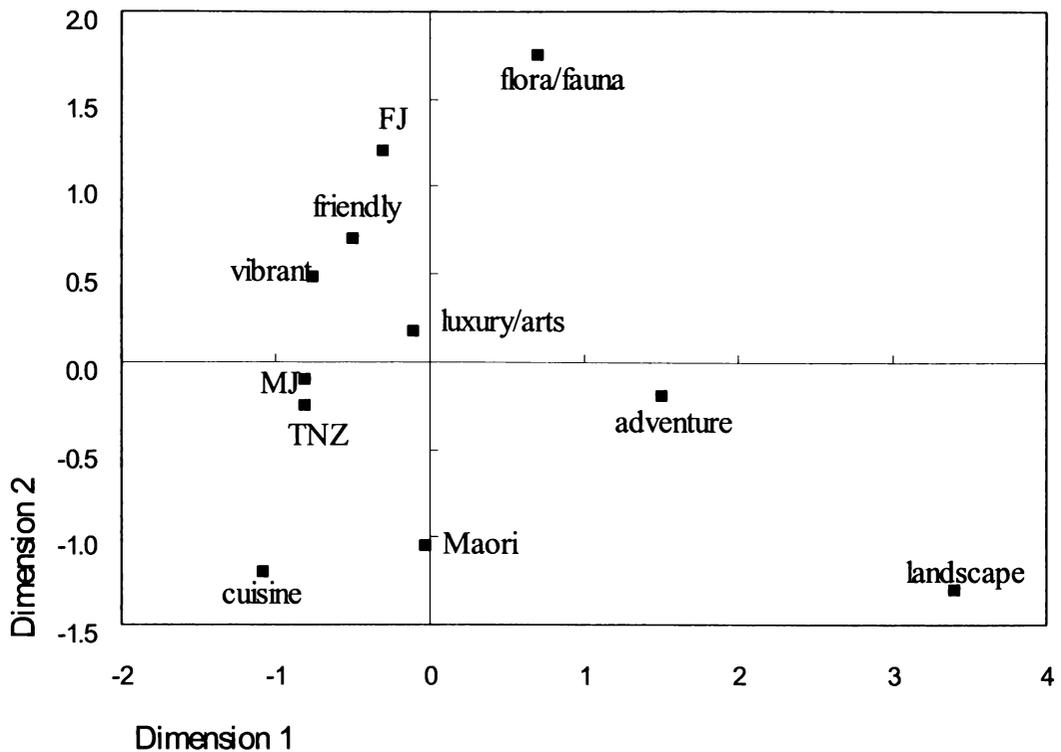
6.2 Gender and Frames

Previous research in marketing communication literature suggest that women are more comprehensive information processors and engage in more extensive information processing than their male counterparts (Darley & Smith, 1995; Koc, 2002). This implies that in contrast to men, women would pay more attention to themes other than the salient ones. To test if this proposition was true, an independent-samples t test was conducted to see if the mean salience scores of the two groups were significantly different. When identifying the gender of the journalists, one reporter's gender could not be ascertained from the name, leaving 122 reports covering New Zealand as a whole for analysis. Of these, 52% (or 63 reports) were filed by female journalists and 48% (or 59 reports) by males. This gender ratio was roughly the same as the whole sample. Table 29 (Appendix E) listed the test results.

Except for the themes of 'landscape' and 'adventure', other themes were all more salient for females than males. Adventure activities were more appealing to males and usually took place in stunning landscape, and hence male journalists identified these frames more often. On the other hand, female journalists showed more interests in the 'soft' themes of 'cuisine', 'Maori culture', 'arts and culture', and metropolitan vibrancy and sophistication. This last theme was particularly delicate and subtle to pick up. It also appeared (in the frequency counts) that female journalists identified these frames of 'luxury', 'arts and culture', 'sailing', and 'vibrant' other than the salient Tourism New Zealand themes more often than their male counterparts. Therefore, Proposition 2 was supported.

Proposition 2 might also be tested and presented visually through perceptual mapping. In the data matrix, three rows represented Tourism New Zealand, female journalists, and male journalists, while the columns represented the salience scores of each theme. By default, the SPSSTM multidimensional scaling procedure requires at least four rows for rectangular shape of data. In order to run this procedure, the author created a dummy fourth row that was exactly the same as the first row (Tourism New Zealand). On the map, the dummy row should entirely overlap with the first row.

It was shown in Figure 14 that ‘cuisine’ and ‘Maori culture’ were more salient to female journalists than to their male counterparts since they were further away from female journalists. As predicted, Tourism New Zealand and the dummy row exactly overlapped with each other. Overall, male journalists’ frames were very close to (or congruent with) those of Tourism New Zealand, while the females’ frames were further away and not that congruent. This finding also supported what Wearing and Wearing (1996, p. 231-232) described, “...gendered tourism marketing...which privilege male views and which have significant impacts on tourism image and promotion”, and what Pritchard and Morgan (2000, p. 884) argued, “...the language and imagery of promotion privileges the male, heterosexual gaze.” It was, therefore, recommended by the author to invite more female journalists (if possible) to visit the destinations so as to create more versatile and balanced travel reports and pick up more subtle themes, even though tourism organizations cannot dictate which particular journalist they would like to invite.



TNZ: Tourism New Zealand

MJ: Male Journalists

FJ: Female Journalists

Figure 14 Euclidean distance model: Media - Gender (Kruskal's stress = 0.16; squared correlation (RSQ) = 0.98)

6.3 Authenticity and Frames

Authenticity, a concept proposed by MacCannell (1973), was elusive and inconclusive, yet traditionally has been important to tourism studies. Wang's (1999) clarification of three types of authenticity (objective, constructive, and existential) was helpful in understanding and applying this concept. However, it was beyond the scope of this thesis to determine the relationship between the types of authenticity and the types of tourists. Rather, the purpose of this section was to find the relationship between authenticity and frames. According to McGregor (2000, p. 31), "...the less a particular tourist type cares about the concept of authenticity, the greater the

likelihood that textual representations of places will have a strong influence upon their perception of place.” Placed in the context of this study, it meant the themes (or perceptions) of journalists who cared less about authenticity could be more congruent with those of tourism organizations because promotional materials would exert stronger influence on them, assuming a gap exists between promotional image and “authentic fact.” Since authenticity is relevant to ethnic and cultural tourism (Wang, 1999) and since the quotidian experience of aboriginal life enhances the authentic (Edwards, 1996), seeking the Maori cultural experience would be considered as one example of seeking the authentic in this study. The operational definition of authenticity was that the theme of ‘Maori culture’ be included in top three salient themes of a report. Those journalists whose reports did not include this theme (when writing of New Zealand in general) in the top three were considered to care less about authenticity. Of course, there is always a caveat involved when one tried to narrow down a broad, elusive and subjective concept. Besides, journalists of professional magazines that focused on adventure activities or cuisine understandably seldom include the ‘Maori culture’ theme as top three. In contrast to magazines, newspapers were more general about the themes they covered. Because of these limits, the finding of this section could not be generalized and should be treated as an explorative study on the relationship between authenticity and frames adoption.

Using the aforementioned criterion to assess the sample (New Zealand), 92 reports (75%) were categorized as caring less about authenticity and 31 reports (25%) were listed as “more authentic.” The test results were shown in Table 30 (Appendix E).

The differences between three themes (excluding the theme of Maori culture) were significant: ‘adventure’, ‘friendly’, and ‘luxury’. In terms of ranking the themes of

'adventure' and 'friendly' were both more salient to Tourism New Zealand and the group who cared less about authenticity than for the other group of journalists. The theme of 'friendly' was not salient enough to be included in top six for the group of journalists who cared more about authenticity than for their counterparts. It seemed that the 'less authentic' group did provide more coverage of this theme that was identified in TNZ's promotional materials. On the other hand, the 'more authentic' group mentioned more about the themes of 'flora and fauna', 'landscape', and 'arts and culture' (although not at statistically significant levels). It was also noted that the theme of 'luxury' was not associated with this group for which Maori culture was a more salient theme. As the theme of luxury in the analysis was usually associated with luxurious accommodation or the rich and famous in metropolitan area (like super yachts docking in Auckland harbour during the America's Cup), its absence indirectly reflected the everyday life of ordinary Maori people.

From the results of independent-samples *t* test above, it was hard to tell whether journalists who cared less about authenticity were more likely to be influenced by promotional materials. Again, perceptual mapping helped answer this question. From Figure 15 (Appendix E), it was shown that the distance (Euclidean distance = 0.4435) between 'less authentic' group and Tourism New Zealand (TNZ and dummy row were overlapped) was shorter than the distance (Euclidean distance = 1.1146) between the 'more authentic' group and Tourism New Zealand. This meant that the themes of the 'less authentic' group were more congruent with those of promotional materials. Hence, Proposition 3 was partly supported.

6.4 Length of Stay and Frames

Misunderstanding is usually caused by incomplete information and/or lack of time to think it through. After all, it takes time to see things, people and destinations more clearly. By the same token, for the tourism experience, it is possible to suggest that the longer the length of stay, the clearer becomes the destination image for a visitor (J. M. Jenkins & Walmsley, 1993). However, this clearer image would not necessarily match the image projected by a destination marketing organization. On the other hand, it was also possible to expect that staying in a place longer, rather than for only one or two nights, and hence having more time to see beyond textual representations would decrease the influence of promotional texts on visitors' gazes (McGregor, 2000, p. 34).

The New Zealand samples were again used for analysis. The length of stay for a journalist was determined from the cover sheet of IMP results. Normally, there was one row on the cover sheet stating the dates of visit of a journalist. However, this was not always the case. Sometimes, only the month and year visited were shown. For non-IMP results this row was left blank since the journalists did not ask for financial assistance from TNZ and so their date of visit was not revealed to the organization. Sometimes, the journalists would tell the readers how many days they spent visiting New Zealand in the context. Using the above methods, 65 samples' length of stay was determined out of a subtotal of 123 reports. Each report's length of stay was then divided by the number of regions visited by the journalist(s) to get the number of average days spent in a region. This number was a rough estimation since the author did not possess a detailed itinerary for each journalist. The mean and median lengths of stay were 3.4 and 3 days, respectively. To ensure a journalist stayed over two

nights, 3 days was used as the cut off point to recode the variable into two categories: less than three days (one or two nights) and more than three days (inclusive). Thirty-two (49%) reports fell into the first category (shorter stay) while the second category (longer stay) had 33 samples (51%). Table 31 (Appendix E) listed the test results.

There were no significant differences between mean salience scores for journalists who stayed longer or shorter. However, those who stayed shorter seemed more interested in 'Maori culture' and 'flora and fauna', while those who stayed longer mentioned more about 'adventure', 'cuisine', and the friendliness of local people. The latter seemed more interested in interacting with the people and environment.

Using the themes salience ranking of the 'short stay' group, 'longer stay' group and Tourism New Zealand as input data, perceptual mapping (Figure 16 in Appendix E) again showed that the group who stayed shorter had themes more congruent with (hence closer to) those of Tourism New Zealand than the group who stayed longer, even though the independent-samples *t* tests showed the difference were not significant. It was difficult to see the distance between the 'shorter stay' group and Tourism New Zealand because they were so close that they almost overlapped with each other. Therefore, Proposition 4 was partly supported.

6.5 Distance and Frames

Distance here referred to both physical and psychological distance. For the tourist experience, it is possible to suggest that the longer the distance, the higher the risk and uncertainty, and hence greater the possible anxiety about travel. To mitigate this

anxiety, potential visitors will search for and rely on more external information (Bauer, 1967; Moore & Lehmann, 1980). Therefore, it could be argued that promotional material tended to have more influence on visitors originating from areas that were further away from a destination than on those from areas proximate to the final destination. For analysis in this section, psychological distance was represented by cultural (or linguistic) difference. Based on physical distance, countries were divided into two groups: proximate and distant. Except for Australia, visitors from other countries need to take more than eight hours flight to reach New Zealand. Therefore, Australia was listed as a proximate country. Other countries like America, United Kingdom, Taiwan, China, *et cetera* were categorized as distant countries. For cultural distance, Australia, United Kingdom and United States of America were grouped together because their common language and cultural roots. For analytical purposes, China, Hong Kong, Taiwan and Singapore were clustered together as a single group due to their common cultural traits. For physical distance, there were 35 reports (28%) from Australia and 88 stories (72%) from other distant countries. For cultural distance, media from English-speaking countries produced 86 reports (70%), while their Chinese counterparts filed 37 (30%) stories. Table 32 (Appendix E) listed the analysis results.

The four major themes still occupied the leading positions for both groups. However, it was shown in Table 32 that the mean salience scores of four themes were significantly different between two groups. The themes of 'adventure' and 'luxury' were more salient to Australian journalists, while journalists from distant countries placed more emphasis on the themes of 'cuisine' and 'sailing'. Overall, the distant group's themes were less congruent with (it was further away from TNZ in Figure 17 in Appendix E) those of Tourism New Zealand than proximate group.

Next to be analysed was cultural distance. Because the results of independent-samples *t* tests and multidimensional scaling analysis were generally not different from those of physical distance analysis, the results were not reproduced here. Again, the mean salience score of the theme of adventure was significantly different between the two groups [$t(77.134) = 2.089, p = 0.04$]. The theme of 'adventure' on average was more salient to the English than to the Chinese group. This difference fits the profile of Chinese visitors, who tend to be mass tourists and are reluctant to take risk, especially when on vacations. One of the possible explanations relates to Confucian teachings. One of these postulates, "One's body, hairs and skins all originate from one's parents. Keeping them sound and well is a way to show filial piety to the parents," implying therefore a duty to avoid unnecessary risk. The perceptual mapping also demonstrated that the Chinese group's (culturally distant) themes were less congruent with those of Tourism New Zealand than the English group. Therefore, Proposition 5 was not supported.

There were three explanations for this finding. The first was the appearance of the Internet, the second was the nature of journalism, and the last was the erection of man-made barriers. Since the advent of the Internet, 'distance between people' acquired a new meaning. People could now obtain or receive (sometimes reluctantly) information very easily and quickly. The traditional concept of physical distance had been broken, and for some people distance now only existed in cyberspace, or perhaps rather the distance between them and a computer. People of faraway originating countries no longer had to simply rely on promotional material to understand a destination. They could now directly assess local online newspapers, magazines, sometimes even television reporting, and hence were less influenced by the textual

messages of traditional tourist brochures and advertisement. The same situation applied to people from proximate originating countries. Consequently the distance that matters in a cyber world is that of psychological distance.

Psychological distance is a complex concept, but a major component remains cultural distance, which to a great extent is caused by linguistic differences and associated perceptual reference points. Journalists, like visitors, come from different cultures. However, journalists are to a certain extent different from general visitors. Travel journalists are more experienced travellers; they travel for work, not work to travel; they seldom challenge, but reflect the dominant themes in their own culture; they report what their audience would like to see, to read, and to know. Therefore, journalists from Australia, United Kingdom, and the United States of America would report the themes most cherished in their own cultures, which were not so different from those of New Zealand, which traditionally looks to the West. This same professional understanding was also valid for Chinese journalists. Like birds of a feather that flock together, journalists of a culture collectively pick similar (or familiar) themes.

This argument demonstrates that when promoting destination images, a national tourism organization might want to take into account culture and design different itineraries that involve various activities or attractions to suit journalists from different cultures. For instance, adventure activities were not appealing to the Chinese because it did not fit with their traditional cultural values. 'Cuisine' and 'Maori culture' were probably more appealing to them, other than the themes of 'landscape' and 'flora and fauna'.

The third reason of man-made barriers rendered the concept of distance even more

complicated. Usually, people living in close spatial proximity are thought to understand each other, but in reality that is not always true. For example, Australians think they understand Kiwis (New Zealanders) through cliché; after all, they are so close in physical and cultural distance. However, sometimes this is not true. Two articles by Australian journalists proved this point:

Australians should stop taking the mickey out of all those sheep, and those accents, and appreciate the beauty of New Zealand, says a converted Bruce Elder (Elder, 2003b, p. 11)

...because action is what holidays in the Land of the Long White Cloud are about. Right? Not quite, another equally intriguing aspect of New Zealand's attraction to tourist is slowly emerging – its cosmopolitan appeal (Wilson, 2003, p. 6)

This situation can be described in the phrase 'familiarity breeds contempt'; or rather 'spatial proximity increases friction'. People in close proximity think they understand each other, but actually may not do so. When the travelling experiences did not meet the expectations (the cliché), journalists tended to accept and report what they saw, the so-called first gaze. After all, the conflict of themes and denial of expectation is in itself a desirable news value. As for those journalists of distant countries, they usually did not form a pre-conceived (stereotypical) bias like their proximate counterparts and may be already familiar with the traditional promotional materials of the long-haul destination in question. Therefore, when they finally visited the destination, they tended to be less influenced by the textual messages offered at the destination. In this regard, spatial distance actually enhanced 'familiarity', while spatial proximity brewed potential misconception. If this argument was true, Proposition 5 would be partially supported.

6.6 Media Type and Frames

For potential visitors, newspapers usually provide a general description and introduction to a destination, while travel magazines tend to focus on certain types of tourism, like ethnic tourism, gastronomical tourism, adventure tourism, *et cetera*. The readership of travel magazines tends to be limited to certain market segments, like couples, backpackers, or sports fans. Therefore, it is possible to suggest that magazines usually cover fewer salient themes than newspapers and hence may be less congruent with the themes promoted by a destination marketing organization.

Of 123 reports covering New Zealand as a whole, 53 (43%) were newspaper articles, while 70 (57%) were magazine stories. These figures differed a little from those of the entire sample, where 105 reports (52.5%) belonged to newspapers and 95 stories (47.5%) were from magazines. Table 33 (Appendix E) listed the analysis results.

It was shown in Table 33 (Appendix E) that for the less salient bottom four themes, magazines reported them more frequently and scored higher means. For the themes of 'Maori culture', 'arts', and 'sailing', magazines scored on average more than newspapers. In comparison with the universal themes of 'landscape', 'flora and fauna', and 'friendly', these three themes were perceived unique to New Zealand and hence were the foci of some magazines that specialize in specialist themes. However, perceptual mapping revealed that the distance between newspapers and magazines were shorter than the distances between either of them and Tourism New Zealand's promotional themes. Overall, these two types of print media did not significantly

differ from each other when identifying salient themes, apart from magazines reporting more and scoring more highly the less salient themes.

A two-way contingency table analysis was conducted on 199 samples (excluding the one that covered both Auckland and Wellington) to evaluate whether newspapers or magazines picked up salient themes more often. The two variables were media type with two levels (newspaper and magazine) and frequency of salient themes (top six themes) scored at three levels (more, average, and less). Using K-Means Cluster analysis, three levels of frequency were determined. If a report mentioned more than three themes (4-6), it was classified as 'more congruent'; 'median congruent' represented two to three themes mentioned (2-3); if only one theme or less was covered (0-1), it was assigned to 'less congruent' category. About two thirds of reports mentioned two to three themes; roughly 12 percent mentioned more than three themes, while another 23 percent covered just one theme or less. Media type and frequency of themes occurrence were found to be significantly related, Pearson X^2 (2, N = 199) = 13.369, $p = 0.042$. The proportions of 'more' themes mentioned by the newspaper and magazine were 0.05 and 0.20; the proportions of 'less' themes covered by the newspaper and magazine were 0.29 and 0.16, respectively; while the proportions of 'average' themes picked up by newspaper and magazine were 0.67 and 0.64, respectively.

In terms of thematic coverage, magazines (usually with more column space than newspapers) were more comprehensive. This finding suggested that to appeal to mass tourists (normally focused on two to three universal themes), newspapers and magazines would have roughly the same effectiveness; the only concern would be the promotional costs and the number of readers reached. However, if a tourism

organization wanted to attract a certain type of tourists or travellers, magazines would be a better choice as they were more likely to pick up the less salient as well as the salient themes.

6.7 Chapter Summary

It was learned from the analyses that financial assistance provided to visiting media did not influence the level of frames congruence between the media and the sponsors when compared to non-IMP reports. Even though this finding was contrary to the proposition tested, it demonstrated that the journalists' travel experiences of New Zealand generally confirmed themes representative of New Zealand. The media also showed its objectivity in reporting a destination whether or not they accepted financial assistance. However, there was one caveat. As mentioned before journalists seldom challenge the dominant frames in their society. Nowadays, with the success and huge publicity of the movie trilogy *The Lord of the Rings*, to the world New Zealand's landscape was full of mystical ambience and was often described as 'Middle-earth', 'paradise', 'heaven', or 'Godzone'. With another movie *The Chronicles of Narnia: The Witch, The Lion and The Wardrobe* in production that also used New Zealand landscapes as filming settings, it was hard to imagine that travel journalists would ever try to challenge these frames when under this powerful influence of popular culture. After all, travel or tourism was not 'hard' news and does not involve as much value conflict as political issues. Most potential visitors probably wanted to know where to see something stunning, where to eat something special, where to experience something or someone exotic, or where to take some extreme activities. This reality and the tendency to praise rather than criticize, therefore, made critical travel reporting uncommon and these should be the focus of further analysis.

The relationship between distance and frames congruence was also found opposite to the proposition. It was thought that the closer the distance to the destination, the more familiar the journalists would be with the destination and hence they would rely less on the promotional materials than journalists from distant countries. And the less the journalists relied on the textual messages, the less congruent would be the themes between them and the tourism organizations. However, it was found that the opposite argument was supported. It was suggested this was because journalists report what their audience like to know, and these things were shaped by the culture and values. Therefore, the closer the distance (physically and culturally), the more congruent were the salient frames.

On the other hand, if it was true that spatial proximity actually created “contempt through familiarity”, then the closer the distance, the more disenchanted the parties might become and hence, objectively and paradoxically the more proximate they are the less familiar with “reality.” Australian journalists were spatially proximate to New Zealand, but they were probably more likely to misunderstand New Zealand. Once they arrived and realized that their stereotypical impressions were outdated, they tended to consult the promotional materials to resolve this dissonance. In this regard, unfamiliarity did bring closer the themes congruence. It was just that this unfamiliarity was not, as previously thought, created by spatial distance, but actually caused by spatial proximity filtered through derogatory stereotyping (Ryan, 2002).

As for the factors of gender, seeking authenticity, and length of stay, it was found that journalists who were females, those who cared more about authenticity (defined here as more interested in Maori culture), and those who stayed longer (more than two nights), tended to be less congruent in their themes with Tourism New Zealand than

their counterparts. Again, if one of the IMP purposes was to see New Zealand through different and more comprehensive outsiders' lenses (other than the universal and salient themes), the above three types of journalists might be considered for invitation or through itinerary arrangement to achieve the goal.

CHAPTER 7 TRAVELOGUES: PROMOTIONAL OR TRAVEL JOURNALISM

Travel writing is the ready-made phrase of humbugs.

- Stendhal, *Memoirs of a Tourist*
(quoted by Dean MacCannell (2001, p. 23))

Travel journalists are generally able to cope with any conflicting interests... these writers provide a valuable educational resource for travellers, the travel services sector and tourism educators.

- Ian Kelly (1998, p. 623)

Having demonstrated in Chapter 4 that media travel reports (or travelogues) were largely congruent with tourism organizations in their reported and promoted themes (77% of travelogues mentioned two to six promoted themes), this chapter analysed the relationship between travelogues and promotion. The purpose was to understand whether travelogues were simply another repackaged form of promotion or were evaluative works of travel journalism.

While journalists regard their reports as professional works, for destination marketing organizations, travelogues are treated as publicity messages. They usually occupy editorial rather than paid space in print media and promote a destination (P. Kotler, 1993). Because there was no significant difference of frames salience found between IMP and non-IMP results, and hence the promotional strategies were independent of finance sponsorship, the whole sample was used in this analysis. Two hundred travelogues were checked against five non-mutually exclusive strategies (identified by Dann, 2000) derived from promotional material (pamphlets, brochures

and advertisements) of several National Tourism Organizations that were used to promote the differences (uniqueness and strangerhood) of a destination. These strategies were: “vive la difference”, “the one and only”, “so much more”, “land of contrast”, “super superlatives”, and “distinctive hybrid” (Dann, 2000, p. 63). Other strategies were identified or explored where appropriate.

In fact, the essence of these strategies was nothing but emphasizing the unusualness, uniqueness, oddity, novelty or amplitude of a destination. After all, the tourist gaze is a “gaze upon something that is taken to be extraordinary from the perspective of the tourist” (MacCannell, 2001, p. 25); the Maori word for tourist, *te hunga to poi*, also means “people who go around being amazed at what they see” (Godwin, 2003, p. 68). As Scottish essayist Robert Louis Stevenson once said, “There is no foreign land; it is only the traveller that is foreign” (Stevenson, 1924, p. 190). However, it is not just tourists who seek novelty; the unusual is also one of the five news values (the other four are conflict, hardship and danger to the community, scandal, and individualism) journalists are constantly seeking in writing their stories (Watson & Hill, 1993). Since by definition travelogues are written for the purpose of promotion, information, and entertainment (Dann, 1992), it is possible to expect that both journalists, whether knowingly or unknowingly, and tourism organizations will be similar in their strategies in reporting and selling the travelling experience.

7.1 Differences and Strangeness

By emphasizing differences to create a sense of curiosity, this strategy seeks to arouse potential tourists’ desires to resolve this ‘dissonance’ by visiting a certain

destination. From landscapes to flora and fauna, differences and strangeness permeated and were highlighted in the promotional material of Tourism New Zealand (in which emphasis was added):

New Zealand's wooded landscapes consist of a *diverse* selection of *native* trees, ensuring each forest offers its *unique* experience... Beyond is Paradise, a tiny settlement that lives up to its name with tranquil, *otherworldly* forest walks... Discover flora at its most *bounteous* and *diverse* as you journey from misty, wooded mountainsides to *otherworldly* geothermal landscapes with their *distinct* plant and wildlife... New Zealand's abundance of native bush is home to an *incredible variety* of native birdlife, including New Zealand's national symbol, the *distinctive* flightless kiwi (Tourism New Zealand, 2005a).

The descriptions above had five words related to 'difference'; they were 'diverse', 'otherworldly', 'distinct', 'unique', and 'native' while also being "bounteous" and an "incredible variety". It was quite obvious that to emphasize differences was one of the strategies to promote New Zealand. The differences promoted were not limited to the nature; the cultural aspect was no exception (in which emphasis is added):

New Zealand society is *diverse*, sophisticated, and multi-cultural... And the great advantage of New Zealand is that all of its *diverse* physical, cultural, and artistic landscapes are so close to each other... It's a culture that celebrates the many *different* lifestyles we live, and the stories we have to tell... A walk around any New Zealand city today shows what *culturally diverse* and fascinating country we have become (Tourism New Zealand, 2005b).

The keywords identified from Tourism New Zealand promotional material that

were related to 'difference' were: 'diverse', 'different', 'otherworldly', 'distinct', and 'distinctive'. The nouns these adjectives modified included both nature and culture. The next step was to check if journalists also adopted this strategy when sharing their travel experiences with their readers.

Overall, seven travelogues specifically mentioned differences and strangeness of a destination. Five referred to New Zealand, one to Auckland, and one was related to Christchurch. Five of the journalists originated from Australia, two were from the United States of America. None of these journalists who mentioned differences were from Chinese-speaking countries. This was thought predictable since there was no need for journalists from different cultures to emphasize something their audiences take for granted. For these journalists, it was the similarity (because it was odd), not the difference they were looking for. Again, the differences were mostly focused on landscape, but urbanity was also touched upon. The article by Steve Hendrix (Article 82, Appendix A) went even further by emphasizing not only the difference but also 'conflict'. Table 34 listed the differences described in the travelogues (in which emphasis is added).

With 7 travelogues out of a total of 200 explicitly mentioning differences, it seemed that journalists did not embrace this strategy of emphasizing differences when writing travelogues. Tourism organizations need to emphasize differences in order to stand out from among many similar destinations that compete for potential tourists. Therefore, they compare themselves against other destinations. Journalists arguably do not directly compare the travelling experiences with those that may be derived from visiting other destinations, but may make comparisons against their own feelings to produce a fascinating report. Nevertheless, and although it is recognized journalists

use past travel experience to assess their own evaluations of place (as does a tourist) direct references to difference occurred less frequently in the travelogues when compared to promotional materials. However, before an objective conclusion can be made, 'the one and only' strategy must be considered, which is the 'superlative' of difference.

Table 34
'Difference' mentioned in the travelogue sample

- 11*. A city [Auckland] that dares to be *different* (Wilson, 2003, p. 6)
12. New Zealand has some stunning lodges *a world away from the holiday norms* (Houghton, 2002, p. 4).
29. Those alpine ranges, swooping valleys and glacier-fed lakes are not just grand but completely *otherworldly* (Kurosawa & Busch, 2003, p. 84).
50. New Zealand is an affordable destination for Aussies who want to experience something *completely different* (Fidler, 2004, p. 36).
57. There's no Harbour Bridge, Opera House, St Kilda pier or MCG, but that's part of the beauty - *it's different* (Crisp, 2003b).
82. The same, but *different*.... Everything is familiar, but *nothing is quite the same* (Hendrix, 2004, p. 7).
102. Its landscape is so *diverse*, it hosts every adventure sport imaginable (Kvinta, 2003, p. 35).
-

* Article number (see Appendix A)

7.2 The One and Only (Uniqueness)

Building on differences, the second promotional strategy is to further emphasize the precious values of (different) attractions by highlighting their uniqueness to both attract tourists and justify the visits. Again, both nature and culture were emphasized in Tourism New Zealand's promotional materials (in which emphasis is added):

New Zealand's wooded landscapes consist of a diverse selection of native trees, ensuring each forest offers its *unique* experience... On the nearby West Coast, the Fox and Franz Josef Glaciers resonate with the grinding sound of ancient ice forcing itself through timeworn valleys. They are the *only glaciers in the world* that flow down to temperate rainforest (Tourism New Zealand, 2005a).

New Zealanders have a *unique* and dynamic culture... Stunning landscapes, lush vegetation, and *unique* wildlife make New Zealand a paradise for nature lovers... Their place in the South Pacific, and their love of the outdoors, sport, and the arts make New Zealanders and their culture *unique* in the world... New Zealand's indigenous Maori people have a *unique* and fascinating language and culture... The influence of Maori, Pacific Island, European and Asian cultures makes the arts in New Zealand colourful, *unique* and vibrant – definitely something to look out for... *Unique* flightless birds, the world's heaviest insect and a 'living dinosaur'. Eighty million years of isolation in a time capsule – the *unique* native wildlife of New Zealand... you'll find an abundance of fascinating native plants *found nowhere else on earth but New Zealand* (Tourism New Zealand, 2005b).

There were 33 travelogues (Table 35) that mentioned “the one and only”. According to these journalists, New Zealand had 21 items that were unique in the world, 1 in Australasia, 13 in the country. The most mentioned unique items (7 of them) related to landscape, followed by 5 items of flora and fauna. This finding again supported the salience of these two frames as identified in Chapter 4. Most of the descriptions were actually related to factual information, which were considered more suitable for journalism writing. Altogether, 16.5 percent of all travelogues adopted

“the one and only” strategy, which was higher than the strategy of “vive la difference” (3.5%).

Table 35
“The One and Only” mentioned in the sample travelogue

- 1*. The *only* nation on earth where socks, sacks, sucks, sex, and six are all pronounced "sux" (Elder, 2003b, p. 11).
6. *Nowhere else* on earth at this altitude have they [glaciers] advanced so close to the sea (Marshall, 2003, p. 1).
17. Kauri Cliff is the *only* New Zealand's resort so honoured (Ashton, 2003, p. 86).
18. At Waiheke Wild in Ostend you can see how the oil is made in the *only* modern-day stone mill in Australasia (Jones, 2004a).
32. Otari-Wilton's Bush is New Zealand's *only* botanic garden dedicated to native plants... (Harding, 2002, p. 4)
39. Kaikoura is the world's *only* permanent whale-feeding ground (Houghton, 2003b, p. 1).
41. Te Papa is New Zealand's national museum and I found it totally absorbing and *like no other I have seen* (Houghton, 2003a, p. 5).
50. Treble Cone, TC to the locals, has the country's *only* six seater express chairlifts.... Also on offer is the Snowfarm, New Zealand's *only* Nordic area (Fidler, 2004, p. 36).
62. The idyllic Okarito Lagoon is a haven for birds and has the *only* New Zealand nesting colony of the kotuku, or white heron (Maddocks, 2003, p. 30).
63. Below you right now is the Middle-Earth, Lord Of The Ring country, the *only* place on our earth stunning enough to do J.R.R. Tolkien's avid imagery justice (Tansley, 2003b, p. 30).
72. The *only* breeding Department of Conservation institute for New Zealand's endangered species that's open to the public (Marsh, 2002, p. 98).
74. *Nowhere* have I seen such a variety and density of avian life as in New Zealand (Doyle, 2003, p. 92).
79. In one afternoon and one morning, I'd seen more big trout caught *than I ever have seen anywhere* in my life... (Phillips, 2002)
80. New Zealand's *only* big cosmopolitan city [Auckland] (Vangelova, 2003).

82. The only existing film set from "*The Lord of the Rings*" (Hendrix, 2004, p. 7).
83. This is a volcanic area [Bank Peninsula] with the *only* French settlement in New Zealand (Gil, 2003, p. 27).
85. *Only* Christchurch's wizard wears a black robe and witch's hat (Ball, 2003, p. 1).
86. Team New Zealand will make history as the *only* team outside United States to be defending the America's Cup for the second time (Henly, 2001, p. 14).
101. The name [Hell's Gate Thermal Reserve] of New Zealand's *only* mud bath complex, also located in Rotorua, sums up its personality (Alper, 2002, p. 118).
102. Credit goes to a landscape *more diverse than anywhere* else in the world (Kvinta, 2003, p. 35).
103. *Nowhere in the world* will you find fresher fish and shellfish, lamb, vegetables and fruits, or better milk, cheese, butter and yogurt (Phillips, 2003).
105. You have *never seen* a public toilet like this [Hundertwasser Public Toilets] (Swartz, 2002, p. 1).
109. There is *no better country* on the face of the earth for the production of Burgundy grapes than central Otago (Hattes, 2003).
110. There is a greater density of marine mammals swarming along this coastline *than perhaps anywhere in the world* (Rees, 2001).
119. This is the *only* location that still has sets from the movie (Ellis, 2003c, p. 17).
123. *No other city* in the world can offer anything like the same maritime pleasure as the City of Sails.... Auckland has more boats per capita *than any other city* in the world.... *No other metropolis* in the world can offer such a spectacular show of nature in its backyard (Wickers, 2003, p. 11).
128. Here, *like nowhere else in the world*, everybody - at least everybody on boats - seems to know somebody else (Lane, 2001, p. 33).
135. A University town, it is filled with stately old dwellings and boasts New Zealand's *only* castle, Lanarch Castle (Pritchard, 2001a, p. 54) .
142. Tasman National Park, the *only* coastal park in New Zealand (Fuhrmann-Lim, 2003, p. 79).
159. Prawn Park is the *only* farm in the world to raise prawns in hot springs (L. Lee, 2001a, p. 2).
165. The long and narrow sea-bound landscape and the highest private ownership of boats in the world are *the one and only* characteristic of Auckland (Yin, 2003).
172. Prawn Park is the *only* farm in the world to raise prawns in hot springs.... Hell

Gate is the *only* hot springs facility run by Maoris in New Zealand.... Inside Hell Gate, you can find hot spring pool, mud spring bath, and mud waterfall *like nowhere else* in the world (Hsiao, 2002, p. 43).

191. This is the *only* outside viewing platform this high in the world (Tansley, 2004).

* Article number (see Appendix A)

When travelogues that mentioned difference and uniqueness were combined together, there were 40 articles (one in every five travelogues) that referred to 'differences', whether they are comparative or superlative differences. It was fair to say that it was not that journalists do not like 'difference'; it was just they like 'super difference' (the one and only) more.

7.3 So Much More (To See and To Do)

This promotional strategy also aims at urging people to come, to enjoy the abundance, and to discover so much more than one has anticipated. It tries to arouse and quench the physical and psychological thirsts of tourists by promising them richness, variety, lushness, and plenty. This yearning for 'so much more' is also shown in place names, like 'Bay of Plenty', 'Puerto Rico', and 'Costa Rica', to name but a few. The 'so much more' descriptions mentioned in the promotional materials were related to landscapes, flora and fauna, adventure activities, and travel patterns:

New Zealand's abundance of native bush is home to an *incredible variety* of native birdlife... (Tourism New Zealand, 2005a).

New Zealand has a *stunning variety* of landforms... (Tourism New Zealand, 2005b).

Whether you are a doing-it-on-the-cheap backpacker or you only live in luxury, you won't be disappointed (Tourism Auckland, 2004, p. 3).

From 'hard' to 'soft' adventure... *the list goes on...* (Christchurch & Canterbury Marketing, 2004).

Table 36

“So Much More” mentioned in the sample travelogue

- 24*. But there is *a lot more* to Queenstown than adrenaline (Fraser, 2003, p. 27).
34. The options are *rather too plentiful*, and one can spend so long consulting the dozens of brochures on cruises and kayaks and dolphin-swims that it becomes mind-boggling (Gardiner, 2003).
53. New Zealand's Bay of Islands offers unique fishing, a glimpse of early colonial life - and *so much more*; and there are sports of *every description* (Grimwade, 2003a, p. 4).
63. As hard as it is to leave Queenstown, there is *still so much more to be seen* in the South Island of New Zealand (Tansley, 2003b, p. 31).
67. Pristine and pastoral, New Zealand *abounds* in dramatic and contrasting nature wonders... (Fox, 2001, p. 36)
87. ...there's *so much to do* besides golf that some days you'll hardly pick up a club (Sharp, 2003).
106. I went to New Zealand in search of wine but found *so much more*: a friendly, spectacular country worth a leisure visit (Maxa, 2003b, p. 1).
116. James Ellis visits New Zealand's capital and *finds much more* than tacky Lord of The Rings Memorabilia (Ellis, 2003b, p. 15).
130. There is, they argue, *so much more to the country* than mere thrill-seeking (Madden, 2004, p. 7).
145. This, of course, is *just the tip of the iceberg* when it comes to New Zealand's vast, unspoiled landscape, beaches, lakes and mountain ranges (Belvero & Kikuchi, 2003a, p. 174).
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* Article number (see Appendix A)

Of 200 travelogues, ten mentioned “so much more” description (see Table 36).

That was five percent of all samples. Three such descriptions referred to landscapes, three were related to outdoor activities, and another four just left these abundances to imagination. This strategy was not so commonly adopted by travel journalists as by tourism organizations.

7.4 Superlatives

Superlatives are used commonly both in news reporting and promotions. There are two kinds of superlatives: cognitive and affective. Cognitive superlatives involve factual information, while affective superlatives are more evaluative. For example, the description of ‘Sky Tower is the tallest building in southern hemisphere’ is a cognitive superlative. It is a fact and is not judgmental. On the other hand, the description of ‘This is the most amazing scenery in the world’ is both subjective and judgmental. According to the late Ian Macdowall, Chief News Editor of Reuters, adjectives that imply a judgment should be avoided (Macdowall, 1992, p. 3) in news writing. For promotional material, the constant use of superlatives is predictable, especially hype and opinionated superlatives (Boroshok, 2005); for travelogue, however, the frequent use of affective superlatives is not that pertinent, especially when travelogue is regarded as lying within the domain of travel journalism. Having said that one must not forget the truth that travelogue is meant to be subjective as “One of the important messages of a good travel piece is, This is my trip and no one else’s” (Wilson, 2000, p. xvi).

With 750 words, the 100% Television Commercial contained ten superlative descriptions. Of these two related to facts (cognitive), while the other eight appealed to emotions (affective) and were judgmental (in which emphasis was added):

Milford Sound was carved out during successive ice ages and plunges to a depth of 265 metres at its *deepest point*... In Maori legend, Milford Sound was the *finest creation* of Tu te Raki Whanoa... Milford Sound is the jewel of mountainous Fiordland, among the *most dramatic and beautiful* parts of New Zealand... Waipoua Forest in Northland is one of the *most majestic* of New Zealand's native forests... The South Island's Southern Alps are home to New Zealand's *most breathtaking mountains and its most dramatic glaciers*... New Zealand's *highest mountain*... New Zealand's coastline comprises *stunning beaches*... New Zealand's coastal experience is always a *breathtaking* one... Glenorchy, which is among the country's *most spectacular getaways*... (Tourism New Zealand, 2005a).

On the other hand, the general information of 'About New Zealand' was more conservative in its use of superlatives. With about 850 words, it contained just four superlatives. Two were cognitive and two were affective. Witness the following example:

With vast open spaces filled with *stunning* rugged landscape... the world's *heaviest* insect... a *stunning* variety of landforms... one of the world's *least crowded* countries... (Tourism New Zealand, 2005b).

Generally, areas focused on nature tended to use more superlatives than areas whose primary attractions were urban. For Tourism New Zealand and Christchurch and Canterbury Marketing, their top three salient themes (landscapes, flora and fauna, and adventure activities) were closely related to nature. On average, there was one superlative for every 75 words in 100% Pure Television Commercial; for the media handbook of Christchurch and Canterbury Marketing, this ratio was 1 to 77. On the

other hand, for Tourism Auckland and Positively Wellington Tourism, the ratios were 1 to 150 and 1 to 250, respectively. From the above observation, the number of superlatives used in texts seemed to be a function of the focus of the promotion and the purpose of communication. The more the promotional focus was on nature as opposed to urbanity, and the more the purpose of communication was for promotion rather than for information, the more were superlatives used.

Another possible variable to influence the number of superlatives used would be language. An independent-samples *t*-test was conducted to evaluate this linguistic effect. The test was significant, $t(114.181) = 5.257, p = 0.000$. Travelogues written in English ($M = 5.09, SD = 3.69$) on the average contained more superlatives per article than those written in Chinese ($M = 2.62, SD = 2.48$). Of the 200 travelogues, eight contained no superlatives at all, and seven of them were written in Chinese. Moreover, Chinese travelogues tended to focus more on cognitive superlatives that were related to factual information. For example, 'Auckland is the largest city in New Zealand' or 'Lake Taupo is the largest lake in New Zealand'.

Generally, the Chinese language does not use superlatives as frequently and conspicuously as its English counterpart. Chinese people do not emphasize individualism and tend to be modest and conservative when describing and expressing their own feelings in public or in writing. In order not to offend others, the Chinese prefer not to make comparisons and not to be subjective or judgmental when it comes to personal feelings. This trait possibly explains why cognitive superlatives were more common than affective ones. Another reason for linguistic difference in the frequency of using superlatives was related to the selection of word usage. As in English, Chinese also has comparatives and superlatives. However, many superlatives in

Chinese are not expressed in ‘-est’ or ‘most’ equivalents as are their English counterparts; rather, superlatives are expressed metaphorically. For example, ‘heaven on earth’, ‘otherworldly heaven’ are commonly used by Chinese writers to describe a place that is too beautiful to be true, or extremely beautiful. Therefore, the scant use of affective superlatives in Chinese is by default, not by design. And for promotional material intended for Chinese-speaking markets, cognitive superlatives will be more readily and widely acceptable than affective ones.

Of 200 travelogues, 44 could be accessed from Factiva database, which automatically provided the word count for each story. The word counts of the remaining 156 articles were calculated manually. Eight travelogues had no superlatives. The ratio of superlatives to the total word count of a travelogue was on the average 1 to 521 - there was one superlative in every 521 words. However, the standard deviation was 662, making the median (319) a preferred measure of central location. For the destination promotional materials, this ratio was 1 to 138, nearly one third of the figure of travelogue. It was therefore concluded that, in terms of the numbers of superlatives used, travelogues were more ‘conservative’ in promotion of a destination than brochures and other promotional material.

7.5 Land of Contrasts

The promotional strategy “Land of Contrasts” appeals to people’s interest in watching confrontation and the interplay of diametrically opposite. This contrast is not limited to nature as culture was also included. Another similar promotional strategy is derived from these geographical contrasts and is focused on the

coexistence of these contrasts. Since geographical contrasts involve the coexistence of more than one landform, it is natural to promote this compactness. The contrasts, therefore, led to another strategy of 'blend' or 'hybrid', which would be discussed in the next section. The contrasts mentioned in the promotional materials were again focused on the landscapes, modern versus historical, Maori versus Pakeha (European), urban versus natural:

Explore the landscapes of New Zealand, and you'll find the *four corners of the Earth in one place* (Tourism New Zealand, 2005a).

Amazing Maori historic sites and taonga (treasures), some dating back almost a thousand years, are *a contrast to* many beautiful colonial buildings (Tourism New Zealand, 2005b).

This capital city offers an *unforgettable urban* experience in a *stunning natural* setting (Positively Wellington Tourism, 2004, p. 2).

It is centred in an area of tremendous *geographical contrast* (Christchurch & Canterbury Marketing, 2004)

There were 27 travelogues (Table 37) that mentioned "land of contrasts". For a country like New Zealand where landscape was so obvious a selling point, most of the media's descriptions of 'contrasts' were also related to landscape. Altogether, 8 descriptions referred to landscape, 4 mentioned conventional versus contemporary and another 4 focused on small town charm versus big city sophistication.

Table 37**“Land of Contrasts” mentioned in the sample travelogue**

- 1*. If the overriding impression of New Zealand’s North Island is of a kind of precise prissiness (an inevitable consequence of neat fields and endless rolling hills out of uninterrupted greenery), then the wilderness of the cold-climate rainforest in the Whanganui Valley...is a very necessary *contrast* (Elder, 2003b, p. 11).
4. ‘We have *the best of both worlds*,’ says our tour guide. It’s a South Pacific island isolated from and warmer than Auckland, yet the city is still only 40 minutes away by boat.’ (Shrimpton, 2001, p. 65)
19. In *contrast* to this historical area is the modern waterfront and one of Wellington’s most popular and important attractions – Te papa Tongarewa, the national museum (Burns, 2003, p. 6).
22. The east is the west coast’s *antithesis* – showy, with the sparkly Bay of Islands aquatic playground (McNabb, 2003, p. 18).
23. ...the South Island’s capital retains a ‘small town’ feel, *belying* its international significance as a business hub and gateway to the southern part of the world (Miller, 2003, p. 23).
25. Mullioned windows in the Grand Hall frame staggering views across a rugged coastline, which *contrasts* starkly with the opulence within (Hewitson, 2003, p. 30).
35. *One moment* you’re living the high life in the downtown nightclub quarter. *The next* you’re roaring over a cliff on a 300cc motorcycle tasting the freshest of air (Hurrell, 2001, p. 6).
51. While only *small*, Christchurch offers *a lot*.... (Sinclair, 2003, p. 32)
55. ...*Maori* kids playing *cricket* in front of their marae (Larking, 2003, p. 6).
62. After the tranquility of lake Wanaka, bustling Queenstown, a pleasant two-hour drive away, is *a surprise* (Maddocks, 2003, p. 30).
66. With a landscape that *flits from* pastoral lushness to volcanic starkness, it displays the sort of *topographical schizophrenia* that direct and native New Zealander Peter Jackson needed to portray Tolkien’s fantastical world (Clark, 2001).
67. Pristine and pastoral, New Zealand abounds in dramatic and *contrasting* nature wonders... (Fox, 2001, p. 36)
68. ...the city of Wellington offers the compact charm of a *small town* and stimulating sophistication of a *big city* (Sole, 2001, p. 58).

73. ...the *Gothic* architecture of imposing stone buildings sits cheek-by-jowl with *contemporary* structures.... (Pritchard, 2004, p. 32)
81. Lake Wakatipu, 3 miles wide at most points, sometimes *docile* and sometimes *cantankerous*... (Olbina, 2002)
82. ...it's a place to begin decoding New Zealand's *core paradox*: Everything here is *familiar*, but *nothing is quite the same* (Hendrix, 2004, p. 7).
84. They say "*wee*" a lot in New Zealand, strange in a place where nearly everything - the sky, the mountains, the lakes and fjords and valley - is so *immense* (Ball, 2002, p. 1).
91. In *contrast* to the crumbly schist that forms much of the Southern Alps, the rock around Wanaka is hard and solid (Clynes & Gamba, 2002a, p. 72).
97. In this oddly appealing city, *modern drab* sits side by side with *centuries-old beauty*... (Rubin, 2003d, p. 61)
98. *Far removed* from fast-paced Auckland, people of the South Island are more easygoing and attuned to the outdoors (Lange, 2004, p. 3).
101. Given nature's muscle here, it may seem *incongruous* that the end result would be bodily beauty... (Alper, 2002, p. 118)
106. Imagine *Switzerland* and *Hawaii* smashing up against each other, and you have an idea of how *visually striking*. (Maxa, 2003b, p. 1).
114. Boiling point as *ancient collides with modern*.... Everything was simultaneously *familiar, and different*.... Rotorua is a *town of contrast*.... (Sawyer, 2001, pp. 12-13)
117. With a fabulous harbour setting and clean air, it's *compact yet big* enough to lose yourself (Ellis, 2003a, p. 15).
135. The country's four main cities – Auckland, Wellington, Christchurch and Dunedin – are *modern* and sophisticated while the towns in the country are often *quaint* (Pritchard, 2001a, p.52).
151. Facing the *gigantic* skeletons of marine mammals [in Te Papa] makes me feel so *tiny* in this world (Leung, 2001b, p. 12).
178. Auckland is *open* and *conservative*, with *metropolitan buzz* and *countryside tranquility* (C.-M. Lee, 2002, p. 33).

* Article number (see Appendix A)

7.6 Hybrid and Blend

This strategy might be considered an extension of “land of contrasts” as discussed earlier. These so-called “contrasts” co-exist in the same geographical territory. For example, water and fire represent contrast, but when mixed they produce geothermal activities. Therefore, geothermal activities are the hybrid of two contrasts. Of course, a hybrid is not limited to nature and culture is no exception:

Auckland’s blend of harbour, islands, Polynesian culture and modern city environment has created a lifestyle ranked among the best in the world... Half urban and half marine... Auckland has perfected a style of cuisine called ‘Pacific Rim’, which blends Asian and Pacific flavours (Tourism New Zealand, 2004a).

One sentence of the copy of Canterbury promotional material vividly illustrated the aforementioned dual faces of contrasts. Here the conventional not only contrasts with the contemporary, a hybrid was also created from this contrast:

Grand architecture, historic homesteads and immaculate parks intermingle with the technology and style of modern life (Tourism New Zealand, 2004b).

As for the media, nineteen travelogues (Table 38) mention “hybrid” or “blend”. The most frequent descriptions (6 of them) relate to food, a fusion of Asian, European and Maori cuisine. They were followed by the combination of metropolitan excitement and small town friendliness or charm (5); the mixture of conventional and contemporary (3); the blend of diverse landscapes (3); and the hybrid of urban and nature (2). Except for the description of cuisine fusion, all other descriptions were the

same as the “land of contrasts”, a further indicator that these two strategies were two sides of one coin.

Table 38
“Hybrid” or “Blend” mentioned in the sample travelogue

- 20* . This *weaving of fact and legend* conjures a strong sense of Auckland’s magical appeal... Whatever track you choose you’ll find that Auckland delivers a *beguiling mix*. It’s a *blend* of big-city excitement delivered in a relaxed, friendly style more associated with much smaller towns. Which simply means that visitors get the best of both worlds (Woodburn, 2003, pp. 11-12).
30. Today, as our yachts sails past various villages brimming with *a mix* of wonderful colonial, coastal and ultra-modern architecture.... (Kirkwood, 2003, pp. 90-91)
35. Wellington *mixes* the cosmopolitan with small-town charm (Hurrell, 2001, p. 7).
38. Before the opening night of Gianni Versace: The Reinvention of Material at the grand Te Papa Museum we enjoyed a *superb mix* of food showing touches of Mexican, traditional English and Asian (Lambert, 2001, p. 13).
45. The countryside is pure fantasyland; green fields and forests of Narnia *mixed with* the jagged cliffs of Middle-earth (Porter, 2004, p. 2).
46. The cityscape *mixes* Victorian public buildings with glass-and-steel towers (Hammond, 2004, p. 32).
70. Faith’s Anglican Church, an *interesting mixture* of Maori and non-Native architectural and decorative styles (Gibson & Leaken, 2004, p. 68).
71. New Zealand: A *heady blend* of modern and historic casual charm... Like Sydney, Vancouver, and San Francisco, it’s [Auckland] *a happy marriage* of land and sea (Nickell, 2001, p. 3).
76. The *melting pot* we’d encountered in Wellington was even more exuberant and churning in Auckland (Lee & Lee, 2003, p. 321).
101. A *cross between* the mud baths of Calistoga and the spewing geysers and gurgling multicolored mineral pools of Yellow stone National Park.... (Alper, 2002, p. 117)
103. Kiwis have been letting more and more immigrants in, to everyone's benefit.... The result is a *broadly diverse mix of people* who jam downtown streets at noontime (Phillips, 2003).
104. But the urbanity is mellowed by a small-town amiability, a *winning combination* that also applies to the gay scene (Rubin, 2003b, p. 8).

111. ...the *best of* English and Scottish landscape *plus* all the exciting bits from your school geography books (Barber, 2002, p. 2).
112. Big-city buzz *combines* with small-town friendliness... (Rubin, 2003a, p. 57)
120. The rise of “*fusion cooking*”, *blending* European, Maori and Asian dishes, mirrors the drive to find a new national identity for New Zealand that looks less to the colonial past and more to native Maori culture (Tanner & Grant, 2001, p. 2).
125. There is a distinct *Mediterranean influence*, with a unique *Kiwi twist* (Pawson, 2002, p. 18).
128. The empty coves and perfect diving opportunities in the Bay of Islands off New Zealand offer an *exciting blend* of exhilaration and relaxation (Lane, 2001, p. 30)
137. A 10-minute ferry ride from downtown Auckland is Devenport, a picturesque seaside village where 19th century architecture *blends with* stylish restaurants, galleries, and shops.... It’s said to be New Zealand’s best woodfired cucina (“kitchen” in Italian) offering Italian food with a kiwi influence.... (Lim, 2001).
141. With a *nice balance* of natural and urban attractions on top of culture, I must say that this has been one of the best holidays I’ve ever had (Rahim, 2003).
158. Auckland is *a hybrid* of city and nature (L. Lee, 2001b, p.1).
170. The European romantic atmosphere *combines* with kiwi casualness... The *fusion* of the strength of both the Oriental and Western cuisine (Hu, 2002, p. 43).

* Article number (see Appendix A)

7.7 Divinization

Another strategy not mentioned by Dann (2000) is “divinisation”. By divinisation, this author meant a destination, an attraction, an activity, and/or a gastronomical experience that were associated with ‘paradise’, ‘heaven’, ‘utopia’ and other divine descriptions. These descriptions aimed to arouse the curiosity of potential tourists and to promote and offer opportunities so rare that one can only experience them once in a lifetime. And the best part is one does not have to wait for an after life or be judged to visit this ‘paradise’. To New Zealand’s tourism organizations, “divinisation” was

usually associated with nature and outdoor activities:

Beyond is Paradise, a tiny settlement that lives up to its name with tranquil, otherworldly forest walks (Tourism New Zealand, 2005a).

Stunning landscape, lush vegetation, and unique wildlife makes New Zealand a paradise for nature lovers (Tourism New Zealand, 2005b).

Ashburton, home of Mt Hutt – a skier’s paradise (Christchurch & Canterbury Marketing, 2004).

Of the 200 travelogues, 50 used descriptions of the divine to describe travel experiences (see Table 39). The most mentioned paradise was the one for outdoor activities (14 of them), which included fishing, cycling, walking and tramping, and adventure activities. The second most mentioned type of paradise (12) was for nature and landscape, followed by general holiday paradise (7) for unwinding, relaxation, and escape. Three articles mentioned paradise for gastronomical experiences and two were related to honeymoon paradise. Adventure activities and landscapes (nature) were the most salient themes for the media.

Table 39
“Divinisation” mentioned in the sample travelogue

- 10*. Nature’s stairway to *heaven* (Sharp, 2001a, p. 17).
13. Ideal for tired out executives or couples celebrating an anniversary, a weekend at the Huka Lodge, in the words of Joan Collins, “is an *absolute paradise* of peace and tranquility” (Davison, 2002, p. 8).
18. Passage Rock Vineyard at Matuku Bay at the island’s eastern fringe, where “*angels dressed in mist kiss the land*”, is a local favourite and good starting point, offering wood-fired pizzas for less than \$20 in a heavenly al fresco setting surrounded by rolling countryside (Jones, 2004a).
21. Nectar of the *sun god* (LaPlanche, 2003, p. 15).

27. *Garden of Mt Eden* (Scourfield, 2002, p. 22).
36. Easy rider in a *free wheeling paradise*... New Zealand, as the old joke goes, is two hours ahead and 20 years behind, which, for the cyclist, makes it *paradise on wheels*... (Cater, 2002, p. 1)
39. Kiwi travellers returning to New Zealand will often tell you they are going back to "Godzone" (Houghton, 2003b, p. 4).
50. Honeymoon made in New Zealand *heaven* (Fidler, 2004, p. 36).
55. *Pedaling paradise* (Larking, 2003, p. 6).
58. Brian Crisp taste-tests the delights of touring New Zealand's South Island by campervan to find a *holidaymaker's paradise* (Crisp, 2003a, p. 14).
63. Stewart Island is a *nature lover's paradise*... (Tansley, 2003b, p. 32)
64. Between each major tourist hotspot is an unknown piece of *paradise* that's just waiting to be discovered... Try local seafood at Mako Café and Bar and soak up at the heavenly views at Cafe Over The Bay... (Tansley, 2003a, p. 35)
65. New Zealand encompasses the best of all possible worlds – it's a winter wonderland, a summer playground, a *nature lover's paradise* and a place you can come to shake off big city blues (Harrison, 2003, p. 279)
66. New Zealand is hoping that it's *no mere agrarian paradise* populated with bucolic peasants (Clark, 2001).
68. Just two kilometers in diameter and largely within three kilometers of the sea, Wellington is a *walker's paradise*... (Sole, 2001, p. 58)
81. This South Pacific island nation is about as close to "God's Country" as a traveler can get (Olbina, 2002, p. 3).
84. *Heaven on Middle-Earth* (Ball, 2002, p. 1).
87. *Fairway to heaven* (Sharp, 2003).
97. "This is *heaven*," he proclaims, "I love New Zealand"- and my little garden." (Rubin, 2003d, p. 64)
98. New Zealand is *heaven on earth* for lovers of fine wines, nature, history, the arts and recreational sports (Lange, 2004, p. 3).
102. *Adventures in paradise*... But make no mistake – if ever there were a multisport *heaven* on earth, a place where adrenaline and the great outdoors intersect, this South Pacific nation is it (Kvinta, 2003, p. 35).
107. Its dramatic mountains, gorgeous waterways that comprise what are called "the sounds", and fertile valleys make this a *grape-growing paradise* (Maxa, 2003a).

108. But as we approach the island I realized I had forgotten what a *paradise* it really is (Todd & Grieser, 2001, p. 66).
111. New Zealand is truly *paradise* in many ways... (Barber, 2002, p. 2).
123. Just a 30-minute ferry ride from town, it [Waiheke Island] is a *pocket paradise*... (Wickers, 2003, p. 11)
126. This was Mount Aspiring National Park, a temperate *paradise* whose glacier-hewn landscapes advertise Aotearoa on billboards around the globe (O'Conghaile, 2003).
139. This gateway [Auckland] to New Zealand is a shopper's *paradise* (Ng, 2003, p. 10).
140. Just when you think you will be slowing down for a smooth landing, a few deft moves by the instructor turn the ride into *rollercoaster heaven* just before touchdown (Pin, 2004, p. 6).
143. Kaitoke Regional Park is like *heaven* on earth... Hong Kong is buzz and luxurious, but New Zealand is *another kind of paradise*... Wharekauhau Country Estate is a *hideaway paradise* (E. Lee, 2003, pp. 16-18).
144. Here [Lake Taupo] you're in *trout-fishing heaven*... with its volcanic slopes a bird-watching paradise... (Pritchard, 2001b, p. 31).
152. Matama, full of farms and hills... is just like a utopia... the spaciousness and tranquility of this village is unimaginable in Hong Kong, and it seems you have come across a *hideaway paradise* by accident (Leung, 2002, p. 1).
153. At last, a vista *as beautiful as paradise* pops out in front of you, then you realize it is worth the effort (Leung, 2001a).
157. Russell is nicknamed '*the honeymoon paradise*' (L. Lee, 2003, p. 5).
158. Victoria Park Market, *a shopper's paradise* (L. Lee, 2001b, p. 1).
159. Lake Taupo has become a *holidaymakers' paradise* (L. Lee, 2001a, p. 2).
160. Everyone here leaves behind the metropolitan rich and fame and try to create his own *utopia* (L. Lee, 2001c, p. 15).
163. I like the outdoor garden that is just like *fairyland* (L. Lee, 2002, p. 5).
165. Lake Taupo is *anglers' paradise* (Yin, 2003).
169. Lake Taupo is the *paradise* for water activities (Yao, 2002, p. 43).
172. Lake Taupo is *anglers' paradise* (Hsiao, 2002, p. 43).
174. Waiheke Island is the *paradise* for recreational activities such as swimming, sailing, and watching sunset and sunrise (Hsiao, 2003).

176. New Zealand lodges are actually the top-class *holiday paradise* (Chao, 2002a, p. 90).
178. Auckland has become Asian *immigrants' new paradise* (C.-M. Lee, 2002, p. 33).
183. To economically dependent students, New Zealand is really an economical *backpacking paradise*.... As a live geographical classroom, New Zealand is an *otherworldly paradise*.... Hobbiton is like a *hideaway paradise* (Yu, 2002, p. 47, 48, 50).
184. Queenstown is really like a *hideaway paradise* (Yang, 2002, p. 190).
187. Experiencing the *outdoor activities paradise* in New Zealand (Liu & Guo, 2003, p. 140).
190. It is no exaggeration that New Zealand is the *thrill-seekers' paradise* (Shen & Yuan, 2002, p. 30).
193. On location in *paradise*...naming plants and trees while we walked as though he were cramming for an examination in the flora of *Eden* (Cheuse & Tinslay, 2004, p. 163, 168)
194. So when terrorism drove tourism to the *heaven* of the North and South Island.... (Jones & Doben, 2004, p. 123)
200. Egmont National Park is the *paradise* for tramping activities (Chen, 2004, p. 146).

* Article number (see Appendix A)

Most of the articles numbered after 143 were written in Chinese. It seemed that Chinese journalists tended to associate paradise more with tranquillity than their English counterparts. Most Chinese journalists came from metropolitan areas (Beijing, Hong Kong, Shanghai, Singapore and Taipei) where daily hustle and bustle was the norm, of which the noisy environment in Hong Kong was particularly acute. Therefore, tourists from these areas tended to cherish more the tranquillity a destination could offer, and this theme was picked up and communicated by the visiting journalists. Authors of articles 143 and 152 (see Table 39) from Hong Kong highlighted this tranquillity to their readers. One journalist from China vividly described this rare 'absolute silence' experience:

This is the very first time that I really want to cover my ears because I almost hear the sound of 'silence' [translated by the author] (Liu & Guo, 2003, p. 145).

In section 4, the author pointed out that in Chinese, divinisation was another way of expressing superlative descriptions. To evaluate if language affected the frequency of divine descriptions used, a two-way contingency table analysis was conducted. The two variables were language with two levels (Chinese and English), and divinisation mentioned in travelogues with two levels (divinisation and non-divinisation). Language and divinisation were found to be significantly related but the association between the two categorical variables was weak, Pearson $X^2(1, N = 199) = 6.089$, $p = 0.014$, $\Phi = 0.188$. The proportions of English and Chinese travelogues that used divine descriptions were 0.21 and 0.40, respectively. It was demonstrated that where the Chinese travelogues lacked of superlatives, they made up for by divinisation.

It was interesting to learn that one in every four travelogues used descriptions involving the divine. Comparing to the media, tourism organizations in New Zealand seemed more cautious in using this strategy. Perhaps Geoff Ockwell, caretaker of Paradise forest in Queenstown, summarized it well, "Paradise was certainly not for everyone. And this might sound bizarre in a marketing world, but we don't want everyone" [quoted by Clark (2001)]. Therefore, tourism organizations might want to pay more attention to this trend or writing strategy as the lyrics of the song 'Last Resort' (Hotel California) noted:

They call it paradise, I don't know why.

You call some place paradise - kiss it goodbye (Henley, 1976).

7.8 Courtesy Photos

One of the most powerful and effective promotional strategies through which destination marketing organizations (DMO) can directly exert influence on travel journalists' frames was by providing images (photographs or footages). The relationship between the numbers of courtesy photos used and the numbers of promoted themes adopted in travelogues, was investigated using Spearman's Rank Order Correlation because a linear relationship was not assumed judging from the scatterplot. There was a weak, positive correlation between two variables [$\rho = 0.25$, $n = 190$, $p < 0.005$], with small numbers of courtesy photos associated with lower levels of congruence.

It is possible to suggest when the pictures were hard to get (for example, pictures of rare fauna or some adventure activities like jetboating or bungy jumping), journalists tended to consult the image libraries of tourism organizations and used the pictures to support the verbal message. By accommodating these pre-selected images (the first gaze), journalists were actually inviting readers to look at the destination through the borrowed 'lenses' (frames) and by so doing ceded their 'editorial sovereignty.' If one objective of travelogues was to present different perspectives to help readers better understand a destination, travel journalists might pay more attention to MacCannell's (2001, p. 36) 'second gaze' that offers "a chance to glimpse the real", provided local community's private space not be intruded upon.



Picture 1: Maori children watch their elders perform traditional dance and song in Rotorua. Photograph: Kitty Leaken, Native Peoples Magazine.



Picture 2: Aotearoa Festival in Auckland. Photograph: Tourism Auckland.

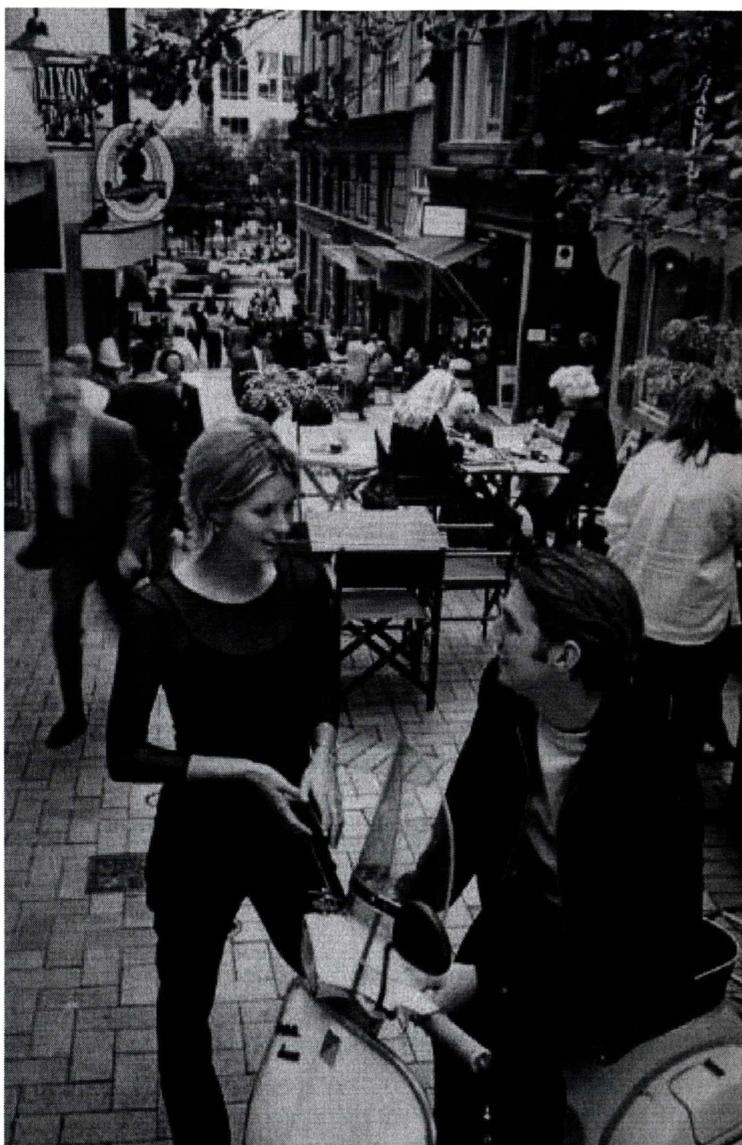
Pictures 1 and 2 offered a good example illustrating the different perspective that journalists can provide when presenting their own ‘frames’ to their readers. Picture 2 was a typical first gaze upon the frontstage, where commodified cultural performances and displays were presented for tourists’ consumption (MacCannell, 1973; Weaver & Oppermann, 2000). Contrasting to the frontstage is the backstage, where “the ‘real life’ of the community is carried out” (Weaver & Oppermann, 2000, p. 288). Picture 1 was (a) a mix of the first and second gaze, where the second gazed upon the first, and (b) a misplacement of frontstage and backstage, where the backstage literally became the frontstage. The readers watching Picture 1 were now directly confronted with the possible naivety and comparative indifference of Maori children, rather than simply immersed in the staged atmosphere of festivity. It was this kind of travel journalism that enriches our understanding of a destination, its people and culture by inviting the “gazer” to attribute more complex meanings to the pictorial. In terms of sponsoring (even though unintentionally or reluctantly) frames other than the desired or salient ones, IMP played a crucial role in ‘balancing’ those mainly endorsing reports.

Another problem associated with courtesy photographs was their authenticity. By authenticity the authors meant the degree to which the signs presented in the photos literally existed and were not staged. An image of Positively Wellington Tourism (PWT) helped illustrate this point. The caption of Picture 3 reads, “Downtown Wellington has a vibrancy not found in any other New Zealand city....” Paradoxically, this modern vibrancy was associated with the past (or nostalgia). There were 86 images (excluding logos and maps) in the image CD of PWT, and the picture in question was the only black-and-white one. There was an intention to evoke the past and counter position with a stylish present. Two cues in the photo revealed a possible nostalgic intention which, in turn, represented the stylishness and rebellion of the city. The first was Vespa, a scooter made famous in the 1953 movie *Roman Holiday*. Here, romance and defiance combined to create a stylish image. In Picture 3, the two actors, aged in their early twenties and dressed and posed in a smart, casual and non-conformity way, reinforced the theme of the movie. The second indication of nostalgia lay in the sideburns of the male actor. It immediately reminded readers of Elvis Presley (1935-1977), who symbolized “to be free and uninhibited and yet still a part of the everyday” (Encyclopaedia Britannica, 2001). This was a carefully designed and composed picture and actually fitted the salient themes of Wellington, which were ‘vibrant’, ‘arts and culture’ and ‘cuisine’. It also implied the rebelling of Wellingtonians as stated by Roger Young, owner of Fidel’s Café, “Wellingtonians like to think they’re part of some kind of revolution” (Richards, 2004, p. 5). Additionally, through its referential set it can appealed to the young, the old, to the sophisticate who picks up the references, and to others who miss the references by presenting an image of outdoor leisurely café lifestyle possible in Wellington. Except for the courtesy pictures related to the national museum Te Papa and the cable car

with a panorama view of the city, this photo proved to be reasonably popular with journalists, and two articles out of a total of 25 used it.

The only problem with Picture 3 was its 'staged authenticity'. The photo was without realistic colour, the subjects were sharp while the background was out of focus, and the subjects acted casually while the pedestrians were in a hurry. It might be acceptable for destination promotion, but for responsible travel journalism, journalists needed to be more careful when selecting these courtesy photos.

Usually, journalists would identify the sources of their photos in the travelogues. When this was not the case, this author compared travelogues' photographs in question against those belonging to tourism organizations' image libraries to determine the number of pictures provided by tourism organizations. Four articles were without photos and on average there were 6.5 photos in each story. Altogether, 1276 photos were used, 262 (20.5%) of them were courtesy of sources other than the journalists. There were 9 articles' with photos whose sources could not be ascertained, leaving 191 articles for analysis. Of these, 56% did not use any courtesy photos while 44% used at least one courtesy photo, and 21% (40 articles) used only courtesy photos.



Picture 3: Downtown Wellington.
Photograph: Positively Wellington Tourism.

Financial assistance (IMP or non-IMP) proved to be an influential factor for the journalists when deciding whether to use courtesy photos or not. An independent-samples t test was statistically significant, $t(67.519) = -2.396, p = 0.019$. But the results were contrary to prediction. The ratio of courtesy photos to total pictures for IMP and non-IMP results was on the average 0.26 and 0.43, respectively. That is, for every ten pictures published, non-IMP travelogues on average use 4.3 courtesy pictures, 1.7 pictures more than those of IMP stories. When a journalist received less financial assistance, he or she seemed to be more 'open-minded' about

the use of courtesy photos because there was arguably less concern for ‘conflict of interest’. Another factor influencing the number of courtesy photos used was the journalists’ country of origin. An independent-samples t test was significant, $t(144.533) = 3.389$, $p = 0.001$. The ratio of courtesy photos to total pictures of travelogues published in English-speaking and Chinese-speaking countries was on the average 0.36 and 0.17, respectively. These results testified that financial assistance did not necessarily increase the likelihood of courtesy photos being used. It had more to do with editorial policy, ‘house-style’ of a particular publication, seniority of (length of time as) a travel writer, *et cetera*. As noted at the beginning of this section, two important reasons for using courtesy photos were practical concern and whether photographers were accompanying text journalists. These were discussed further below.

The top six categories of images in Tourism New Zealand’s Image Library were ‘scenic’, ‘activities’, ‘events’, ‘urban scenes’, ‘service/hospitality’, and ‘nature, flora, fauna’. The top six categories of courtesy pictures used by media were ‘landscape’ (scenic), ‘urban scenes’, ‘adventure’ (activities), ‘nature, flora, fauna’, ‘Maori culture’, and ‘cuisine’ (service/hospitality). Except for the categories of ‘events’ and ‘Maori culture’, media were quite congruent with tourism organization in selecting courtesy pictures in terms of ‘salience’ (determined by each category’s number of pictures). As noted earlier, journalists used courtesy pictures partly out of practical concern. For the adventure activities (39 in total), pictures of bungee jumping and jet boating were the favourite. Unless there was a photographer accompanying the journalist, it was usually hard to get a nice shot of the activities in question. As for ‘flora and fauna’ (28), the picture of ‘Kaikoura whalewatch’ proved to be extremely popular (13 out of a total of 28 pictures), followed by dolphins frolicking in Northland and kiwi birds.

The reason might be it was time-consuming (to wait) or difficult (to access) to take a good shot of marine mammals or other rare fauna. As for Maori culture (22), the pictures of two Maori children rubbing their noses, an old lady and a little girl smiling, Maori warriors sticking out their tongues and the Marae at Te Papa were the most popular ones. To enhance visual effect of their reports, rarity, action and exotica of photos proved attractive to journalists.

Theoretically, when photographers came along with journalists, the travelogues presumably would use more photos (but less courtesy photos) than those who were written by single photojournalists (that is, journalists also acting as photographers; for UK television, they are called video-journalists). Of 200 travelogues, 33 were written by journalists accompanied by separate photographers. Two independent-samples *t* tests were conducted to evaluate these relationships, and the tests were significant, $t(34.394) = -4.22, p = 0.000$ and $t(148.739) = 5.08, p = 0.000$. Travelogues written by journalists with accompanying photographers on the average used more photos ($M = 13.03, SD = 10.64$) and less courtesy photos ($M = 0.3, SD = 0.883$) than their unaccompanied counterparts ($M = 5.07, SD = 4.60; M = 1.59, SD = 2.55$). This was predictable as photographers were supposed to take more photographs and use their own pictures. Usually, magazines were more likely to send out a crew to cover a destination because they tended to provide more in-depth and extensive coverage than newspapers. If one of the purposes of IMP was to increase the usage of courtesy photos, inviting just one journalist from newspapers might be an option and it could also save budget.

7.9 Chapter Summary

Overall, travelogues and national tourism organizations, to a certain extent, adopted the same strategies in promoting the travel experience to New Zealand. It was also found that promotion hype was not limited to national promotional material. A few travel writers could get “carried away” and their descriptions became too good to be true. Witness the following examples (all emphasis added):

Queenstown, once a somnolent English alpine suburb in the South Seas, has reinvented itself as *the adrenaline capital of the universe* (Borthwick, 2001).

What does it consist of, this Wellington “buzz”? Well, it’s hard to define an intangible, but I’ll try. It’s people walking along the streets looking like they’re happy to be there... It’s coffeehouses lining the streets, nightlife that goes on ‘til 5 a.m., and *restaurants representing every nationality on Earth* (Rubin, 2003a, p. 55).

No other metropolis in the world can offer such a spectacular show of nature in its backyard [like Auckland] (Wickers, 2003, p. 11).

The air and the streams have never been polluted. Everything is *as pristine as in the genesis of Earth* (Shen & Yuan, 2002, p. 24).

The percentages (in parenthesis) of each promotion strategy appear in all travelogues were: superlative (96%), courtesy photo (21%), one and only (16.5%), land of contrasts (13.5%), blend (9.5%), so much more (5%), and vive la difference (3.5%). The percentage of divinisation, which was not explicitly included in the promotional strategies, was 25%. If similar strategies were combined, the percentages

became: superlative (96%), 23% for contrast ('land of contrast' and 'blend'), 21% for courtesy photo, 20% for distinctive ('one and only' plus 'vive la difference'), and so much more (5%). This finding supported the argument of Kelly (1998), who identified the "use of superlatives" as one of the travel writers' strategies. Except for the strategy of "superlative" (Figure 19), it was fair to suggest that travelogue authors adopted, to a lesser extent (roughly 20%), the same promotion strategies as tourism organizations. Actually, the second and third most common themes were concerned with novelty (one and only) and conflict (in tourism "contrast"). However, these were also two news values for which journalists looked because readers "want the most surprising or mind-bending or hunch-confirming information packaged so that it can be read easily" (Klement & Matalene, 1997, p. 1). These three strategies of "superlatives", "one and only" and "contrast" might be regarded as universal in the field of communication, whether it was the profession of journalism or marketing. They were more related to writing than to promotional strategy. Therefore, it was suggested that tourism organizations might consider, in the promotional material, focusing on the use of superlatives, the 'unique', and the 'contrast' (and blend) to increase the publicity of their destinations.

However, one might ask if journalists generally did not adopt the same promotional strategies, why 77% of travelogues mentioned at least two themes that were the same as those promoted by tourism organizations. According to Entman (2003), a journalist usually adopted frames that were most congruent with dominant political cultures because these frames were inherently more powerful. Even though journalists arguably possessed less ability to shape news than news sources such as member of administration or elite networks (in this case member of a destination marketing organization), they did control the framing devices and

transmit the frames (Entman, 2003). The same logic applies to travel journalism (the soft news). Travel journalists deliberately avoided strategies that were judgmental which might compromised their objectivity as journalist; they resorted to other framing devices to articulate the dominant frames (themes) of their society, which were, as demonstrated in this thesis, not that different from those promoted by tourist destinations. These framing devices had been discussed in Chapter 5.

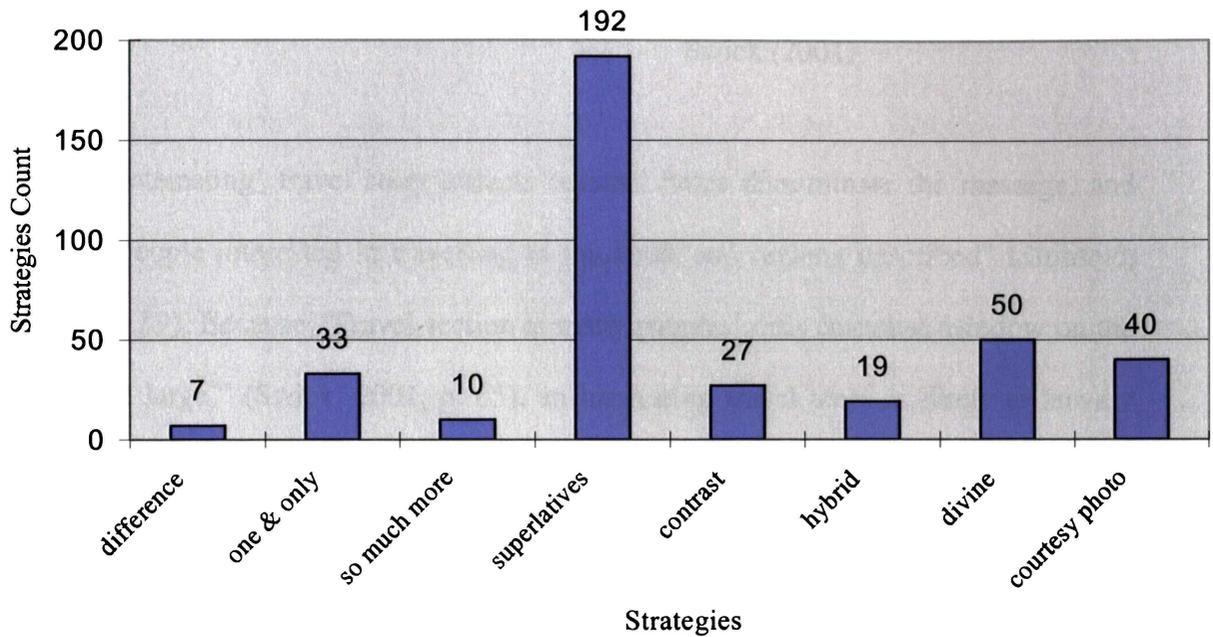


Figure 19 Travelogue Promotion Strategies Counts

CHAPTER 8 TRAVELOGUES: ARE THEY INTERESTING?

The travelogue must have a form and content which make it interesting and believable for the reader.

- Stubseid (1993)

Why is so much travel writing so boring... why has the travel book become a rich literary domain while the travel story has not?

- Swick (2001)

An 'interesting' travel story attracts readers, helps disseminate the message, and "make people interested in travelling to the lands and regions described" (Stubseid, 1993, p. 89). Because "Travel section is many peoples' only in-house window on the world at large," (Swick, 2001, p. 65), an interesting travel story is likely to leave a strong impression of a destination on readers and becomes a potential future frame of reference. And it is the exciting experience that is of the greatest interest (Stubseid, 1993, p. 99) to the readers. Adopting Swick's (2001) seven missing elements of an interesting travel story, this chapter evaluated the level of interest of the sample travelogues and the relationships, if any, between level of interest and certain variables. The level of interest was measured by adding the scores of each element. If an element was present in a certain travelogue, it received a score of "1", otherwise it was "0". Because this was an explorative study and to make the measurement straightforward, the level of presence of an element was not measured. That is, as long as an element was present, it received a score of "1"; it did not matter whether it was strongly or weakly present. Therefore, a summed score of 7 stood for the highest level of interest, while a score of 0 represented no presence of any element and hence the travelogue in question was considered to be 'boring'.

The seven missing elements were (1) critical evaluation (2) everyday life of the streets (3) imagination (4) insight (to interpret, not describe) (5) humour (revealing interesting truth about national character) (6) dialogue, and (7) people. As research has long recognized that “much can be learned from qualitative data by what is not mentioned” (Ryan & Bernard, 2003a, p. 92), checking travelogues against these missing elements - the omitted frames (which are as important as the salient ones) (Entman, 1993) - is a necessary part of any analysis of image creation through travelogue writing.

To readers and editors of travel magazines and newspapers, senses (other than the visual) are the indispensable ingredients of an attractive travel story (Newcombe, 2000; Travel Publications Update, 2005) and the visual is not always the most important sense through which to form tourism experience (Adler, 1989; Fullagar, 2001; Markwell, 2001). For destination promotion, senses are also important attractions (Dann & Jacobsen, 2003) to visitors. The relationships between senses (other than the visual), level of interest of travelogues and destinations were discussed in the last section.

8.1 The Measurement

Before evaluating travelogues' interest level, this author wanted to clarify one point: for whom was the level of interest of a travelogue. Destination promoters wanted to motivate journalists to write travelogues that can inspire readers to visit the destination; journalists and editors wanted to attract readers and hence paid

advertising while providing interesting and useful information to them. As people had different demographic and psychographic characteristics, it was possible to assume that, like “beauty lies in the eyes of beholder”, level of interest of a travelogue also lay in the mind of a reader. However, if a general consistency of the rankings of the level of interest of travelogues evaluated by the general public and by this author can be established, the analysis could proceed using an interpretive paradigm.

Three sample travelogues each written in Chinese and English were selected. English travelogues selected from Australia, United Kingdom and United States of America were stratified into three categories: more, medium and least interesting, with overall scores of 5, 2 and 0 respectively. These scores were evaluated by this author utilizing the seven criteria. On the other hand, two Chinese travelogues classified as ‘boring’ (the total score is 0) and one as ‘least interesting’ (total score of 1) were also selected. This selection was based on (a) Chinese travelogues were fewer than its English counterparts (62 versus 138) and (b) Chinese travelogues were written in three forms of characters: traditional, simplified and Cantonized. Traditional and simplified Chinese were easier to understand for most Chinese. For the ease of reading, Cantonized articles from Hong Kong were excluded, but those written in traditional Chinese were kept. Three Chinese travelogues from China, Hong Kong and Taiwan were selected. Respondents reading Chinese sample travelogues were all from China (3) and Taiwan (64), while those reading English ones were from countries other than Chinese-speaking ones. It was noted here that English was the first language for 8 people evaluating English articles, the remaining 13 respondents were all living in countries where English was the official language: 9 in New Zealand, 3 in U.S.A, and 1 in Malaysia. Both groups of respondents were convenience samples and were given a self-administered questionnaire with evaluation guidelines

and three sample articles (see Appendices F and G). For one-way ANOVA, a sample size of 15 cases per group is usually large enough to yield fairly accurate *p*-values (Green et al., 2000). There were 67 respondents reading Chinese travelogues, while 21 people evaluated English articles.

The Chinese respondents were more heterogeneous than their English counterparts. The ratio of female to male was 0.52 to 0.48; 30% had high school education, 55% had undergraduate and 15% possessed postgraduate qualification. The English respondents were actually quite a homogenous group. Roughly 95% had university and above qualification: undergraduate (14%) and postgraduate (81%). And 76% were males, 24% were females. The higher education level was because most of the respondents were doctoral students.

To assess whether means on overall level of interest were significantly different among travelogues, two one-way analyses of variance (one-way ANOVA) were conducted. The independent variable, the travelogue factor, included three levels: Articles I, II and III. The dependent variable was the sum of each element's score for individual article. The ANOVA for Chinese travelogues was significant, $F(2, 198) = 22.72, p = 0.000$. Follow-up tests were conducted to evaluate pairwise differences among the means. The results of these tests, as well as the means and standard deviations for the three sample articles, were reported in Table 40. There were significant differences in the means between Articles I and III, and between Articles II and III, but no significant difference was found between Articles I and II. Article III was on average more 'interesting' than Articles I and II. These results generally fitted the rankings (listed in parenthesis) evaluated independently by this author; that is,

Article I and Article II were both less interesting than Article III and were in the same subset (both overall scores were '0').

Table 40
Differences among Chinese sample travelogues on overall level of interest

Article	M (RM)	SD	Article I	Article II
I ^a	3.28 (0)	1.76		
II ^a	3.57 (0)	1.78	NS	
III ^b	5.19 (1)	1.78	*	*

Note: NS = nonsignificant differences between pairs of means, while an asterisk (*) = significance using the Tukey procedure. RM = Researcher's Mean Score. Articles with the same superscripts were in the homogeneous subsets.

Unlike its Chinese counterparts, the one-way ANOVA test for English sample travelogues was not significant, $F(2, 60) = 0.91$, $p = 0.408$. However, the means for Article I, II and III were 5.29, 5.10 and 4.62, respectively; the ranking generally fitted that evaluated by this author: 5, 2 and 0.

Some points need to be clarified. First, using one-sample chi-square tests to assess whether people could clearly identify each interesting element; that is, can people reach a consensus on a certain element? It was found Chinese audiences could more or less clearly identify the elements. Only 'critical' and 'people' elements in Article I, and 'everyday life of the street', 'humour' and 'people' in Article II could not be clearly identified; that is, the differences between these elements' absence and presence were so close that the results became ambivalent. English articles proved to be even harder to distinguish. Respondents were divergent on 7 elements in three articles.

Second, some feedbacks from respondents were worth mentioning. One male respondent reading English travelogues told this author his thoughts about the seven elements:

These elements are helpful in teaching people how to write 'interesting' articles, but are not very useful when evaluating travelogues. For example, I am not that interested in reading Article II (In New Zealand, Fishing on the Fly) because I don't like fishing. Besides, these articles do not provide further information on where to stay, eat and other attractions. I am looking for some practical information.

Another female respondent thought it was difficult to evaluate travelogues published in newspapers and/or magazines using the criteria:

I think these criteria are only suitable for critical evaluation of travel literature (novels or long travel stories); it is quite difficult to evaluate travelogues.

Third, respondents generally can rank the overall interest level of travelogues; for example, Chinese Article III was significantly more 'interesting' than Article I and II, while English Article I was arguably 'more interesting' than Article II, which in turn was 'more interesting' than Article III. However, when it came to individual elements, a high level of agreement was hard to reach, especially for English travelogues.

Fourth, when people considered an article to be interesting overall, they usually 'believed' some elements were present when objectively they were absent. They tended to build a holistically favourable impression of the article and rated subjectively each element afterwards according to this impression. Two respondents

gave three English travelogues each a score of '7'. Their comments were "I think they are all very interesting." However, if one strictly, consistently and objectively applied the seven criteria, he or she should be able to find that the elements of 'critical' and 'dialogue' were actually missing from Article III.

These findings support the presumption mentioned earlier that "interest level of travelogue lies in the minds of the readers". Yet although people might have different evaluation scores on each element, the overall interesting rankings were not different from those evaluated by this researcher. Generally, people enjoyed reading these travelogues and think they were medium to very interesting (interest level of English and Chinese sample travelogues were on average 5 and 4, respectively), perhaps because they approached the articles with a more casual attitude than this researcher. Indeed the interest level as assessed by this author could be lower than those evaluated by respondents because the former treated the evaluation as an academic research, rather than a casual read. A 'low interesting' article considered by this researcher might actually be 'very interesting' to a respondent. However, the overall trend identified by the two parties was in the same direction; therefore, this author's more stringent evaluations and subsequent analyses could presumably 'further enhance' travelogue's interest level. Based on the above reasoning, this author evaluated 200 travelogues alone to maintain consistency whilst having some confidence that any evaluations did not widely diverge from those that would emerge from a more general public.

Before further analysis of the elements, a principal component analysis (PCA) with Varimax rotation was conducted on the seven elements. The purpose was to reduce the elements to a smaller number of components for ease of analysis. The

Kaiser-Mayer-Olkin Measure of sampling adequacy was 0.84, which was “meritorious”, and the significance value of Barlett test of sphericity was 0.000, which meant the data were approximately multivariate normal (Hair et al., 1998). Consulting the scree plot, two components with eigenvalues larger than one was the best solution and explained 64% of total variance. The first component included elements of ‘everyday life of the streets’, ‘humour’, ‘dialogue’ and ‘people’; the second component comprised ‘critical evaluation’, ‘imagine’ and ‘insight’. ‘Insight’ loaded on both components, but the correlation between it and the second component (0.617) was higher than that between it and first component (0.475); therefore, it was included in the second component.

Even though PCA results pointed to two factors, the subsequent analysis of travelogues’ interest level was divided into three components. The first involved the ‘critical’ component because it was important in its own right for providing important, objective views on destination. The second dealt with the ‘human contact’ component that consisted of the four elements identified from PCA analysis, while the third covered the remaining two elements that were more related to journalists’ writing style.

8.2 Critical Evaluation

Critical evaluation was the first missing element of an interesting travel story because “a tone of uncritical approval” (Swick, 2001, p. 66) permeated travel journalism. As noted in Chapter 4, travelogues tended to be uncritical of ‘host’ destination(s) because of the soft nature of travel reports, the financial assistance

involved, advertising pressure, *et cetera*. Therefore, critical reports were valuable sources of objective suggestions provided by experienced outside observers. Critical here meant not only expressing disapproval of a situation, but also giving warning and advice (on protecting oneself, not on hedonic activities) to readers; these disapprovals, warnings or advices included those made by the travel writers and those made by other sources and quoted by the writers.

Of 200 travelogues, 18.5% (or 37 reports) were considered 'critical' reports. Based on the contents of criticism, seven categories could be delineated. They were, in ranking order, (1) inappropriate tourism development, commercialisation and overcrowding, (2) poor service and hospitality quality, (3) misleading tourism information, (4) obtrusive or ugly buildings, (5) unfriendly locals, (6) racial tensions, and (7) general warnings and advices. It was found journalists were most critical of Queenstown and Rotorua in terms of their tourism development, while other places like Paihia and Milford Track were also mentioned. Witness the following ten examples:

... Queenstown, a tourist town unfortunately beginning to resemble Gatlinburg², Tenn (Ball, 2002, p. 6).

... I pull into Wanaka, which could be called the anti-Queenstown (or the Next Queenstown, if you're in the real estate racket) (Clynes & Gamba, 2002a, p. 72).

Tourists flock here [Queenstown] to bungee jump and whitewater raft on the nearby rivers coming down from the Southern Alps. Actor Sam Neil has a house (and a vineyard) in this spectacular area, but at peak times, it can seem pretty crass and touristy (Chunn, 2003, p. 55).

² Gatlinburg is the gateway town to Great Smoky Mountains National Park, UAS which "is surrounded by a bathtub ring of ugly, insensitive development" (Tourtellot, 2004a, p. 4).

Lake Taupo is the main tourist attraction in North Island, but it does not have the same commercialization of Queenstown, that's what I like about it [translated by the author] (L. Lee, 2001a, p. 2).

Rotorua does teach visitors a lot about the Polynesians... But they have begun to call the place 'Roto-vegas' for a reason - the density of motels and gimcrack places is near the tipping point (Hendrix, 2004, p. 7).

However, many large hotels are operating in Rotorua. How to balance environmental quality and business interests is the priority for the local community [translated by the author] (Chao, 2002b, p. 95).

... I was warned by a local Paihia was just like Surfers Paradise (Gardiner, 2003).

Since 1908 New Zealand's tourism board (the world's first) has promoted the track as "the finest walk in the world." But by my fourth and final day on the esteemed 34-mile trail, I'm ready to propose that the Milford Track be renamed "the loudest walk in the world." After three days of heavy rain and snow, the now clear skies are suddenly abuzz with sightseeing airplanes and thumping helicopters. At the trailhead, I can see (and hear) a half dozen large tour boats moseying up and down the sound. Any semblance of a wilderness experience has been obliterated (Clynes & Gamba, 2002b, p. 66).

Overcrowding was another frequently mentioned drawback for attractions as in Tongariro Crossing where trampers found "this area too crowded. It draws a lot of tourists as well as Kiwis" (Sharp, 2001a, p. 17), or in Auckland where the influx of

immigrants caused “traffic jam and crowded beaches on holidays” (C.-M. Lee, 2002, p. 37).

The journalists also frequently mentioned inadequate or poor service and hospitality quality. Three complaints were related to tourist activities and transportation; two were concerned with unpleasant dining experience, while another two touched upon unplanned vine plantation and mediocre wine quality. Witness the following examples:

Throughout the climb [Auckland Harbour Bridge Walk], our guide regales us with facts and figures, and eventually I tire of all the engineering statistics (Grimwade, 2003b, p. 3).

The only drawback with Wellington’s café is the lack of table service. At most of them you have to join a queue to order, causing difficulties if you’re by yourself and want to put gear down first. The lone laptop writer could also die of thirst once the first coffee is gone and there is no passing waiter to hail. But slowly, more cafes are offering table service (Richards, 2004, p. 5).

Some station stops are unkempt, the machine-dispensed coffee is a step below airline brew (though the pre-packaged food isn’t bad), and on certain routes half the seats face backwards at shared tables not wide enough for four sets of knees (Matthews, 2002, p. 43).

From Christchurch, I took the Tranz-Alpine train across the Southern Alps to Greymouth... a beautiful journey only partly marred by the disgusting food which really was like England in the Fifties (Barber, 2002, p. 3).

Ironically, in the land of pure water and organic farming,

the only bad meals we had were at 'organic' restaurants (Cheuse & Tinslay, 2004, p. 169).

I am worried New Zealand growers are overplanting Pinot Noir (Lee & Lee, 2003, p. 272).

On a more cautious note, I think New Zealand prices tend to be on the high side, compared to those charged for wines of comparable quality from elsewhere... Producers say they are aiming towards the mouthfilling Alsace style, rather than the crispness of Italian Pinot Grigio – but many of the wines I sampled were flat and rather sickly, with none of the acidity that cuts the richness of Alsace Pinot Gris (Dowey, 2004, p. 105).

Misleading or incorrect tourism information was another nuisance for journalists. The information related to accommodation, transportation, map and tramping routes. One journalist indicated that he booked accommodations based on their web appeal and “ended up at an overpriced hotel”; he further warned “you shouldn’t blindly accept the accuracy of NZ star ratings, and lodge does not automatically mean high quality” (Elder, 2003a, p. 7). The advertised time of travel posed a problem to an Australian journalist as the Kiwi version of kilometres “bares [sic] no comparison to the Australian” and “you may well be amazed that ages after a sign saying it’s 35 km to your destination, there is another announcing that it’s now 17” (Scourfield, 2004, p. 26). Accommodation guides and maps were not highly recommended, either. For example, “Members of AAA are automatically covered by New Zealand AA, but beware: Its brick-weight accommodations guide is uneven and incomplete.... The commercial map series Jason Routeplanner is really an advertising vehicle, and the maps are so imprecise as to be of little use” (Irving & Oberholzer, 2002). The last ‘misleading’ information was the description of Tongariro Crossing as ‘the finest

one-day walk'. The journalist reckoned this description was understated, "Finest is accurate, but *walk* is understated. It's only 13 miles long but has an elevating gain of 2,800 feet, with a third of it coming in a roughly one-mile, maximus-gluteus stretch called Devils Staircase. It takes the fastest of us six and half hours to finish" (Walther & Scott, 2004, p. 65). To create a sense of flow that was derived from the match of skill and challenge (Ryan, 1995), it was suggested that additional tramping time estimates based on fitness level be provided to the journalists.

Next came the visual irritation of architectural designs as in Napier where "the locals seem to have regarded much of this [Art Deco style] with disdain" (Elder, 2003b, p. 11); in Wellington where "the real business of government happens in an adjoining architectural monstrosity dubbed the Beehive" (McCabe, 2003, p. 27); and in Auckland, "not a very attractive city" (Pawson, 2002, p. 15), where the city was "thrown together without much planning" and the new Hilton was not "a soothing sight – all angles and austere brightness..." (Phillips, 2003).

Despite the soft nature of travel stories, two journalists paid attention to the issue of racial tension. Witness the following examples (emphasis added):

Their [Maori] language, arts and customs seem ubiquitous, but with just 15pc of New Zealand's 4m population of Maori descent, does such cultural incubation represent genuine progress, tokenism, or *guilt-ridden positive discrimination?* (O'Conghaile, 2003)

What is also not new is the white man's *reluctance to take responsibility* for contributing to the abject circumstances that exist in minority communities

This racial tension was partly caused by the incongruence between official promotion and promulgation. In New Zealand, multiculturalism is the discourse for international promotion; biculturalism is the law for governance, while cultural hegemony is the daily reality. Four examples vividly highlighted this contradiction and inconsistency in international and domestic discourse. The first was an excerpt from Tourism New Zealand website promotional material; the second was extracted from a research paper on New Zealand's constitutional provisions; and the third and fourth were quoted from New Zealand First Party's Immigration Policy (May 25, 2005 in Orewa) and National Party's Immigration Policy (August 9, 2005 in Wanganui). Witness the said examples (emphasis added):

A walk around any New Zealand city today shows what *a culturally diverse and fascinating country we have become* (Tourism New Zealand, 2005b).

In relation to the current ethnic policy...*biculturalism forms the basis of ethnic management policies in New Zealand* (Joseph, 2000, p. 2).

National and Labour have betrayed the birthright of all New Zealanders through mindless policies of allowing thousands of immigrants to arrive from *alien cultures...We would rather make our borders safe than "celebrate our diversity" – whatever that means* (Scoop, 2005).

If immigrants don't like the way we do things in New Zealand, then they choose the wrong country to migrate to (Thomson, 2005).

Because international journalists usually stayed less than four weeks and had an

tight schedule, they seldom realized this boiling undercurrent. For visiting journalists, multiculturalism was the norm; biculturalism was hearsay; culture hegemony was largely unconcerning and therefore omitted. Witness the following examples (emphasis added):

... from its geographical formation, to the arrival of the Maori from their ancestral home, Hawaiki [sic], to the modern, *multicultural* society the country has become (Lee & Lee, 2003, p. 319).

Te Papa, the new Museum of New Zealand, tracks the country's *multicultural* history (Chunn, 2003, p. 53).

As a *bicultural* institution, we [Te Papa] offer a journey of discovering through Indigenous eyes, thus enriching the national story... (Gibson & Leaken, 2004, p. 70)

Officially New Zealand is a *bicultural* country – European and Maori culture. In fact, New Zealand is a multiethnic country, just like a melting pot. Therefore, it should be *multiculturalism* [translated by the author] (Shen & Yuan, 2002, p. 35).

...its [Auckland] ethnic composition has been enriched more recently by immigration from Asia and across the globe (Pritchard, 2001c, p. 45).

Perhaps two journalists summed it up well. Even though they were referring to Wellington, their thought could actually be applied to the country as well. And it was this kind of travel stories that sensed, reported and constructively commented on the social phenomenon that were beneficial to both readers and host destination:

Wellington is still searching for a final identity. Like the dishes served up in so many restaurants, European and Asian ingredients are stacked on top of one another in

layers. It is hard to know which flavour ought to emerge supreme, but in the confusion there lies some of the charm (Tanner & Grant, 2001, p. 2).

Of 200 travelogues, one in four stories touched upon Kiwi's friendliness and hospitality. This was congruent with the promotional theme of Tourism New Zealand. However, two journalists thought otherwise as in Wellington where the city is "more self-conscious and, therefore, not so friendly" (Sawyer, 2001, p. 13) and in the country's largest city where "Aucklanders could be quite curt – rude even – the rest of the country has coined a term for them: JAFAs, or 'Just Another F***ing Aucklander'" (Belvero & Kikuchi, 2003a, p. 174).

The remaining 'criticism' was related to general warnings and advices as in Christchurch where "a woman in her 60s tugged the arm of an American visitor. 'Close your purse, dear,' she said urgently. "'Pickpockets,' she whispered with disgust. Ah, a crime wave to mar the surface postcard perfection" (Ball, 2003, p. 3). It was this kind of advice that readers find useful, not the one-sided uncritical approval. The destination marketers should pay attention to these warning messages and cooperated with police to deter crimes against visitors. Other stories reminded readers of the importance of putting on sunblock during summer time (Lane, 2001; Lo & Lian, 2003); bad weather in Wellington (Gil, 2003); boring nightlife (Lo & Lian, 2003); and driving on the left-hand side of the road (Liu & Guo, 2003).

Speaking of driving, excessive speed was the number one killer on New Zealand roads (Land Transport NZ, 2005). However, some journalists were giving their readers wrong impression that it was no big deal (quite the contrary) of speeding in New Zealand. Witness the following examples:

All the time driving like Michael Schumacher through countryside of such diversity and beauty... (Elder, 2003b, p. 11)

The speed limit on this serpentine stretch of road is 40, but we were doing 60, hoping to get to Tongariro National Park before dark (Doyle, 2003, p. 94).

The speed limit says 90 km/h, but we're chasing across country roads at 120km/h - thanks to a date with a Hobbit (J. Lee, 2004, p. 14).

It was not just driving on the other side of road in New Zealand that causes some confusion for journalists, the road condition in the country was different from those of other countries, especially in Asia, where state highways usually had central barriers to prevent head-on collisions. Tourism New Zealand might consider advising visiting journalists that speeding was the biggest cause of road deaths in New Zealand by providing them with some pamphlets. This would help journalists reject the temptation to speeding and advised their readers of the danger of speeding in New Zealand.

The analysis of critical comments of travelogues revealed the following problems that were directly related to the tourism industry and needed to be addressed: (1) inappropriate or excessive development in Queenstown and Rotorua in general, and Milford track in particular, (2) poor service and food quality on trains and certain premises (3) urban planning in Auckland, and (4) speeding in country road. The author had proposed some trial solutions where appropriate, but political issues were beyond the scope of this thesis.

8.3 Everyday Life of the Streets, Humour, Dialogue and People

Travel journalism was becoming more important as a means by which domestic readers learned about other people (Fursich, 2002a) and travelogue readers like to know the “true” essence of a place (Newcombe, 2000). This essence, like great travelling experience, truly is about people (Scourfield, 2004, p. 26). Dialogue was to travelogue what water is to fish. The absence of communication with locals is a major concern shared by editors of travel magazines and newspapers (Travel Publications Update, 2005) and readers (Santos, 2004b) alike. Because everyday life of the street, humour and people were all closely intertwined with dialogue, they were discussed together.

Dialogue was defined here as direct personal conversation between journalists and people of host destinations during the visit that was quoted or paraphrased by the journalists in stories. It was not a formal interview but casual chat intended to provide information to readers on how others lived their lives. It was a conversation with the present, not with the past. For example, a conversation with a tourism officer or a local during the trip was considered a dialogue; while a quotation from a writer or celebrity who had previously visited the destination was not considered a dialogue but as a cited, formal source. Therefore, a dialogue was also a source, but a source was not necessarily a dialogue. Sources were further divided into partisan and non-partisan sources. Partisan sources were those individuals whose personal interests were directly associated with tourism and hospitality industry. For example, travel guides, hoteliers, restaurateurs and tourism organization staff or government officials were partisan sources; on the other hand, members of the local public and fellow travellers

or tourists were non-partisan sources. Please note the number of dialogues was calculated on a story unit basis. For example, as long as there was one dialogue reported in the story in question, it received a score of 1. Sources, on the other hand, were calculated on a quotation unit basis, with each quotation representing one source. Therefore, a story might have five sources being quoted, of which probably three were related to dialogues with people during the trip. In this instance, the story was considered as having “one” dialogue and five sources. By including both partisan and non-partisan sources, the analysis was more objective because it took into account two sides of a story.

Even though both readers and editors express concerns over the absence of communication with locals in travelogues, travel journalists seemed to be less concerned. Of 200 travelogues, nearly half of them (48%) did not quote any conversations with people. Because four of the seven elements of an interesting story involve contact with people, it was possible to assume that the more sources were quoted, the more interesting was a travelogue. This relationship was investigated using Pearson product-moment correlation coefficient. There was a strong, positive correlation between the two variables [$r = 0.58$, $n = 200$, $p < 0.005$], with high levels of perceived interest associated with greater number of sources quoted. A frequency analysis showed 48% of travelogues did not quote any sources and another 28% quoted only one source. Altogether, as 76% of travelogues quoted one or no source; it might be suggested that communication with people (whether in the present or past) was still a low priority on most travel journalists’ agenda.

Another way to evaluate dialogue was to analyse two types of travel writing approaches: personal and journalistic style accounts. The first is normally associated

with writing in the first-person, while the second generally involves third-person. Writing in the first-person aims to share personal experience with readers who can vicariously, metaphorically and safely 'travel behind' the writer. It also lends credence to the description of the holiday for readers (Daye, 2005, p. 15). The third-person style claims to provide readers with an objective and authoritative observations and accounts; readers are expected to absorb them without reservation (Hodge & Kress, 1993). The use of second-person suggests the "the drawing of the reader into the text" (Argamon, Koppel, Fine, & Shimoni, 2003, p. 327) and is more commonly used in promotion than in journalism. Except for the official visitor guide 2004 of Wellington and media handbook of Christchurch and Canterbury Marketing, second-person usages were common in promotional materials of Tourism New Zealand and Tourism Auckland:

Though the journey is less arduous these days, the same land of adventure and discovery awaits you when you travel to New Zealand (Tourism New Zealand, 2005a).

Whether you are a doing-it-on-the-cheap backpacker or you only live in luxury, you won't be disappointed (Tourism Auckland, 2004, p. 3).

Of 200 travelogues, 50.5% used first-person, 15.5% used second-person, and 34% third-person. The low percentage of second-person usage was predictable since travelogues, as a genre of journalism, tended to avoid direct association with promotion in order to preserve its objectivity. Because dialogue was an essential element of travelogue, it was possible to find fewer sources being quoted in promotional travelogues written in a second-person style account. Of those 104 travelogues that quoted one source and above, only 10.7% belong to second-person

style, while 61.2% and 28.2% were first-person and third-person, respectively. This percentage was found to be significant, Pearson $X^2(2, N = 200) = 10.10$, $p = 0.006$, Cramér's $V = 0.23$. The probability of a travelogue that quoted more than one source (included) was about 5.7 times ($0.61/0.11$) more likely when the travelogue was written in first-person as opposed to second-person.

Because the number of sources quoted was positively related to a travelogue's level of interest, it was helpful to learn which variables were related to the number of sources quoted. Gender and language were found to be significantly related to the number of sources quoted using two-way contingency table analyses. Males were found to be 1.5 times ($0.62/0.42$) more likely than females to quote at least one source, Pearson $X^2(1, N = 198) = 7.31$, $p = 0.01$, Cramér's $V = 0.19$. Travelogues written in English were found to be 1.6 times ($0.56/0.36$) more likely than those written in Chinese to quote at least one source, Pearson $X^2(1, N = 198) = 5.81$, $p = 0.02$, Cramér's $V = 0.17$.

Unlike their male colleagues, female journalists tended to keep a distance with strangers out of a concern over security, especially when they were in a foreign country. Additionally, for Chinese journalists, language barriers might prevent them from initiating dialogue with local 'hosts', other things being equal. If possible, Tourism New Zealand and regional tourism organizations might consider providing tour guides to help female and non-English speaking journalists better accomplish their missions should they request this service.

Of 200 stories, 104 quoted at least one source. Altogether, 246 sources from 200 people were quoted, that is 2.37 sources per story. The ratio of partisan to

non-partisan sources was roughly equal, 0.49 to 0.51. Travel writers mostly quoted dialogues with three kinds of people: (1) hoteliers, restaurateurs, tour operators, *et cetera*, (2) the person “in the street”, and (3) tour guides, each with 55, 50 and 31 occurrences. The second category was people without their names being identified. According to Galasinski and Jaworski (2003), this representation of hosts in an anonymous, non-individualized and helpful manner framed the host destination as a tourist attraction that was “safe for the readers/prospective tourists to travel to” (p. 131), and “not as a place where a society goes about its life” (p. 147). Witness the following examples (in which all emphasis was added):

Says *one Aucklander*: “I tell visitor to hang around Ponsonby during the day and head to K Rd and the city for the nightlife” (Wilson, 2003, p. 7).

“Anything I can do? Do you want a lift anywhere?” asked *the driver*, a mother taking her children to school (Cater, 2002, p. 1).

A notice in the house asks us to leave our money (\$NZ 15 a person) in a glass jar on the fridge and *a local fisherman* drop us off an almost wriggling plum snapper, “because it is a long way to a shop, particularly on a bike” (Larking, 2003, p. 7).

On our last evening *the locals* at the Inn invited us to a party. ‘Keep going until you hear music,’ they said (MacDermott, 2001, p. 14).

While Galasinski and Jaworski (2003) were correct in suggesting travel journalists locate locals in tourism friendly environments, they failed to consider two elements: (1) cultural hegemony and (2) the reality of newsgathering practice. First, except for Australia, most of the travel stories of The Guardian Travel Section analysed by them

were about non-English speaking countries such as China, Croatia, Dominican Republic, Italy, Kazakhstan, Poland, Portugal (Madeira) and Russia. Their cultures (Chinese, Slavic and Latin) were different from, if not alien to, that of travel writers, which presumably was English. Like Said's (1978) argument of 'the oriental' in his influential works *Orientalism*, these cultures were conveniently grouped into one category by journalists where "a single image, a sweeping generalization, a stereotype that cross cultural and national boundaries" was projected so that it "exist[s] for the West" (Sered, 1996). With this mentality, it was not surprising host communities (and landscapes) in these 'Oriental' (unfamiliar) cultures were reduced to places purely for tourists' hedonic indulgence or consumption.

Because Galasinski and Jaworski's paper involved English journalists travelling to other cultures, it was interesting to see, when English journalists traveled to another predominantly English-speaking country (in this case, journalists from Australia, United Kingdom and United States of America travel to New Zealand), if this cultural (or sub-cultural) hegemony still holds fast. This author calculated the ratio of unnamed characters to total people mentioned by English-speaking travel journalists in the travelogues. The ratio was 0.30 (46/154); that is, altogether 154 people were mentioned in travelogues written in English and 46 of them without their names being identified. With over two-thirds (70%) of people with their names being identified, it appeared there existed a different treatment to identifying sources when the West met the East and The West met the West.

From the analysis, it was found that personal writing style (or fitting the 'house-style') and temporal and spatial constraints played an important role in naming the interviewees. This led to the second proposition relating to journalism practice. If

a journalist was accustomed (or required) to identifying his or her sources, he or she would do their best to identify them. It was found that as long as a journalist cited the full name of one source, almost all other people mentioned in the article appeared with their full names, no matter how trivial roles they played (e.g. Clark, 2001; Maxa, 2003a); the same situation happened to sources with only their first names (e.g. Belvero & Kikuchi, 2003b; C.-M. Lee, 2002) or no names (e.g. Barber, 2002; Dronfield, 2003) being cited by the journalists. This practice was strongly influenced by editorial requirement and journalists' personal preference. Because of tight schedules, journalists were commonly in a hurry during their media trips. Unless prearrangements were made with interviewees or the journalists were experienced enough to tape-record or jot down any meaningful quotations along the way, it was usually hard to remember the conversations, let alone the names of the speakers. Another practical concern was the temporal and spatial constraint. It was usually difficult or inappropriate for a journalist to ask someone's name when the encounter was by chance and takes place on the roadside. For example, it would be difficult for a cycling journalist to quote someone who pulled off offering assistance (e.g. Cater, 2002) because it was not a right time and place to converse. Therefore, most of the dialogues quoted (and names identified) were with tour guides, tour operators, hoteliers, restaurateurs, winery owners, tourism officers, *et cetera*. Under this circumstance, naming or not naming a source was a matter of practical concern.

It was also intriguing to find that journalists of Chinese origin tended to identify their interviewees more often. With 46 people mentioned by Chinese journalists, only 4 were unidentified. This ratio of 0.09 (4/46) was much lower than that of its English counterpart (0.30). With 75% (150/200) of all people mentioned in travelogues identified with their full names, first names and/or professions, it was reasonable to

suggest that for international journalists (Western or Oriental), New Zealanders were not treated as a sweeping and uncharacteristic generalization, but mostly as persons with individual characteristics. This was particularly true for 'Oriental' travel journalists.

Even though individualism permeated the travelogues, a national character still surfaced through the analysis of dialogues and description of locals presented by travel journalists. The common traits of a typical Kiwi were represented as humorous, casual, confident, optimistic, friendly, adventurous, perseverant and down-to-earth. Witness the following examples (emphasis added):

“So has anybody ever died abseiling here?” asks Nicholas, my 10-year-old son. The *deadpan reply* comes from Kiwi guide Dan. “No. Only had one casualty, a bloke who tripped coming back from the loo. Fell into the rabbit hole and broke his ankle before he even got changed” (Hay, 2003, p. 2).

It is not difficult to meeting people in New Zealand. “Do you want to talk to the prime minister?” an MP’s assistant asked me. “*You can just walk right in the Parliament Building and go ahead. All you need is a sticker.*” She added: “You’ll find them all wandering about. If anyone wanted to take a pot shot, it wouldn’t be very difficult.” (Tanner & Grant, 2001, p. 1)

I asked a ferry captain if he was worried about someone landing on his deck. “Nope,” was the reply. “*It’s up to them to keep out of my way.*” (Wickers, 2003, p. 11)

“You missed the best day of the year yesterday,” Ross, my host at the Edgewater B & B, informs me at the breakfast. “*Don’t worry, we’ll have another one*” (McCabe, 2003, p. 26).

As my Air New Zealand commuter plane circled Hawke's Bay on approach to the Napier airport, the flight attendant announce that, because the airport's single runway was occupied, we'd be landing-*no worries, mate*-on the adjacent grass (Maxa, 2003b, p. 1).

Two of my best friends are Kiwis who, when I told them I was going to New Zealand, independently said almost exactly the same thing. 'Beautiful scenery,' they said, '*really nice friendly people – you'll hate it.*' (Barber, 2002, p. 2)

"I reckon they should be our national bird instead of the kiwi," says McKinley [a mountain guide]. "Keas are *cheeky*. They're *in-your-face*, they're *game for anything.*" (Clynes & Gamba, 2002c, p. 64)

To summarize, frequencies of occurrences for four 'human contact' elements were 25% (everyday life of the streets), 28% (humour), 26.5% (dialogue) and 25.5% (people), respectively. The differences among them were all less than 3%, further demonstrating they were closely connected and should be analysed together. Since nearly three quarters of travelogues failed to include this human contact aspect (almost the same as previously found 76% for less than one source being quoted), it was concluded that the majority of travelogues were still devoid of communications with locals.

8.4 Imagination and Insight

Travelogues in newspapers and magazines were non-fiction soft news stories. They

were soft because of its emphasis on human interest; they were non-fiction since they were a genre of journalism. These two characteristics required the travelogues to be creatively imaginative to make the stories more interesting, and insightful to provide readers with informative thoughts about and in-depth understanding of a destination. Altogether, the element of 'creative imagination' was present in 57 stories (28.5%) and a majority of them were related to landscapes or nature. Some examples were presented below:

And hundreds of macho young seals waiting for the mating season like so many shore-leave sailors lounging around Kings Cross, hoping for action (Elder, 2003b, p. 11).

Nectar of the sun god.... They are sure Hyperion, the mythological sun god, is up there shining down on their pretty, rolling vineyards (LaPlanche, 2003, p. 16).

Coming out of the other end of the tunnel into the Cascade Rapid is like being thrown headfirst into a washing machine, with few people managing to stay on their raft (Fraser, 2003, p. 28).

Tourists and scientists meet along a whale superhighway which attracts humpback, minke, pilot whales and southern right whales, as well as gentle sperm whales and the killer orcas (Houghton, 2003b, p. 1).

The wine country – Martinborough and Wairarapa – is an easy hour's drive away through spectacularly rugged hills straight out of *The Chronicles of Narnia* or *The Lord of the Rings* (Porter, 2004, p. 2).

The town of Methven is quiet and surrounded by farmland that provides a gorgeous patchwork quilt of

colours that widens over the horizon as you drive higher up the mountain (Fidler, 2004, p. 36).

The sight of White Island, an active volcano off the coast near Te Kaha, is more evidence of New Zealand's smouldering depth. Shooting plumes of steam rise over the sea, which is coloured like a peacock's tail (Larking, 2003, p. 6).

Brooding clouds don't allow the sun to display its fiery finery of red and gold. Instead it creeps to the rim of the world and threads yellow and purple tendrils between the grey, eclipsing the lighthouse beam painting the land and seascapes of Eastland with early light (Ramsay, 2003, p. 25).

As noted earlier, insight was partially associated with criticism. This was because insight was an accurate and deep understanding of a complex situation; it normally involved digging out some truth along the reasoning process. Truth hurts as it is usually critical. Of 200 travelogues, the element of 'insight' was found in 55 stories (27.5%). Witness the following examples:

The picturesque rolling sheep country is being swamped by lucrative timber plantations (Houghton, 2002, p. 4).

The Hokianga coast on the west side has a broody, untamed feel. It's volcanic, forested and farmed, spiritually Maori and laced with charm, as well as ramshackle homes starved of paint due to tough times facing some of its residents (McNabb, 2003, p. 18).

But if Wellington is the rainbow in the long white cloud, *The Lord of the Rings* films are its pot of gold (Hammond, 2004, p. 32).

In your next life, try coming back as a Brit tooling around New Zealand.... In the end, after sharing adrenaline rushes, waterfall mistings, and achingly beautiful sunrises, the footloose Brits had only one thing on me: When I left for home, they were heading out for more (Matthews, 2002, p. 43).

It's this patina of bizarro on the common place that makes New Zealand so endlessly interesting (Hendrix, 2004, p. 7).

Warren Jowett admitted he worries a little about this area that's so isolated it's not on many maps and in only one guidebook. He wants to welcome tourists and introduce them to the natural beauty. "But," he said, looking very wistfully, "we just don't want to spoil the area with too many people." (Ball, 2002, p. 6)

"It's nice to see it through visitors' eyes," Pratt says. "They come to it fresh." Pratt isn't alone in his hospitality. It's a rare New Zealand gardener who doesn't like to show off his handiwork (Rubin, 2003c).

New Zealand has solved the cultural cringe problem by simply forgetting culture (Barber, 2002, p. 2).

8.5 Factors Influencing Level of Interest

Theoretically and presumably, the level of interest of travelogue was related more to a writer's experience of travelling and writing than to other variables. The more experienced the travel writers were, the more likely they knew how to write interesting and attractive articles. That was why most tourism marketers endeavoured to invite the so-called "dream" travel writers such as the Bill Brysons or Jan Morris. This thesis did not extend research into such travel writers *per se* because it focused

on the material derived from visiting journalists, but it was evident that the boundaries were fuzzy and blurred. Instead the analysis was of the relationship between variables identified from the sample of travelogues and level of interest. The purpose was to assess whether objective variables like length of stay, number of destinations visited, gender, *et cetera* exerted influence on the level of interest.

It was assumed that travelogues without financial assistance tended to be more interesting because they were less likely to be promotional. Magazines, with more text and pictures, were supposed to be more “interesting” than newspapers. Other things being equal, writers whose first language was English were more likely to communicate with local people in New Zealand than their Chinese counterparts, and hence English travelogues tended to be more personalized and contained dialogue than Chinese ones. Because travelogues written in the second-person were usually for promotional purpose, it was possible to suggest they were less interesting than travelogues written in first- and third-person. If a journalist stayed in one place longer, he or she was more likely to meet more people and partake in more activities, and hence the travelogue was potentially more varied and interesting. Travel writers’ gender and destination visited were also explored without any presumptions. Altogether, the following variables were tested: IMP or non-IMP results, type of publication (newspaper or magazine), language (travelogues written in English or Chinese), persons (first-, second- and third-person), length of stay (less than and equal or more than three days), gender of journalists, and destinations (New Zealand, Auckland, Wellington and Canterbury).

Two statistical analyses were performed. One-way analyses of variance (ANOVA) were conducted on the relationships between persons, destinations and level of

interest. The independent variables of persons and destinations had three and four levels, respectively; the dependent variable was level of interest with a score ranging from 0 to 7. Financial assistance, type of publications, language, length of stay and gender were evaluated using independent-sample t tests.

Only the tests on language, destination, and persons were significant. An independent-samples t test on language was significant, $t(129.97) = 5.00, p = 0.000$. It was found travelogues written in English ($M = 2.10, SD = 2.23$) were on the average deemed more interesting than their Chinese counterparts ($M = 0.77, SD = 1.34$). As previously discussed, language barrier and culture difference played a major role in this interest level discrepancy.

A one-way ANOVA was conducted to evaluate the relationship between destinations and travelogues' level of interest. The ANOVA was significant, $F(3, 195) = 4.94, p = 0.002$. Follow-up tests were conducted to evaluate pairwise differences among the means. Because homogeneity of variances was not assumed ($p < 0.05$), post hoc comparisons using Dunnett's C test were conducted. The result of these test were reported in Table 41. There were significant differences in the means between travelogues covering New Zealand and Auckland, and Canterbury and Auckland.

Table 41
Differences among destinations on travelogues' level of interest

Destination	M	SD	New Zealand	Auckland	Wellington
New Zealand	2.10	2.23			
Auckland	0.62	0.62	*		
Wellington	1.52	1.52	NS	NS	
Canterbury	2.24	2.24	NS	*	NS

NS : nonsignificant differences between pairs of means

* : significant using the Dunnett's C procedure.

The differences might be explained as Canterbury and New Zealand cover many regions with diverse landscapes, abundant activities and different people. When journalists were exposed to more versatile places and people, their travel experiences tended to be enriched. This made the itinerary design for journalists important. Again, the proposed itinerary of Canterbury – Wellington - Auckland might be an option worth consideration.

Another significant one-way ANOVA test result was for ‘persons’, $F(2, 197) = 7.70, p = 0.001$. Again, because homogeneity of variances was not assumed ($p < 0.05$), post hoc comparisons using Dunnett’s C test were conducted. The results of these tests were reported in Table 42. There were significant differences in the means between travelogues writing in first- and second-person and between first- and third-person, respectively, but no significant difference was found between second- and third-person.

Table 42
Differences among persons on travelogues’ level of interest

Person	M	SD	First	Second
First	2.32	2.32		
Second	0.87	1.57	*	
Third	1.38	1.84	*	NS

NS : nonsignificant differences between pairs of means

* : significant using the Dunnett’s procedure.

Travelogues written in first-person put writers into the situation and shared the personal experience with readers, and it turned out to be the most interesting one. People were naturally curious about, interested in and attractive to stories with personal account. The second-person style, as discussed, tends to be promotional,

while the third-person style likes to distance writers from the situation and place them in an impartial observer's position. Since writing style is a variable that is usually beyond the influence of tourism marketers, unless TNZ can decide which travel writer they want to invite (in this case, those writing in first-person), it is hard for TNZ to influence the level of interest through this variable.

8.6 Destinations Sensescape

Travelling is a means to an end, a way to fulfilling personal leisure motivations. Whether the motivations are intellectual, social, and sportive or relaxed, they all need to be satisfied through the human sensory system. If travelling offers tourists or travellers an opportunity to learn about 'Others', destination marketers might also want to consider three learning styles (Luecke, 2003, p. 88). The first is 'visual learners' who respond best to visual stimuli and 30% to 40% of people fall into this category; the second is 'auditory learners' who are more responsive to aural stimuli, with 20% to 30% people belong to it; last come 'kinesthetic learners' who are more engaged by physical activities and 30% to 50% of people are kinesthetic learners. Because tourist experience is multisensory (Franklin & Crang, 2001), a successful tourism destination should attract tourist by more than visual stimuli (Dann & Jacobsen, 2003) and provide them, if possible, with "a feast for all the senses".

A fascinating travel story should appeal to as many senses as possible. The relationship between perceived level of interest and number of senses mentioned was investigated using Pearson product-moment correlation coefficient. There was a medium, positive correlation between the two variables [$r = 0.312$, $n = 198$, $p <$

0.005], with medium levels of perceived interest associated with numbers of senses mentioned. Therefore, it was fair to suggest that the more interesting a travel story was, the more senses it touched upon.

On average, each travelogue mentioned 2.48 senses. Seventy-one percent of all travelogues catered to two or three senses, only 3% emphasized all five senses. All but one travelogue did not explicitly touch upon the visual; instead it emphasized the gastronomic pleasure of food and drink (i.e. Simpson, 2001). The gastronomic pleasures of taste were the second most mentioned sense with 59% of travelogues catered to it. Next came the tactile. With its allusion to wind, water and human relations (Graburn, 1995) as in Cape Palliser in Marlborough where “you can get intimate with the vast numbers of New Zealand fur seals who loll and laze on the windy grey beaches and rocky headlands” (Elder, 2003b, p. 11), or at Copland Pass of Mount Cook where “50-mile-an-hour gusts are hooking my pack and helmet, threatening to yank me sideways off the arête” (Clynes & Gamba, 2002c, p. 62), the tactile came into third with 40% of travelogues touched upon it.

The aural referred to the sounds of nature as “the ocean swell crashes in and out of caves, exploding at intervals like artillery fire” (Ashton, 2003, p. 87) or silence of countryside where one can listen to “absolute, perfect silence” (Harrison, 2003, p. 280). It was the fourth most frequently mentioned sense with 26% of travelogues catered to it. The olfactory was the last sense with 24% of travelogues referred to it. It was the fragrance of nature as “the first thing you’ll notice in Rotorua is the overwhelming scent of sulphur” (McGinness, 2003, p. 122) or in South Island where “the earth smells good under a light rain” (Hendrix, 2004, p. 8). In travelogues depicting New Zealand, the aural and the olfactory were often mentioned in tandem

because of the bubbling sound and rotten eggs smell of geothermal activities in Rotorua.

Other things being equal, the number of senses catered to was the function of level of interaction of a tourist with local people and natural environment of a host destination. The more interactive a tourist or traveller was with his or her surroundings the more senses were stimulated; that is, when a tourist decided to step out of the 'comfort zone' his senses were liberated and hence the travelling experience was enriched. For example, mass tourists couched in air-conditioned, soundproofed and tinted tour coaches usually only had their 'visual' sense satisfied. A cyclist touring a destination, on the other hand, may stimulate, in addition to the visual, the aural (the wind), tactile (rain, sunshine, and sweat), and olfactory (the fresh air and the smell of roadside grass and flowers) senses. By analysing the relationship between senses and destinations, destination marketing managers could understand which sense(s) was under-stimulated and devised an itinerary to boost it accordingly. Four two-way contingency table analyses were conducted to evaluate these relationships. The two variables were senses (aural, gustatory, olfactory and tactile) each with two levels (mentioned and not mentioned) and destinations with four levels (New Zealand, Auckland, Wellington and Canterbury). The visual was not analysed because it was universal to four destinations. Table 43 showed the results of these analyses.

Senses and destinations were found to be significantly related. Certain patterns were observable with respect to the relationships between senses and destinations. Except for the gustatory, other senses in two large cities were under-stimulated in comparison with New Zealand as a whole and Canterbury, two destinations where

landscapes and adventure activities were usually the prime attractions. Of those four senses, the aural and olfactory were particularly scarce in two cities. Nowadays, most people lived in cities and were exposed to the man-made sound (noise); when on holidays, it was the sound or silence of nature that helped them activate aural senses, not the urban buzz. As for smell, the city had long been a sanitized, ‘odorless’ place since the mid-nineteen century, when the sanitary reformers declared war on sewage (Bauman, 1993, p. 24). This was not to suggest that cities were short of the olfactory (they had strong smells of food and drink); they were lacking the olfactory of natural environment compared to the other two more ‘natural’ destinations of coast and land. It just needed to be discovered and stimulated by redesigning the itineraries and promotional material.

Table 43
Two-way contingency analyses of senses and destinations (df = 3, N = 198)

Sense	New Zealand	Auckland	Wellington	Canterbury	Pearson chi square	p-value	Cramér's V
Aural	0.34	0.09	0.08	0.24	13.34	0.004	0.26
Gustatory	0.52	0.74	0.76	0.65	8.93	0.03	0.21
Olfactory	0.31	0.09	0.08	0.24	11.30	0.01	0.25
Tactile	0.43	0.24	0.28	0.71	12.33	0.006	0.25

Note: (1) Cramér's V of 0.1, 0.3 and 0.5 represent small, medium, and large effect sizes, respectively (Green et al., 2000, p. 347).

(2) Bolded numbers are the highest figures in terms of each sense.

As aural, olfactory and tactile senses were more related to natural than to urban environment, Auckland and Wellington might consider boosting their natural attractions and related outdoor activities to stimulate more senses from travel writers. In Auckland, a one-day or two-day trip to Waiheke Island was a good arrangement; as for Wellington, a visit to Kapiti Island or the adjacent Wairarapa region might do the

trick. Since the target clients of IMP were journalists, a trip that catered to all senses can make them feel more stimulated and the stories more interesting, *ceteris paribus*. The more senses were activated the more attractions may be visited and activities partaken in; the richer became the contents of articles and the wider became the penetration of different readership segments.

As the proverb goes “so many countries, so many customs”, so too senses are culture-specific. People from certain cultures may be more sensitive (or picky) in particular sense(s) (mostly with reference to taste), other things being equal.

To evaluate the relationship between senses and cultures, four two-way contingency table analyses were conducted. The two variables were senses with two levels (mentioned and not mentioned) and cultures with two levels (English and Chinese). As expected, except for taste where Pearson $X^2(1, N = 198) = 7.81$, $p = 0.005$, Cramèr’s $V = 0.20$, other senses were not found to be significantly related to cultures. The proportions of travelogues written by journalists from English and Chinese-speaking countries that mentioned taste were 0.66 and 0.45, respectively. The probability of a travelogue that mentioned taste was about 1.5 times (0.66/0.45) more likely when the writer was from English as opposed to Chinese-speaking countries. There were two possible explanations. First, as most people preferred to stay faithful to their taste buds even when they were in a different culture, it was possible that Chinese journalists also tended to stay away from local cuisine, as the food’s colour, smell and taste were different from that to which they were accustomed. However, having said that, given proper guidance and encouragement, most people still wanted to taste something ‘different’. Second, language barrier and unfamiliarity with Western dining culture might also inhibited Chinese journalists. If journalists from

Chinese-speaking countries were not informed of or guided to restaurants specialized in local cuisine, but instead dined on Chinese or fast food during their visits, they tended to ignore the culinary experience in their stories because there was nothing new to share with their readers. Since the Chinese traditionally emphasized food and drink, the author suggested the inclusion and highlighting of wine and gastronomic tourism in the itineraries of visiting Chinese journalists.

8.7 Chapter Summary

The 200 travelogues analysed had an average interest score of 1.78 and a median of 1. Because the standard deviation is 2.13, median might be a better measure of central location. Another way to evaluate the overall level of interest was to divide the distribution into four categories: (1) not interesting at all (no interesting elements presented), (2) low level of interest (1 to 2 elements presented), (3) medium level of interest (3 to 4 presented), and (4) very interesting (5 to 7 found). Forty-one percent of travelogues were regarded as 'boring'; 29% belonged to the category of 'low level of interest'; 14% were rated of medium interest; and 16% were very interesting. As for the frequency of seven elements' occurrences, except for the 'critical' (which was travelogue with criticism) element (18.5%), other elements ranged between 25% and 28.5%. These results indicated that roughly 70% of travelogues were boring or hardly interesting because they either lacked human contacts (dialogue with others), represented by 'everyday life of the streets', 'humour', 'dialogue' and 'people'; or devoid of reflections (dialogue with oneself), represented by 'critical', 'imagination' and 'insight'.

Senses were indispensable elements of a fulfilling travelling experience, and their inclusion arguably led to an interesting travel story. Senses were found to be closely related to destinations and cultures (or language, to be specific). A destination that facilitated more interactions between journalists and the natural environment, the more senses were stimulated, especially the tactile, aural and olfactory. For urban destinations, it was important to include natural attractions in the visiting journalists' itinerary so that they could enjoy 'a feast for all the senses'. As for Chinese journalists, the arrangement of a guide who spoke the language might be helpful when requested. This not only potentially increased interaction with local people, but also stimulated other senses by, for example, taking a culinary adventure.

These analyses highlighted the importance of itinerary arrangement. A more versatile itinerary that involved interacting with both natural and urban landscapes, communicating with different people, taking part in various activities, and stimulating all senses could enrich visiting journalists' travel experience, and hence increased the level of interest of travelogues. Actually, 13 journalists explicitly expressed their intentions to revisit New Zealand and all of them had itineraries covered more than one destination (that is, their articles were classified as travelogues covering New Zealand as a whole). Thus a carefully designed itinerary created not only an environment for interesting travelogue, but also the best promotion of 'endorsed' repeated patronage.

CHAPTER 9 CONCLUSION

Good public relations begin at home.

- Timothy Mescon and Donn Tilson
(1987)

Ultimately, the success or failure of
“appropriate”, or “sustainable” tourism programs
lies more substantially in the power of brokers
[including travel writers] and locals than in the
power of tourists.

- So-Min Cheong and Marc Miller
(2000, p. 387)

9.1 Revisiting Research Questions

This thesis used thematic and frame analysis to analyse tourism destinations promotional materials and travelogues published in newspapers and magazines. As far as “the central organizing ideas or story line that provides meaning” (Gamson & Modigliani, 1987, p. 143) were concerned, theme and frame were two terms used interchangeably in the thesis. Thematic analysis was used to identify themes from visitor guides, media handbook and travelogues. It passively uncovered those themes manifested in the textual message. Building on thematic analysis, frame analysis focused on framing devices like headlines, leads, closing paragraphs, metaphors, *et cetera* to proactively answer why some themes were selected and made salient while others were excluded and omitted in travelogues. The analysis of interest level of travelogues may be regarded as a supplement to frame analysis because it delved into the seven missing elements of an interesting travelogue, of which the ‘critical’ (with criticism) element was particularly important. It was believed by combining these

three analyses, the analysis of travelogues was more comprehensive and provided more objective perspectives and understanding of destination(s) for readers and marketers.

Thematic analysis of official guide and other promotional materials found that the promotional themes of New Zealand and Canterbury formed the closest match as were the travelogues covering these two destinations. Of the top three salient themes, 'landscape', 'adventure' and 'flora and fauna' were common to both destinations. Because themes (frames) acted as filters to form destination images, it was possible to suggest that similar frames lead to similar destination images. When designing or suggesting itineraries for visiting journalists, Canterbury might be the first stop because it was "New Zealand in miniature". The congruence of expectation and reality could minimize the dissonance and create a more satisfactory experience, which was arguably the precursor to a more 'positive' and interesting travelogue. A suggested itinerary was to then proceed to Wellington and Auckland. It should, however, be noted that this itinerary was based on the analysis of only four destinations.

To summarise the top six themes and their salience rankings of four destinations, it was easier to visualize the overall image of a destination perceived by journalists and each theme's comparative salience through the use of hexagons. Each destination image in the eyes of media was represented by a separate hexagon, and each theme was represented by a tip point; the more salient was the theme, the longer was the distance from central point to the tip point. Figures 20 to 23 showed these hexagons. It was clear that themes of 'Maori' and 'cuisine and wine' were common to all destinations. However, 'Maori' was perceived to be more salient to New Zealand as a

whole than to other regional destinations. As for 'cuisine and wine', it appeared the more urbanized was the destination, the more salient was this theme.

To the media, New Zealand was strongly represented by its landscape, adventure activities, and Maori culture. Landscape to New Zealand was now more like a cliché. It was just that LOTR trilogy has made (as *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* are likely confirm) it magical, fantastical and trendy and hence more readily commercial for consumption. Except for the theme of 'cuisine and wine', media did not see New Zealand differently from tourism marketers. Good, fresh food and fine wine was a theme that had strong 'pull' potential. Friendly people were still an important asset of New Zealand and a national characteristic appreciated by the visiting journalists.

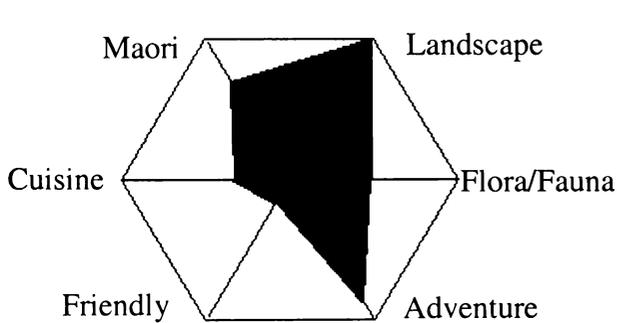


Figure 20 New Zealand Media Image Hexagon

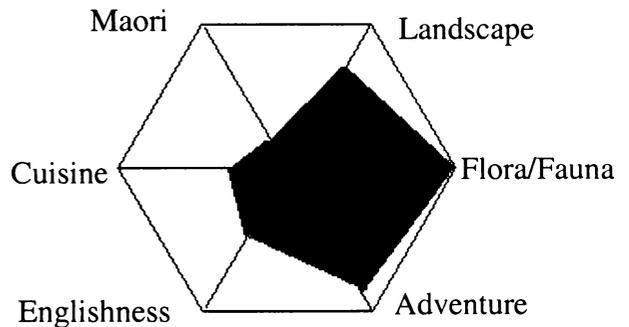


Figure 23 Christchurch and Canterbury Media Image Hexagon

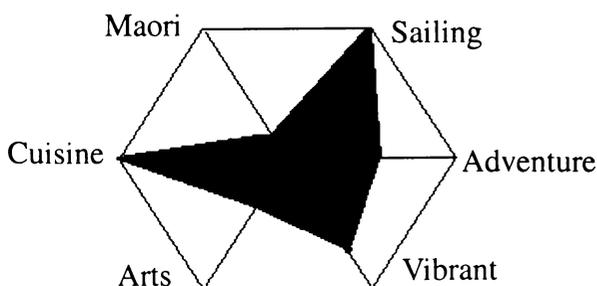


Figure 21 Auckland Media Image Hexagon

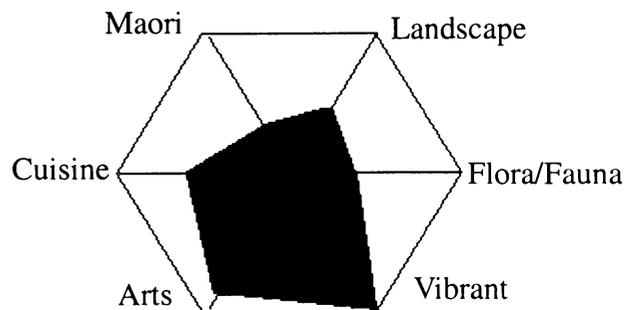


Figure 22 Wellington Media Image Hexagon

Similar to New Zealand as a whole, Canterbury region was strongly represented by themes of 'flora and fauna', 'adventure' and 'landscape'. Whale watching in Kaikoura proved to be very popular with the media, so were adventure and outdoor activities, thanked to a magnificent, spectacular and diverse landscape. The theme of 'Englishness' was strongly, if not exclusively, associated with Christchurch.

Auckland, in the eyes of journalists, was a city for sailing and dining; a place to seek thrills by leaping from Sky Tower or walking over the Harbour Bridge and a place to retreat by visiting Waiheke Island. Urban adventure tourism and arts were two areas with strong promotional potential. As for Maori and Polynesian cultures, while these themes were promoted by Tourism Auckland they were not, as yet, emphasized by the media.

Wellington's compactness, coupled with the buzz topic of LOTR director and cast, created a vibrant and artistic ambient. Café culture was also an important attraction. Overall, Wellington radiated cosiness, elegance and revolutionariness despite its not-so-agreeable weather. Unlike other destinations, Maori culture in Wellington was a theme mainly locked in the past as represented by exhibitions or displays in Te Papa. With landscape and flora and fauna still perceived strongly by media, it lived up to its promotional theme as 'a (cultural) city close to nature'.

The International Media Programme appeared to be effective in promoting New Zealand and its regional destinations (Auckland, Wellington and Canterbury) to the target markets. Overall, 77% of 200 travelogues touched upon 2 to 6 of the promoted themes. In terms of congruence between the top three themes identified from media and their corresponding destinations, an analysis of travelogues covering New

Zealand indicated that at least two were the same as those identified by Tourism New Zealand; they were 'landscape' and 'adventure'; for Auckland, they were 'sailing' and 'urban' (cosmopolitan); 'arts and culture' and 'wine and cuisine' for Wellington; and 'flora and fauna', 'adventure' and 'landscape' for Canterbury. It was argued that destination marketers should usually promote no more than three themes so as not to dilute their message (Hanlan & Kelly, 2005), and that successful framing meant the media adopted an interest group's preferred themes (Callaghan & Schnell, 2001). The analysis results proved the effectiveness of IMP and also provide a guideline of themes promotion for each destination.

The findings of this thesis supported the argument that travel media "plays not only a reporting role but also a defining role, establishing their audience's sense of reality" (Beeton et al., 2005). This was especially true for tourists who usually cannot test experience a travel product, like test driving a car, to gain a first-hand experience. This perceived reality (*content*) was carefully selected by consigned advertising agencies and destination promoters and disseminated through different *channels*, including travel media. Because journalists usually will not challenge the dominant frames of their originating society in general, and because time, money and itinerary constraints involved in travel news gathering in particular, it was argued that journalists' travel expectations and experiences were thus heavily defined by destination promoters. And that was why we continue to see the original promoted themes (or travel experiences) cascading down through the media to the audience without too many losses or alterations. This was similar to the argument proposed by Bowen and Santos (2005, p. 51) that "notions of quality tourism experiences are recycled and reconstructed on a continuing basis."

The high congruence of themes between media and destinations was tested against variables of financial assistance provided to media, journalists' length of stay, seeking authenticity (Maori culture), culture difference, and journalists' gender because they were supposed to exert influences on frames adoption. It was found financial assistance provided to journalists did not apparently influence frames adoption because IMP travelogues adopted the same top six frames as non-IMP travelogues. This finding was actually beneficial to TNZ because it sponsors media trips to help the world better understand New Zealand without seemingly influencing the "objectivity" of media contents. This also testified that New Zealand's travel products or experiences live up to most journalists' expectations.

As for other variables, female journalists, those who stayed in a destination for more than two nights, and those who were more interested in Maori culture tended to be less congruent in their frames with TNZ. These findings provided some guidelines for inviting or designing itineraries for visiting journalists. Of these variables, "female journalists" might be of particular interest and importance to a destination because, as Toni Stroudt of the *Chicago Tribune* advised, "The person reading the travel section on Sunday morning wearing her pajamas is whom you [public relations staff] must keep in mind" (Boroshok, 2005, p. 179). Even though female journalists' media frames were less congruent with those of TNZ than their male counterparts, they did pick up other more subtle and less salient themes such as 'cuisine', 'arts' and 'urban vibrancy and sophistication' in addition to the traditionally salient ones. TNZ might consider inviting more female travel journalists to cover New Zealand in order to enhance the country's association with a 'cultural' dimension, other things being equal.

On the other hand, frame analysis did not identify salient frames different from those identified from thematic analysis. One such seemingly different frame was 'magical' because of LOTR. However, this frame actually referred to a 'landscape' theme and was, therefore, not a new frame. Some minor frames identified were 'paradise', 'luxury', 'refreshing' (identified from 'blue' pictures) for New Zealand in general, and 'Englishness' and 'garden' for Christchurch in particular. Regardless of sample size, framing devices of headlines and leads proved to be reliable indicators of frames identified from the whole texts (thematic analysis). Because headlines and leads of travelogues each had on the average 6 and 27 words, the analysis of headlines and leads provided an efficient alternative to analysing whole texts.

Frames identified from travelogues could be combined into three master frames: nature, adventure and culture (see Table 44). Adventure was like a bridge between nature and culture; the adventure activities originated from a culture that emphasized exploration and expedition and took place in natural surroundings. If the 200 travelogues were treated as an international reader's window on New Zealand, the frames of 'nature' and 'adventure' simultaneously direct attention and restrict perspectives available to audiences. These salient attentions and perspectives were magnificent landscape, distinctive flora and fauna and explorations of these landscapes, with culture serving as a lesser master frame. This finding was not different from an analysis conducted ten years ago which found "destinations rich in culture, history, and natural beauty topped the list of features in the Sunday travel pages" (Withiam, 1994, p. 13). New Zealand is a country rich in natural beauty and diversity, but it cannot compete with China, Egypt Greece and Italy when it comes to culture and heritage, or with America in terms of modern popular culture. This thesis found nearly 85% (see Table 12) of 123 travelogues covering New Zealand in general

presented ‘landscape’ as one of their top six salient frames. A recent marketing research study also testified that “Over 90 per cent of international visitors come to New Zealand for its landscape” (Gregory & Cheng, 2005). Compared with ‘nature’ and ‘adventure activities’, ‘culture’ in New Zealand was not considered by international media as a salient frame. However, not being salient did not mean they could not become salient in the future. As it is Maori culture is an already established frame. The additional frames of culinary experience and urban vibrancy (for example, fashion design in Auckland and performing arts in Wellington) were two potentially viable cultural areas for development and promotion.

Table 44
Travelogues’ combined frames on New Zealand, Auckland, Wellington, and Christchurch and Canterbury

Master Frame (mean/frequency)	Frame	Mean salience*	Frequency of occurrences (%)
Nature (2.27 / 49.5%)	Landscape	3.19	64.5
	Flora/Fauna	1.34	34.5
Adventure (1.19 / 27%)	Adventure	1.73	40.5
	Sailing	0.65	13.5
Culture (0.65 / 16.5%)	Cuisine/Wine	1.42	33.5
	Maori culture	1.31	35.5
	Urban/Vibrant	0.91	22.5
	Arts/Culture	0.61	14.5
	Friendly	0.43	14
	Luxury	0.34	8
	Englishness	0.11	2.5
	Garden	0.09	1.5

* Six is the most and one is the least salient.

After September 11 terrorists attacks in 2001, travel safety had been a major concern. And this exogenous factor may indirectly influence journalists' framing choices (Callaghan & Schnell, 2001). Of 200 travelogues, only 10 (5%) explicitly associated this safety issue with a visit to New Zealand. Five were Australian media, four were American, and one was from Singapore. The one published in Singapore was actually written in English by an Australian (Pritchard, 2001a). Overall, safety had not become a major frame in travelogues compared to the other traditional established frames of New Zealand. The remoteness of New Zealand could be both an asset and liability, but this was largely determined by international events, rather than by promotional efforts. Another trend worth monitoring was the 'safety' frame in UK travelogues. After July 7 London bombing in 2005, it was possible this frame might take a more salient position and hence become an important factor influencing British visitors' outbound travel decisions.

One of the most effective ways for tourism marketers to influence editorial contents was to provide courtesy photos to journalists. Courtesy photos *per se* represented the 'frames' through which marketers wanted potential visitors to see the destinations. Because in print media photos were mainly used to support textual messages, the use of courtesy photos implied the match of frames adopted by journalists and those promoted by marketers. Statistical tests confirmed this positive correlation (although it was weak) between the matching number of courtesy photos used and frames established between media and destinations. Overall, one fifth (20.5 %) of all photos that appeared in travelogues could be attributed to courtesy sources.

The use of courtesy photos was strongly related to the difficulty of getting footage and the availability of companion photographers. If pictures were about rare flora and

fauna that were hard to get, journalists usually had no choice but to use courtesy photos. For example, whale watching in Kaikora and dolphins frolicking in Bay of Islands were two of the common courtesy photos appearing in travelogues. On the other hand, courtesy photos of adventurous activities were also popular with journalists, especially when they do not take part in the activities or had no accompanying photographers to take pictures for them.

Three common tourism brochure promotional strategies were also found in travelogues, they were 'superlatives', 'land of contrast' and 'distinctive'. With the 'superlative' permeating travelogues (96% of all travelogues) and promotional materials, it was deemed to be a writing strategy popular with journalists and copywriters. As for 'contrast' and 'distinctive', roughly one-fifth of travelogues used these strategies to describe the destinations. When preparing copy for promotional materials, destinations marketers might consider the above three common strategies to increase the penetration of their written materials in target market segments.

Another strategy commonly found in travelogues was 'divinisation' of a destination; for example, 'heaven on earth', 'nature lovers' paradise', or 'outdoors adventure paradise'. One in every four travelogues described New Zealand or its regional destinations as some kind of paradise. This may be music to the ears in terms of tourism promotion, but it may also attract more visitors, which, if not carefully monitored, might arguably contribute to the demise of a place, ecologically and culturally.

The analysis of "interest level" of travelogues highlighted two long-standing criticisms of travelogues: a tone of uncritical approval and lack of communication

with locals. It appeared that the first problem was more serious than the second. Of 200 travelogues, more than four-fifth (81.5%) were considered to be 'uncritical', and local voices were silenced in nearly half (48%) of the travelogues. When journalists did not communicate with locals, they also deprived themselves of the catalyst to communicate with their minds which, in turn, contributed to a lack of insight and imagination. Experienced and responsible travel journalists relied less on public relations materials, preferring to "break into the creation of the consumer experience" (Potts, 2000) and to focus on the second gaze that "... looks for the unexpected, not the extraordinary, objects and events that may open a window in structure, a chance to glimpse the real" (MacCannell, 2001, p. 36). The lack of dialogue with others and oneself made travelogues 'boring' and reduced them to nothing but promotional material or a dull personal travel diary.

The analysis of 37 'critical' travelogues revealed themes of inappropriate tourism development and commercialisation at Queenstown and Rotorua being mentioned primarily by journalists. Sometimes, outsiders could provide a fresh perspective on an issue to which locals were so accustomed that they lost insight. For example, Tom Clynes³ from *National Geographic Adventure* visited South Island in March and April 2001. He foresaw the real estate booming in Wanaka and sarcastically observed, "...I pull into Wanaka, which could be called the anti-Queenstown (or the Next Queenstown, if you're in the real estate racket)" (Clynes & Gamba, 2002a, p. 72). Nearly four years and three months later, a story on The New Zealand Herald reported, "Queenstown and Wanaka have ousted Auckland as the places with New Zealand's costliest real estate" ("Queenstown real estate outstrips Auckland prices", 2005, July

³ A famous travel journalist, whose articles "The world's toughest driver" and "They shoot poachers, don't they?" were included in the "Best American Travel Writing, 2000, 2003", respectively.

16). It was this kind of foresight or advice in travelogues that made IMP a worthwhile publicity campaign.

Another 'omitted' frame was racial tension, which could be partly attributed to old acrimony (Treaty of Waitangi) and new fears (non-European immigrants). Racial tension was rooted in fighting for domination of economic resources and manifested in the form of cultural hegemony. Even though it was mostly a neglected frame, three journalists actually sensed this issue and expressed their opinions. Sometimes, it was an outsider (in this case a travel journalist) who could see the issue more clearly, objectively and insightfully as "It's nice to see it through visitors' eyes. They come to it fresh" (Rubin, 2003c). With just three reports about racial tension, international media appeared to be less concerned, if not totally ignoring, this anti-tourism frame. Whether this kind of report will tarnish New Zealand's image and dissuade visitors from visiting New Zealand remained to be seen, but TNZ had to monitor closely this trend of reporting because frames changes preceded image changes which, in turn, arguably were one of the preconditions for immediate or future visits. When it came to communication in tourism, honesty was the best policy; TNZ did not want to promise something that was non-existent and/or controversial, or that it could not deliver. The same was true for promotion of Maori culture. If TNZ wanted to promote indigenous culture globally, it should also pay attention to domestic media discourse on Maori culture. The inconsistency caused by a global discourse emphasizing indigenous culture while a domestic discourse occluding and marginalizing it (Radner, 2005) was projecting two contrasting images that might effectively cancel each other. If New Zealand is a country of biculturalism, it is better not to project a multicultural image globally. However, if multiculturalism is the message Tourism New Zealand sells to the world, it is important that the nation as a community signs on to and lives

up to this image. After all, “Happiness occurs when reality is greater than expectation” (Brown, 2004, p. 2) and “good public relations begin at home” (Mescon & Tilson, 1987). Happy and friendly locals (including indigenous people) were the best goodwill ambassadors for their communities and most persuasive endorsers of tourism products (Tilson & Stacks, 1997). Satisfied travel experience then became the source of valuable word-of-mouth recommendation.

The “interest level” of travelogues was related to language usage, writing in first, second or third person, and destinations visited. Except for personal writing style, destinations could use other two factors to influence travelogues’ interest level by providing interpretation services or arranging itineraries. Level of interest of a travelogue was mainly composed of one element, dialogue. Chinese travel writers tend to have less interaction with locals and providing interpreters might be considered to bridge the language gap, increase communication with local communities, and interpret places and events. As for destinations, travelogues covering New Zealand and Canterbury all had significantly higher level of interest scores than those reporting Auckland. A versatile itinerary covering more than one destination and involving nature, adventure and culture was suggested.

The number of senses touched upon in travelogues was positively correlated with the level of interest; the more senses were stimulated, the more interesting was a travelogue. It was found senses were related to destinations and cultures. Using the frequency of each sense (excluding the visual, as it was the universal sense in tourism) touched upon in travelogues as input and placing four senses on a square (Figures 24 to 27), it was clear that New Zealand and Canterbury stimulated the aural, olfactory and tactile senses more than their urban counterparts. Canterbury was the strongest

destination in terms of tactile sense stimulated; judging from Figure 27, the tactile was strongly associated with outdoor, adventurous activities taking place in a stunning landscape. Combining unique characteristics of different regions, New Zealand as a single destination was more balanced in stimulating four senses. Auckland and Wellington were extremely similar in sense stimulation (testified by their almost the same shape of the areas surrounding the two diagonals), both were strong in culinary and intellectual experience. Overall, except for the gastronomic, natural surroundings stimulated visitors' senses more than the urban environment. This finding also supported the need to design a versatile itinerary to include both urban and natural environments to stimulate further the senses of visiting journalists.

Consulting Figures 20 to 27, an 'ideal and mediated' itinerary for visiting journalists was emerging and was the same as that proposed in Chapter 4. This itinerary started from the Canterbury region, which bore strong resemblance to New Zealand in terms of its themes of 'landscape', 'flora and fauna' and 'adventure activities'; and which was also good at stimulating corporeal senses (the aural, the tactile and the olfactory) that were closely associated with outdoor activities. Heading to Wellington after visiting Canterbury allowed the journalists to gradually adjust from highly natural frames (landscape, the flora and fauna) to increasingly salient urban frames (vibrancy and arts and culture); the senses were also gradually turning away from the physical to the intellectual. This itinerary not only maintained a smooth transition of frames and senses, but also accommodated logistic and transportation reality.

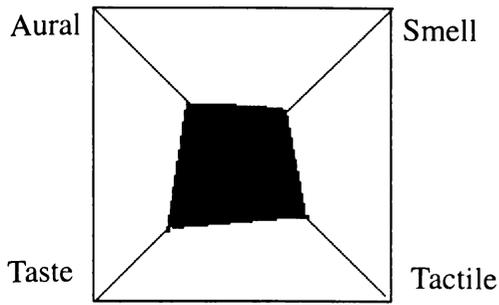


Figure 24 New Zealand Senses Square

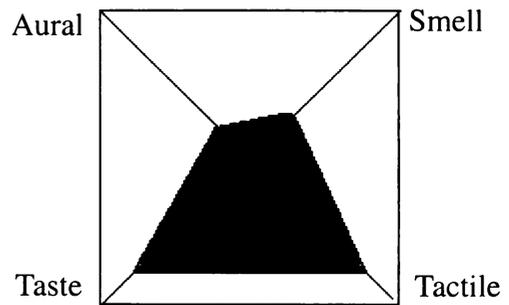


Figure 27 Christchurch and Canterbury Senses Square

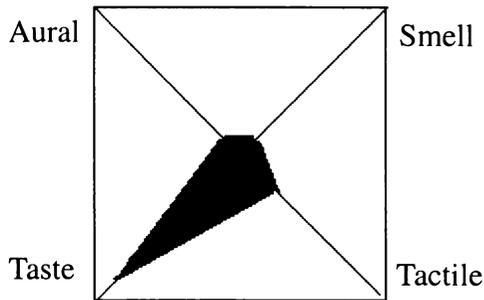


Figure 25 Auckland Senses Square

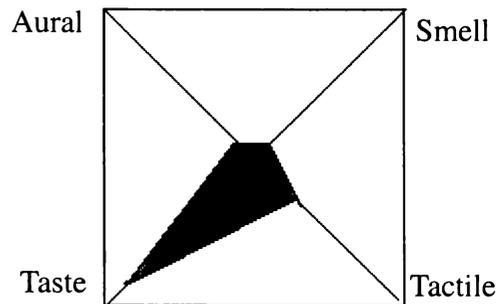


Figure 26 Wellington Senses Square

9.2 Policy Recommendations

Recommendations were divided into three parts. The first dealt with recommendations derived from analysis (see Table 45); the second provided some ideas and thought outside the current “IMP box” and actually complemented this program; and the third was related to contents of media kits provided to visiting journalists.

IMP related recommendations -

Table 45

IMP recommendations for tourism organizations

Tourism New Zealand (TNZ) –	Positively Wellington Tourism (PWT) –
<ol style="list-style-type: none"> 1. Landscape, adventure activities, Maori culture, and flora and fauna remained salient themes; cuisine and wine was a theme worth promoting. 2. If the purpose of IMP was seeking congruence of frames between media and TNZ, male journalists were more congruent than their female counterparts; female journalists appeared to be more open-minded on versatile and more delicate themes. 3. Itineraries for visiting journalists should accommodate different activities, attractions, and senses in order to enrich the travelling experience. 4. To increase the congruence of frames and interest level of a travelogue, itinerary for visiting journalists should be arranged as such that journalists spent more than two nights in a single destination. 5. To increase the possibility of courtesy photos being used, inviting only one journalist from newspapers was recommended. 6. Tourism development in Queenstown, Wanaka, Milford Track and Rotorua should be closely monitored. 7. Warnings to visiting journalists of speeding needed to be enhanced. 	<ol style="list-style-type: none"> 1. Arts, culture, wine and cuisine were most salient themes. 2. Promotional material tended to be objective and avoided using judgmental descriptors. 3. Including natural attractions in visiting journalists’ itinerary was recommended. ‘A city close to nature’ was a pertinent catchphrase. 4. Instead of ignoring the nickname of ‘Windy Wellington’, associating this natural phenomenon with some positive tourist attractions was recommended

<p>Tourism Auckland (TA) –</p> <ol style="list-style-type: none"> 1. Wine and cuisine, sailing, cosmopolitan and arts and cultures were the most salient themes; urban adventure was a theme worth promoting. 2. Maori culture and landscape were two themes not salient to media as to TA. Including Waiheke Island and other natural attractions in the itinerary for visiting journalists was recommended. As for Maori theme, unless there existed a Maori quarter (like little Italy in New York City or little Havana in Miami), it was hard for journalists to feel the pulse of Polynesian community described in promotional material amidst highly Westernised urbanization. 	<p>Christchurch and Canterbury Marketing (CCM) –</p> <ol style="list-style-type: none"> 1. Flora and fauna, adventure activities and landscape were the most salient themes. 2. Itinerary for visiting journalists covering whole New Zealand was recommended to start from Canterbury.
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Other promotional channels -

Media’s overall representations of New Zealand were very similar to those of Tourism New Zealand’s promotional material which, in turn, were not so different from those of its Australian counterpart, both were “selling paradise and adventure” (Waite, 1997, p. 47). This led to the issue of ‘monopoly’ on image creation and could be understood in two elements: content and channel. International advertising agencies like M&C Saatchi and Saatchi & Saatchi had been viable bidders for the advertising accounts of Tourism Australia or Tourism New Zealand (Inder, 2005, May 20). Working closely with marketing managers of national tourism organizations (NTO), these agencies ‘dictated’ what images should be projected. Of course, this dictation must be subject to inputs from a NTO’s marketing team and these inputs represented the compromise of various domestic stakeholders. Once the content

(discourse) was decided, the channel needed to be secured to relay the desired content to the audience (potential visitors). Tourism destination websites on the Internet were one of these channels and was under the direct control of a NTO. However, except for the Internet and paid advertisements (sometimes they were still subject to censorship), a NTO did not directly control other channels and their contents. IMP was such a mechanism used to secure other channels and influence the contents in a cost-saving and credibility-enhancing way.

Because of constraints of time, money, language and popular culture (which is becoming globalised and potentially monotonous), most visitors seek the alternative 'authenticities' (or fantasies) they were told to experience by the media and other information sources. These authenticities were heavily mediated by travel accounts through various communication channels. Starting from the image creator (international advertising agencies and NTO), the contents cascading through brochures and media kits became subject to changes caused by a personal visit of travel writers. The final text appeared in travelogues to serve as possible frames of reference for potential and actual visitors. These contents were the compromised product of readers, journalists, editors and public relations companies, with the last party normally contributing 24% to 59% (Sallot, Steinfatt, & Salwen, 1998) of the final contents. For travelogues covering New Zealand and its regional destinations, this percentage was roughly 44%⁴, a little higher than the average of 41.5% $[(24+59)/2]$. In newspapers and magazines, this percentage of public relations news sources for travel stories appeared not to be different from the general trend. As far as

⁴ The numbers of congruent themes between media and TNZ, TA, PWT and CCM are 5, 5, 5 and 4, respectively (please refer to Tables 11-14). The mean percentages of these themes appeared in the media contents for each destination is 46%, 43%, 43% and 43%, separately. Therefore, the total mean percentage of congruent themes appear in 200 travelogues is 44% $[(46+43+43+43)/4]$.

content (congruence) and channel (numbers of media invited and articles published) were concerned, IMP again appeared to be an effective campaign in promoting New Zealand worldwide.

However, the effectiveness of IMP must also be judged against other factors. Because journalists reported what their audiences wanted to know, they usually would not challenge the dominant frames in the originating society, which was why the journalistic concept of 'frames parity' (where there is a pro-frame, there is a con-frame) is an ideal rather than a reality. As far as soft news was concerned, what audiences wanted to know was strongly influenced by popular culture, or something came into vogue to be exact. Journalists, much like grey hounds, traced these buzz topics (either hard or soft news) and reported back to their audiences. By the same token, travel journalists came to New Zealand to report the topics their audiences were most interested in or were alerted to by the media. And from years 2001 to 2004, America's Cup in early 2003 and *The Lord of the Rings* trilogy that spanned from 2001 to 2003, possessed important news values for the international media. Almost a quarter (25.5%) and one-third (32%) of 200 travelogues referred to the America's Cup or LOTR, respectively. When evaluating the effectiveness of IMP, one therefore needed to be reminded that nearly 30% of the credit could be attributed to factors other than direct promotional efforts, and to mega-events or buzz topics.

IMP brought journalists to New Zealand to help promote the projected and induced images. Aside from IMP, another way to secure content and channel was to launch one's own global television channel. For New Zealand, this might be impractical and uneconomical. This author once worked at a television company's news department in Taiwan for eleven years and would like to propose two ways to take advantage of

global promotion where the promoted contents were to a large extent not subject to editorial changes. These proposals were to encourage destination marketing managers to think outside of the “IMP box”. First, Tourism New Zealand might consider providing feature news about tourism attractions, sustainable tourism, and environmental protection to British Satellite News (BSN), a program produced in London by World Television on behalf of Foreign and Commonwealth Office (FCO). BSN, a free-to-air program, is currently included in Reuters Television (RTV) daily broadcast schedule. As long as a TV station subscribes to RTV, it can receive this unencrypted program without additional charges. In Taiwan, all TV channels will be digitalized by 2010. Europe, Japan and United States of America all have a similar but earlier timeframe. Because a digital channel requires a narrower bandwidth, traditional analogue channel normally could be compressed into three to four digital channels. Here came the dilemma and opportunity. A TV station once only had to fill in 24 hours’ daily programming would need to prepare 72 to 96 hours of programmes after digitalisation. It was predictable that TV stations needed more free-to-air programs to both accommodate the surplus viewing slots without substantially increasing the programme procurement costs.

This forthcoming change provided an opportunity for global tourism promotion in an affordable and efficient way. Since New Zealand is a member of the Commonwealth, if TNZ could strike a deal with FCO and regularly provide tourism attractions contents or other related stories of human interest to BSN, it is believed this could increase the possibility of international exposure of New Zealand profile in general, and its tourism attractions in particular.

The second strategy of increasing international exposure was to keep close contact

with New Zealand correspondents of international news agencies such as Associated Press Television News (APTN) and Reuters Television, local TV stations' tourism or entertainment reporters, and tour operators. Suppose TVNZ or TV3 were subscribers to APTN and RTV, they normally needed to provide these news agencies with 52 free pick-ups annually. These foreign correspondents periodically monitored midday and evening news bulletins and picked up news footages international audiences were interested in. These stories were usually natural disasters with dramatic footages or human-interest stories. Because New Zealand was at least four or five hours ahead of most Asian countries, stories in its evening news bulletins provided a perfect timing to beam into Asia. This author remembered vividly two stories from New Zealand that were picked up and broadcasted on Reuters TV's Asia-Pacific bulletin (0720 GMT). One was the demonstration of Fly by Wire, another was the premier of first instalment of LOTR in Wellington, with Maori warriors performing haka. Both stories were interesting and 'exotic' enough to be included in evening news bulletin of the TV station where the author worked at. This was not a direct result of tourism promotion, but its effect was far reaching, its credibility was enhanced (because it appeared in a news bulletin and hence became an autonomous image formation agent), and it formed a cognitive image for audiences because of its unsolicited nature. These two approaches could complement IMP by proactively securing promotional channels and contents.

The third alternative was the use of the Internet. Given the future potential merge of net and TV (the BBC is already 'broadcasting' TV programmes over the net), this strategy complements existing net usage but needs to be developed further. For example, analogue TV will cease in the UK from 2011, by which time not only will digital TV be the norm, but HD TV will be increasingly common. To sum up, IMP wa

one of the means to secure those traditional channels for TNZ's promotional content. With the advancement of telecommunication technology, channels became more versatile and widespread. Message senders were expected to face less the traditional trade-off dilemma between width (channel penetration) and depth (content). Hence the success of future tourism promotion would lie ever more in the creation of an efficient and effective promotional mix of content and channel.

Contents of media kits –

A study conducted by the Travel Industry Association of America found geotourists were most concerned about protecting the geographical character of a place (Tourtellot, 2004b), which included its environment, its heritage, its aesthetics, its culture and the well-being of its citizens (Tourtellot, 2004b, p. 1). However, these items were largely ignored by magazines, guidebooks and newspapers travel articles, which were most likely to be read by geotourists (Tourtellot, 2004b). As far as respecting the environment, culture and values of others were concerned, Interactive Travellers[®] targeted by TNZ were similar to geotourists.

Tourism promotional materials usually emphasized attractions or activities, and they seldom touched upon sustainability and the achievement of destination management. This thesis and the wider literature on communication and public relations indicated roughly half of editorial contents could be traced back to public relations materials and it was predictable there was scant reporting of these issues by media. To attract geotourists in general and Interactive Travellers[®] in particular, TNZ and RTOs might consider including the country's achievements on conservation and sustainability in media kits. In the 2004 March issue of National Geographic Travel, South Island and Bay of Islands were both listed as top-scoring destinations in terms

of unspoiled condition, ranking second and seventh among 115 places (Tourtellot, 2004a). This was one of the achievements that could be conveyed to visiting journalists.

9.3 Conclusion

For many years, New Zealand had been framed as a paradise for nature lovers and thrill-seekers. Travel journalists do not ‘see’ New Zealand significantly different from other stakeholders; ‘nature’ and ‘adventure’ remained prominent ‘in the frames’, which were the ‘information-processing schemata’ (Bennett, 1981) for potential visitors. It was just that in the last couple of years (2001 – 2004), the once Maori-myth filled Aotearoa metamorphosed into English-epic omnipresent Middle-earth. Whether the native legend or staged fantasy (or authenticity) would prevail remained to be seen, but the framing of New Zealand’s landscape as a popular culture product for ready consumption was at least successful. If the column space of travelogues was treated as a contest arena for different frame sponsors, TNZ was a clear winner with IMP as its powerful weapon because nearly four-fifth (77%) of the travelogues adopted more than one of the promoted frames. This finding supported Lubbers’ (2005) argument that “media relations practitioners in travel and tourism strongly agree with their journalism counterparts about the coverage of the industry” (p. 53); in the case of New Zealand, the opposite was still valid, indicating a synergistic relationship potentially existed.

However, nowadays as tourism became more organized and mediatized, the media images became an important benchmark against which visitors measure their visiting experience (Jansson, 2002b). If New Zealand was continuously and increasingly

being described by media as some mystical paradise, sustained visitor satisfaction would be in jeopardy as “visitors are much less likely to learn anything about the real place. The experience is reduced to validation of clichés and stereotypes” (Britton, 1979, p. 323). One possible solution was to promote a richer image. As New Zealand is globally known as a place of tourism, a country of this type is considered to have a rich image in the media (Avraham, 2000, p. 367). Places with rich news media images had a variety of subjects and events being covered such as politics, economics, social events, and cultural developments (Avraham, 2000, p. 364). For a country like New Zealand with remote location and small population, cultural developments might be a vital area to create fresh images.

As less than 20% of travelogues provided evaluative criticism derived from interaction with host communities and environment, this thesis also empirically testified to the statement by Tribe (1999) that “The tourist and the business of tourism have been seen to occupy the most prominent frame, displacing much of the non-business environment [stakeholders, communities, environment] framing” (p. 80). With 77% of all travelogues adopting 2 to 6 promoted frames, 81.5% using ‘a tone of uncritical approval’, 70% being considered boring or less interesting, and 84% providing further information on attractions or activities, it was possible to suggest roughly 70% to 80% of travelogues were written for the purposes of promotion and entertainment. On this journalism-promotion spectrum, evaluative criticism and outright promotion occupy nearly the same space at two ends. Roughly 20% can be regarded as pure promotion, or promotion in journalism clothing; an equal percentage sit within the domain of travel journalism that rendered critical evaluation. It was this 20 to 30% of travelogues that provided readers with insight, imagination and ‘critical information’ about a destination. This information was not about where to shop, eat or

drink, but about a glimpse of the real and ordinary in order to truly appreciate, understand, respect and helped sustain a place, both its culture and nature.

Most travel journalists were capable of adapting promotional strategies and accommodating different frames sponsors' requirements. To a certain extent, travel journalists acted as one of the catalysts of globalization, "a global outlook adapted to local conditions" (Tulloch, 1991, p. 134). They tailored international popular culture (including tourism) to the needs of their readers. Because journalists had a duty of providing useful and objective travel information to their readers, this duty supposedly prevented them from fully subscribing to marketers' demands (frames). It was this constraint that made travelogues potentially informative and useful both to the readers and destination marketers. Just as competition generated progress, criticism also checked complacency. For a mature tourism destination like New Zealand, the success of IMP, therefore, was not measured by the ratio of promoted frames adopted by the media or the numbers of travelogues published, but rather how well TNZ learned from travelogues that actually provided constructive 'criticism'.

Judging from the number of international media (roughly 1000) covering New Zealand in the past four years (2001 – 2004) and their reports' high congruence with promoted themes, Tourism New Zealand had turned its public relations campaign into 'marketing hegemony', a situation in which the promoted frames were so dominant that the majority of visiting journalists accepted them without notice or question. This hegemony enhanced the credibility of New Zealand tourism products and experiences which, in turn, reinforced an unquestioning acceptance of product and place. However, this hegemony is to a certain extent triggered by and achieved through such news events as America's Cup and *The Lord of the Rings* trilogy that captured the interests

and imagination of a global audience and hence attracted travel journalists to report on them. Most journalists would not cover an issue or a place unless it was newsworthy, whether it was soft or hard news. The unsung heroes, therefore, behind this promotional success were those enterprising people who helped make these two events possible. It was they who created “the halo” for the country’s global image. In this information age, the promotion of a destination image thus was not the sole responsibility of destination marketing organizations; it was a continuous and dynamic group project that relied heavily on everyone’s inputs, especially from the conservation and (popular) culture sectors.

In this era full of highly fluid images and strong globalisation impact, everyone was now a tourist as Urry (1990) claimed. However, if we are all tourists now, we not only constantly gaze at “Others”, but also continuously are being gazed upon by “Others”. To compete for and attract more tourists, we are also increasingly becoming ‘actors’ who have to ‘perform’ in order to live up to the images our country sells the world. Only by ‘acting’ can we satisfy the “tourist gaze” (Urry, 1990) while maintaining a personal balance of coping with the dynamism of globalization and yearning for a stability of localization at the same time. Travelogues, among other media channels, contribute to some extent in this cycle of representation, re-presentation, gazing and acting (anti-gazing), and they influence both how “Others” see us and how we mould our national characteristics on the global ‘tourism stage’. Travelogues, if systematically, comprehensively and critically scrutinized and analysed, serve as mirrors into which a destination can clearly see itself and accordingly communicate a positive image to the world that is [approximating] a true reflection of reality (Tilson & Stacks, 1997, p. 113). This returns us to the beginning of this chapter: Good, effective and sustainable public relations always start at home.

Appendix A: Travelogues Analysed

Article No.	Author	Article Title	Media	Country	Date of Publication
1	Bruce Elder	Running Hot	Age Saturday	Australia	2003/01/18
2	Bruce Elder & Kendall Hill	Harbour Masters	Sydney Morning Herald	Australia	2003/08/02
3	Bruce Elder	The ANZAC Divide	The Age	Australia	2003/04/26
4	James Shrimpton	Wine Time On Waiheke	Daily Telegraph	Australia	2001/02/27
5	James Shrimpton	Auckland Plans Bridge Walks	Northern Star	Australia	2001/03/03
6	Andrew Marshall	On A Roll In New Zealand	Sun Herald	Australia	2003/03/30
7	Jennifer Grimwade	Vertical To Vertigo	Herald Sun	Australia	2003/10/10
8	Blanche Clark	Fashion's N To Z	Herald Sun	Australia	2003/10/10
9	Willie Simpson	Leffe Feat	Sydney Morning Herald	Australia	2001/02/26
10	Eric Sharp	Nature's Stairway To Heaven	Sunday Herald Sun (Melbourne)	Australia	2001/04
11	Sarah Wilson	A City That Dares To Be Different	Sunday Herald Sun (Melbourne)	Australia	2003/10/12
12	Des Houghton	Lodged High In Comfort	Sunday Herald Sun (Melbourne)	Australia	2002/09/15
13	Natalie Davison	NZ Escape Of Choice	Cairns Post	Australia	2002/10/26

Article No.	Author	Article Title	Media	Country	Date of Publication
14	Natalie Davison	Biggest And best On Offer At Taupo	Cairns Post	Australia	2002/10/26
15	Margie Blok	Lady Of The Lake	Australian Gourmet Traveller	Australia	2003/07
16	Andrea Clarke	NZ Golf	Holidays for Couples	Australia	2003/03
17	Chris Ashton	Coasting Along In Luxury	SA Life	Australia	2003/12
18	Scott Jones	A Feast For All The Senses	Sunday Mail	Australia	2004/05/02
19	Jenny Burns	Wonders Of Wellington	Vacations and Travel	Australia	2003 Winter
20	Rob Woodburn	Taking It From The Top	Vacations and Travel	Australia	2003 Winter
21	Shirley LaPlanche	Nectar Of The Sun God	Vacations and Travel	Australia	2003 Winter
22	Dennis McNabb	Northland Exposure	Vacations and Travel	Australia	2003 Winter
23	Jullie Miller	Hot To Trot In Christchurch	Vacations and Travel	Australia	2003 Winter
24	Jane Fraser	Queen-sized Adventure	Vacations and Travel	Australia	2003 Winter
25	Sara Hewitson	In The Lap Of Luxury	Vacations and Travel	Australia	2003 Winter
26	Peter Hay	Welcome To The Underworld	Weekend Australian	Australia	2003/02/08
27	Steve Scourfield	Garden Of Mt Eden	West Australian	Australia	2002/11/09
28	Steve Scourfield	Land Of Tourism	West Australian	Australia	2002/11/09

Article No.	Author	Article Title	Media	Country	Date of Publication
29	Susan Kurosawa & Jason Busch	Pure New Zealand	Luxury Travel Magazine	Australia	2003 Spring
30	Merry Kirkwood	Islands By The Bay	Luxury Travel Magazine	Australia	2003 Spring
31	Andrew Conway	Auckland: Three Degrees Of Separation	Luxury Travel Magazine	Australia	2003 Spring
32	Malcolm Harding	Wonderful Wellington	Gay Australia Guide	Australia	2003/11
33	Malcolm Harding	Roaming Around Auckland	Gay Australia Guide	Australia	2003/11
34	Kelly Gardiner	Bay Dreaming	Gay Australia Guide	Australia	2003/11
35	Bronwyn Hurrell	Capital On The Edge	Sunday Telegraph	Australia	2001/07/08
36	Nick Cater	Easy Rider In A Free Wheeling Paradise	Sunday Telegraph	Australia	2002/04/14
37	Andrea McGinness	North And South	Melbourne Magazine	Australia	2003/12
38	Catherine Lambert	Culture Vultures Fly High	Sunday Herald Sun (Melbourne)	Australia	2001/07/01
39	Des Houghton	Monster Holiday: From Beasts Of The Deep To The Godzone	The Courier Mail	Australia	2003/11/01
40	Des Houghton	A Very English Experience	The Courier Mail	Australia	2003/11/01
41	Des Houghton	The Making Of History	The Courier Mail	Australia	2003/11/01
42	Christine McCabe	Lording It	Weekend Australian	Australia	2003/03/22

Article No.	Author	Article Title	Media	Country	Date of Publication
43	Tim Richards	All Blacks, Long Blacks, Short Blacks And Lattes	Age	Australia	2004/05/08
44	Margaret Turton	Quarter Sessions	Herald Sun (Melbourne)	Australia	2004/04/23
45	Jonathan Porter	Wild About The Windy City	Weekend Australian	Australia	2004/04/17
46	Sally Hammond	Capital Gains	Wenworth Courier SydneyCity	Australia	2004/04/07
47	Veronica Matheson	Much To Regale In Windy Wellington	Sunday Herald Sun (Melbourne)	Australia	2004/04/18
48	Robyn Larking	Riding Like The Wind	Herald Sun (Melbourne)	Australia	2004/04/09
49	David Barber	Whale Of A Time In Land Of Kiwi	Sunday Tasmania	Australia	2004/05/02
50	Anne Fidler	Honeymoon Made In New Zealand Heaven	Sunshine Coast Daily	Australia	2004/07/31
51	Craig Sinclair	Are We There Yet?	Traveltalk West Coast	Australia	2003 Winter
52	Stephen Scourfield	Home From Motorhome	West Australian	Australia	2004/01/24
53	Jennifer Grimwade	Fine Diet Of Fish And Trips	Herald Sun	Australia	2003/10/10
54	Juliet Coombe	That's Snow Biz	Herald Sun	Australia	2003/10/10
55	Robyn Larking	Pedaling Paradise	Herald Sun	Australia	2003/10/10
56	Ron Crittall	The Big Freeze	West Australian	Australia	2003/07/26

Article No.	Author	Article Title	Media	Country	Date of Publication
57	Brian Crisp	Taking A Punt On Christchurch	The Courier Mail	Australia	2003/08/09
58	Brian Crisp	King Of The Kiwi Road	The Courier Mail	Australia	2003/08/09
59	Heather Ramsay	Seeing The Light	West Australian	Australia	2003/08/30
60	Ron Crittall	Cook's Delight	West Australian	Australia	2003/08/30
61	Andrew Bain	At High School In The Clouds	Sunday Mail	Australia	2003/08/31
62	John Maddocks	Southern Exposure	Royalauto	Australia	2003/09
63	Craig Tansley	NZ South Island	Holidays for Couples	Australia	2003 Spring
64	Craig Tansley	NZ North Island	Holidays for Couples	Australia	2003 Spring
65	Samantha Harrison	Land Of The Rings	The Australian Women's Weekly	Australia	2003/12/01
66	Jayne Clark	Middle-earth Down under	USA Today	USA	2001/12/14
67	Norm Chandler Fox	New Zealand: The Urban Landscape	Performing Arts Magazine	USA	2001/08
68	Steve Sole	Weekend Breakaway: Wellington	Hemisphere	USA	2001/11
69	Neal Matthews	Have Pass, Will Travel	Travel Holiday	USA	2002/06
70	Daniel Gibson & Kitty Leaken	Land of the Long White Cloud: New Zealand	Native Peoples Magazine	USA	2004/01
71	Patti Nickell	New Zealand: A heady blend of modern and historic casual charm	The Clarion-Ledger	USA	2001/08/19

Article No.	Author	Article Title	Media	Country	Date of Publication
72	Betsa Marsh	Natural New Zealand	Endless Vacations	USA	2002/03
73	Chris Pritchard (actually from Australia)	A Place To Live And Work	Business Traveler (USA Edition)	USA	2004/01
74	Kevin Doyle	North Island Treasured Island	Conde Nast Traveler	USA	2003/12
75	Clive Irving & Obie Oberholzer	Stealing The Scenes	Conde Nast Traveler	USA	2002/09
76	Matt Lee & Ted Lee	Bounty Hunters	Travel + Leisure	USA	2003/11
77	Nadine Godwin	Napier, NZ: Visiting The World's 'Art Deco Capital'/Napier: From Maori Culture to Station Stays	Travel Weekly	USA	2003/09/22
78	Lisa Halvorsen	The Other Down Under	Interline Adventures	USA	2003/03
79	Angus Phillips	In New Zealand, Fishing On The Fly	Washington Post	USA	2002/12/15
80	Luba Vangelova	What's Happening In ... Auckland	Miami Herald	USA	2003/02/09
81	Mel Olbina	Land Of Enchantment	Tampa Tribune & Press	USA	2002/03/10
82	Steve Hendrix	The Best Place On Any Earth / New Zealand: Familiar, With A Twist	Washington Post	USA	2004/04/04
83	Christopher Gil	Postcards From New Zealand	ASU Travel Guide	USA	2003/01
84	Millie Ball	Heaven On Middle-earth	The Times-Picayune (New Orleans, Louisiana)	USA	2002/12/22

Article No.	Author	Article Title	Media	Country	Date of Publication
85	Millie Ball	Time To Punt	The Times-Picayune (New Orleans, Louisiana)	USA	2003/01/26
86	Susan Gough Henly	Auckland, Forever Defined By The Sea	The New York Times	USA	2001/02/18
87	Eric Sharp	Fairway To Heaven	Chicago Tribune	USA	2003/01/05
88	Tom Clynes & Mark Gamba	Sir Ed's Fantasy Island: Trek Among The Maori Gods	National Geographic Adventure	USA	2002/12
89	Tom Clynes & Mark Gamba	Sir Ed's Fantasy Island: Paddle The Refuge of Last Retreat	National Geographic Adventure	USA	2002/12
90	Tom Clynes & Mark Gamba	Sir Ed's Fantasy Island: Plunge Into Queenstown's Extreme	National Geographic Adventure	USA	2002/12
91	Tom Clynes & Mark Gamba	Sir Ed's Fantasy Island: Climb The Mt. Aspiring Classroom	National Geographic Adventure	USA	2002/12
92	Tom Clynes & Mark Gamba	Sir Ed's Fantasy Island: Go Back To Where It All Began	National Geographic Adventure	USA	2002/12
93	Michael Richardson	A Sailor's Haven In The Pacific	International Herald Tribune	USA	2001/03
94	Eric Sharp	The New Frontier	The New Yorker	USA	2001/01/22
95	Gary Walther & Kieran Scott	Stalking The Wild Kiwi	Food & Wine	USA	2004/05
96	Rich Rubin	Land Of Plenty	Garden Design	USA	2003/03

Article No.	Author	Article Title	Media	Country	Date of Publication
97	Rich Rubin	Pastoral Pleasure And More...Christchurch New Zealand	Passport	USA	2003/12
98	Linda Lange	<i>New Zealand</i> You Can Have It All!	AAA Going Places	USA	2004/03
99	Anne Chalfant	Hunting For Hobbit Traces In New Zealand	Sunday Press Telegram	USA	2002/07/28
100	Anne Chalfant	View Of Middle-earth	Akron Beacon Journal	USA	2002/04/21
101	Nicole Alper	New Zealand's Thermal Explorer Highway	Spa	USA	2002/11
102	Paul Kvinta	Adventures in Paradise / The Ultimate Playground	Men's Journal	USA	2003/02
103	Angus Phillips	Down Time Down Under	St Petersburg Times (FL)	USA	2003/02/02
104	Rich Rubin	Feel The Buzz In Wellington, New Zealand	Out & About	USA	2003/01
105	Jacqueline Swartz	Kiwi Cosmopolitan	San Jose Mercury News	USA	2002/08/18
106	Rudy Maxa	Savoring The Culture And Cuisine Of The New Est Hot Place to Visit	Rudy Maxa's Traveler	USA	2003/03
107	Rudy Maxa	Heading To Lord of the Rings' Country In New Zealand	Rudy Maxa's Traveler	USA	2003/05
108	Paul Todd & Bob Grieser	Off the Beaten Track/Cruising New Zealand's Great Barrier Isalnd	Sailing the Beauty of Sail	USA	2001/03
109	Ann Hattes	New Zealand Wine Trail	Peak Magazine	USA	2003/02

Article No.	Author	Article Title	Media	Country	Date of Publication
110	Jasper Rees	Having A Whale Of A Time Is Just Out Of This World	Sunday Express	UK	2001/12/09
111	Lynn Barber	Just The Spot... For Jumping Off A Cliff	The Observer	UK	2002/05/26
112	Rich Rubin	Culture, Kiwis, And Kings	Endless Vacations	USA	2003/11
113	John Borthwick	Driving New Zealand	Mercedes Benz	Australia	2001/10/11
114	Miranda Sawyer	Boiling Point As Ancient Collides With Modern	The Observer	UK	2001/03/04
115	Jacqui MacDermott	Blow The Wind Southerly	The Observer	UK	2001/03/04
116	James Ellis	Harbour Delights	Metro	UK	2003/08/04
117	James Ellis	Get High In NZ	Metro	UK	2003/06/09
118	James Ellis	Lord Of The Rubber Rings	Metro	UK	2003/07/07
119	James Ellis	Look Who's Tolkien	Metro	UK	2003/12/01
120	Marcus Tanner & Peter Grant	Pot-plant City Limits	The Independent	UK	2001/04
121	Simon Cunliffe	The Complete Guide To Lord Of The Rings Country	The Independent	UK	2001/10/13
122	Mark Hodson	The Road To Mordor	The Sunday Times	UK	2002/01/06
123	David Wickers	The Crest Of A Wave	The Sunday Times	UK	2003/02/09

Article No.	Author	Article Title	Media	Country	Date of Publication
124	Nick Haslam	From Grape To Giant Squid	Financial Times	UK	2003/09/20
125	Gael Pawson	Watching The Cup	Yachts and Yachting	UK	2002/11/22
126	Pol O'Conghaile	Falling For New Zealand	Irish Independent	UK	2003/07/05
127	Louise Chunn	Kiwi's Big Adventure	In Style	UK	2003/08
128	Sandra Lane	Bay Dreaming	Harpers & Queen	UK	2001/01
129	Dylan Dronfield	Fear And Exploring In New Zealand	Flint & Holywell Chronicle: Your Time	UK	2003/08/01
130	Richard Madden	Adventure Holiday	The Daily Telegraph	UK	2004/01/10
131	Gill Williams	48 Hours In Wellington	The Mirror	UK	2002/06/08
132	Nithi Nithiyananthan	Auckland Wins	TTG Asia	Singapore	2002/09/13
133	Nithi Nithiyananthan	A Capital City Close To Nature	TTG Asia	Singapore	2002/09/13
134	Chris Pritchard	Welcome To The Global Village	Business Traveler (Asia Pacific)	Singapore	2001/03
135	Chris Pritchard	Going Down The Isle	Tourism Asia	Singapore	2001/03
136	June Lee	Feel The Earth Move	I-S Magazine	Singapore	2004/02/06
137	Sharon M.L. Lim	Heading South	Her World	Singapore	2001/01
138	Jerena Ng	Land Of Mystique & Magic	The Straits Times	Singapore	2003/04/29

Article No.	Author	Article Title	Media	Country	Date of Publication
139	Jerena Ng	Gateway To Aoteaora	The Straits Times	Singapore	2003/03/20
140	Koh Boon Pin	Get Off The Edge	The Straits Times	Singapore	2004/04/20
141	Zackaria Rahim	Heading North	Today Newspaper	Singapore	2003/03/20
142	David Fuhrmann-Lim	Wandering To Rule Them All	8 Days Magazine	Singapore	2003/01/09
143	Eista Lee	New Zealand Lord Of The Rings Trip	Lianhe Zaobao	Singapore	2003/12/28
144	Chris Pritchard (actually from Australia)	New Zealand	Holiday	Hong Kong	2001/09
145	Glenn Belvero & Tomoko Kikuchi	Kiwi Tranquility	WestEast Magazine	Hong Kong	2003/12
146	Glenn Belvero & Tomoko Kikuchi	Warriors Once More	WestEast Magazine	Hong Kong	2003/12
147	Jerry Fok	The Road To Rohan Trilogy	Navigator Magazine	Hong Kong	2003/12
148	Jiu Jik	Yachting Race, Business War, Auckland Is Buzzing This Season	South China Morning Post	Hong Kong	2002/09/27
149	Andrew Leung	Pick as many as you want for HK\$26 in Hawkes Bay Fruitworld	The Sun	Hong Kong	2001/03/10
150	Andrew Leung	Getting Close To Seals In Wellington	The Sun	Hong Kong	2003/03/27
151	Andrew Leung	Travel Through Time In Te Papa	The Sun	Hong Kong	2001/03/26
152	Andrew Leung	It Is Magical Everywhere	Ming Pao Daily	Hong Kong	2002/02/03

Article No.	Author	Article Title	Media	Country	Date of Publication
153	Andrew Leung	Joyful New Zealand: Dig Yourself A Hot Pool	Sing Tao Daily	Hong Kong	2001/03/11
154	Kat Leung	Wellington: Capital of Arts and Culture	Ming Pao Daily	Hong Kong	2004/03/24
155	Kat Leung	Wellington Cafes	Ming Pao Daily	Hong Kong	2004/03/24
156	Lily Lee	You Don't Have To Be Naked In Rotorua's Largest Spa	Apple Daily	Hong Kong	2002/02/04
157	Lily Lee	Forever Summer House, The Warmest Breakfast That You Can Find	Apple Daily	Hong Kong	2003/02/11
158	Lily Lee	Incinerator Becomes Shoppers' Paradise	Apple Daily	Hong Kong	2001/03/08
159	Lily Lee	Bounce Around The Largest Lake in New Zealand	Apple Daily	Hong Kong	2001/03/13
160	Lily Lee	Ostrich Migrant, New Zealand's Largest Ostrich Farm	Apple Daily	Hong Kong	2001/10/25
161	Lily Lee	Retreat To Wellington	Apple Daily	Hong Kong	2001/11/28
162	Lily Lee	Hospitable Kiwis And Their Dreams	Apple Daily	Hong Kong	2002/12/03
163	Lily Lee	The Biggest Flower Show In The Southern Hemisphere	Apple Daily	Hong Kong	2002/11/21
164	Jebbifer Welker	100% New Zealand, An Integrated Tourism Destination With North And South Islands Combined	Travel Weekly China	Hong Kong	2003/08

Article No.	Author	Article Title	Media	Country	Date of Publication
165	Daisy Yin	New Zealand's Tourism Industry Is Successful For Its Emphasis On Quality, Chinese-Speaking Markets Are Valuable And The Implementation Of "Ideal Travelers" Program	TTG China	Hong Kong	2003/11/01
166	Rebecca Leung	Auckland: Good Food And Comfortable Accommodation	Hong Kong Economic Times	Hong Kong	2004/02/18
167	Perky Choi & Maggie Lee	Auckland - City Of Sails	Marie Claire	Hong Kong	2003/01
168	Shun Yao	Touring Lord Of The Rings Filming Location Around New Zealand	China Times	Taiwan	2002/05/17
169	Shun Yao	Exciting New Zealand: Challenge Spiderman	China Times	Taiwan	2002/05/24
170	Eva Hu	Auckland: Rich And Famous	United Daily	Taiwan	2002/11/14
171	Min-Hui Hsiao	Explore Mystical Mordor	United Daily	Taiwan	2002/05/10
172	Min-Hui Hsiao	Energetic New Zealand Makes You Scream	United Daily	Taiwan	2002/05/23
173	Eva Hu	Wellington: First Stop For A Pilgrimage Mission Of Lord Of The Rings Tour	United Daily	Taiwan	2003/03/03
174	Min-Hui Hsiao	Waiheke Island, Enjoy The Lifestyle	United Daily	Taiwan	2003/03/08
175	Chia-Ying Chu	America's Cup Started, Auckland Went Crazy	Ming Sheng Daily	Taiwan	2003/02/24
176	Chai-Mei Chao	Lee Chai Chen, Escaping To A New Haven	TVBS Weekly	Taiwan	2002/11/23

Article No.	Author	Article Title	Media	Country	Date of Publication
177	Chai-Mei Chao	New Zealand Dance With Nature - Green Tourism Miracle	TVBS Weekly	Taiwan	2002/11/23
178	Chun-Ming Lee	The City Of Sails, Auckland	World Geographic Magazine	Taiwan	2002/11
179	Scarlet Wang	New Zealand - A Fascinating Play	Mook	Taiwan	2002/10
180	Scarlet Wang	Auckland	Mook	Taiwan	2003/04
181	Scarlet Wang	Wellington, Tracking Lord Of The Rings	Mook	Taiwan	2003/04
182	Scarlet Wang	Christchurch, Flower Blooming, Limited Time Only	Mook	Taiwan	2003/04
183	Hui-Ling Yu	Budget Travel In The Middle Earth	TOGO Mafazine	Taiwan	2002/05
184	Mary Yang	Tourists Doubled, Retaining Visitors With Wonderful Experience	Commonwealth Magazine	Taiwan	2002/10/15
185	Han Ying Huang	Solitary And Fascinating New Zealand	Shanghai Times	China	2001/08/15
186	Fang Fang	Experiencing Pure New Zealand	Shanghai Travel Times	China	2003/07/24
187	Hui Lui & Cun Guo	New Zealand, Paradise for Outdoor Activities	Trends National Geographic Traveller	China	2003/03
188	Su Yin Yang & Jien Gu	Tracking Lord Of The Rings	National Geographic Traveler	China	2003/12
189	Yuan Si Lo & Bo Lian	New Zealand, Lodge In Solitude	Golf Magazine	China	2003/06

Article No.	Author	Article Title	Media	Country	Date of Publication
190	Yi Cheng Shen & Ying Chang Yuan	New Zealand: Every Breath You Take	Shanghai Traveller Magazine	China	2002/07
191	Craig Tansley	22 Hours In... Auckland	FHM	Australia	2004/10
192	Christine Salins	Fruits Of Middle Earth	National Liquor News	Australia	2004/03
193	Alan Cheuse & Petrina Tinslay	On Location In Paradise	Gourmet	USA	2004/09
194	Amanda Jones	The Fabulous Four	Town & Country Travel	USA	2004/12
195	Scott Jones	The Good Mail On Wild Aussie Exiles	Sunday Mail	Australia	2004/10/09
196	Mary Dowey	Kiwis Show Their Class	The Irish Times	UK	2004/05/29
197	Mary Dowey	Great Wine Route	Dacanter	UK	2004/08
198	Aril Lo	Crazy City, Let The Adventurous Soul Roaming	Travel Com Magazine	Taiwan	2004/05
199	Wasin Chen	Twin Cities' Perfect Experience	Next Weekly Magazine	Taiwan	2004/10/14
200	Wasin Chen	Twin Cities' Perfect Experience	Next Weekly Magazine	Taiwan	2004/10/14

Appendix B: Coding Protocol for Frames Identification – Travelogue (2001-2004)

Introduction

This travelogue protocol is aimed at identifying frames (themes) used in the coverage of travelling experience in New Zealand by international media groups during the period from 2001-2004. It examines the coverage given to New Zealand as a travel destination and how this affects overall image given various themes. The following three definitions are important in selecting and analysing the content under study.

Travelogue

A travelogue focuses on seeking leisure, pleasure, excitement, knowledge, etc by travelling to countries in which the author does not usually reside. In this study, the destination is New Zealand.

Travelogues are defined as all non-advertising matter in a quasi-news product. They are soft news of human interests, but they are not subject to strict journalistic standards because paid media trips are a common practice of the tourism industry. In a newspaper, this would usually include all staff-produced stories or freelance works found in the Travel section, but excluding stories without bylines that are basically gleaned from information supplied by public relations companies, tourism organization, and other sources. The same definition applies to a magazine travel articles. A full operational definition is discussed in Chapter 2.

International Media Programme (IMP) Results

IMP results are travelogues induced from this program, but excluding those derived from media discount (Explore Pass). The normal criteria for including travelogues as IMP results are: (a) Tourism New Zealand's designation (shown on the cover sheet), (b) editorial acknowledgement of amenities provided to the travel journalists.

Non-IMP results include reports derived from (a) sponsors other than Tourism New Zealand (b) Explore Pass (c) self-paid trips, and (d) those that cannot be attributed to identifiable sponsors. Traditionally, larger newspapers like New York Times and Washington Post do not accept free trips. Travel stories in these papers' Travel sections are generally considered as non-IMP results if they cannot be identified from amongst IMP results.

Source

A source is a person, or organization, who gives information to travel journalists. A partisan source is someone who works for, has stakes in, or is directly associated with a travel destination, such as staff of national tourism organization, regional tourism organizations, tour operators, airlines, accommodations, et cetera. A non-partisan source is someone who is not directly associated with the interests of a tourism destination, such as fellow tourists, travelers and member of the public.

Sources are explicitly identified as such when journalists quote or paraphrase information from them in stories. The means by which reporters publicly credit a source for story information is called *attribution*. Such attribution is signalled when a person or organization's name is linked in a story sentence with verbs denoting a person speaking, such as "said," "claimed," and so forth. Attribution also may be made by verbs denoting a source's state of mind, such as "thinks," "feels," "wants," et cetera. Story information not clearly attributed to a source is assumed to originate from a reporter's direct observations of actions and events (Riffe, Lacy, & Fico, 1998).

Frames

Frames consisted of particular words and visual images. Framing devices represent four structural dimensions of news discourse (Esser & D'Angelo, 2003; Pan & Kosicki, 1993):

Syntactical Structures – Headline, lead, episodes, background, and closure;

Script Structures (including Thematic Structure) – Who, what, when, where, why, and how. Thematic structure involves hypothesis testing, that is a central theme

connecting subthemes as a major nodes that, in turn, are connected to supporting elements; looking for connectors and transition; and

Rhetorical Structures – metaphors, similes, analogies, contrasts, exemplars, jargons, catchphrases, depictions, numbers, and visual images (Fairhurst & Sarr, 1996; Frame Works Institute, 2004; Gamson & Modigliani, 1989; Ryan & Bernard, 2003).

Frame Analysis (Themes Identification) (Ryan & Bernard, 2003)

I. Word-based techniques

- A. Word repetitions
- B. Indigenous categories: Look for local terms sound unfamiliar or used in unfamiliar ways
- C. Key-words-in-context (KWIC)

II. Scrutiny-based techniques

- A. Compare and contrast
- B. Querying the text
- C. Searching for missing information

III. Linguists-based techniques

- A. Metaphors and analogies
- B. Transitions
- C. Connectors

Procedure

Frame analysis – text

The following steps should be taken in the frame analysis coding described below (v stands for variable): (a) all relevant travel stories are read to identify IMP or non-MP results and (b) each story is then analysed for specific characteristics described below.

- v1. Story identification
- v2. IMP identification:
- v3. Journalist's name (story writer)

- v4. Newspaper/Magazine name
- v5. Media Type
- v6. Country of origin
- v7. Language
- v8. Circulation /Audience
- v9. Gender of journalist (story writer)
- v10. Visitation
- v11. Travel party composition
- v12. Date of arrival
- v13. Date of departure
- v14. Length of stay: The difference between date of arrival and date of departure.
- v15. Date of publication
- v16. Lead-time: The difference between date of departure and date of publication.
- v17. Word count
- v18. Headline
- v19. Metaphoric headline (1 = metaphoric; 2 = non-metaphoric)
- v20. Cover picture
- v21. Lead
- v22. Subtitle (pull quote)
- v23. Opening
- v24. Closure
- v25. Dateline
- v26. Person
- v27. Episode
- v28. Background
- v29. Why (motivation)
- v30. When (season)
- v31. What (activities)
- v32. Who (mention of Maori people, culture, legend, etc)
- v33. Where (regions covered)
- v34. Number of regions mentioned
- v35. Number of operators mentioned
- v36. Metaphors
- v37. Similes
- v38. Analogies
- v39. Contrast
- v40. Difference
- v41. Exemplars

- v42. Jargons
- v43. Catch phrases
- v44. Depictions
- v45. Numbers
- v46. Superlatives
- v47. Only (one and only)
- v48. First
- v49. So much more
- v50. Imperative (a must: highly recommended or central focus)
- v51. Hybrid
- v52. Surprise
- v53. Heaven
- v54. Connectors
- v55. Transitions
- v56. Omissions
- v57. Number of gazing activities mentioned in the texts
- v58. Number of performing activities mentioned in the texts
- v59. Senses satisfied (aural, gustatory, olfactory, tactile, visual)
- v60. Safe and secure destination mentioned
- v61. Friendliness (hospitality) mentioned
- v62. Number of RTO's catch phrase mentioned in the text
- v63. Number of '100% Pure' mentioned in the texts
- v64. Number of America's Cup mentioned
- v65. Number of 'Lord of the Rings' mentioned in the texts
- v66. Number of 'Whale Rider' mentioned in the texts
- v67. Number of "Piano" mentioned in the texts
- v68. Other movies mentioned
- v69. Literature works mentioned
- v70. Celebrities mentioned
- v71. Words with the highest frequency of appearance
- v72. Words with the second highest frequency of appearance
- v73. Words with the third highest frequency of appearance
- v74. Words with the fourth highest frequency of appearance
- v75. Words with the fifth highest frequency of appearance
- v76. Words with the sixth highest frequency of appearance
- v77. Number of sources quoted
- v78. Number of partisan sources quoted
- v79. Number of non-partisan sources quoted

- v80. Acknowledgement of sponsorship
- v81. Acknowledgement lines
- v82. Fact file (or further contact information) provided

Frame Analysis – picture

- v83. Total number of maps
- v84. Total number of pictures (excluding maps)
- v85. Number of pictures provided by TNZ/RTOs
- v86. Number of pictures showing scenery
- v87. Number of pictures showing green scenery (countryside, mountains: lush)
- v88. Number of pictures showing blue scenery (coastline, rivers, lakes and waterfalls, and seaside: refreshing, cool and restful)
- v89. Number of pictures showing white scenery (snow: cool)
- v90. Number of pictures showing man-made marine scenery (harbour: vibrant)
- v91. Number of pictures showing red scenery (sunset, sunrise and autumn scene, dimmed light, and fireplace: warm and welcoming)
- v92. Number of pictures showing yellow scenery (geyser, hot spring, thermal and volcanic activities: fragile, physical therapy and soothing)
- v93. Number of pictures showing wildlife
- v94. Number of pictures showing people
- v95. Number of pictures showing tourists only (number of pictures showing tourists only young couples; young singles/groups; mature couples; mature singles/groups; families; children)
- v96. Number of pictures showing locals only (natives as scenery, culture markers, servants, entertainers, vendors, seducers, intermediaries, familiar, and tourists)
- v97. Number of pictures showing locals and tourists
- v98. Number of pictures showing gazing (femininity) activities (the appreciation of picturesque involving culture: arts, entertainment & crafts, gastronomy, tourist attractions)
- v99. Number of pictures showing performing activities (masculinity) activities (the experience of activities undertaken within a nature setting: sport, outdoor and active leisure)
- v100. Number of pictures showing consumer activities (dining and drinking out; shopping; accommodation)
- v101. Number of pictures showing destination specific icon (national flag; national costume/dress; language; culturally specific activities; famous personalities;

emblems/symbols)

- v102. Number of pictures as a marker (conspicuous building and structure)
- v103. Number of pictures showing rural life (rural life; stock; farm life)
- v104. Number of pictures showing urban life

Level of Interest

An interesting travel story is defined to contain the following seven elements (Swick, 2001): (1) critical; (2) everyday life of the street (frame of reference is the present); (3) creative imagination; (4) insight (to interpret, not simply to describe); (5) humour (not directed at writers themselves, but to reveal interesting truth about national character); (6) dialogue ; and (7) people.

- v105. Critical
- v106. Everyday life of the street
- v107. Creative imagination
- v108. Insight
- v109. Humour
- v110. Dialogue
- v111. People
- v112. Level of interest
- v113. Intention to revisit

Appendix C: Coding Sheet for Frames Identification – Travelogue (2000-2004)

- v1. Story identification. Number
- v2. IMP identification
 - 1 = IMP results
 - 2 = non-IMP results (other sponsors)
 - 3 = non-IMP results (Explore Pass)
 - 4 = non-IMP results (self-paid trips)
 - 5 = non-IMP results (cannot tell)
- v3. Journalist's name
- v4. Newspaper/Magazine name
- v5. Media Type (1= newspaper; 2 = magazine)
- v6. Country of media origin
 - 1 = Australia
 - 2 = United Kingdom
 - 3 = USA
 - 4 = China
 - 5 = Hong Kong
 - 6 = Singapore
 - 7 = Taiwan
- v7. Language
 - 1 = English
 - 2 = Traditional Chinese
 - 3 = Simplified Chinese
 - 4 = English / Chinese
- v8. Circulation /Audience. Actual number
- v9. Gender (1 = female; 2 = male)
- v10. Visitation (1 = first time; 2 = repeated)
- v11. Travel party composition. Number of people
- v12. Date of arrival (yy/mm/dd)
- v13. Date of departure (yy/mm/dd)
- v14. Length of stay. Number of days
- v15. Date of publication (yy/mm/dd)
- v16. Lead-time. Actual number of days
- v17. Word count. Actual number of words

General Text Characteristics

- v18. Headline
- v19. Metaphoric headline (1 = metaphoric; 2 = non-metaphoric)
- v20. Cover picture
- v21. Lead
- v22. Subtitle (pull quote)

- v23. Opening paragraph
- v24. Closing paragraph
- v25. Dateline
- v26. Person
 - 1 = first-person 2 = second-person 3 = third-person
- v27. Episode
- v28. Background
- v29. Why (motivation)
 - 1 = intellectual 2 = social 3 = adventure / sports 4 = relax
- v30. When (season)
 - 1 = spring 2 = summer 3 = autumn 4 = winter
- v31. What (activities)
- v32. Who (people described, interviewed, or featured)
- v33. Where (regions covered)
- v34. Number of regions covered
- v35. Number of operators mentioned
 - (1 = 0; 2 = 1-3; 3 = 4-6; 4 = more than 6)
- v36. Metaphors
- v37. Similes
- v38. Analogies
- v39. Contrasts
- v40. Difference
- v41. Exemplars
- v42. Jargons
- v43. Catch phrases
- v44. Depictions
- v45. Numbers
- v46. Superlatives
- v47. One and only
- v48. First
- v49. So much more
- v50. Imperative
- v51. Hybrid
- v52. Surprise
- v53. Heaven
- v54. Connectors
- v55. Transitions
- v56. Omissions

- v57. Gazing activities mentioned in the texts. Actual number
- v58. Performing activities mentioned in the texts. Actual number
- v59. Senses satisfied.
- v60. Safe and secure (1 = mentioned; 2 = not mentioned)
- v61. Friendly
- v62. RTO's catch phrase mentioned in the texts. Actual number
- v63. Catch phrase '100% Pure' mentioned in the texts. Actual number
- v64. America's Cup mentioned in the texts. Actual number
- v65. 'Lord of the Ring' trilogy mentioned in the texts. Actual number
- v66. 'Whale Rider' mentioned in the texts. Actual number
- v67. 'Piano' mentioned in the texts. Actual number
- v68. Other movies. Actual names
- v69. Literature works. Actual names
- v70. Celebrities. Actual names
- v71. Words with the highest frequency of appearance
- v72. Words with the second highest frequency of appearance
- v73. Words with the third highest frequency of appearance
- v74. Words with the fourth highest frequency of appearance
- v75. Words with the fifth highest frequency of appearance
- v76. Words with the sixth highest frequency of appearance

News Sources

- v77. Sources quoted. Number
- v78. Partisan sources quoted. Number
- v79. Non-partisan sources quoted. Number
- v80. Acknowledgements of sponsorship (1= Yes; 2 = No)
- v81. Acknowledgement lines
- v82. Additional information (1 = Yes; 2 = No)

General Picture Characteristics

- v83. Total number of maps. Number
- v84. Total number of pictures. Number
- v85. Pictures provided by TNZ/RTOs. Number
- v86. Pictures showing scenery. Number
- v87. Pictures showing green scenery. Number

- v88. Pictures showing blue scenery. Number
- v89. Pictures showing white scenery. Number
- v90. Pictures showing man-made marine scenery. Number
- v91. Pictures showing red scenery. Number
- v92. Pictures showing yellow scenery. Number
- v93. Pictures showing wildlife. Number
- v94. Pictures showing people. Number
- v95. Pictures showing tourists only. Number
- v96. Pictures showing locals only. Numbers
- v97. Pictures showing locals and tourists. Number
- v98. Pictures showing gazing (femininity) activities. Number
- v99. Pictures showing performing activities (masculinity) activities. Number
- v100. Pictures showing consumer activities. Number
- v101. Pictures showing destination specific icon. Number
- v102. Pictures as a marker. Number
- v103. Pictures showing rural life. Number
- v104. Pictures showing urban life. Number

Level of Interest

- v105. Critical (1 = present; 0 = absent)
- v106. Everyday life of the street (1 = present; 0 = absent)
- v107. Creative imagination (1 = present; 0 = absent)
- v108. Insight (1 = present; 0 = absent)
- v109. Humour (1 = present; 0 = absent)
- v110. Dialogue (1 = present; 0 = absent)
- v111. People (1 = present; 0 = absent)
- v112. Level of interest (sum of v105-111; value ranges from 0 to 7)
- v113. Revisit (1 = expressed; 2 = no mention)

Appendix D: List of Keywords

Master Frame	Frame	Keywords
Nature	Landscape	Beautiful, breathtaking, chest-swelling, dazzling, ethereal, exquisite, eye-catching, eye-grabbing, eye-popping, fabulous, glorious, gorgeous, grandeur, jaw-dropping, magnificent, majestic, peerless, picturesque, pretty, scenic, spectacular, stunning, sublime, unspoiled, wondrous, etc. Landscape (volcano, geyser, glacier, etc) Hobbiton, LOTR, Middle-earth, Mordor, Rohan, etc.
	Flora/Fauna	Clean, dolphin, fauna, flora, fresh, green, kiwi bird, lush, native, natural, nature, primeval, pristine, pure, seal, unsullied, verdant, whale, etc.
Adventure	Adventure	Adventure, adventurous, adrenaline, bungee jumping, exciting, thrill, etc.
	Sailing	America's Cup, boating, sails, sailing, yachting, etc.
Culture	Garden	Garden, botanical, etc.
	Maori culture	Maori, haka, hongi, etc.
	Arts/Culture	Arts, cultural, culture, gallery, museum, theatre, opera, etc.
	Cuisine	Cellar, grape, vine, vineyard, wine, winery, etc.
		Bar, café, coffee, cuisine, dining, food, gourmet, restaurant, etc.
	Urban	Buzz, cosmopolitan, chic, fashion, metropolitan, sophisticated, urban, vibrant, etc.
	Luxury	Luxury, millionaire, rich and famous, etc.
	Friendly	Amiable, friendly, helpful, hospitable, etc.
Englishness	Anglophile, English, etc.	

Appendix E: Tables and Figures

Table 8

Themes rankings from Tourism Auckland promotional material

Group	Words	Pictures	Total 'Words'	Theme	Salience	Salience	Salience
A	B	C	$D = B + (C \times 3)$	E	F	G	H
1	18	7	39	Landscape	6	6(10)	5(8)
2	11	6	29	Maori	5	3(6)	2(3)
3	11	2	17	Wine/Cuisine	3	5(8)	1(1)
4	9	3	18	Sailing	4	2(4)	6(10)
5	7	2	13	Arts/Culture	2	1(2)	1(1)
6	6	1	9	Flora/Fauna	1	0(0)	0(0)
7	3	2	9	Urban	1	4(7)	5(8)

F: Rankings from Official Guide (6 represents the most salient, 1 represents the least salient, 0 represents not included in the six most salient themes).

G: Rankings from one-page introduction (total number of 'words' shown in parenthesis).

H: Rankings from Trade Image Library (total number of pictures shown in parenthesis)

Table 9**Themes rankings from Positively Wellington Tourism promotional material**

Group	Words	Pictures	Total 'Words'	Theme	Salience	Salience	Salience
A	B	C	$D = B + (C \times 3)$	E	F	G	H
1	10	0	10	Arts/Culture	2	5(8)	5(21)
2	9	1	12	Landscape	6	5(8)	4(10)
3	8	1	11	Café/Cuisine	5	3(7)	3(9)
4	8	1	11	Flora/Fauna	5	2(1)	3(9)
5	8	1	11	Family/Children	5	0(0)	0(1)
6	5	1	8	Urban	1	2(1)	6(23)
7	4	1	7	Educational	0	0(0)	0(3)
8	2	2	8	Adventure/Sports	1	6(9)	1(6)

F: Rankings from Visitor Guide (6 represents the most salient, 1 represents the least salient, 0 represents not included in the six most salient themes)

G: Rankings from one-page introduction (total number of 'words' shown in parenthesis).

H: Rankings from Image CD (total number of pictures shown in parenthesis)

Table 10**Themes rankings from Christchurch & Canterbury Marketing promotional material**

Group	Words	Pictures	Total 'Words'	Theme	Salience	Salience	Salience
A	B	C	$D = B + (C \times 3)$	E	F	G	H
1	19	5	34	Adventure/Sports	6	1(1)	6(8)
2	16	1	19	Arts/Culture	4	4(3)	2(4)
3	12	1	15	Park/Garden	2	1(1)	4(6)
4	10	2	16	Flora/Fauna	3	5(8)	6(8)
5	7	2	13	Wine/Cuisine	1	3(2)	1(3)
6	6	6	24	Landscape	5	6(13)	4(6)
7	1	3	7	Maori	0	3(2)	0(1)

F: Rankings from Visitor Guide (6 represents the most salient, 1 represents the least salient, 0 represents not included in the six most salient themes)

G: Rankings from one-page introduction (total number of 'words' shown in parenthesis).

H: Rankings from Image CD (total number of pictures shown in parenthesis)

Table 11
Themes rankings of each tourism organization (TO)

Theme \ TO	New Zealand	Auckland	Wellington	Canterbury
Landscape [#]	6	6	6	6
Flora/Fauna	5	0	3	4
Adventure/Sports	4	0	1	5
Maori Culture	3	5	0	0
Friendly	2	0	0	0
Urban*	1	2	2	0
Sailing	0	4	0	0
Cuisine ⁺	0	3	4	1
Arts/Culture	0	1	5	3
Park/Garden	0	0	0	2

Different regions have different emphases. Auckland emphasizes marine landscape such as beaches, islands, and bays, but volcanoes are also mentioned, while Wellington's hill, harbour, and coast are the focus (6 represents the most salient, 1 represents the least salient, 0 represents not included in the six most salient themes).

* This theme also includes descriptions such as sophisticated, vibrant, cosmopolitan, and et cetera.

+ This theme also includes wines, wineries and other descriptions related to culinary experiences.

Table 12**Gaps between themes (media and TNZ) salience scores (one-sample *t* test calculation)**

Theme	<i>Media Mean (ranking)</i>	<i>TNZ Mean (ranking)</i> [^]	<i>Mean Difference</i>	Prob.#	<i>Effect Size</i> ⁺ (<i>d</i>)	Frequency ^{&} (percentage)
Landscape	4.41 (6)	6.00 (6)	-1.59	0.000**	0.73	104(85%)
Adventure	1.98 (5)	4.00 (5)	-2.02	0.000**	0.86	59(48%)
Maori	1.50 (4)	2.33 (3)	-.83	0.000**	0.40	50(41%)
Flora/Fauna	1.45 (3)	3.66 (4)	-2.21	0.000**	1.09	49(40%)
Wine/Cuisine	1.04 (2)	0	1.04	0.000**	0.51	30(24.4%)
Friendly	0.43 (1)	1 (1)	-0.57	0.000**	0.46	18(15%)
Luxury	0.34	0	0.34	0.004*	0.26	9(7%)
Arts/Culture	0.27	0	0.27	0.005*	0.25	9(7%)
Sailing	0.26	0	0.26	0.01*	0.23	7(6%)
Vibrant	0.20	2 (2)	-1.80	0.000**	2.22	8((7%)

Significance of one-sample *t* test between scores of themes salience

+ Degree that the mean scores on the test variable different from the test value in standard deviation units. The value is the quotient of mean difference divided by standard deviation. Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 139).

[^] For comparison purpose, this ranking is based on the means of each theme of three TNZ promotional materials. It is different form the ranking of Table 10, which is not decided purely quantitatively.

** p<0.001 *p<0.05

& Number of occurrences of each frame in 123 reports.

Table 13**Gaps between themes (media and Tourism Auckland) salience scores (one-sample t test calculation)**

<i>Theme</i>	<i>Media Mean (ranking)</i>	<i>TA Mean (ranking)</i>	<i>Mean Difference</i>	<i>Prob.#</i>	<i>Effect Size+ (d)</i>	<i>Frequency& (percentage)</i>
Wine/Cuisine	2.88 (6)	3 (2)	-0.12	0.797	0.05	21(62%)
Sailing	2.88 (6)	4 (5)	-1.12	0.001*	0.42	20(59%)
Urban	2.26 (4)	3.33 (4)	-1.07	0.013*	0.32	18(53%)
Adventure	1.29 (3)	0	1.29	0.000**	0.55	9(27%)
Arts/Culture	0.97 (2)	1.33 (1)	-0.36	0.261	0.20	8(24%)
Maori	0.79 (1)	3.33 (4)	-2.54	0.000**	2.34	6(18%)
Luxury	0.65 (0)	0	0.65	0.027*	0.40	6(18%)
Landscape	0.59 (0)	5.67 (6)	-5.08	0.000**	3.59	6(18%)
Flora/Fauna	0.47 (0)	0.33	0.14	0.579	0.10	4(12%)
Friendly	0.32 (0)	0	0.32	0.086	0.30	3(9%)

Significance of one-sample t test between scores of themes salience

+ Degree that the mean scores on the test variable different from the test value in standard deviation units. Regardless of sign, these values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 139).

** p<0.001 *p<0.05

& Number of occurrences of each frame in 34 reports.

Table 14**Saliency ranking comparison between media and Positive Wellington Tourism**

Theme	Media ranking (mean)	Wellington ranking*	Frequency ⁺ (percentage)
Vibrant	6(2.92)	2	18(72%)
Arts/Culture	5(1.68)	5	8(32%)
Wine/Cuisine	4(1.56)	4	11(44%)
Landscape	3(1.28)	6	10(40%)
Flora/Fauna	2(1.16)	3	7(28%)
Maori Culture	2(1.16)	0	9(36%)
Friendly	0(0.68)	0	5(20%)
Adventure	0(0.68)	1	4(16%)
Sailing	0(0)	0	0
Luxury	0(0)	0	0

* Please see Table 11.

+ Number of occurrences of each frame in 25 reports.

Table 15
Saliency ranking comparison between media and Christchurch & Canterbury Marketing

Theme	Media ranking (mean)	Christchurch & Canterbury ranking*	Frequency ⁺ (percentage)
Flora/Fauna	6(2.47)	4	8(47%)
Adventure	5(2.35)	5	9(53%)
Landscape	4(2.24)	6	8(47%)
English	3(1.29)	0	5(29%)
Wine/Cuisine	2(1.00)	1	4(24%)
Maori Culture	1(0.88)	0	5(29%)
Garden	0(0.71)	2	2(12%)
Arts/Culture	0(0.47)	3	3(18%)
Vibrant	0(0.35)	0	1(6%)
Friendly	0(0.24)	0	2(12%)
Luxury	0(0.18)	0	1(6%)
Sailing	0(0)	0	0

* Please see Table 11.

+ Number of occurrences of each frame in 17 reports.

Table 29**Gaps between female and male salience scores (independent-samples *t* test calculation)**

<i>Theme</i>	<i>Female Mean (ranking)</i>	<i>Male Mean (ranking)</i>	<i>Mean Difference</i>	<i>Prob.#</i>	<i>TNZ Ranking</i>	<i>Effect Size+ (d)</i>	<i>Female Frequency (%)</i>	<i>Male Frequency (%)</i>
Landscape	4.37 (6)	4.46 (6)	-0.09	0.816	6	0.01	52 (83%)	51 (86%)
Cuisine	1.51 (5)	0.56 (2)	0.95	0.009*	0	0.09	21 (33%)	9 (15%)
Maori	1.49 (4)	1.42 (3)	0.07	0.853	3	0.01	29 (46%)	20 (34%)
Adventure	1.49 (4)	2.54 (5)	-1.05	0.014*	4	0.08	25 (40%)	34 (58%)
Flora/Fauna	1.27 (2)	1.59 (4)	-0.32	0.378	5	0.03	22 (35%)	26(44%)
Friendly	0.49 (1)	0.37 (1)	0.12	0.602	2	0.02	10 (16%)	8 (14%)
Luxury	0.48 (0)	0.20 (0)	0.27	0.202	0	0.04	6 (10%)	3 (5%)
Arts	0.43 (0)	0.10 (0)	0.33	0.081	0	0.06	7 (11%)	2 (3%)
Sailing	0.41 (0)	0.10 (0)	0.31	0.118	0	0.05	6 (10%)	1 (2%)
Vibrant	0.40 (0)	0.00 (0)	0.40	0.006*	1	0.09	8 (13%)	0

Significance of independent-samples *t* test between scores of themes salience

+ The value of 0 means there is no differences in the means. The further away from 0, the effect size becomes larger. The value is calculated by using the following equation:

$$d = t \sqrt{(N_1 + N_2) / (N_1 N_2)}$$

Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 151).

* $p < 0.05$

Table 30**Gaps between less authentic and more authentic salience scores
(independent-samples *t* test calculation)**

<i>Theme</i>	<i>Less Authentic Mean (ranking)</i>	<i>More Authentic (ranking)</i>	<i>Mean Difference</i>	<i>Prob. #</i>	<i>TNZ Ranking</i>	<i>Effect Size⁺ (d)</i>	<i>Less Authentic Frequency (%)</i>	<i>More Authentic Frequency (%)</i>
Landscape	4.28 (6)	4.81 (6)	-0.52	0.248	6	0.05	75 (82%)	29 (94%)
Adventure	2.26 (5)	1.16 (3)	1.10	0.009*	4	0.12	48 (52%)	11 (35%)
Flora/Fauna	1.36 (4)	1.71 (4)	-0.35	0.405	5	0.04	32 (35%)	17 (55%)
Cuisine	1.14 (3)	0.74 (2)	0.40	0.424	0	0.04	24 (26%)	6 (19%)
Friendly	0.53 (2)	0.13 (0)	0.40	0.024*	2	0.1	16 (17%)	2 (6%)
Luxury	0.46 (1)	0.00 (0)	0.46	0.004*	0	0.13	9 (10%)	0
Maori	0.41 (0)	4.71 (5)	-4.30	0.000*	3	1.03	19 (21%)	31 (100%)
Vibrant	0.23 (0)	0.13 (0)	0.10	0.557	1	0.03	7 (8%)	1 (3%)
Arts	0.22 (0)	0.42 (1)	-0.20	0.356	0	0.04	5 (5%)	4 (13%)
Sailing	0.22 (0)	0.39 (0)	-0.17	0.515	0	0.03	4 (4%)	3 (10%)

Significance of independent-samples *t* test between scores of themes salience

+ The value of 0 means there is no differences in the means. The further away from 0, the effect size becomes larger. The value is calculated by using the following equation:

$$d = t \sqrt{(N_1 + N_2) / (N_1 N_2)}$$

Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 151).

* $p < 0.05$

Table 31**Gaps between shorter stay and longer stay salience scores (independent-samples *t* test calculation)**

<i>Theme</i>	<i>Shorter Stay Mean (ranking)</i>	<i>Longer Stay Mean (ranking)</i>	<i>Mean Difference</i>	<i>Prob.#</i>	<i>TNZ Ranking</i>	<i>Effect Size⁺ (d)</i>	<i>Shorter Stay Frequency (%)</i>	<i>Longer Stay Frequency (%)</i>
Landscape	4.63 (6)	4.61 (6)	0.02	0.970	6	0.00	28 (88%)	30 (91%)
Maori	2.25 (5)	1.36 (2)	0.89	0.096	3	0.10	19 (59%)	13 (39%)
Flora/Fauna	2.03 (4)	1.39 (3)	0.64	0.217	5	0.08	16 (50%)	15 (45%)
Adventure	1.53 (3)	2.06 (5)	-0.53	0.365	4	0.06	12 (38%)	16 (48%)
Cuisine	0.84 (2)	1.58 (4)	-0.73	0.181	0	0.08	8 (25%)	10 (30%)
Sailing	0.47 (1)	0.18 (0)	0.29	0.340	0	0.06	3 (9%)	2 (6%)
Luxury	0.28 (0)	0.00 (0)	0.28	0.184	0	0.08	2 (6%)	0
Friendly	0.19 (0)	0.76 (1)	-0.57	0.087	2	0.11	4 (13%)	6 (18%)
Vibrant	0.13 (0)	0.12 (0)	0.00	0.983	1	0.00	1 (3%)	1 (3%)
Arts	0.00 (0)	0.18 (0)	-0.18	0.184	0	0.08	0	2 (6%)

Significance of independent-samples *t* test between scores of themes salience

+ The value of 0 means there is no differences in the means. The further away from 0, the effect size becomes larger. The value is calculated by using the following equation:

$$d = t \sqrt{(N_1 + N_2) / (N_1 N_2)}$$

Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 151)

Table 32**Gaps between proximate and distant countries salience scores – physical distance
(independent-samples *t* test calculation)**

<i>Theme</i>	<i>Proximate Mean (ranking)</i>	<i>Distant Mean (ranking)</i>	<i>Mean Difference</i>	<i>Prob.[#]</i>	<i>TNZ Ranking</i>	<i>Effect Size⁺ (d)</i>	<i>Proximate Frequency (%)</i>	<i>Distant Frequency (%)</i>
Landscape	4.49 (6)	4.39 (6)	0.10	0.820	6	0.05	30 (86%)	74 (84%)
Flora/Fauna	1.09 (4)	1.59 (3)	-0.51	0.212	5	0.25	10 (29%)	39 (44%)
Adventure	2.71 (5)	1.69 (4)	1.02	0.029*	4	0.44	11 (31%)	38 (43%)
Maori	0.97 (3)	1.70 (5)	-0.73	0.055	3	0.39	10 (29%)	40 (45%)
Friendly	0.63 (1)	0.35 (0)	0.28	0.270	2	0.22	7 (20%)	11 (13%)
Vibrant	0.26 (0)	0.18 (0)	0.08	0.643	1	0.09	3 (9%)	5 (6%)
Arts	0.29 (0)	0.26 (0)	0.02	0.908	0	0.02	4 (11%)	5 (6%)
Cuisine	0.49 (0)	1.26 (2)	-0.78	0.033*	0	0.43	3 (9%)	27 (31%)
Sailing	0.00 (0)	0.36 (1)	-0.36	0.010*	0	0.53	0	7 (8%)
Luxury	0.86 (2)	0.14 (0)	0.72	0.042*	0	0.42	6 (17%)	3 (3%)

Significance of independent-samples *t* test between scores of themes salience

+ The value of 0 means there is no differences in the means. The further away from 0, the effect size becomes larger. The value is calculated by using the following equation:

$$d = t \sqrt{(N_1 + N_2) / (N_1 N_2)}$$

Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 151)

* $p < 0.05$

Table 33**Gaps between newspaper and magazine salience scores (independent-samples *t* test calculation)**

<i>Theme</i>	<i>Newspaper Mean (ranking)</i>	<i>Magazine Mean (ranking)</i>	<i>Mean Difference</i>	<i>Prob.#</i>	<i>TNZ Ranking</i>	<i>Effect Size⁺ (d)</i>	<i>Newspaper Frequency (%)</i>	<i>Magazine Frequency (%)</i>
Landscape	4.53 (6)	4.33 (6)	0.20	0.616	6	0.02	45 (85%)	59 (84%)
Flora/Fauna	1.11 (4)	1.70 (3)	-0.59	0.101	5	0.05	18 (34%)	31 (44%)
Adventure	2.04 (5)	1.94 (5)	0.09	0.829	4	0.00	23 (43%)	36 (51%)
Maori	1.00 (3)	1.87 (4)	-0.87	0.017*	3	0.08	16 (30%)	34 (64%)
Friendly	0.68 (1)	0.24 (0)	0.44	0.072	2	0.06	13 (25%)	5 (7%)
Vibrant	0.21 (0)	0.20 (0)	0.01	0.959	1	0.00	3 (6%)	5 (7%)
Arts	0.06 (0)	0.43 (1)	-0.37	0.030*	0	0.07	1 (2%)	8 (11%)
Cuisine	0.77 (2)	1.24 (2)	-0.47	0.195	0	0.04	11 (21%)	19 (27%)
Sailing	0.00 (0)	0.46 (0)	-0.46	0.010*	0	0.09	0	7 (10%)
Luxury	0.30 (0)	0.37 (0)	-0.07	0.769	0	0.01	3 (6%)	6 (9%)

Significance of independent-samples *t* test between scores of themes salience

+ The value of 0 means there is no differences in the means. The further away from 0, the effect size becomes larger. The value is calculated by using the following equation:

$$d = t \sqrt{(N_1 + N_2) / (N_1 N_2)}$$

Regardless of sign, the values of 0.2, 0.5, and 0.8 traditionally represent small, medium, and large effect size, respectively (Green et al., 2000, p. 151)

* $p < 0.05$

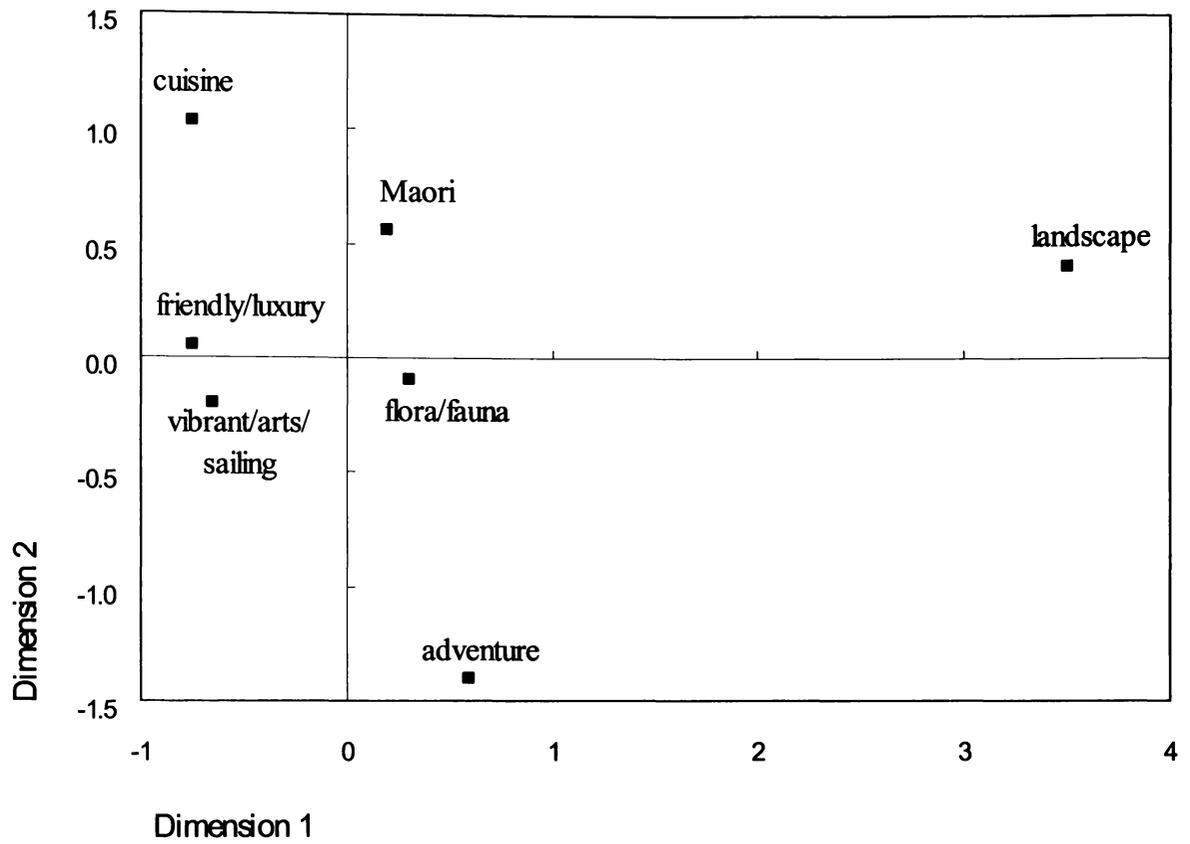
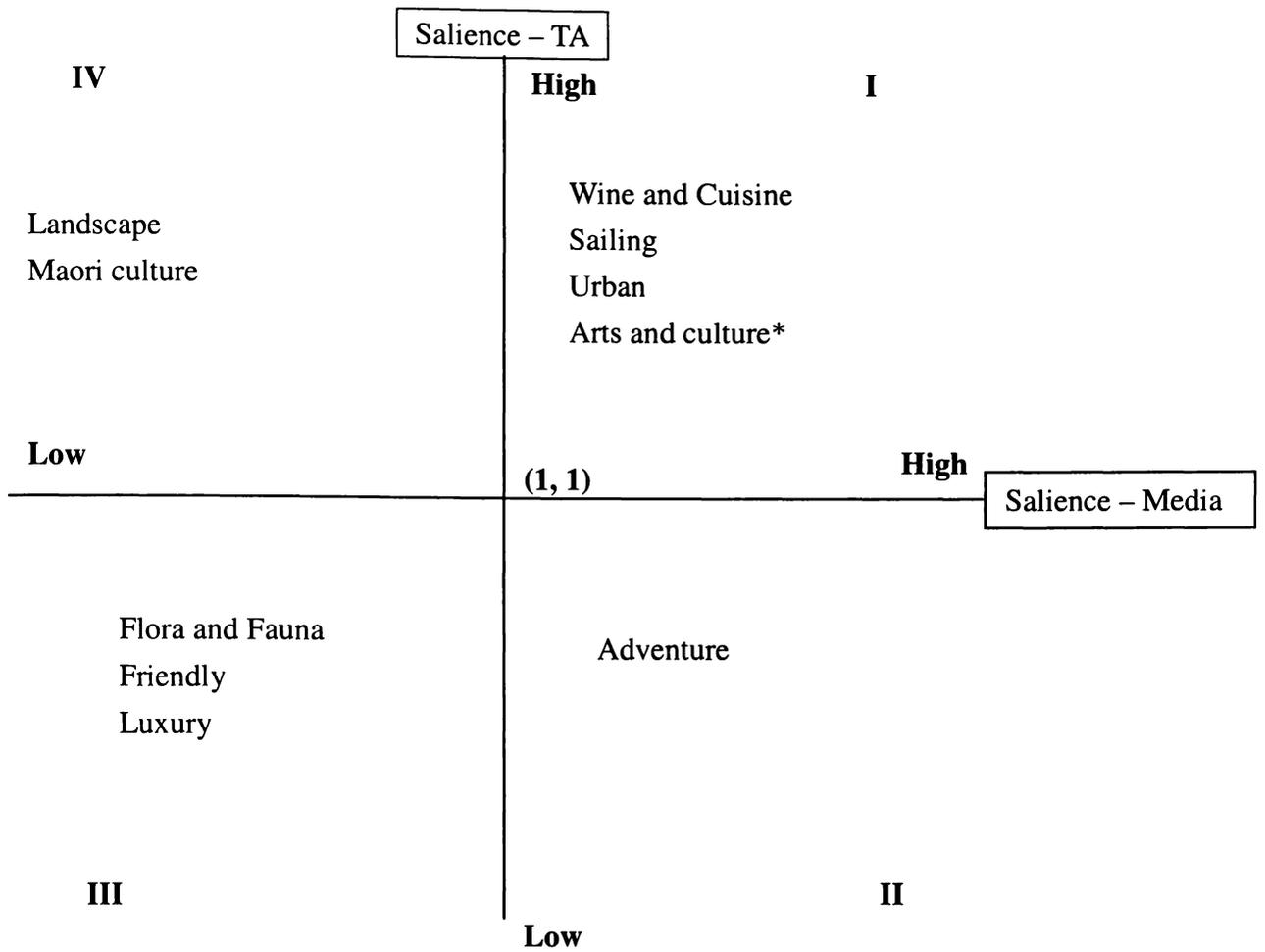


Figure 7 Euclidean distance model: Media – Tourism New Zealand (Kruskal’s stress = 0.05; squared correlation (RSQ) = 0.99)



* Arts and culture should be placed in quadrant IV; however, as its media salience mean score was close to one and was congruent with Tourism Auckland, the author placed it in the first quadrant.

Figure 8 Salience analysis grid – media and Tourism Auckland (cross-hair point: scale point 1)

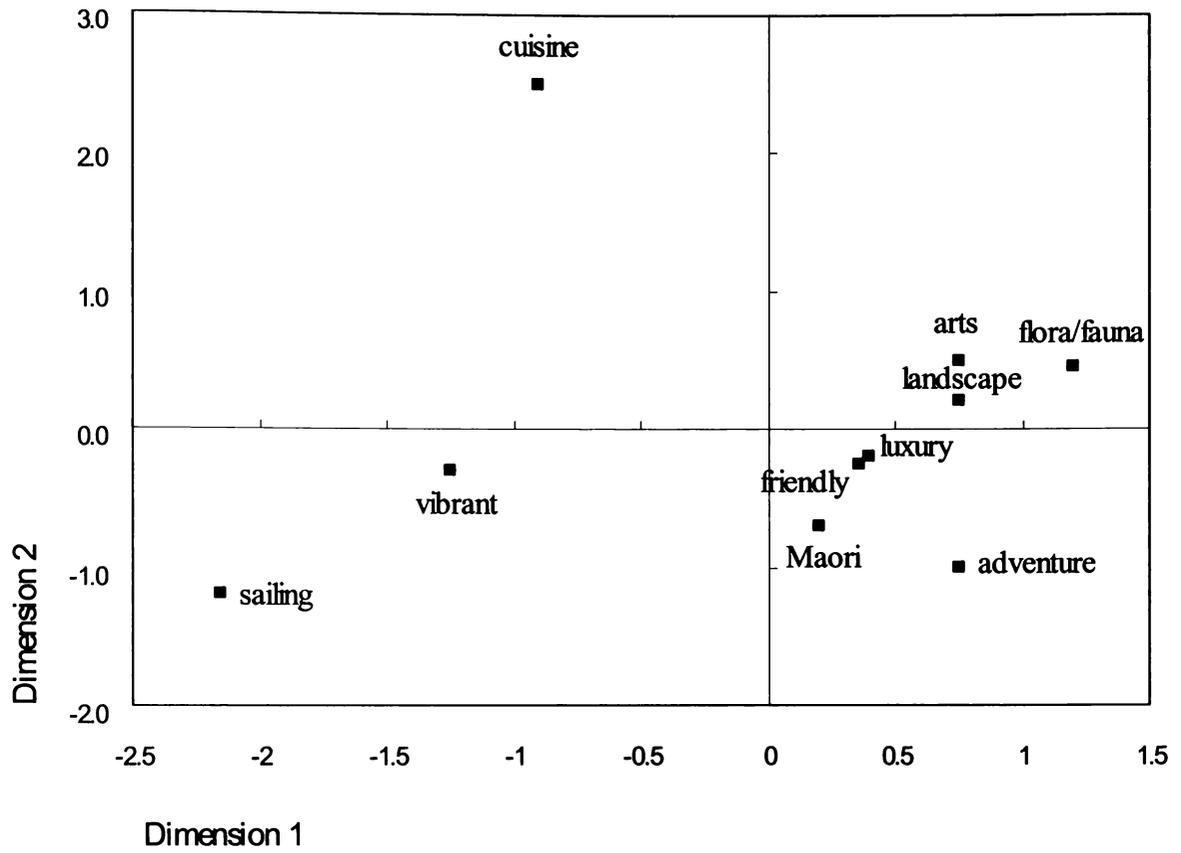


Figure 9 Euclidean distance model: Media – Tourism Auckland (Kruskal's stress = 0.12; squared correlation (RSQ) = 0.94)

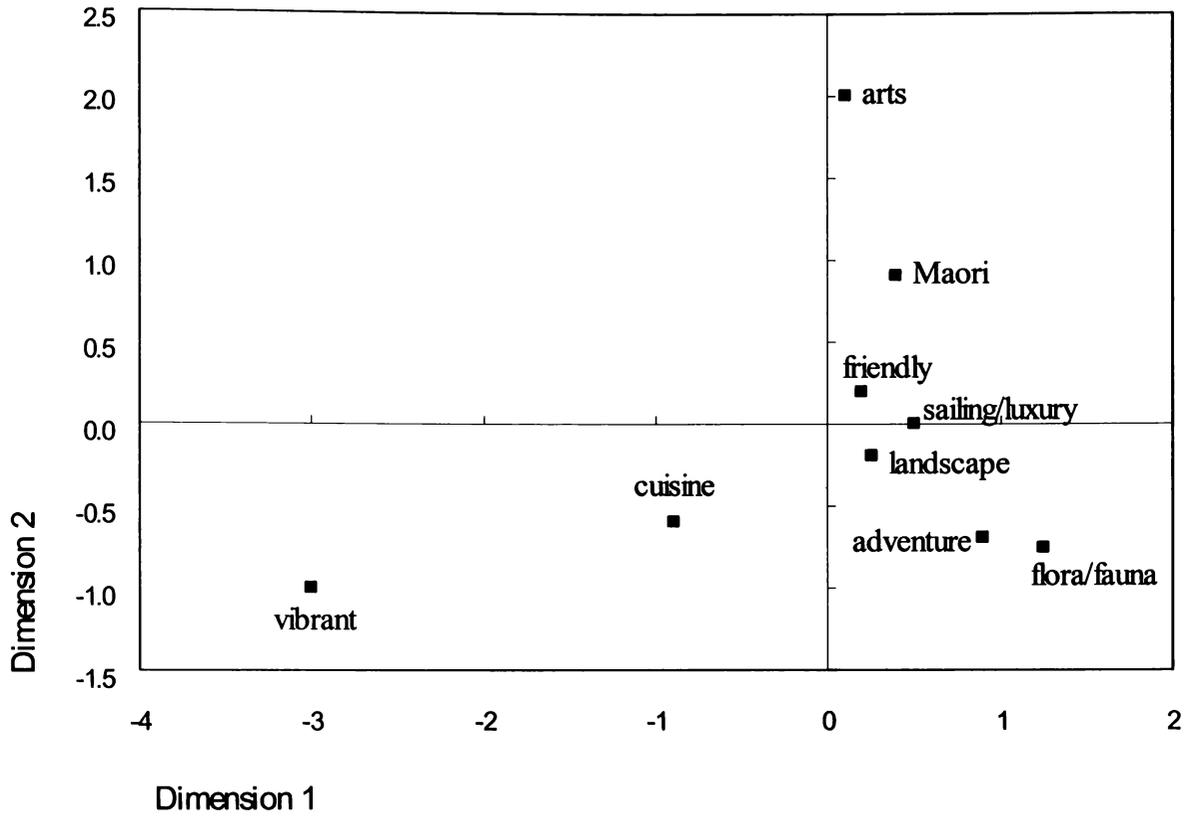


Figure 10 Euclidean distance model: Media – Positively Wellington Tourism
 (Kruskal's stress = 0.09; squared correlation (RSQ) = 0.98)

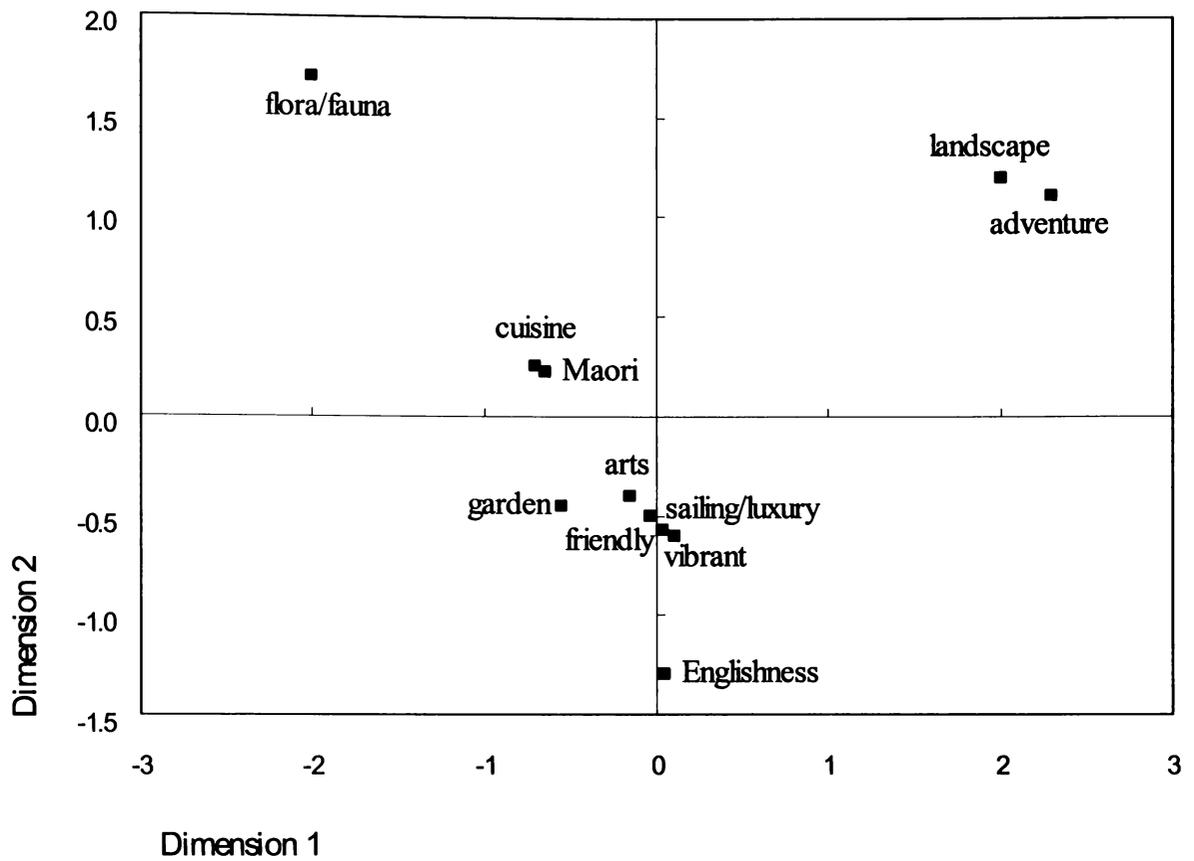
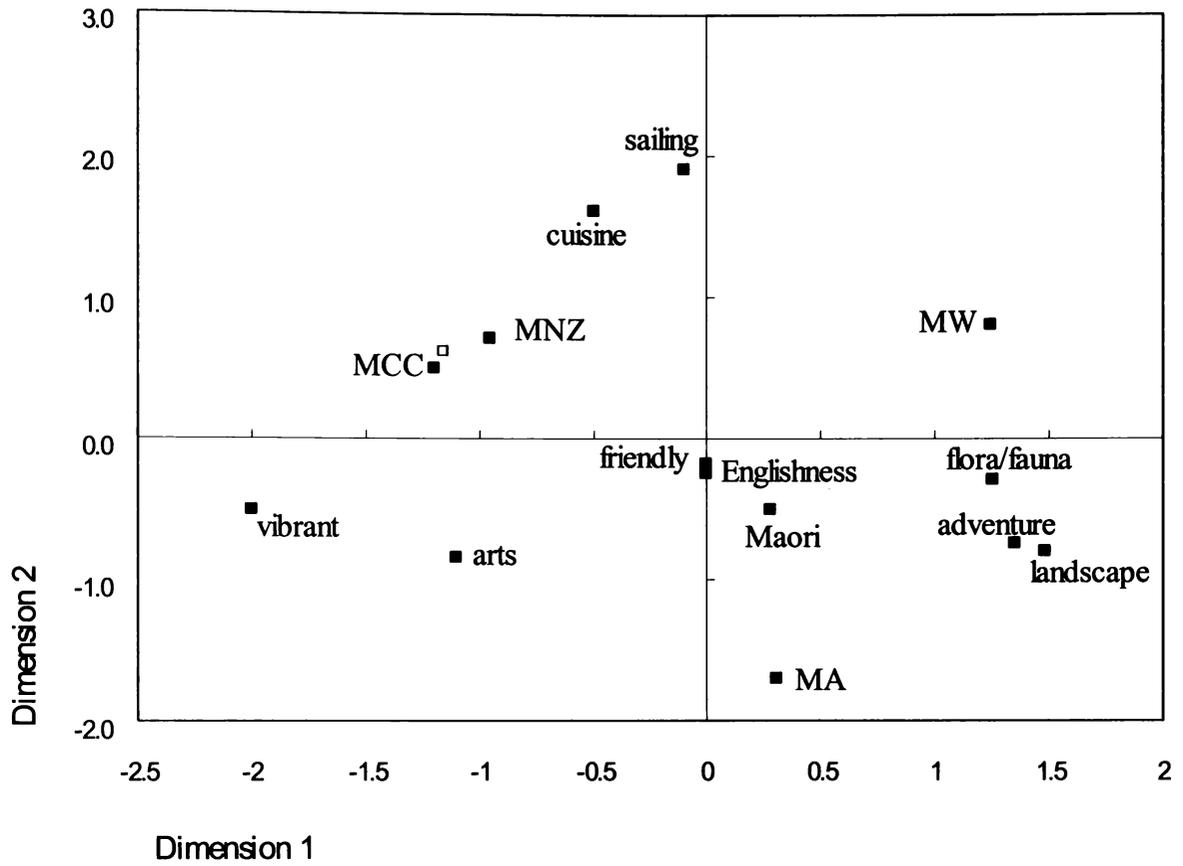


Figure 11 Euclidean distance model: Media – Christchurch & Canterbury Marketing (Kruskal’s stress = 0.13; squared correlation (RSQ) = 0.95)



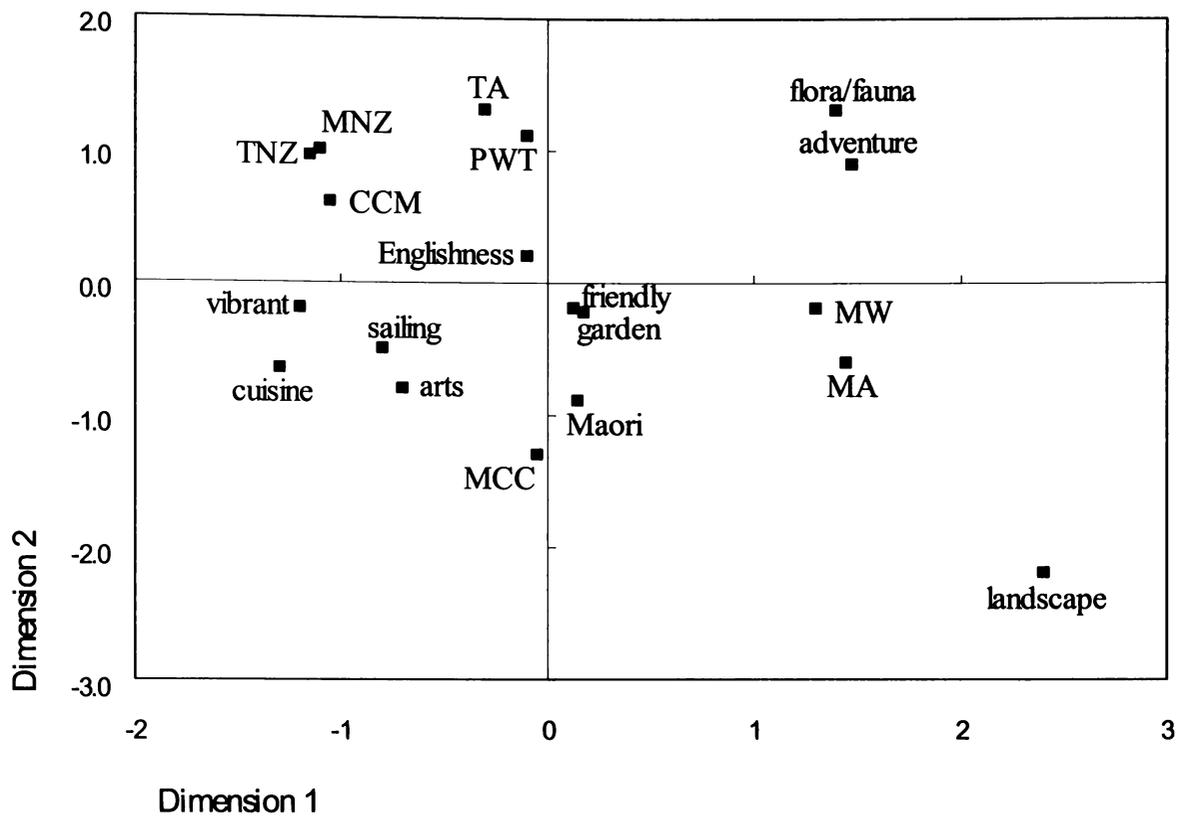
MNZ: Media (New Zealand)

MW: Media (Wellington)

MA: Media (Auckland)

MCC: Media (Christchurch & Canterbury)

Figure 12 Euclidean distance model: Media (Kruskal's stress = 0.11; squared correlation (RSQ) = 0.99)



TNZ: Tourism New Zealand

MNZ: Media (New Zealand)

TA: Tourism Auckland

MA: Media (Auckland)

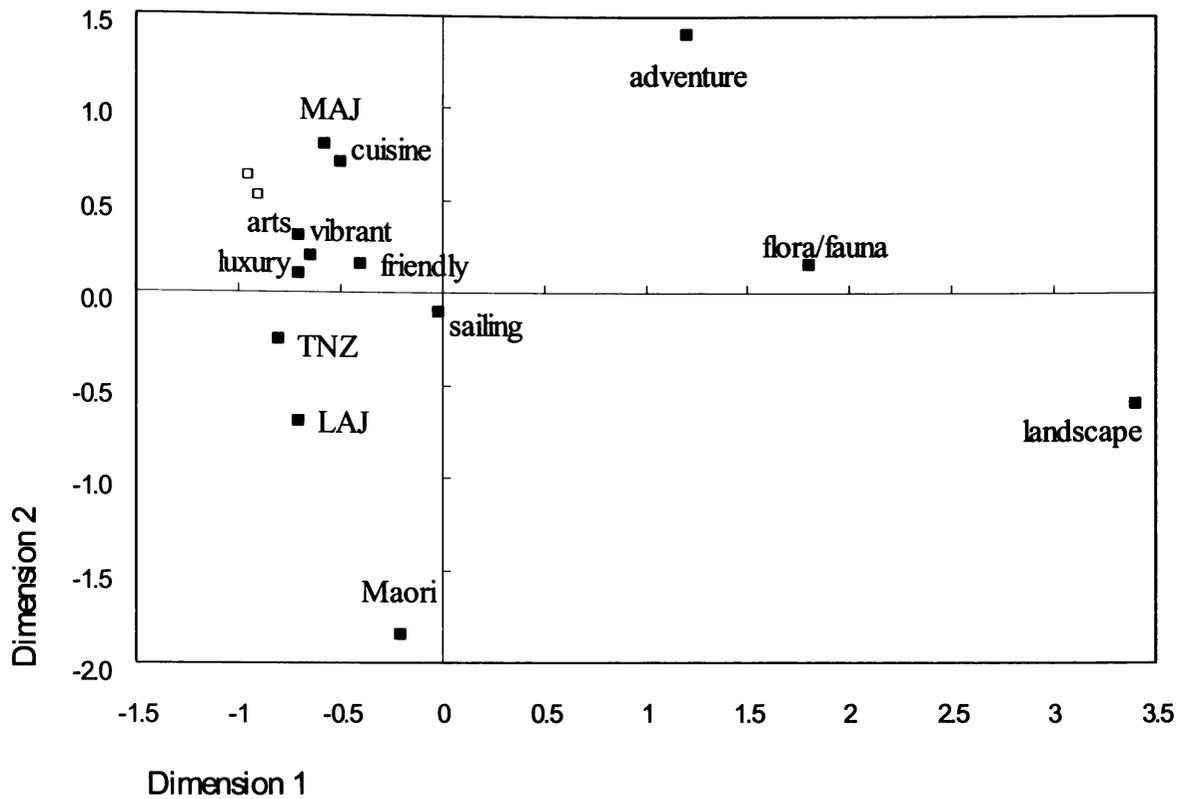
PWT: Positively Wellington Tourism

MW: Media (Wellington)

CCM: Christchurch & Canterbury
Marketing

MCC: Media (Christchurch & Canterbury)

Figure 13 Euclidean distance model: Tourism organizations - media (Kruskal's stress = 0.12; squared correlation (RSQ) = 0.99)

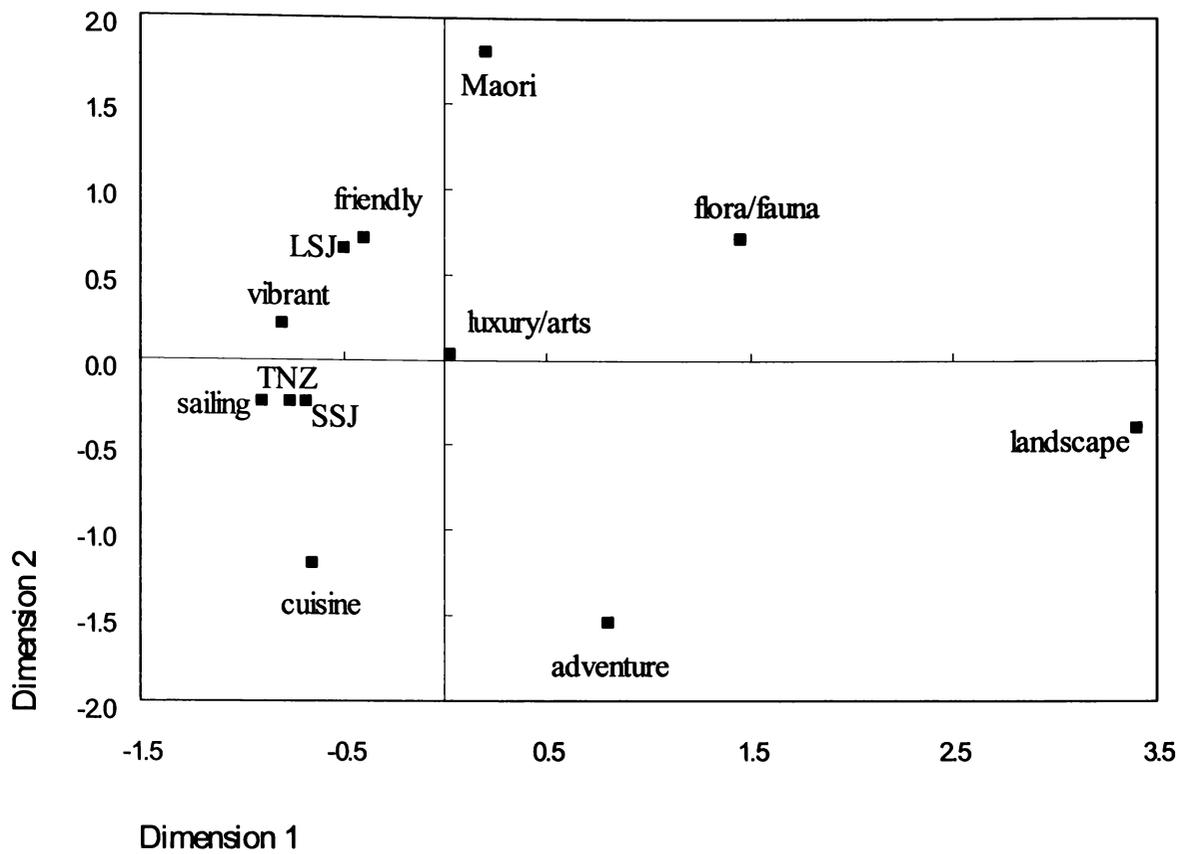


TNZ: Tourism New Zealand

MAJ: More Authentic Journalists

LAJ: Less Authentic Journalists

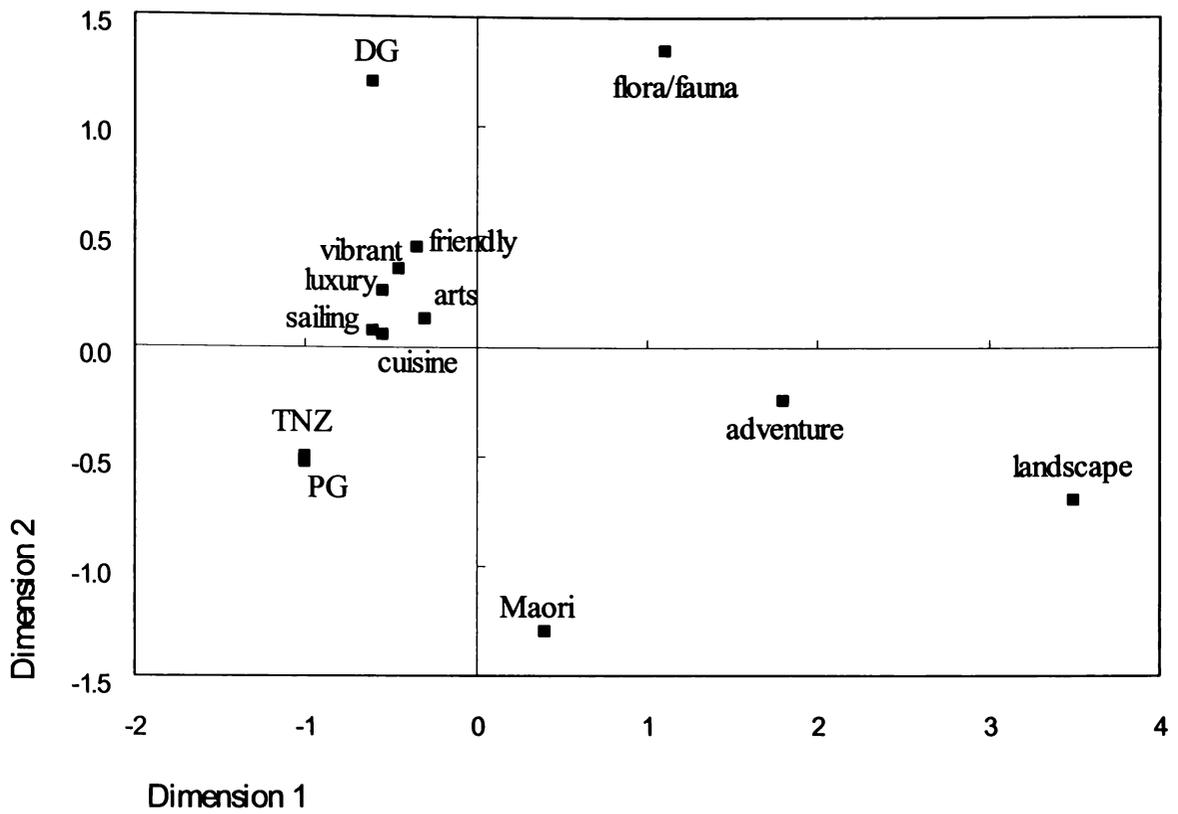
Figure 15 Euclidean distance model: Media - Authenticity (Kruskal's stress = 0.16; squared correlation (RSQ) = 0.98)



TNZ: Tourism New Zealand
 SSJ: Shorter Stay Journalists

LSJ: Longer Stay Journalists

Figure 16 Euclidean distance model: Media – Length of Stay (Kruskal's stress = 0.16; squared correlation (RSQ) = 0.98)

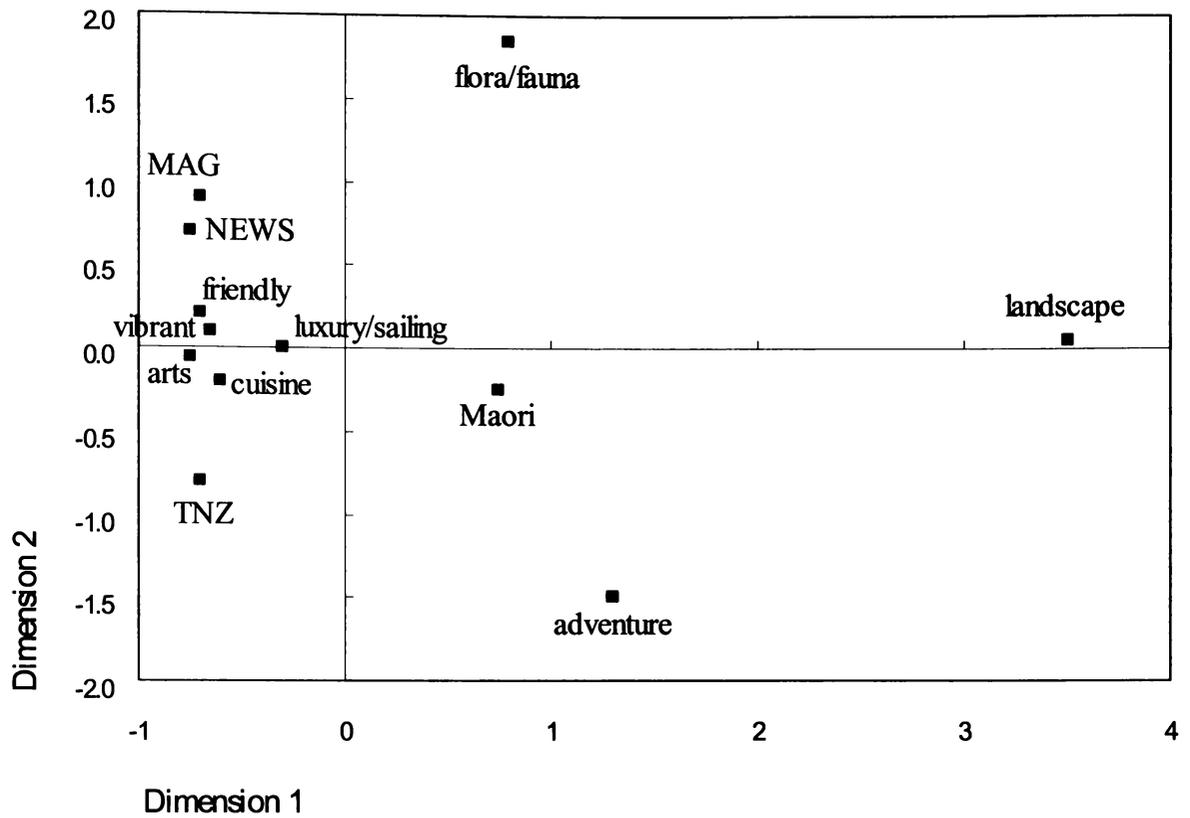


TNZ: Tourism New Zealand

DG: Distant Group

PG: Proximate Group

Figure 17 Euclidean distance model: Media - Physical Distance (Kruskal's stress = 0.14; squared correlation (RSQ) = 0.98)



TNZ: Tourism New Zealand

MAG: Magazine

NEWS: Newspaper

Figure 18 Euclidean distance model: Media - Media Type (Kruskal's stress = 0.15; squared correlation (RSQ) = 0.98)

旅遊文章有趣度問卷調查

非常感謝您抽空參與此次問卷調查，本問卷僅供學術研究分析使用，如有任何疑問，歡迎賜教研究生潘東傑(stcpan@mngt.waikato.ac.nz)或指導教授雷恩博士(Professor Chris Ryan, caryan@waikato.ac.nz)。

簡介一

本問卷係根據史威克(Swick, 2001)所提之「旅遊文章有趣度七項要素」為基礎進行分析，此七項要素分別為：

1. 抨擊或評論—旅遊文章應提出具體評論〈或抨擊〉，而不是一面倒地稱讚旅遊點；
2. 報導現實生活—旅遊文章應多著墨現實生活，而非僅介紹過去；
3. 富想像力—旅遊報導雖屬非文學類文章，仍應激發讀者想像力；
4. 深入觀察〈解釋而非敘述〉—旅遊文章應提出具體見解，而非浮光掠影的描述；
5. 幽默〈描述他人而非自己〉—旅遊文章應充滿幽默，此一幽默並非針對作者本身，而是藉由幽默寫出旅遊點居民的人格特質；
6. 對話—旅遊文章應溶入對話，讓當地民眾發聲，讓讀者感受該地的人文脈動；
7. 人物—旅遊文章應常寫人而非寫景，描述人物可大幅提升文章的有趣度。

評量一

以下有三篇文章，請您於閱讀後，根據以上所提七項要素，填寫附表。具備該項要素者填“1”，不具備者則填“0”；例如，您認為文一富想像力〈不論極富或稍富想像力都算富有想像力〉，請在相對空格中填“1”，若您認為它不富想像力，請填“0”，餘依此類推，煩請評論所有文章及所有要素。

文章	抨擊或 評論	報導現實 生活	富想像力	深入觀察 〈解釋而非 敘述〉	幽默 〈描述他人 而非自己〉	對話	人物
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一							
二							
三							

性別： 男 ___ 女 ___

教育程度： 高中 ___ 大專 ___ 研究所 ___

信手拈來的魔幻國度

電影《魔戒》挾雷霆萬鈞之勢橫掃世界各地票房，銀幕上，除了正邪對抗的故事，還有淒美的拍攝地——新西蘭。本版一連兩天介紹多幅曾在電影中出現、美不勝收而鮮為人知的新西蘭風景。

說真的，《魔戒》真的把新西蘭的旅遊業帶活起來，令旅客在笨豬跳以外，加深對新西蘭青山綠水的認識，還有延綿不斷的雪嶺山脈。《魔戒》的精品在各地引起搶購熱潮，更有旅遊公司組團由北至南帶旅客細踏每個取景場地。《魔戒》揭示了這個南半球島國，在活力與清純背後，藏著的壯麗動人和蕩氣迴腸。

矮人樂土 鄉村農莊

電影中的哈比矮人，住在一片純真樂土，其實該處是新西蘭中部的馬塔馬塔 (Matamata)。該處滿佈畜牧農場和丘陵山地，地勢起伏，綠意盎然，繁花競艷，數百歲的古樹，增添傳說故事的味道，擺明是個避世的烏托邦。村內有很多開放給遊客住宿的農場，隨意挑一家留宿兩晚，享受那份在香港簡直是夢想的寬廣與恬靜，感覺猶如誤闖世外桃源。

魔王陣營 世界遺產

外形詭異的瑙魯霍伊火山 (Ngauruhoe)，被電影公司選中作魔王大本營，位處湯加里羅 (Tongariro) 國家公園內。這是新西蘭土著毛利人的尊貴聖地，風景美得出塵。國家公園內的三座大火山，恍如天神般守護著推滿火山岩的平原，就正如電影中的描述，這是一個藏有千古重大秘密的地方。廿多年前，湯加里羅國家公園已被聯合國列為世界遺產，內有不同的遠足路線，無論是一小時看峭壁飛瀑的短線遊，亦或三天迴走火山之間的長途健行，同樣可以感受聖地飄渺的迷離氣魄。

中土世界 真有其景

托爾金 (J.R.R. Tolkien) 自一九五七年出版這部曠世巨著，一直沒有人敢將它搬上銀幕，原因相信是故事裡不食人間煙火的中土世界

(Middle Earth) 的取景問題。直至電影公司細察新西蘭南島猶如洪荒時代的山水景物：深邃的峽灣、高聳的南阿爾卑斯山 (Southern Alps)、長滿原始古木的森林……虛幻國度原來一直存在。

文章二

新西蘭 孤單而迷人的快樂海島

新西蘭，被英國詩人吉卜林稱作是“獨一無二、最孤單的、最可愛、最迷人的與眾不同的快樂海島！”

新西蘭，這座 1642 年被荷蘭探險家塔斯曼發現，1841 年獨立的新移民的南太平洋上的島國，像南太平洋上的一葉扁舟，瑩瑩地泛著綠意。

蔚藍的海洋將它溫柔圍繞，綠色的生命在堅硬的土地上蓬勃生長，新西蘭的牛羊有福，它們有漫山的草可以啃噬，可以盡情撒野在山坡上，空氣清新，不會得瘋牛病。朋友戲說，這是一個牛比人多的地方。

已有百年歷史的新西蘭旅遊局今年推出了繽紛的旅遊項目，以此吸引世界各地的遊客，特別是不斷增長的亞洲遊客。

去新西蘭，您能得到什麼樣的樂趣？

南北兩島，各擁自然奇觀

北島中部的著名風景區羅托魯亞 - 陶坡地熱區，是環太平洋火山地震帶。這裡有許多時停時噴的間歇泉、水溫高達 120 度的沸泉、不斷噴射出高達十幾米的蒸氣田，故有“太平洋溫泉奇境”的美譽。稀奇的地熱景觀、高聳的火山錐和潔淨的火山湖，與古老的毛利族村舍構成一幅美麗的圖畫。

南島以阿爾卑斯山構成該島的脊梁，以西是荒僻潮濕的西海岸，以東是陽光明媚的東海岸。冬季，高山常降大雪，形成極好的滑雪條件，是眾多酷愛運動的旅遊者的樂園。建於 1953 年的庫克峰是全國最高峰，山內有許多冰山和瀑布，著名的塔斯曼冰川長達 29 公里，寬 3.2 公里的，全年可進行滑雪運動。雪線之下，森林蒼翠，時有羚羊、野兔出沒其間。

新西蘭，三座名城

惠靈頓是新西蘭的首都，位於北島的南端，瀕臨庫克海峽。尼柯爾森港，港闊水深，同時可停泊多艘萬噸巨輪。從山頂俯瞰全市，惠靈頓就像是一座古羅馬的圓形劇場。

由於瀕臨海濱，地勢較高，惠靈頓時常受到海風的侵襲，一年中大部分的日子都在刮風，人們風趣地把惠靈頓稱之為“風都”。惠靈頓的郊區，到處可以看見成群的牛羊悠閒徘徊。

奧克蘭位於新西蘭的北島，是新西蘭最大的城市和港口。

這裡曾是毛利人的聚集地，留下的很多關於毛利種族的遺跡，如戰爭紀念博物館、毛利人祭祀祖先的祠堂、毛利戰爭中重要的戰地霍布森山。

其次，奧克蘭有眾多的火山遺跡和 360 處公園，這在全世界都是極為罕見。

奧克蘭半島的懷波阿森林是一個自然保護區，林內有新西蘭獨有的考里松，這種松樹是世界最高的樹種之一。

基督城是新西蘭人驕傲的“花園城市”。

登上“諾亞方舟”旅館的最高層，俯瞰基督城全景，一條條街道，一幢幢樓房莫不掩蔽在綠樹花叢中。

基督城建城初期的居民多為英格蘭人，因此城市的風格是典型的英格蘭風格。古老的教堂和早期的石頭建築物隨處可見，市中心的卡帝多拉奴廣場上的基督教寺院，就是建於 1876 年的歌特式建築物。

文章三

瘋狂城市，釋放冒險靈魂

曾經是紐西蘭首府，現在是紐國最大城市，同時也是對外國際航空要站及商業中心的奧克蘭，有著國際大城市的樣貌，居住人口超過百

萬。然而，當你走在冷冰冰的水泥叢林裡，與面無表情的上班族擦身而過時，卻隱約可以嗅出一絲絲不同於都會的狂野氣息 - - 一種混合著海水與汗水的特殊氣味。

那帶著點海洋鹹味、充滿休閒冒險的，是曾經舉辦過兩屆美國盃帆船賽的維達港 (Viaduct Harbour) 海水味；至於「人性」十足的汗水味，則來自於當地人們充沛運動後的身體，以及 - - 被瘋狂念頭的「實踐者」嚇出一身冷汗的街頭過客。

跳天空塔，專治無聊生活

許多人都曾聽聞紐西蘭人的「瘋勁」，對於他們來說，只要想得到點子，不管是要飛、要跳、要爬、要滾，都有實現的可能，即便是在上班族充斥的都會如奧克蘭，也不例外。

「下了班，大家一起去『跳』一下！」當奧克蘭人這麼約你時，別以為是要去哪個 Pub 或夜店跳舞，而傻呼呼地猛點頭，因為這個「跳」，可是要站在南半球最高的建築物天空之塔 (Sky Tower) 上，從 192 公尺高、相當於 53 樓的平台，以每小時 75 公里的疾速往下跳。

位於市區的天空之城 (Sky City)，可說是上班族發洩無聊的最佳地點，覺得日子太過平淡的，不妨走一趟 1 樓 24 小時營業的賭場，小試一番自己的手氣和運氣；若想要更刺激一點，那麼，還有「摩天彈跳」(Sky Jump) 的驚魂課程可以選擇。入口在地下室，直上 192 公尺平台，只要鼓足勇氣縱身一躍，不到 20 秒的時間人就到了一樓 - - 那驚險刺激的程度，連好萊塢大明星湯姆克魯斯 (Tom Cruise) 也無法抵擋。

此外，登上離地 270 公尺高的天空塔最頂樓「凌霄層」，則可以盡享視野極佳的遠眺景致，徹底消除心中煩憂。只是，這「凌霄層」沒有電梯可以直達，有心人必須參加爬塔 (Vertigo) 活動，跟著嚮導穿過密閉的鐵管、垂直爬梯 38 公尺方能到達。而且，爬塔時身上還得綁著承重量達 2.5 噸的鐵纜，一方面防止踩空摔倒，再方面也避免由於塔頂風大被吹下來的危險 - - 不過，當腳下踩著觀景台的透明玻璃地板、放眼看去盡是動人風光的同時，那種騰雲駕霧的快感，絕對會讓人深深覺得：所有的辛苦都是值得的！

駕帆出海，遠離陸地冒險

奧克蘭有「千帆之都」之稱，平均每人擁有帆船的比率是全世界最高——由於愛冒險的天性使然，對於紐西蘭人來說，車子是交通工具，帆船才算得上是一個移動的冒險夢想，也因此，他們對於「遠離陸地」樂此不疲，而有幸來到維達港這個著名海灣的遊人，又怎能輕易錯過在漫無邊際的大海上與洋流對話、與海風交心的機會？

只不過，想要「身體力行」去實踐這個夢想，可不如想像中容易，因為只要上了船，所有在船上的人就不分船員、旅客，大家都得一起分擔工作，以便能讓船無論風向如何變化、都能保持一定的速度朝目的地前行。所以，隨著船長的發號施令，有的人得調整風帆，有的人得注意風向，而風大的時候，全體人員甚至還得緊急移動，一起去壓住某一邊的船艙以免翻船……過程可充滿了因「變數」而產生的刺激；而若是有人因為聽到這樣的過程就準備打退堂鼓，那麼，別懷疑，一身是膽的奧克蘭人絕對會以「變數不就是航海裡最好玩的一部分嗎？」這類理所當然的句子來鼓勵你。

在這個 Crazy 得可愛的都市，人心似乎無法用任何東西能夠將之禁錮——由內而外，靈魂所渴望的，就讓肉身的實際冒險去完成。而這樣的「徹底釋放」，不正是每一個「出走者」所共同追求的嗎？

Appendix G: Travelogues' Level of Interest

Thank you for agreeing to complete this questionnaire. Your replies are only used for academic research. If you have any queries please do not hesitate to contact Steve Pan at stcpan@waikato.ac.nz or Professor Chris Ryan at caryan@waikato.ac.nz, Department of Tourism and Hospitality Management, The University of Waikato.

Introduction -

Using seven elements proposed by Swick (2001), this questionnaire is designed to evaluate the level of interest of a travelogue. The seven elements are (1) critical evaluation (2) everyday life of the streets (3) creative imagination (4) insight (to interpret, not describe) (5) humour (revealing interesting truth about national character) (6) dialogue, and (7) people.

- 'Critical evaluation' includes criticism and advice. For example: Ironically, in the land of pure water and organic farming, the only bad meals we had were at 'organic' restaurants (Cheuse & Tinslay, 2004, p. 169).
- 'Everyday life of the streets' means how local people lead their daily lives, and it is not just about shopping and dining. For example: On our last evening the locals at the Inn invited us to a party. 'Keep going until you hear music,' they said (MacDermott, 2001, p. 14).
- 'Creative imagination' involves the rich and vivid description (metaphors and similes used) of a destination or a phenomenon that broadens readers' vision. For example: And hundreds of macho young seals waiting for the mating season like so many shore-leave sailors lounging around Kings Cross, hoping for action (Elder, 2003, p. 11).
- 'Insight' is a writer's ability to interpret what he saw and felt, not just describing them. Insight will make readers think. For example: The Hokianga coast on the west side has a broody, untamed feel. It's volcanic, forested and farmed, spiritually Maori and laced with charm, as well as ramshackle homes starve of paint due to tough times facing some of its residents (McNabb, 2003, p. 18).
- 'Humour' is not directed at the writers, but at the destination to reveal the true character of it and its people. For example: "So has anybody ever died abseiling

here?” asks Nicholas, my 10-year-old son. The *deadpan reply* comes from Kiwi guide Dan. “No. Only had one casualty, a bloke who tripped coming back from the loo. Fell into the rabbit hole and broke his ankle before he even got changed” (Hay, 2003, p. 2).

- The last two elements of ‘dialogue’ and ‘people’ are closely related. Dialogue leads to contact with and presumably understanding of local people. For example: “You missed the best day of the year yesterday,” Ross, my host at the Edgewater B & B, informs me at the breakfast. “Don’t worry, we’ll have another one” (McCabe, 2003, p. 26).

Instruction -

Enclosed are three sample travelogues selected from 200 articles. After reading each article, please check it against the aforementioned seven elements. If you feel an element is present in the article (it does not matter how strongly it is present), please give it a score of ‘1’; if you reckon the element is absent, please assign it a score of ‘0’. Please evaluate all articles and elements and fill in your scores into the corresponding spaces of the following table.

Table 1 Travelogues’ level of interest

Article	Critical evaluation	Everyday life of the streets	Imagination	Insight	Humour	Dialogue	People
I							
II							
III							

Gender: Male Female

Education: High school University Post graduate

Article I

Peddalling paradise

Robyn Larking finds that cycling is the perfect way to experience New Zealand up close

I develop a speed wobble. My helmet dances on my head, the adrenalin pumps and my vision blurs. The wind whips tears from my eyes.

I sneak a look at the odometer. At 65km/h, all it takes is a quick flick of the eyes off the road, one pothole and I am done for.

Forget the Land of the Long White Cloud. I am cycling in the land of the long, steep uphill and the exhilarating downs.

Cycling New Zealand is the perfect way to see the country intimately. You can smell the wild fennel on the roadside and the honeysuckle growing as a weed on the belly of the East Coast.

It takes no time to pull up to talk with the Maori kids playing cricket in front of their marae, or to admire the catch of the solitary surfcaster as he hauls his weighty line on shore.

We unbox our bikes at Auckland airport. Our plan is to spend two weeks cycling the picturesque but hilly Coromandel Peninsula, then on around the East Coast and the bulge of East Cape to finish in the seaside town of Gisborne.

Our days are broken into distances of 50-112 km, mostly governed by available accommodation. Shorter distances are possible if we're tired.

The roads are generally quiet and the drivers courteous, though we avoid the Christmas-New Year period when this coast is extremely busy.

Scrape the surface of New Zealand and you will find under the crust red-hot energy bubbling, seeking an outlet. Around the Firth of Thames, 110 km from the airport, the sight of steam rising from hot pools heralds the night's destination at Miranda.

We ease our aching bodies into the mineral pools, first-day fatigue forgotten. Another day, at Hot Water Beach, we dig in the sand to loll in warm mineral water that pools in the hole.

The sight of White Island, an active volcano off the coast near Te Kaha, is more

evidence of New Zealand's smouldering depths. Shooting plumes of steam rise over the sea, which is coloured like a peacock's tail.

Our ride hugs the shoreline and gentle bays or pounding surf are, in contrast, cool magnets at the end of the day.

On occasions we sleep like kings for a pauper's price. One night in a backpackers at Fletcher Bay, on the tip of Coromandel Peninsula, we have the entire comfortable house to ourselves, armchairs on the veranda and rolling lawn to the beach.

A notice in the house asks us to leave our money (\$NZ15 a person) in a glass jar on the fridge and a local fisherman drops us off an almost wriggling plump snapper, "because it is a long way to a shop, particularly on a bike".

At Te Kaha, on the less-travelled route to the East Cape, the only hotel has rooms with private balconies almost suspended over the lapping water.

The setting sun lights the indented shoreline and flames the flowering trees and wheeling sea birds. Local crayfish is on the menu. The price for a double room is about \$NZ80.

Every day is a day of visual overload intensified by our slow pace.

We see stands of ancient kauri, tall tree ferns, tumbling streams bordering the road, long stretches of sweeping white beaches -- and Whangara, the tiny bayside settlement south of the Cape that was the setting for the film *Whale Rider*.

Cellar doors are open all along the coast and a bottle of wine, though heavy, fits into the pannier without too much difficulty.

All the pubs we pass sell boutique beers, including a local drop called Ruapehu. The dark, viscous fluid fuels the legs, quenches the thirst and could double as a meal -- and probably chain oil. This is pedalling paradise.

Article II

In New Zealand, Fishing on the Fly

TURANGI, New Zealand --

Everyone says New Zealand is the greatest place to fly-fish for trout but my experience hasn't been the best. Fifteen years ago I toured the North Island for a week

with the family and asked about fishing wherever we stopped, but all I got was invitations to go trolling in lakes.

Three years ago I hooked up a one-day visit to an exclusive fly-fishing lodge that was productive as advertised, but it was very expensive and mainly relied on helicopter trips into the back country to catch the good fish. I don't have \$800 a day per person to spend on choppers and anyway I'd rather walk.

This year I hunted for a happy medium and wound up fishing the mighty Tongariro River for wild rainbow trout in public water that's easily accessible on foot. It couldn't have been a better choice.

The Tongariro is a brawling, Western-style river that tumbles out of snowy mountains to feed Lake Taupo, a 45-mile-wide, circular crater left by a volcano that blew 2,000 years ago. The lake is rich in trout food and fed by a score of forested rivers, all of which hold fish. The Tongariro is the biggest and most productive of them all.

It was praised by the famous American angler Zane Grey in the 1930s, about a decade after the New Zealand government signed a pact with native Maoris guaranteeing fishing access to all Taupo's rivers in return for a share of license fees. The arrangement continues today.

The Tongariro is known for abundant, hungry, wild rainbow trout during the Southern Hemisphere winter, which is June through September, when big roe fish forge upstream to spawn alongside attentive males. Six- and seven-pound trout are not uncommon then, and an average fish is around four pounds, according to guide Heather Macdonald, who runs a small bed and breakfast here alongside the stream.

The weather is not too harsh in winter when angling is best but it's nicer now in the summer, which runs from November to February. Unfortunately, many trout move to cool, deep holes in the lake then, which explains why everyone kept trying to take me trolling all those years ago.

If I'm going to catch big trout, I want to do it on a fly in a stream. Macdonald said it was doable, so my fishing pal Stuart Alexander of the London Independent and I made the four-hour drive down from Auckland last week to try.

By law, the Tongariro and the other Taupo rivers are fly-fishing only, with a limit of three trout a day over 45 centimeters, which is 18 inches. Access points with parking are frequent on all the rivers and paths run along the banks with signs pointing to pools and holes. Access is protected by a 20-yard strip on both sides that is publicly owned. A season license costs just \$60 NZ (about \$30 U.S.).

Armed with licenses and rental waders and rods, we made our way the afternoon we arrived to the Duchess Pool, named after England's recently deceased Queen Mother, who fished there 60 years ago. Macdonald led the way, pointed to a run of deep water and had Alexander toss a nymph in. Moments later as I rigged up I heard a whoop and saw he was fast to a four-pounder that leaped spectacularly twice before it spat the hook.

This was enough to unnerve me for the next four hours, during which I hooked but failed to land four trout of similar size. "When they strike," Macdonald advised, "count to four out loud before you raise the rod to set the hook." For an Eastern angler used to trout that spit the fly the instant you feel a tap, that's like telling a starving man to chew his food carefully. It ain't gonna happen.

I slept poorly that night despite a fine meal of wild venison steak and fresh asparagus prepared by Macdonald's partner, Jenn Shieff. Visions of leaping trout danced in my head -- like the ones up to five pounds I'd watched other anglers land while Alexander and I muffed our chances.

Next morning, Mcdonald led us to the Major Jones Pool, which lies directly behind her house. "Never overlook the home pool," she advised.

As he had the evening before, Alexander hooked up almost instantly. This time he played his trout carefully and brought it to net -- a bright, plump, 22-inch rainbow, fresh up from the lake. "It's late, but a few fish are still spawning because of the late spring," said Macdonald.

An hour later I was still zero for New Zealand and fuming as yet another fellow next to me landed five straight trout from a quiet pool, including two bruisers of about five pounds. At long last he left, carting off his two biggest trout, and I slipped quickly into his casting spot.

Almost immediately I had a strike and a great, screeching run from a big fish, but again it spat the hook before showing itself. I checked the fly, a size 14 nymph suspended under a bead-head bomber, and began casting again, dead-drifting the fly through the deep water.

Bang! Fish on at last, and this one was a keeper -- another 22-incher that was almost the twin of Alexander's, though slimmer. I knocked it on the head and between the two of us, we had dinner for eight.

We managed to hook a few more trout and even land another good one before the noon bell struck and it was time to head back to the city. In one afternoon and one

morning, I'd seen more big trout caught than I ever have seen anywhere in my life, and eventually managed to join the fun and catch a few myself.

The fish were astonishingly good the next night, baked in the oven with potatoes and served with a mixed green salad.

It was a relief to find a place where the catch-and-release police don't rule the roost, as they do in most trout waters in the United States, and people still appreciate taking a fish or two home for the pot.

It was comforting, too, to fish a big stream where only flies are permitted. Because of the strict rules, anyone who wants to trout-fish must wield the long rod, which meant half the anglers were rough-cut casters like Alexander and me, but we still managed to land a few.

All of which is to say New Zealand is indeed a great place to trout-fish, and not just for wealthy lodge dwellers and helicopter jockeys. They say the South Island is even better. That's next on the list.

A number of guides work around Turangi, a small fishing town at the south end of the lake about 30 miles from the tourist town of Taupo. Some guides in Turangi work the big water of the Tongariro, others run four-wheel-drive trips up smaller creeks and still others troll the lake in the summer.

Headquarters for fishing information is the Sporting Life outdoors store, where owner Graham Whyman rents or sells everything needed to fish the area and will point you to the right guide. Check the Web site at www.sportinglife-turangi.co.nz Heather Macdonald is a skilled angler who specializes in working with relatively inexperienced flyrodders, particularly women. Her Rainbow Trout Lodge (www.turangi-nz.co.nz) overlooking the Major Jones Pool is perfectly placed for fishing, modestly priced and the food is superb.

Article III

48 hours in Wellington

Where film stars share their pads with penguins

Friday morning

When Liv Tyler flew into New Zealand's capital Wellington to film *The Lord Of The Rings*, the view of rainforest-clad peaks and surfers riding the waves beside the runway must have set her heart thumping. The Pacific's funkier city is one of the world's most mountainous and a gateway to treks and exciting outdoor adventures. I'm in the bustling, compact centre before you can say 'windy city' - the locals' name for their breezy town - and checking into Ruby House, a trendy B&B with a fab view. Each of the three rooms has a terrace and funky decor more five-star hotel than guest house.

Friday afternoon

If Liv had an early make-up call she might have been up in time to watch the penguins march down to the shore at Scorching Bay. As well as becoming the city's answer to Hollywood during filming, this small cove is the home of a Little Blue penguin colony, who build nests beneath the porches of wooden Victorian villas owned by actors and directors. I stop for a cappuccino at the Chocolate Fish Cafe, haunt of New Zealand-born director Peter Jackson, who wanders around in flip-flops and tosses croissant crumbs to the birds. As I drive round the city's south coast bays, signs warn motorists to give the penguins right of way. Well, they were here first.

The next beach is Worser Bay with its weather-beaten shacks, home to immigrant Italian fishermen whose nets and buoys are spread out to dry in their front yards. They're a far cry from the wealthy homes further up the mountains with their own elevators rising from the shore. Dominating the skyline is the fortress-like abode of rugby star Jonah Lomu. Big home for a big man, I guess.

Friday night

Wander through Kelburn village - a chic little collection of restaurants, delis and shops five minutes from the B&B. My pizza at Red Tomatoes comes groaning with green-lipped mussels and shrimps and is cooked in a manuka - tea tree - fired oven. Better still, dinner with drinks comes to less than ?5.

Saturday morning

Ride the cable car downtown then pick up electric trolley buses, both great ways to get about the city. Stride out towards Cuba Mall, Wellington's answer to Oxford Street. If the main mall looks a little tired, get a wake-up call by turning into Left Bank, an ultra-chic side street with cafes, art shops and a women-run sex shop called D-Vice. Polynesian mamas in sarongs busk on street corners as I walk down to the Willis Quarter, home to designers making Pacific-influenced fashion in New World fabrics. Collapse at Bouquet Garni for coffee. This wooden Victorian building resembles a

wedding cake, white confectionery dwarfed by the modern high rises of glass and chrome.

Saturday afternoon

Lunch at the Lido, a smart downtown cafe. Tuck into kumara (sweet potato) fritters, washed down with alcoholic ginger beer. No wonder there's a queue. Diners spill out of New Zealand's national museum Te Papa, a collection of ethnic Pacific art. I pass on replicas of the mysterious Easter Island stones. They'd play havoc with my baggage allowance.

Saturday night

Drinkers roll out of Traffic, a bar within an oriental-looking building known to locals as the Taj because of its resemblance to the great Indian monument. This was the posh town lavatory in Victorian days and regulars claim you still get a whiff of carbolic soap. Veggie curry, rice and nan at Marsala, a stylish South Indian restaurant, comes in at \$5.95 (£1.80).

Sunday morning

Bounce along a narrow rocky beach between high cliffs and thundering surf on a four-wheel drive expedition to visit Wellington's Red Rocks seal colony. Bachelor fur seals congregate, barking loudly and play fighting, like Men Behaving Badly with flippers. We've seen fur, now feathers with a trip to Karori Wildlife Sanctuary, one of the world's most successful nature reserves, where kiwis, the beaky flightless birds that gave New Zealanders their nickname, are protected. If I miss my plane, I'll be flightless too and, just an hour later, I'm back in the air.

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