



Movie-Induced Tourism

An analytical report on how the Lord of the Rings trilogy has affected tourism in New Zealand



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Preface

In today's modern society, movies are a big part of the everyday life. Many movies are big hits when they are released and some movies are awaited with great expectations. This was also the case for the *Lord of the Rings* trilogy. The trilogy was incredibly popular and many went to the movies to see them. Not only did the audience like the movies, the movies were also showered with awards and prizes that not many movies have achieved. Even though the movies were set in a fictional scene and based upon a book, the scenes in the movies created an urge in me to go to New Zealand to see the stunning nature that was portrayed in the movies. Being a student in the master program in tourism at Aalborg University, my curiosity made me wonder what movies can do for the tourism destination and this led to the idea of this thesis. It was rather hard to determine which subjects to study as there are many subject to look further into; however, it was found that the cultural meanings in form of the destination image and the authenticity level could be the most interesting. There are some other studies on movie-induced tourism, although this is a subject not studied much. This thesis takes some of the subjects that have not been considered much in the previous research and therefore it was found both to be interesting and a challenge to find the results.

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Abstract

This thesis' focus is destination image and authenticity. The purpose is to examine how destination image is affected by movies and how the authenticity level of the destination is influenced when a movie portrays a destination and creates a motivation to go to the portrayed destination. The particular focus in this thesis is the affection of the *Lord of the Rings* trilogy on New Zealand. All three *Lord of the Rings* movies were filmed in New Zealand, creating a large exhibition of the New Zealand nature. Because the movies were extremely popular, it was found interesting to look into in which way the tourism industry in New Zealand had been affected by the movies. Another point that was examined was how New Zealand used the movies in their promotion of the destination and whether this was a good or a bad thing.

The analysis showed that the usage of the *Lord of the Rings* movies has been a very good thing for New Zealand. Because the destination image that New Zealand sends out is so consistent with the image that is created in the movies, the tourists that visits New Zealand with the *Lord of the Rings* movies as a motivational factor does not feel mislead. New Zealand used the *Lord of the Rings* as a campaign within their brand *100% Pure New Zealand*, like they have used several other campaigns to keep the brand alive. New Zealand is seen as a leading figure in destination branding because they have managed to keep the brand so popular. Through the analysis it showed that the chosen theories proved that the brand is at a desired position and has a way to keep coming back to this position. It was also found in the analysis that New Zealand's usage of the internet as a distribution channel is a very smart strategy. In the authenticity analysis of this thesis, it was found that the authenticity levels of the destination had not been destroyed as one could have feared. Neither does it seem that the tourists feel mislead on the authenticity level because the dominant tourist experience mode present in the destination is aware that not all can be authentic when visiting a destination that was portrayed in a movie.

To sum up the thesis' main point; it was found that movie-induced tourism can be beneficial for a destination as long as the image sent out through the movie is consistent with the destination image. It is also crucial to bear in mind what types of tourists that come to the destination in order to look at the level the authenticity should be at to satisfy the tourists.

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1. Introduction

Tourism has long been known as one of the major industries in the world. No matter where you go, you will experience tourism to some extent. The development of tourism and the fact that people now are experienced tourists created a need for new experiences. (Novelli 2005: 7) *“Tourists have [...] adopted the practices and discourses of tourism and have embedded them in everyday life.”* (Novelli 2005: 7) It is therefore seen that being a tourist is closely related to the tourists own identity and therefore *“[...] the choosing of holiday type and destination can also be seen as part of identity-making.”* (Novelli 2005: 7). Together with the fact that people are richer today than they were just 20 years ago, niche tourism has become an important part of the travel patterns. People that now have more money to spend have also increased their demands. They want to have more luxury, difference and uniqueness, and will not just settle for the first thing they come across (Novelli 2005:7).

Today, many people are in some way involved in tourism that be it directly or indirectly. The industry has seen a great deal of new types of travelling over the years and is still evolving. Attracting tourists to your destination definitely calls for a great deal of creativity because the competition is rather high and there are likely to be many places that can offer the same as your destination. One of the ways that is considered to be rather different is to promote the destination through movies and television in general. Through television shows and movies, people get the chance to dream of places they would not have thought of. With the silver screen, we are constantly reminded of what is to be seen in the world and how wonderful it might be.

Movie-induced tourism has its roots in literary-induced tourism. However, this is not the case in Australia and New Zealand, according to the Australian researcher Sue Beeton. In the rest of the world, it can be hard to find the significant effects a film has had on the tourism to the particular destination because of the written media's effects, but in Australia and New Zealand the vast majority of the tourism sites are created in the 20th century or later. Beeton claims that many of the sights in these two destinations such as the Sydney Harbour Bridge, the Opera House, Uluru (also known as Ayers Rock), Maori culture, and the dramatic scenery of New Zealand have reached their current “top-tourism attraction” because they have been shown in films. Movie-induced tourism is an aspect that has been around ever since television and movie theaters started showing movies (and TV-shows) from distant places that one had only heard about. It added pictures to the words you had heard and created a curiosity to go there. However, the area of research on cinematic tourism is not large and is for that reason also an interesting subject to study. There are a number of things to take into consideration when dealing with cinematic tourism.

For this thesis, it has been chosen to focus on the tourism experience that the tourist gets when visiting a destination that has been portrayed in a movie. As a case study it has been chosen to look at the effect that the Lord of the Rings trilogy has had on the destination of New Zealand through image development, authenticity levels and how the destination has chosen to market itself on the basis of the trilogy. The thesis will try to answer the following problem formulation by focusing on some of the things mentioned above.

Problem Formulation:

This thesis sets out to detect the impact of the Lord of the Rings trilogy on a) the destination image of New Zealand and b) the authenticity level on New Zealand. The main focus will be to find which relationship there is between the destination image and the authenticity level. How can the destination brand itself correct to avoid destroying the destination image/authenticity level?

Note: When talking about dollars in this thesis, it is the New Zealand dollars that is referred to, unless stated otherwise.

2. Methodology

In the following it will be expounded which considerations and choices have been made concerning the thesis' methodology, as well as what has been planned to do in this thesis and how, in order to show how the research has been conducted.

2.1 Qualitative/quantitative Methods:

For this thesis, both qualitative and quantitative methods have been used. First it will be explained how both methods have been used and why it was chosen to do so. Thereafter a discussion on the advantages of using both methods will follow.

The qualitative methods can be seen in form of the different texts on the selected websites and in the brochures that have been used for the analysis. By analyzing the texts in the brochures and on the websites, it is possible to make an analysis that can go deeper because it is possible to analyze the context as well. Qualitative researching can be used as a basis for testing theories. (Bryman 2004:270) In this thesis, the qualitative method has been used to test the different selected theories and hold them up against the quantitative data in order to get the most out of the analysis and to see if the statistics found agree with the text on the websites and in the brochures. The disadvantage of using qualitative methods is that it soon can become too subjective and generalize too much. (Bryman 2004:284) This can happen because a qualitative method is based on the researcher's personal influence. Bryman has listed the following contrasts between quantitative and qualitative research:

Quantitative	Qualitative
Numbers	Words
Point of view of researcher	Points of view of participants
Researcher distant	Researcher close
Theory testing	Theory emergent
Static	Process
Structured	Unstructured
Generalization	Contextual understanding
Hard, reliable data	Rich, deep data
Macro	Micro
Behavior	Meaning
Artificial settings	Natural settings

Source: Bryman 2004:287

To supply the qualitative data, there has also been made use of statistics and surveys (which were conducted by others). It was chosen to follow the outline of the qualitative research that Bryman has presented (2004:269). First some general research questions were found to determine the main subject of the thesis. Several subjects were under consideration, however, movie-induced tourism was chosen in the

end. Once movie-induced tourism was selected as the subject for the thesis the work began to narrow the subject and hereafter data was collected. Many texts were considered and read. However, finding the best data is an ongoing process and new data was added because it was found that it was rather relevant for the thesis and the New Zealand Tourism Organization kept publishing new statistics. Therefore, in order to have the most updated information in the thesis, some things had to be altered slightly when new information became available. As soon as the data and texts were gathered the interpretation of it began to specify the research questions found at the very beginning so that there was a specific problem to analyze on. After this problem was identified, the findings were written down. For this thesis, there has mostly been made use of induction, an approach that usually is associated with the qualitative method. The qualitative method is the most dominant in this thesis, with the use of quantitative method to supply the qualitative findings. (Bryman 2004:8) This approach (using both methods) is called triangulation. Triangulation is especially used when a researcher wants to “*check out their observations with interview questions to determine whether they might have misunderstood what they had seen*” (Bryman 2004:275). Triangulation is also used to cross-check the findings that have been found in both the qualitative and quantitative methods.

To support the problem, the following research questions have been found useable to find the final conclusion and the right theories to answer the problem formulation.

- How have the *Lord of the Rings* movies created motivations and awareness of New Zealand?
- How good has *Lord of the Rings* been for New Zealand tourism?
- What specific image has *Lord of the Rings* had on the image of New Zealand as a tourism destination?
- How does *Lord of the Rings* enhance New Zealand’s evaluative image?
- What level of importance does the evaluative image have in the traveler’s decision making?

This thesis will be divided into four main chapters. Chapter 3 will be a theoretical chapter which will explore some of the theories concerning image (*Image formation, Factors influencing destination image, Motion picture Impacts on Destination Images and the Brand S-Curve*) and authenticity (*Staged authenticity, Tourist Mode Experiences and Commoditization*). The next main chapter, chapter 4, will present the case that will help illustrate the points found in chapter 3. The case will be New Zealand and the Lord of the Rings movies and it will be explained further below why it was chosen to use New Zealand and Lord of the Rings. After the chapter on New Zealand, the analysis chapter, chapter 5 will follow. In this chapter, New Zealand and *Lord of the Rings* will be analyzed on the basis of the theory. The analysis chapter will follow the same procedure as the theoretical chapter, first analyzing the destination’s image and later on the authenticity

levels. The results that are found when conducting the analysis will all be gathered in small sub-conclusions under each part of the chapter and then in chapter 6 they will be used in a conclusion on the entire thesis to answer the previously mentioned problem formulation.

The way this thesis will be related to philosophy of science is by using the hermeneutics. Seeing as the purpose of this thesis is to find out whether movies can draw in tourists and what needs to be considered when using movies as a promotional effect at the destination in order to draw in tourists and how this can be done, the first thing to do would be to conduct an analyzing process, which will be done with the interpretation of the theory leading to the analysis part. The hermeneutic circle can be used to describe how the process will go through an interpretation to a given goal, to answer the problem formulation. (Kjørup 2003: 74-76) Another philosophical approach, such as positivism, is usually not used in humanistic projects. Positivism deals with gathering knowledge to create new knowledge, whereas the hermeneutics uses already collected knowledge and interpret it to the context it is to be used in. (Bryman 2004: 11-13, Kjørup 2003: 74-76) As the main point of hermeneutics is to understand a text and material to be able to bring forward the meaning of the models, e.g. the Formation of Destination Image Model and the Brand S-Curve (Bryman 2004: 394), it is therefore necessary to understand the different individual parts that play a role in the final answer. The way this thesis is constructed, with its models and the hermeneutic circle, the focus lies within personal interpretation which will help the reader to develop his own opinion. On the other hand, there is a risk of the thesis being misunderstood, because the reader might have another approach to the theories. However, because of the hermeneutic perspective, the answer will not be the final one in the hermeneutic circle, but it can be seen as a temporary one, where researchers' observations will keep adding something new.

For this thesis there will mostly be used secondary material, meaning it has been gathered from various databases and websites which other researchers have written. Due to the use of only secondary material it might create a prejudicial position because it has been necessary to count on what researchers have come up with. This situation will arise because there has already been created an opinion and it might be difficult to ignore it. Through the hermeneutical perspective there will be a personal interpretation of the material which is inevitable. As mentioned earlier in this chapter one of the side effects of personal interpretation can be misunderstanding as well as it might help the reader to create his own ideas. This will probably also happen to the reader and hence, it shows the spiral of the hermeneutic circle. In this situation it is of significance to be critical towards the material and researchers by taking criticism from research papers into consideration.

2.2 Image

The destination image is the most important thing when it comes to destination marketing. Without an image, the destination has nothing. The crucial thing is, however, to have the right image. There are many destinations around the world trying to attract the same tourists so having an image that is outstanding is of great importance. In this thesis the focus is on the image that is created after a destination appears in a movie. To look at this image, some theorists have been selected to identify the image of New Zealand on the basis of the *Lord of the Rings* trilogy. The theorists have carefully been selected after reading many different theories on destination image. When reading these theories, it became clear that William C. Gartner's *Image Formation* theory is one of the leading theories within destination image theories. In almost all texts on destination image, there is a reference to Gartner to some extent; some more than others. It has therefore been found that this theory is rather important and since it deals with the *autonomous agent* that includes popular culture including the movie sector it has been found of great relevance to this thesis. Beerli and Martín are the next theorists being introduced in the image theory chapter. They have been selected because they have made a great list of factors that can influence a destination's image. In addition to the list of factors influencing a destination image, they have also made a model of destination image in which they take some of the considerations that Gartner presented in his theory into consideration. This gives a more nuanced picture of the findings that Gartner made because usually there is not just one angle to something. Kim and Richardson are specifically dealing with the impacts of movies on a destination image. They have been selected amongst many others that work in the same area because their theory fits the two other previously mentioned theories very well. Their findings are, like Beerli and Martín's also based somewhat on Gartner's, however, they do come up with some more extensive comments on the impacts that a movie can have on a destination image. Gartner's text is from 1993, a time when there had not been too much focus on movie-induced tourism and the Kim and Richardson text is 10 years younger. This has a great effect on the findings they each have made seeing that in 2003, there had been more focus on movie-induced tourism and the effects hereof. The last theory in the image section of this thesis is the Brand S-Curve. It has been chosen to include this theory in order to be able to see where the brand is at the moment and where it might be heading. By identifying where it might be heading, it is possible to look at whether action needs to be taken to restore a brand, create a new or simply leave it as it is. It can also give a clear identification of the relationship between the destination image and the authentic levels that can be found at the destination. The question that can possibly be answered through the Brand S-Curve is how one can combine the image and the authenticity levels found at the destination to create a powerful brand.

2.3 Authenticity

The level of authenticity is on every tourist's mind, both implicitly and explicitly. It depends on what kind of tourist, the tourist is when determining if he/she is aware of the authenticity level. Within movie-induced tourism, the authenticity becomes more quickly staged than in other forms of tourism because the tourist already before he/she leaves their home has an expectation of what the destination should look like. Most often a film set is taken down and removed after filming the movie, providing the tourist with another experience than expected. With a box-office hit like *Lord of the Rings*, many people have an expectation of what the destination should look like and they will be disappointed to find it different. Destination managers do not want to disappoint tourists and risk that they will not come back. In the worst case, the disappointed tourist will spread the word of disappointment to the friends and relatives who then will tell it to other people.

The theorists in these parts of the theoretical and analytical chapters have been chosen due to their significance in the literature. Although both their theories were made in the 1970's, it has still been chosen to use them because they are referred to in a great deal of articles, and even in the articles that can be considered as 'young' (e.g. from 2004 and after). Erik Cohen and Dean MacCannell are some of the leading theorists, and have found to be the best choice for this thesis. Both have made theories that are somewhat old, but nonetheless they are still some of the most referred to in the authenticity literature. On the basis of Erving Goffman, MacCannell identified some stages that can be used to explain the tourist settings. He found that in many cases, a false back is created so that the tourists think that they have found the thing that they came to see and the local population is not inconvenienced. However, this is not enough for some tourist types. Some demand more than a staged back and this is where the Tourist Experience Modes come in. The Tourist Experience Modes that are identified by Cohen will in this case be analyzed on the background of material available from websites and research articles. This might give some inaccurate results as the facts come from secondary sources. Nonetheless it has been found important to include them in this thesis in order to be able to look at the authenticity level of New Zealand and if there is something they can do differently. Finally there will be looked at commoditization of a destination. It is found that when a place/destination becomes too commoditized, the tourists will stop coming. Erik Cohen has made some research on commoditization and this will be applied to the case.

2.4 Sources

It has been chosen to make use of mostly websites as sources for the analysis in this thesis. Unfortunately, it has not been possible to visit the destination itself and therefore there had to be put reliance on secondary sources. It has pre-dominantly been websites and almost all websites have been official tourism related websites. These websites have their interest in making the destination look the best way possible

because they are being used as promotional tools. The New Zealand tourism websites are rich in details and very useful. There was also made use of some tour operator websites. The most important thing on such a website is to sell a product and make a direct profit of this sale, whereas the official tourism websites have sales as a secondary priority. However, the benefit of using official tourism organization websites is that all the content has been approved by tourism authorities before it was published.

Some brochures from New Zealand were also used in the analysis. These were brochures for some tour operators and have the same effect as the websites mentioned above. Their main goal is to sell a product.

2.5 New Zealand and *Lord of the Rings*

Many destinations that now are under the influence of movies have long been under the influence of literary tourism. Books have been around for a long time and therefore there can be a long tradition for literary tourism that might influence the movie-induced visitors as well. New Zealand, being a young destination has no great literary works that have pulled the tourists towards the destination. *“Many movies and especially movie-induced tourism destinations owe their popularity to the literary tourism”* (Bugsby and Klug 2001:319). Instead, they only have movie-induced tourism when thinking in these two ways. Along with the fact that it is a young, not literary influenced tourism destination New Zealand was chosen because they have done a great deal to promote the destination as the home of the *Lord of the Rings* trilogy.

“The New Zealand government have also used Lord of the Rings to develop other aspects of the economy, in addition to tourism; for example, tax-breaks and other initiatives to attract film productions” (D.Carl et al. 2007:55).

New Zealand got a lot of benefits of the *Lord of the Rings* movies; the most important thing is that they became known.

3. Theory

3.1 Image formation

Over the years, it has become clearer to tourism researchers that the image formation process is an important factor to keep in mind. One of these researchers is William C. Gartner. In his article, “Image Formation Process”, Gartner talks about how image is perceived and what it does for the destination. For this thesis, it has been chosen to look at the image formation of New Zealand through the model Gartner created. There will be a short introduction of each level, and in the analysis chapter, there will be a discussion on which level New Zealand is situated on.

In image formation, push and pull factors are very significant. The tourist himself creates the push factors by wanting to get out of the everyday rhythm and the destinations try to pull the tourists to their place.

“Internal stimuli relate to the recognition of needs not being met at home (push) and external stimuli may result from advertisements or destination information (pull)” Gartner 1993:192.

The images sent out by tourism officials are considered to be “pull” factors as they are designed to make the potential tourist want to visit the destination. Therefore it is considered to be very important for a destination to have developed a great “pull” potential in order to attract the tourists. (Gartner 1993:193)

To construct the personal image, one must sometimes look behind the stereotyped images that one might have of the chosen destination. However, it is not necessary to have been to the destination before to create an image; knowing the destination beforehand might interfere in the image formation process.

Gartner defines three components of destination image formation. These are: “cognitive, affective and conative” (Gartner 1993:193). The three components are all rather different, yet they are “hierarchically interrelated” (Gartner 1993:193). The product predisposition is determined by how the interrelationship between the three components is.

The cognitive image component is the process of obtaining knowledge through already known images or understanding the product. According to Gartner, the cognitive component is to

“[...] be viewed as the sum of beliefs and attitudes of an object leading to some internally accepted picture of its attributes” (Gartner 1993: 193).

Cognitive images are the result of facts. However, most often touristic images will be based on perceptions, rather than reality because the tourist does not have a chance to know what is right and wrong about the images sent out from the tourism destination because they have not been there themselves. Cognitive “[...] images are formed through induced and organic agents” (Gartner 1993:196). The division of these induced

and organic agents can be seen in model 1 below. The keyword here is control; the control that the destination has over the images that are available of the place.

“Induced images emanate from the destination area and are a function of the marketing efforts of destination promoters. Organic images are formed from sources not directly associated with a destination area. News stories, documentaries, movies and other ostensibly unbiased sources of information form organic images” (Gartner 1993:196)

The image formation agents will be elaborated on a little further down. First, the affective and conative components mentioned by Gartner will be explained. The affective component is related to already existing images that one might have of the destination. In this component, motivation plays a large part. The images that we already have are affected by the motives one might have for selecting the destination. Hereby the new images that one gets are determined by the motivations. The affective component relates to the cognitive images which are evaluated in the affective stage. (Gartner 1993:196)

The last component, the conative component is equivalent to behavior. This component is also called the action component. It has a direct relationship with the two other components because it relates to the images that have been created and evaluated in the cognitive and affective stages. (Gartner 1993:196)

In the destination selection process, destination images are of great importance. Gartner speaks of two types of images here, the primary images or the secondary images. Primary images are those that the tourist gets by visiting the destination him/herself and secondary images are created on the basis of material presented by another external source, most often the destination itself.

“The image formation process can be viewed as a continuum of separate agents that act independently or in some combination to form a destination image unique to the individual” (Gartner 1993:197)

Model 1

Image Change Agent	Credibility	Market Penetration	Destination Cost
Overt Induced I Traditional forms of advertising (e.g. brochures, TV, radio, print, billboards, etc.)	Low	High	High
Overt Induced II Information received from tour operators, wholesalers	Medium	Medium	Indirect
Covert Induced I Second party endorsement of products via traditional forms of advertising	Low / Medium	High	High
Covert Induced II Second party endorsement through apparently unbiased reports (e.g. newspapers, travel section articles)	Medium	Medium	Medium
Autonomous News and popular culture: documentaries, reports, news stories, movies, television programs	High	Medium / High	Indirect
Unsolicited Organic Unsolicited information received from friends and relatives	Medium	Low	Indirect
Solicited Organic Solicited information received from friends and relatives	High	Low	Indirect
Organic Actual visitation	High	-----	Indirect

Source: Gartner 1993:210

Using the right mix of image formation agents can lead to maximizing the resources a destination promoter has available. In these days, competition on the tourism market increases every day and more destinations are promoting their uniqueness as a selection factor. Those destinations who do not have a clear image formation strategy will find it very difficult to stand out from the crowd and perhaps not be able to develop their share of the tourism market. It is incredibly important to know and understand how touristic images are formed and thereby assist the destination promoter.

Overt Induced I

These agents include the traditional forms of advertising such as the usage of “[...] television, radio, billboards, and print media [...]” (Gartner 1993: 197). These images that are sent out this way are to form a specific image in the mind of the receiver who is not in doubt about who is sending the message/image because it is a very clear way to do it. Television is the primary source of image formation used by the Overt

Induced I agent. Other sources of information sharing are secondary sources which most often are used to support the primary source, television. An example of this is the usage of brochures. When the image already has been created and elaboration is needed, this is where the brochures come in. They can also be used to remind the tourist about the images he/she has created so that it will not be lost in all the images the tourist receives every day. Usually, the tourist has asked for the brochures him/herself in order to be able to make a decision. It is very important how the brochures are received and what kind of brochure it is. The brochures handed out by a travel agent seem to have more credibility than other brochures on the market. However, brochures in general have a very limited range. It is “[...] *found that travel agents’ clients spent, on the average, only 54 seconds scanning racks for a suitable brochure*” (Gartner 1993:198). A final factor that is used to advertise the destination and thereby send out images is the special interest magazine. This method is usually used when people already have formed images of the destination and wishes to have images that match their specific interests. These magazines are often targeted at specific markets, making it a large cost. Cost is a rather high post in this group. It is very expensive to use this kind of image formation and the reaching of the receiver may be very low. This might be one of the more effective ways in terms of sending out an image that will last for longer, but the costs to do so are rather high and therefore it needs to be thought through very well. The credibility is, as can be seen in the model, low, and this is mostly due to the fact that the receiver receives a great deal of material that all looks the same; however, the market penetration is high. The thing is then to have an image that will stand out from the crowd in order to be remembered. (Gartner 1993:197-8)

Overt Induced II

In this group, tour operators are the dominants. According to Gartner, “*Tour operators are gatekeepers of information*” (Gartner 1993:199). Tour operators have a big interest in creating the right image of the destination that they are selling so that they can get as many people to go there as possible. However, there is a “danger” in this. The tour operator might not give the entire image of the destination, yet only the images that suit them. This can cause unrealistic portrayals and other images that cannot be found, or are not wanted by the hosting destination’s society. The tour operators have a great influence on the destination selection because they have high credibility. The tourist is more likely to see an advertisement from the tour operator rather than an advertisement from the destination itself. The problem with the many advertisements from the tour operators is that the destination in some cases has little control over which images that are sent out. However, in most cases the destination itself does have a little control over the images that are sent out because most foreign tour operators are required to be registered in the

country that they are operating in, thereby “forcing” them to project some specific destination images. (Gartner 1993:199)

Covert Induced I

This is the group in which external spokespersons are used. These are famous people, however, in some cases; other customers’ testimonies are used because there is a need to save money. There is a high credibility involved in using a spokesperson because people tend to believe in a personal message. In some cases, the destination promoters put more effort in the celebrity spokesperson than into the product itself. It is as if they do not rely on the product to be able to sell itself. (Gartner 1993: 200) By using a famous spokesperson, the hope of the destination promotion is that the celebrity can use his/her attractiveness and likeable qualities to differentiate the product from other similar products. It becomes easier to remember the advertisement, especially when the famous name is mentioned within the first few moments. This function is, however, one of the more expensive ones. If the famous spokesperson is compensated for his/her function, this will usually mean a great deal of money. If the destination has little money, it has been seen that they have used previous customers’ testimonials. This is another way to increase credibility, because it is a person the potential visitor can relate to. (Gartner 1993: 199-200)

Covert Induced II

This is the group that is usually used by small destinations or those destinations that are on a limited advertising budget. Here the “hidden person behind the image of the destination” is to be found. These hidden persons are the travel writers. They are, to a large extent used to promote a specific destination image. The credibility when using this method is high because people think that the article about the destination is written by a person who has no other connection to the destination than the visit he/she is writing about. What people do not know is that most often, the journalist has been paid or given free travel by the hosting destination. The method is a cheap method to use because the destination only needs to pay for the travel expenses; however, in order for the article to have some effect and be read, destination awareness by the receiver is needed. If the receiver is not aware of the destination, chances that he/she will read the article are rather small. There is also a downside of using this method. Destination promoters have no direct control over the writings. The best they can do is to send the writer to the places they like to be portrayed in the article, but if there is negative writing about the destination, they cannot really do anything about it. (Gartner 1993:200-1)

Autonomous

The autonomous image formation agent group consists of the independents. This group is not really under any influence by the destinations and they include reports, documentaries, movies and news articles. The group is divided into two sections; the news section and the popular culture section. First the news section will be elaborated, followed by the popular culture section.

The news section consists of the news and news reporting. In general, the destination promoters have no, or very little, control over what the news story about the destination consists of. The image that is sent out is based on the reporter's interpretation of the event. News broadcastings, articles and documentaries are of great significance to the destination, both when it is good or bad. The image of the destination can change within a few hours when it is broadcasted or published in any way. In some cases it has been found that the press convinced people that travel to a certain destination was unsafe even though the violence they referred to as a reason for the unsafety only took part in a small part of the destination in question. (Gartner 1993:202) Especially the news section in this group, but also the popular culture, has a very high credibility and once the news is flowing "[...] destination promoters can do very little to control the images portrayed [...]" (Gartner 1993:202) in the media. However, fortunately for the destination, in most cases the change of the image is usually on a short term basis and has no effect in the long run. As it is said by Gartner, "News does not age well [...]" (Gartner 1993:203).

In the popular culture section, movies and television shows are to be found. Movies have proven to increase the amount of tourists to the destinations that have been portrayed in a movie. Gartner mentions the example of *Crocodile Dundee*, a movie shot in Australia. After the movie's release and again after it hit the box offices, tourism in Australia went up. (Gartner 1993:203) Australia even used the lead character as the famous spokesperson for tourism in Australia. Television shows have the same effect on a destination's image amongst people. Many who have not been to the destination themselves, but have seen non news television shows, that are documentaries, television shows such as for instance documentaries or sitcoms, form their image of the destination through the image that is sent out by the creators of the television shows. (Gartner 1993:201-3)

Unsolicited Organic

Information gathered from people who have been to the destination, or perhaps think that they know the destination who will share this information without specifically being asked for it falls under the group of Unsolicited Organic. This sort of information is something that almost everyone experiences every day. This could be at a dinner party where you meet people that have been to the place or a friend in the street that tells about his/her latest holiday. However this form of information sharing has low information retention.

Credibility depends on the source it is coming from. If it is someone close that shares the information, the credibility tends to be higher than if it is someone one has just met. However, even though there is a higher credibility than in most of the other groups presented here, the market penetration is very low. When the receiver has not previously been exposed to any information/images of the destination he/she is informing about, Unsolicited Organic information can be very valuable to the destination. This method is a very good marketing tool; however, it can rapidly change. If the information the receiver gets is bad, this might have a very big influence on the decision making process. (Gartner 1993:203-4)

Solicited Organic

This group contains the word-of-mouth information. This is one of the most trusted information ways to make a decision on which destination to choose and also one of the most important. It has a high credibility because it comes from people that are known personally, however, just like the Unsolicited Organic, it has a low market penetration because the information does not reach that many people. For the destination area promoter, this method is also plausible because there is no direct cost. However, the destination area promoters do need to keep in mind that the people in this category (the sender and the receiver) are usually people that “[...] share common social class or family life cycle characteristics [...]” (Gartner 1993:204). Therefore it is rather important to identify your target market to be able to adjust the touristic products offered at the destination. (Gartner 1993:204)

Organic

In this group people that have previously travelled to the destination can be found. This group acquires information about the destination that they have previously visited. This is the group with the highest credibility as they have already seen the destination once and knows a little about what is true and what is false. These people will alternately become the providers of information discussed in the Unsolicited Organic or Solicited Organic group. (Gartner 1993:204-5)

Gartner mentions a few things that should be kept in mind when building a strong destination image. First, it is important to keep your budget in mind. If the budget is small, a focus on the quality and uniqueness combined with a lower cost image formation agent might be just as good to build the image up. Secondly, knowing who your target group is is of great importance and knowing how to target them is even more important. Studies have shown that family groups are most likely to use media sources for enquiring about information and that college educated people often use specific destination literature. (Gartner 1993:207-8) Third, the demographic characteristics are another factor to keep in mind. It has been found that people 60+ are more likely to rely on Solicited Organic image formation agents and are influenced a great deal by

family and friends. This group also relies on some types of print media such as magazines and news papers. College students on the other hand are more likely to trust information gathered from peers rather than family. The fourth thing to keep in mind is timing. *"Timing is critical"* (Gartner 1993:208). It has been found that Overt Induced I information sources are widely used in the early destination selection process whereas the Overt Induced II information sources come into play at a later stage of the decision making process. A multitude of sources are being used when the decision making process is rather long. Keeping the entire brand image in mind is mentioned as the fifth thing. When the destination already has a strong brand image, less money and effort are needed when creating a local image if it is consistent with the dominant brand image. This can be applied to smaller images, such as those of destinations within a country. When it comes to branding the image of an entire country, it is hard to rely on an overall image. However, if there already exists an image of the country, one needs to evaluate the image and determine if it needs change. Change does not come overnight. Tourism images are made up of several different parts and therefore it can take some time for the entire image to change. (Gartner 1993:205)

"Because people resist accepting information that differs from that previously held, any induced image change must be based on a long term strategy intended to overload the individual or decision making body with information that overturns any previously held images and consequently refocus attitude evaluation on a perceptually different product" (Gartner 1993:206).

Last, it is important to look at the product itself in order to find the right kind of image formation agents. Gartner states that countries, states and regions will mostly benefit from induced agents and the more specific products will need the more organic agents in order to succeed.

3.2 Factors Influencing Destination Image

In the previous section the destination image model by Gartner was explained. Following the Gartner model, a model by Beerli and Martín will be used to further explain destination images and the factors that influence them.

Image is of great significance in the decision making process. This is a fact that has been recognized by many researchers. Beerli and Martín are no exception to this. These two researchers have developed a model which is to be used when analyzing and explaining the different factors that influence the destination image. These factors include primary and secondary sources, like Gartner also talked about. The model does also have many of the attributes that Gartner pointed out.

“[...] consider image as a concept formed by the consumer’s reasoned and emotional interpretation as the consequence of two closely interrelated components: perceptive/cognitive evaluations referring to the individual’s own knowledge and beliefs about the object (an evaluation of the perceived attributes of the object), and affective appraisals relating to an individual’s feelings towards the object” (Beerli and Martín 2004:658).

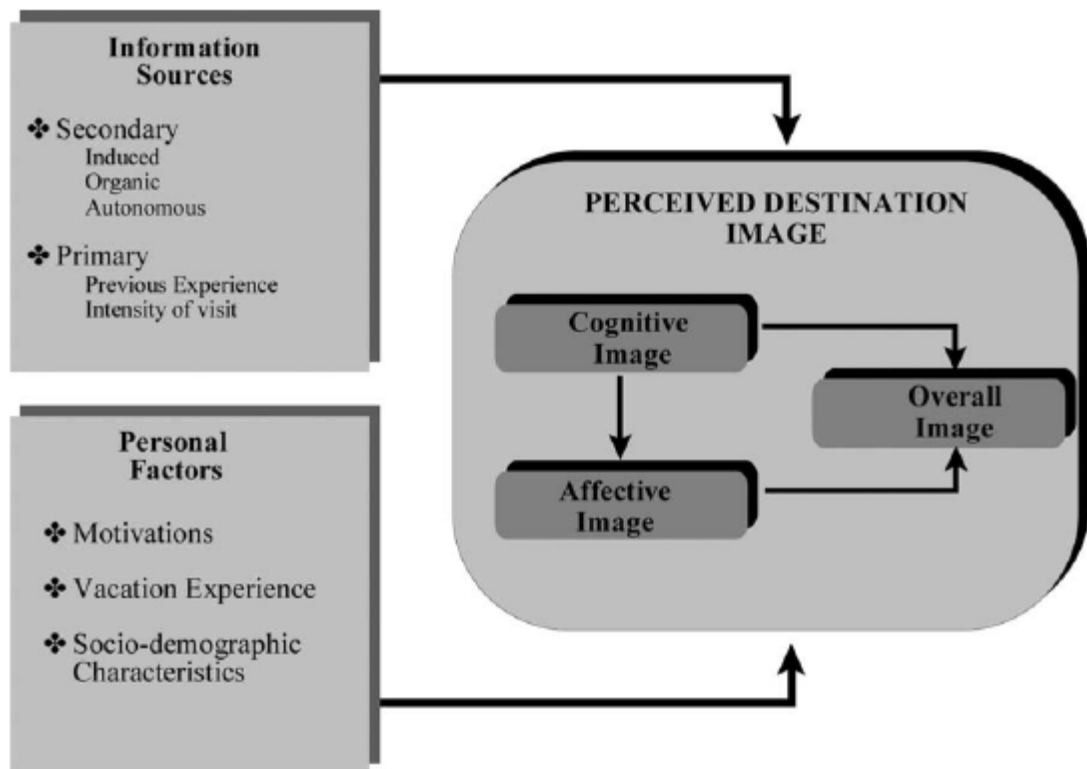
The perceptual/cognitive and affective evaluations have shown to have a direct influence on a destination’s overall image. Beerli and Martín have taken all the factors that might have an influence on a destination’s image and incorporated them into nine dimensions. (Beerli and Martín 2004: 657-9)

Natural Resources	General infrastructure	Tourist infrastructure
Weather	Development of quality of roads,	Hotel and self-catering
Temperature	airports and ports	accommodation
Rainfall	Private and public transportation	Number of beds
Humidity	facilities	Categories
Hours of sunshine	Development of health services	Quality
Beaches	Development of	Restaurants
Quality of seawater	telecommunications	Number
Sandy or rocky beaches	Development of commercial	Categories
Length of beaches	infrastructures	Quality
Overcrowding of beaches	Extent of building development	Bars, discotheques and clubs
Wealth of countryside		Ease of access to destination
Protected nature reserves		Excursions at the destination
Lakes, mountains, deserts, etc.		Tourist centers
Variety and uniqueness of flora and fauna		Network of tourist information
Tourist Leisure and Recreation	Culture, History and Art	Political and Economic Factors
Theme parks	Museums, historical buildings,	Political stability
Entertainment and sports activities	monuments, etc.	Political tendencies
Golf, fishing, skiing, scuba diving, etc.	Festival, concerts, etc.	Economic development
Water parks	Handicraft	Safety
	Gastronomy	Crime rate
	Folklore	Terrorist attacks

Zoos Trekking Adventure activities Casinos Night life Shopping	Religion Customs and ways of life	Prices
Natural Environment	Social Environment	Atmosphere of the Place
Beauty of the scenery Attractiveness of the cities and towns Cleanliness Overcrowding Air and noise pollution Traffic congestion	Hospitality and friendliness of the local residents Underprivilege and poverty Quality of life Language barriers	Luxurious Fashionable Place with a good reputation Family-oriented destination Exotic Mystic Relaxing Stressful Fun, enjoyable Pleasant Boring Attractive or interesting

Source: Beerli and Martín 2004: 659

Beerli and Martín have also developed a model that can be used to look at the path of information. This model differentiates between first-time visitors and repeating visitors due to some reasons that will be explained below. It was assumed and later found that there are certain differences in the way people perceive the image, especially depending on the number of times visited. It was also found that secondary sources and perceived images only can be analyzed when it comes to first-time visitors as the repeating visitors automatically will add their own images/experiences they received on previous visits to the overall image of the destination. There is also a motivation difference. Those that have visited the destination before will have another motivation to go to the destination than the first-time travelers. The information that the tourist acquires while visiting the destination in person will, as said before, form the primary image. The primary image may differ a great deal from the secondary images because this image tends to be more realistic, complex and different than the images formed through secondary sources of information. Personal experience is under great influence of the level of interaction the tourist took at the destination. (Beerli and Martín 2004: 660)



Source: Beerli and Martín 2004: 660

Information sources

This model takes some of the same things into consideration as mentioned by Gartner. The information sources are the same as the ones by Gartner called image forming agents. These information sources are the things that influence the perceptions and evaluations. Information sources, or stimuli factors as they also are called, refer to the sources that the potential visitor is exposed to including destination information as well as the images acquired under a former visit. Along with more factors, the information sources that people are exposed to will determine whether certain destinations are being considered as alternative options. In this model, primary and secondary images are considered. Primary images are the images people have created when they formerly visited the destination in consideration; secondary images are those that are created in one's mind when being exposed to organic, induced and autonomous sources as those mentioned in the previous chapter. The secondary images are formed before the destination is visited for the first time. Secondary sources fulfill three basic functions when it comes to destination choice. The first basic function is to minimize the risk of taking a decision that will be regretted later, second to create an image of the destinations in consideration and third to justify the choice of destination when it is chosen. The behavior of those that search for external information is not necessarily alike. People might not use the same sources/types of information. The tourists usually do not have the same image of the

destination because they value the importance of the information provided by the destination/source differently. (Beerli and Martín 2004: 661-3)

Personal Factors

Image is closely related to personal factors. The image that the destination is sending out through secondary sources or those that are experienced on first hand are all under the influence of some personal factors. This is also why people that have been exposed to the same things (such as secondary sources) will not have the same perception of the image because in most cases the personal factors will not be the same. Personal factors depend widely on the social demographic characters that the individual has. Therefore age, gender, education level, family lifecycle, social class and place of residence amongst other, have a great influence when deciding which destination to choose. Also the psychological nature of a person such as motivations for visiting a destination along with personal values, personality and lifestyle will affect the cognitive organization of perception and in the end, the final image one has of the destination. Motivations will also have a direct influence on the affective component which Gartner talked about. (Beerli and Martín 2004: 663-4)

When promoting a destination image, it is important to develop a relationship with the chosen distribution channel in order to ensure that the desired image is transmitted correctly. The destination marketers also need to keep in mind that the organic and autonomous sources have a great influence on the cognitive image of the destination that in the end has an enormous effect on the decision that the potential tourist has to make about which destination to choose. Word-of-mouth is another channel that has proven to be very useful, however, it is important to have an image that is consistent with the truth otherwise the tourist will feel cheated and it will have a negative effect.

“[...] the development of the image must be based on reality, otherwise the destination will not succeed in satisfying the tourists, which will in turn have a negative effect on the image that they will transmit by word of mouth” (Beerli and Martín 2004:677).

Beerli and Martín also suggest that it is of great importance to keep the tourist's country of origin in mind when developing a marketing strategy as there can be large differences that need to be considered. (Beerli and Martín 2004:676-8)

3.3 Motion Picture Impacts on Destination Image

“Popular motion picture may be particularly critical elements of popular culture in creating place image since they often serve to mystify places by imbuing them with myth and meaning through drama” (Kim and Richardson 2003:233)

Kim and Richardson have made a study in which they evaluate the effects a motion picture (a movie) can have on a destination's image. They have based their study somewhat on the Image Formation Process suggested by Gartner, and take their point of departure in the popular culture that Gartner mentioned under his autonomous image group. It is said that motion pictures are a very important element in this group, popular culture. Movies tend to have a great impact on people, although the impact is only for a short while. It cannot be denied going to the movies is a large leisure activity in the entire world. For example are Americans and Icelanders on average go to the cinema 5 times a year. (nationmaster.com)¹TV and DVD/video are also a thing that is more and more used and some destinations see an increase in visits when a movie comes out in the cinema and again when it is released on DVD (Kim and Richardson call it video, however, nowadays everything is released on DVD and blue-ray which is why it has been chosen to only mention DVD rather than video) and cable TV. It is argued that in time, things shown in movies will be more important than printed images because the expansion of this sector is so large and the credibility continues to grow. Often it is found that the images people carry of the destination are developed through consumption of movies and television.

“[...] certain motion pictures increased the awareness of the places they depicted and had tourist-inducing effects” (Kim and Richardson 2003:218).

When discussing destination image, one thing that is very important to keep in mind is the role that it has in the decision-making process of the potential tourist. Image can be defined as

“[...] the sum of beliefs, impressions, ideas, and perceptions that people hold of objects, behaviors, and events” (Kim and Richardson 2003:218).

As it was mentioned previously, popular culture belongs in the autonomous group. Popular culture consists of “film, literature, song, art photography and other sorts of media”. These things all communicate and reflect values and symbols that are widely accepted.

“Places are chosen to be gazed upon because there is an anticipation.... Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film, TV, literature, magazines, records and videos, which construct and reinforce that gaze... the viewing of tourist sight often involves different forms of social patterning, with a much greater

¹ http://www.nationmaster.com/graph/med_cin_att_percap-media-cinema-attendance-per-capita#source

sensitivity to visual elements of landscape or townscape than is normally found in everyday life. People linger over such gaze which is then visually objectified or captured through photographs, postcards, films, models and so on. These enable the gaze to be endlessly reproduced and recaptured” (Urry 1990:3).

It is suggested by Kim and Richardson that because television and film viewing is something that keeps expanding, the influence that these media have on a destination’s image will also grow. Some destinations will even alter their reality to fit the image that is to be seen on the screen. (Kim and Richardson 2003:219) Movies have proven to be a mind creator – meaning that movies make people think of possible travel destinations which they would not have thought of unless seen in a movie.

When the tourist visits the destination, their image of the place usually will change because they learn something new that they had not read/seen before they went to the destination. People seem to experience a destination which is shown in a movie by identifying with the characters that play in the movie. Thus, they experience it in the way the actor does. Movies thereby create a forum in which the viewer experiences the destination. (Kim and Richardson 2003:221) It is often noted that when people come to a destination they have seen in a movie, they see the place through the eyes of one of the characters in the movie. They are also likely to connect the destination to the movie they have seen and will start looking for signs that will remind them of the movie. The image often depends on the character of the movie. If the movie is a sad romantic drama, the tourist will take this image with him/her when visiting the portrayed destination.

Familiarity is something that many people feel when visiting a destination which was portrayed in a movie. This can lead to the tourist wanting more knowledge about a destination and its holiday opportunities before they choose to visit the place. As the potential tourists receive this extra information, they feel more secure and comfortable in their choice and the potential that they choose a specific destination is much larger than otherwise. However, familiarity is not always a positive factor. Sometimes, the familiarity is positive to a certain point after which it will become a negative factor for the destination. This usually happens when the novelty of travel is reduced. Familiarity has a large effect on the tourist’s decision-making process. Brand knowledge will influence the tourist’s choice making because it usually is one of the first things that jumps into the mind.

According to Kim and Richardson a movie can be an effective tool to change the existing image and affect people’s interest in visiting the destination. The movie can either affect the destination image in a positive or a negative way, but this mostly depends on the tourists own personal cognitive and affective images. However, a destination marketer does not have control over the image of the destination that the movie

sends out and another factor to keep in mind when using a movie to promote a destination is to know your audience. In this way the marketing can be developed or adjusted to the right audience thereby creating the best options for the destination. A movie will attract different audiences so an image management strategy is needed in order to target the audience right. Kim and Richardson predict in this text from 2003 that movie-induced tourism will keep growing as a leisure activity in the global market.

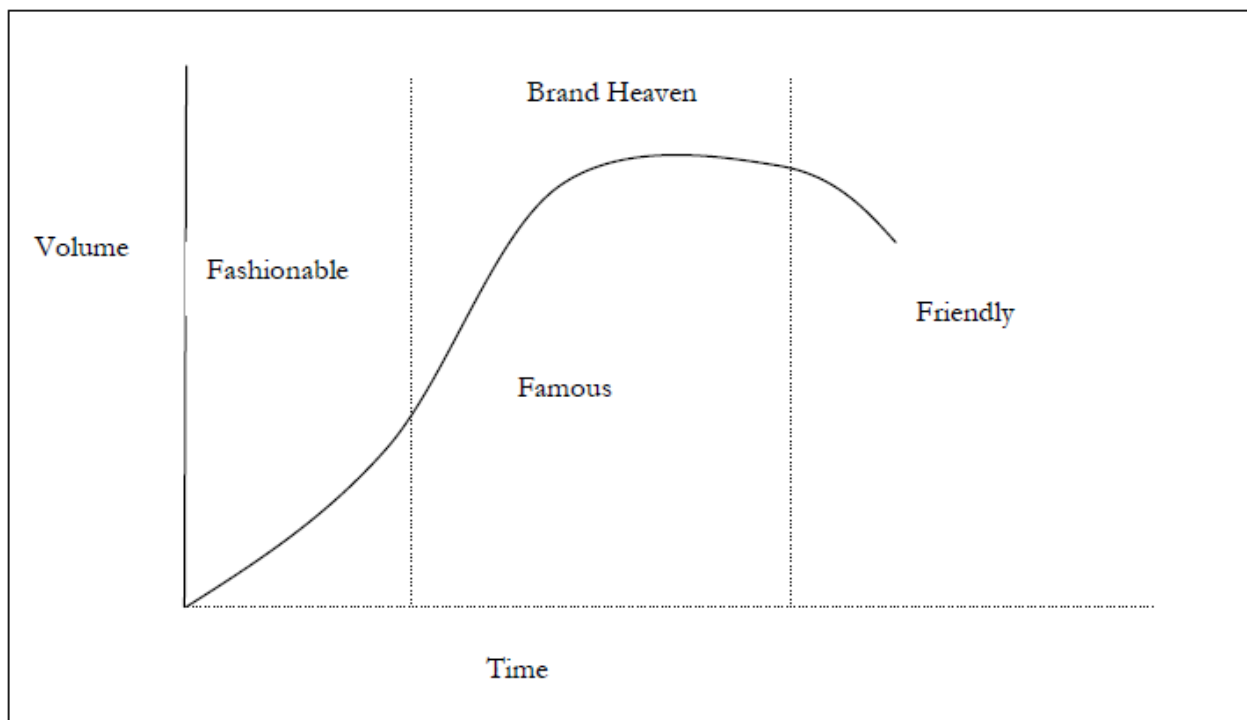
3.4 Brand S-curve

Today, branding is considered to be one of the most powerful tools available when talking about tourism marketing strategies. Even though developing a new brand costs much money, the advantage usually can be seen in the profits that can go up by as much as 50%. (Morgan and Pritchard: 214) Where it used to be the prices that set the order of communication, today there is more focus on hearts and minds. (Morgan and Pritchard: 217)

Branding is to create a name. (Morgan and Pritchard: 215) The name can ultimately become so famous that people eventually will associate that specific name with a specific product. This has e.g. happened with Coca-Cola. (Morgan and Pritchard: 215) However, it is not enough just to create a name. Without the filling, the brand is nothing. Here it is necessary to be aware of which other brands exist in the area that the brand wishes to brand itself in. Often it is the case that there are many different brands competing for the same customers. It is said that about 50% of the branding efforts fail. (Morgan and Pritchard: 232)

In the tourism industry, name branding is little used. There have been some efforts, but it has most often failed because the brands had some weaknesses. (Morgan and Pritchard: 213-4) Morgan and Pritchard argue that branding in the tourism industry should not be ignored because it can be used as a tool to be innovative as well as a very effective tool to create emotional links to the consumer. “[...] *branding has the potential to engender customer loyalty position products, services and destinations to appeal to consumers’ self-images and lifestyles.*” (Morgan and Pritchard: 216) The consumers do not only select a holiday destination, they also make a statement about their lifestyle.

Brands grow and develop over time. It is therefore necessary to keep up with time in order to survive, otherwise the brand will weaken. A good example of how to measure which steps that need to be taken into consideration is using Les Weinreich’s brand S-curve. (Morgan and Pritchard: 226-7) This curve shows the development from the very first beginning to the prospective future. It shows the different stages in the brand’s relationship with its consumers that can be useful to know about when communicating the brand.



(Weinreich in Morgan and Pritchard: 227)

The curve is divided into 3 sections; fashionable, famous and friendly. However, there can be some problems with these sections because a destination can be both fashionable and famous. If you take a look at Hollywood e.g., the city is considered to be very famous and at the same time it is fashionable because there are many trends that start there. The first section, fashionable, is the small market. Here most brands survive because it is new and/or innovative. The consumers are cosmopolitans and trendsetters that influence opinions. Usually a product/destination will not stay in this section for long and it moves to the second section, the famous section. In this section, the cosmopolitans and trendsetters move on to another product that has been launched in the fashionable section. In the famous section, the brand has established itself and it has loyal and affluent consumers. However, in this section, the brand can quickly move on to the friendly section because it has become irrelevant to the consumer. If it shows that the brand is moving towards the friendly section, action to keep it in the famous section needs to be taken. In the friendly section, everyone is aware of the brand, but does not buy it. The brand either disappears or needs to be redefined. The challenge is to keep the brand in the famous section, preferably right after the fashionable section.

3.5 Authenticity

Authenticity is one of the major themes in tourism. It is often mentioned as one of the main reasons for traveling. (Cohen 2004:103) Because today's modern man finds it hard to find any authentic things in his/her surroundings, people go out in the world to find the authentic things.

When talking about authenticity, there is a great deal of factors to keep in mind. For this thesis, only a few of these factors will be described, simply because not all of the factors are important in the context of movie-induced tourism.

In authenticity, there are two main themes. There is on the one hand authenticity itself, and on the other hand there is staged authenticity. Both terms are listed in the research as reasons for traveling (Cohen 2004:103), although staged authenticity most often is not directly listed as a reason to travel.

Authenticity can be about going back in time and experience something as it once was; or going to a place in nature where everything is untouched. However, another major factor in authenticity is to travel to see something else than one would experience in his/her everyday life. In short; authenticity is about finding something that is not present in one's world. (Cohen 2004:103)

When experiencing staged authenticity, some tourists are aware that they are experiencing something that is not genuine and that the show or scenery has been put together in order to entertain tourists. However, there are several stages to staged authenticity. This phenomenon will be explained later in this chapter.

Tourists are usually seen as people traveling for pleasure and demanding authenticity. (Cohen 2004:65) Today's modern tourist tends to *"seek authenticity in various degrees"* (Cohen 2004:106), though it depends on their perception of modernity. A tourist will almost inevitably come across authenticity somehow; it is their reaction to it that differs. A tourist is a person with different needs for authenticity. (Cohen 2004:66) In some cases the tourist wants a great deal of authenticity, in other the tourist might prefer to stay in their own environments, not experiencing too many extraordinary things. These tourists live in an environmental bubble. They go on vacation and bring familiar people, food and things with them as comfort. There are different extents to how big and important the environmental bubble is to the tourists. Some use it as a safety net when their travels get too realistic in case of an extraordinary event; others stick to it the entire vacation. There are also groups of tourists that do not use the environmental bubble at all. These tourists do not want to be categorized in the same group as those that travel with an environmental bubble.

People travel for authenticity and to see something they have not experienced before. This might be something they have heard of through others, through guidebooks or perhaps they are looking for something that they have seen in a movie and want to “re-experience” it. The choice of destination is usually related to imaginary places, ideas and expectations. These expectations are closely related to authenticity. Movie-induced tourists are particularly induced by the images they have seen in a movie and some even want to go to the destination to find the authentic things they have seen in the movie. (Jensen & Waade 2009:27) Therefore it has been chosen to consider authenticity for this thesis. Below will follow a discussion on what authenticity is and what it means for a tourism destination.

There are several theorists and researchers dealing with this subject and some of them have been chosen for this thesis. The chapter will describe the findings of Erik Cohen and Dean MacCannell. It is seen that they have slightly different opinions on what authenticity is and what it does to a destination, therefore this chapter will end up with a sum-up to conclude on the findings.

3.6 Staged authenticity

Tourism establishments often create a false back to mislead the tourist. A false back is also called a staged authenticity. The false back/staged authenticity creates the atmosphere that many tourists are looking for and therefore it is a business in itself. By creating the false back, the tourist thinks that he/she is in the back of a region whereas he/she really only has entered the front.

MacCannell, an American researcher, mentions Goffman's *Front* and *Back* regions, in his book *The Tourist* (MacCannell 1999:92). These regions are created to separate the spaces in which the tourists come and do not come. However, for most tourists the back region is more desirable.

"Given a particular performance as the point of reference, we have distinguished three crucial roles on the basis of function: those who perform; those performed to; and outsiders who neither perform in the show nor observe it ...(T)he three crucial roles mentioned could be described on the basis of the regions to which the role-player has access: performers appear in the front and back regions; the audience appears only in the front region; and the outsiders are excluded from both regions" (Goffman in MacCannell 1999:92).

The front region consists of a place where host and guest meet each other. An example of this could be the front desk at a hotel, a constructed presentation that meet tourists's expectations and portray a polished image of history/society/culture/tradition/the exotic, or the stage where a play is performed. It is in other words the place where there is a facade being put up to entertain people. (MacCannell 1999: 92)

The back region is as said above, more desirable to the tourists. It is in this region you will find the "[...] kitchens, boiler rooms, executive washrooms [...]" (MacCannell 1999:92). These are things that you normally will find at a destination (in particular in hotels), but are closed areas for the tourists. Usually this is a closed area for the tourists because the DMO (Destination Marketing Organization) wishes to maintain an image of something extraordinary and therefore they estimate that it is not in the tourist's interest to see scenes that they experience in their everyday lives. They risk that the tourist will see things in the back regions that will destroy the "magical" feeling about a tourist performance because the tourist sees props and activities that might discredit the performance the tourist has just seen and thereby the "romantic" picture of the foreign culture. (MacCannell 1999:93) It can also be spaces exclusively for the members of society, normal everyday life, conceals flaws and discrediting elements of 'real' society. In other words; the things people/tourists do not see. These things require some mystifications, MacCannell argues in his article, and this can be found in authenticity. Not all tourists have a desire to see what there is behind the scenes; as MacCannell quotes a Caribbean hotel manager for: "But the tourists never take the mail boats" (MacCannell 1999:98). The hotel manager wonders why the tourists do not take the mail boat because they are all about wanting to see the "real" life of the inhabitants of the area that they visit. Taking the mail boat

along with the local population would really let the tourist feel the “real” life of the local population. Having a back region triggers the curiosity with people. When something is mystified, there is a common belief amongst people that there is something more than they can see directly. Even though there is nothing being hidden, there still is a belief that the back region holds secrets that must be revealed in order to see the ‘real’ life. (MacCannell 1999:93)

Sometimes you must remember that some places that seem authentic to you, are places where people actually live and might not like to be gazed upon. At the same time, not all tourists wish to see the ‘real’ back because they feel that is being too obtrusive. (MacCannell 1999:96)

MacCannell mentions 6 stages of tourist settings. These are Goffman’s two stages, but more developed. The stages can be used to explain the level of authenticity more precisely and hereby divide the tourist groups into them. According to MacCannell, Goffman’s stages are not the ones he thinks it should be. E.g. Goffman defined an audience setting at the launch of Apollo 13 as an institutional back region. Here MacCannell disagrees and says it is more a staged back than it is the institutional back region that Goffman defined it to be. (MacCannell 1999:99) MacCannell’s stages are as follows:

Stage one: In this front there is nothing that is hidden. There are no secrets here and this is the social space all tourists try to get behind. This usually includes the reception desk at a hotel or other tourist establishment.

Stage two: the touristic front region. This could be the dining room in “[...] a seafood restaurant with a fishnet hanging on the wall; a meat counter in a supermarket with three-dimensional plastic replicas of cheeses and bolognas hanging against the wall.” (MacCannell 1999: 101) This is the front region that always has been used. It is decorated to remind people of the back region to create an atmosphere.

Stage three: the front region looking exactly like the back region. This is where the tourist really doubts whether he/she is in the back region. This stage is easily confused with stage four.

Stage four: the back region which is open to the outsiders. When a famous person e.g. is exposed in a magazine doing a private thing, the reader enters the person’s back region.

Stage five: the back region that tourists every now and then get to look into briefly.

Stage six: the absolutely closed back region. However, this is the stage that triggers the tourist's motivation to come to the place. (MacCannell 1999:101-102)

The back stage is created to protect the locals. It is a place where reality really lies, and where they can live their culture without having to be a salesperson (=being another person than themselves).

"Sightseers are motivated by a desire to see life as it is really lived, even to get in with the natives, and at the same time, they are deprecated for always failing to achieve these goals" (MacCannell 1999:94).

MacCannell identifies that when people get to feel like being as the locals they feel satisfied and have the feeling that they have visited the back region. For some tourists, it is not enough to see a performance of a particular cultural thing, they wish to see and engage in the "real" life of those in the particular culture. By getting in the back regions, the tourists feel special and it makes their touristic understanding grow. The reason that the tourists enter tourist areas is that they are escaping their everyday life and they are therefore looking for new routines. The question is then how far they will go to experience these new routines. Some find it enough to see a staged back, others want to see more than the ordinary tourists can and therefore they constantly try to get behind the scenes and live the authentic life. This depends on the tourist types which will be elaborated on next in this thesis.

3.7 Tourist Experiences Modes

Cohen has presented 5 different modes which he uses to describe the different tourist types. These 5 types are:

1. The Recreational Mode
2. The Diversionary Mode
3. The Experiential Mode
4. The Experimental Mode
5. The Existential Mode

In the **Recreational Mode** you will find the typical mass tourist that does not care about how authentic things really are and they are easy to trick into believing that it is real. The recreational tourist does not have high expectations to his surroundings other than that it has to be relaxing. (Cohen 2004:71). This section also includes the tourist that will take a staged event as being authentic. They merely need some part of the product to be authentic to satisfy them. Cohen gives in his text an example of tourists who participate in a “king/peasant for the day” event. These participants are aware that the whole thing is staged for them; however, they still feel like they know what it was like to be king/peasant at the time they are trying to reenact. (Cohen 1988:379) Whereas many other groups in tourism are about finding themselves, the recreational tourist is more interested in the entertainment. (Cohen 1979:184). Cohen says the following about the recreational tourist:

“Since he seeks recreation, he is quite eager to accept the make-believe and not to question its authenticity; after all one does not need to be convinced of the authenticity of a TV play or a motion picture in order to enjoy it as a recreative, entertaining or relaxing experience.” (Cohen 1979: 184)

The “real” thing might be too real for the recreational tourist. If the real thing is too real or perhaps even scary for the tourist who is trying to get away from his/her everyday life, it is no longer enjoyable. (Cohen 1979:184)

The **Diversionary Mode** explains that it is “*meaningless pleasure of a center-less person.*” (Cohen 2004:72) This mode is closely related to the previously mentioned mode, the recreational mode. The diversionary tourist is rather unconcerned with the authenticity of his/her experiences. (Cohen 1988:377) This type of tourist is travelling, mostly to diverse him/her from their everyday lives and recharges their batteries so that they can get back to their normal environment with fresh energy. Even though the tourist enjoys a touristic product that he/she sees as false or not natural, they still do not think of it as inauthentic; they

think of it as a part of the area that they visit. In his text from 1988, Cohen gives the example of monkeys with sunglasses in southern Thailand. The sunglass-wearing monkey is not authentic, but because the monkeys are used as coconut-pickers in southern Thailand, the tourist does not immediately think of the product as being totally inauthentic. (Cohen 1988:379)

It has often been these two modes mentioned above that have been referred to when somebody has criticized tourism.

According to Cohen himself, the Recreational and the Diversionary Modes are not tourist types that overrun the tourism destinations. There are some, but only a few tourists that will fit into these descriptions. (Cohen 1979: 186)

The last three modes, however, are more about the individual levels of depth.

The **Experiential Mode** is about the tourist who is in the middle of his/her society or culture. They are seeking the meanings outside their own cultures by searching for experiences. The experiential tourist wants to *"Experience the authentic life of others"* (Cohen 2004:73) because their own lives are so everyday like with the same routines. *"Authentic experiences are believed to available only to those moderns who try to break the bonds of their everyday existence and begin to 'live'."* (Cohen 2004:74) Also, these tourists are possible victims of staged or false authenticity. The experiential tourist will usually look for authenticities, however, even though their criteria are rather strict, they will most often only focus on a few points and not all the points. Hereby there might be some elements at the destination that are not authentic, but as long as the experiential tourist has some authentic points, they are willing to disregard the non-authentic things. (Cohen 1988:378) Cohen also mentions that this group will accept that a performance is made for the tourist, meaning that for some this is not authentic, as long as the performance is performed by the locals to whom the tradition belongs. (Cohen 1988:378) When the existential tourist visits another culture, he/she will remain a stranger to it, even though he/she is living in it and observing the authenticity. (Cohen 1979:188)

The **Experimental Mode** is about tourists who are looking for an alternative way to live their lives. As an opposite of the experiential mode, these experimenters engage themselves in the authentic life without committing fully. *"The 'experimental' tourist is in 'search of himself'."* (Cohen 2004:76) They search for themselves in farming communities, Israeli Kibbutzim, Indian aśrams, remote pacific villages or hippie

communities. (Cohen 2004:76) Some of them let the search become a way of life and like the drifters; they tend to forget how to commit themselves to anything permanently. (Cohen 2004:76) Contrary to the experiential tourist, the experimental tourist does engage him-/herself in the authentic life that they are visiting without committing fully to it. The experimental tourist is searching for parts that he/she can use in his/her own life; however, this tourist is usually not aware what he/she is looking for. (Cohen 1979:189)

The **Existential Mode** is about tourists looking for a way to fully commit himself to another way of life/culture than his own. In the existential mode the tourist seeks to live life the way it was before, trying to re-create the life of another person from the past. The existential tourist is willing to go all the way to become a native person of the culture he is fascinated by. However, there are many persons that have to live in both worlds. They have on the one hand 'normal' everyday lives with 9 to 5 jobs for most of the year and on the other hand they live in their chosen culture for a few months. The existential mode has long been known and dates back to the Grand Tours that the youth took in the 18th and 19th century to learn more about themselves and other cultures. (Cohen 2004:77-78)

Often you will not only find just the one mode when analyzing a tourist, but more likely, you will find several of the modes described here (Cohen 2004:81).

3.8 Commoditization

Tourists travel to seek authenticity – they want to get away from their everyday lives and experience something extra-ordinary. They want to experience something that they are not to experience in their normal lives. Authenticity is often named as the main reason for people to become tourists (Cohen 2004:103).

In recent years, the quests for more colorful local events have become popular. (Cohen 2004: 101) Today it is not enough just to go and see beautiful landscapes and listen to the history of an area. People want to use the sense of experiencing. (Cohen 2004:101) However, tourism can lead to commoditization which can destroy a local culture (Cohen 2004:101).

“Commoditization is a process by which things (and activities) come to be evaluated primarily in terms of their exchange value, in a context of trade, thereby becoming goods (and services); developed exchange systems in which the exchange value of things (and activities) is stated in terms of prices form a market” (Cohen 1988:380).

When a place gets commoditized, the real authenticity will be destroyed and instead become a staged authenticity. Staged authenticity is when the locals or others perform a certain “play” for a touristy audience. Staged authenticity will be explained later on in this chapter.

One of the main questions a destination should ask itself is what happens when things, especially in tourism, become commoditized? One of the things that often happens is that cultural products will lose their meaning and significance to the locals and they (the locals) will lose their joy in producing it. When a thing/performance becomes a commoditization, it will most often lose its cultural aspect as the thing/performance is only produced to entertain. Some locals find this an exploitation of their customs and do not want to participate in it any longer. This can lead to strangers, who are not naturally familiar with the traditions, producing/performing and hereby staging the event. Sometimes, the customs will also be altered to fit the tourist’s taste and then the entire meaning of the product or performance. The local population will no longer recognize this and then it has no authenticity in it anymore. However, it is also important to bear in mind that commoditization is not always a bad thing. (Cohen 1988:381) Some places do enjoy showing their traditions to other people to educate or perhaps they need the tourism money to survive. As Cohen mentions,

"[...] commoditization often hits a culture not when it is flourishing, but when it is actually already in decline, owing the impingement of outside forces preceding tourism." (Cohen 1988:382)

The modern tourist looking for authenticity, according to Cohen, looks *"[...] for the pristine, the primitive, the natural, that which is as yet untouched by modernity. He hopes to find it in other times and other places [...], since it is absent from his own world."* (Cohen 2004:103)

Tourists who are usually seen as people travelling for pleasure demand authenticity. (Cohen 2004:65) However, even though tourists pursue the real authentic experiences, they are often stopped by the tourism establishments. Instead they are presented with a false or staged back. (Cohen 2004:66). According to Cohen, modern society is inauthentic, hence the authenticity seeking tourists need to look elsewhere for it. Hereby it creates a motif for people to become tourists/travelers. (Cohen 1988:373) However, there are some different opinions on what authenticity is. It depends very much on who is seeing it. Tourists do not have the same high expectations, or knowledge for that sake, as the researcher. Therefore tourists might accept authenticity on a lower level than a researcher.

Tourists cannot be seen as a general type, they are more likely individualistic persons with different needs for authenticity. Especially the backpackers are tourists that are drawn away from their homes or regions to find cultures different from their own and become a part of that culture, whereas the mass tourists are pleased with just meeting a native (Muzaini 2006: 147). As Cohen argues; *"Different kinds of people may desire different modes of touristic experiences: hence "the tourist" does not exist as a type."* (Cohen 2004:66)

4. Case Study

4.1 New Zealand

New Zealand, the youngest country on earth (tourism New Zealand) has a great deal to offer. It has many different sceneries and cultures. The country consists of two main islands and some smaller ones. The main islands are the North Island and the South Island. Both islands have a stunning nature that is very different from each other. On the North Island you can find the Maori colonization. This is the native population who still is represented in large numbers on the Islands. The North Island is the warmer of the two islands consisting of spurting geysers, bubbling mud pools and the volcanic platform. (Rough Guide New Zealand 2006:11) The South Island has also a lot to offer. There are glacier lakes, glacier and mountains. This is also the place for the bungee jumping that New Zealand is world famous for and other adrenalin flowing activities. (Rough Guides New Zealand 2006:13) With its area of 268,000 square kilometers, New Zealand is a little bigger than the U.K., but only has 4 million inhabitants. Actually, there are more sheep in New Zealand than people, there are about 40 million. (Rough Guide New Zealand 2006:7)

“New Zealand comes with a reputation as a unique land packed with magnificent, raw scenery: craggy coastlines, sweeping beaches, primeval forests, snowcapped glacier-fed lakes, and unparalleled wildlife, all beneath a brilliant blue sky” (Rough Guides New Zealand 2006:6).

However, even though they have so many sheep, they are still able to attract 1.7 million (since this article was written in 2004 this number has, increased to 2.5 million in 2008 (Appendix 1)) overseas visitors annually – making tourism an important sector of the economy in New Zealand. Agriculture is the largest export market in New Zealand; however, tourism has grown to be the largest employer and industry. Among New Zealand’s closest competitors within the tourism industry are; Australia (because of its close location), Canada, South Africa and Ireland. The last three destinations are close competitors because of their nature and features are quite similar to New Zealand’s. Also Vietnam, Cuba and the South Pacific are being considered as close competitors according to Piggott et al. because they are, like New Zealand rather new and undiscovered destinations. (Piggott et al. 2004:211-2)

4.2 Tourism in New Zealand

In New Zealand there is a whole ministry for tourism and it is the largest export market. According to the ministry of tourism, the industry contributes with NZ \$20.1 billion dollars and employs one in every 10 people. (Tourism Research 2008:2)

“In 2015, tourism is valued as the leading contributor to a sustainable New Zealand economy” (NZTS 2015:1).

The Ministry of Tourism sets out in their new tourism strategy to become one of the leading tourism industries. Their marketing campaign, 100% pure New Zealand, has been used since 1999. In the first year the campaign was active, tourism went up with 10% and the tourism spending went up with 20%. (10 years young) The New Zealand tourism Ministry did not have much money and used events such as the America’s Cup, World of Wearable Arts Award Show, Lord of the Rings and the Ellerslie Flower Show to help promote themselves. Today, the brand is widely known over the world and

“In the mid-2000s, Tourism New Zealand had put further work into more clearly identifying its core target market, to ensure that the 100% pure New Zealand campaign was talking in the right way, to the right audience” (10 years young).

The largest group of tourists in New Zealand is from Australia. The Australian visitors fill up about a third of the entire international arrivals. Tourism New Zealand is counting on the Australian market in particular in 2009 because other markets have started to decline some. The key markets for New Zealand tourism are: Australia, Canada, the United States of America, China, Germany, The Netherlands, Hong Kong, India, Japan, Malaysia, Singapore, Taiwan, South Korea, Thailand and the United Kingdom. (Tourism New Zealand - markets)

4.3 The Lord of the Rings trilogy

The Lord of the Rings trilogy is a series of movies based on the novels written by J. R. R. Tolkien. A long time ago an ancient ring was found by a man, Sméagol, who had it with him for many years. This gave him an unnatural long life but at some point Sméagol (also known as Gollum) loses the ring and it is found by the hobbit, Bilbo Baggins. What Bilbo Baggins does not know is that the ring belongs to the evil Dark Lord Sauron who wants to take over Middle Earth, home of the hobbits and the rest of the world. The ring is given to Frodo Baggins by his uncle, Bilbo but their good friend, Gandalf the Great soon discovers which ring it is and tells Frodo that he needs to destroy it as it is still connected to the Dark Lord Sauron. The ring needs to be destroyed in the Cracks of Doom and Frodo and some of his friends set out to do so. On their way they get help from different sides because the journey is very long and dangerous. By destroying the ring there is hope for the end of the Dark Lord’s reign. (IMDB – Lord of the Rings)

The movies came out in the years between 2001 and 2003. They are called: The Lord of the Rings: The Fellowship of the Ring (2001), The Lord of the Rings: The Two Towers (2002) and The Lord of the Rings: The Return of the King (2003). All three movies were great hits with many viewers and they made more than

2.9 billion dollars. The movies were nominated for 30 academy awards in total and received 17 of them. These three movies have been voted to be some of the most popular movies ever made. (Nationmaster – Lord of the Rings)

4.4 New Zealand and the Lord of the Rings trilogy

All three movies were filmed in New Zealand. The filming process went from October 11th, 1999 to December 22nd 2000. In total they shot the three movies in 274 days. It was shot in over 150 different locations in New Zealand. (Nationmaster – Lord of the Rings)

9% of the New Zealand visitors and potential visitors stated in a report made by NFO New Zealand in 2003 (just after the release of the second movie in the trilogy, *The Two Towers*) that the Lord of the Rings trilogy was one of the reasons to choose New Zealand as the destination they wanted to visit. Only 0.3% stated that it was the main reason. However, 65% told that they were more likely to choose New Zealand as their destination after seeing the movies. (Croy 2004:10) The fact that encouraged most people to travel to New Zealand due to the Lord of the Rings trilogy is that they wanted to see the scenery of the destination (86.4%). Some mentioned that they wanted to see if the scenery was the way it was portrayed in the movies (18.2%) and others were curious to see where the movies were made (12.1%). Only 13.6% stated that they were fans of the trilogy and therefore wanted to see the place it was shot. About every 10th person mentioned that the movies had increased the awareness of New Zealand (10.6%) and there was even a person that wanted to go back to New Zealand because he/she had worked on *The Lord of the Rings*. (Croy 2004:16)

Without even mentioning New Zealand, The Lord of the Rings trilogy has created awareness about New Zealand that most tourism destinations only can dream of. The New Zealand tourism industry has not been late to pick this awareness up and is promoting itself as '*the home of Middle Earth*' (Tzanelli 2007:58). Since the Lord of the Rings trilogy, it has been possible to go on several tours around New Zealand to see the places where the movies were shot. However, most of the movie sets were taken apart after the shooting and nature was turned back to what it was pre-Lord of the Rings.

5. Analysis

After having discussed the theory and the case, it will now be used in an analysis in order to find answers to the previously mentioned problem. First the authenticity theories will be held up against the case, ending in a sub conclusion and secondly the image theories will be analyzed, also ending up with a sub conclusion. The sub conclusions will later in this thesis be used to form the final conclusion with the answers on the problem formulation. It has been chosen to use official publications as the analysis sources.. This is because it has been found that finding empirical data will be too extensive for this thesis as there are many different opinions. The theory from chapter 3 will be held against the things that are available on selected websites and brochures.

The websites that have been chosen are:

www.newzealand.com - On this website it is possible to find information about what to do, where to stay and how to get here.

www.redcarpet-tours.com – Tour operator with a day trip and a 12 day trip.

www.hobbitontours.com – Website of *Hobbiton*

The brochures that have been chosen are:

Wellington Rover Tours – Day trip tour to Middle Earth (Appendix 2)

Lord of the Rings Edoras Tour (Appendix 3)

Image analysis

To be able to get a better overview, it has been chosen to only analyze the images that are sent out by tourism New Zealand. Analyzing personal images will demand a large number of empirical data and will never be able to give a specific image as people have different images of places. Because of the different cultures and traditions people read different things into an image. Had the personal images been analyzed,

the image would only have been a small section of the overall image. By measuring the image that is sent out by the official tourism industry, the representative image, it is much easier to measure the effect of the image.

First the case will be analyzed according to the findings that were made in the theory by William C. Gartner, hereafter the Beerli and Martín theory and the theory presented by Kim and Richardson and finally the Brand S-Curve will be applied to the case. This part of the analysis chapter will in the end lead to a small sub-conclusion in which the main points of the findings in this analysis would be mentioned before making the conclusion of this thesis.

Authenticity analysis

In this section, the authenticity theories described in the theory section will be held up against the case mentioned on the previous pages. This will be done in order to hold the theory up against this in order to be able to produce some answers that in the end lead to an answer on the problem mentioned in the introduction.

5.1 Image formation

New Zealand is “pulling” the tourists towards their destination by sending out a great deal of images. However, this is not something extra-ordinary for the destination as this is done by many other destinations. In fact, all destinations want a piece of the cake and are therefore sending out images to “pull” the tourists towards their destination. Often, the question is about how it is done. In order to send out images and target the right targets, it needs to be considered how the images are sent out.

When applying tourism in New Zealand to Gartner’s model described on page 17, there is not much doubt that they are mostly situated in the autonomous category. However, they can also be found in the Overt Induced (both Overt Induced I and Overt Induced II) sections. There are without any doubt probably also some Organic agents; however, it has been chosen not to focus on these in this thesis. Here there will be a focus on the Overt Induced I and the Autonomous sections as these are the leading sections in the case of New Zealand and the *Lord of the Rings* trilogy.

Overt Induced Agent I and Tourism New Zealand

Since 1993 when Gartner made his theory about the information change agents, another major source has become really important within advertising. This is the internet. The internet has in recent years gained more ground and is becoming one of the most important advertising channels being used. Therefore there will be a large amount of focus on the websites that is used by New Zealand in promoting the destination. There still is a high market penetration when using websites to advertise. Over the past years, the internet has gained more and more ground in the households all over the world. In Denmark 85% of the population has access to the internet at their home. (Danmarks Statistik:1) This causes for the DMO’s to have a serious look at using websites for advertising. New Zealand is using the internet to a large extent to promote themselves and sending images out. The internet gives the opportunity to send out live images in form of videos that can be watched online. When accessing www.newzealand.com/travel the opportunity to see a presentation video of New Zealand and its wonders is present. Using the internet gives contrary to the rest of this section, a high credibility. However, the credibility depends on the publisher of the website. www.newzealand.com is the site maintained by the Ministry of Tourism in New Zealand, giving it a high credibility. The fact that the site also has won several awards for being the best site for information creates credibility that only a few websites can say they have. (<http://www.tourism.govt.nz/Visiting-NZ/>) It seems, by looking at the website, that New Zealand has a clear strategy for their marketing and even has different websites for their main target markets. When entering the website, you are asked to choose your country of origin or choose the international site. Each of these sites is slightly different all though they have many things that are the same. Many of the things that are the same are, however, presented differently,

meaning that they are placed on different places on the website. This shows that the New Zealanders have thought very well about the receivers of the website and tailored the websites to the target markets. It is seen that in the country specific sites, there are prices on stays and more detailed information on how to get to New Zealand. They have also information on things to do in New Zealand and this information seems to be fitted to the specific target markets. This is because the information is different, yet sometimes the same. In the cases where it is the same, there is a difference in where it is placed on the website. The image that the DMO sends out is therefore fitted to the target market. The international version of the site is the only one mentioning movie sites on the front page.

The overall image that is on every page, including each country's front page is that New Zealand is a young new and vibrant destination. This is to be seen in the people that are portrayed. They are all young and do not seem to be much older than the age of 35. In the Australian version, there is a song playing when you enter the site; forever young, a song played by a band from Wellington. "I wanna be forever young" the singer sings. This consists with the image that New Zealand is using. Come to the country and be forever young.

Autonomous Agent and Tourism New Zealand

The autonomous agents are mostly to be seen in the movies that were filmed in New Zealand. New Zealand has over the years become a very used destination to film movies. Big movies that amongst others have been filmed here are *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *The Piano*, *The Last Samurai* and *Whale Rider* (Carl et al. 2007:55). This popular media has created a great awareness of the destination and New Zealand took this awareness into their consideration and created some campaigns in which they used these movies. In fact, they could just sit back and relax while these movie hits created an awareness of New Zealand and reached more people than a DMO ever could have thought of. Gartner identified two major groups in this section; news and popular culture. For this thesis, the news section will not be considered as the focus lies on movies which are elaborated in the popular culture part.

Gartner found that movies have proven to increase the visitation to a destination after it has been portrayed in a movie. According to Riley and Van Doren

"For a destination – a small hotel or an entire continent – there's no finer publicity than that generated by a major motion picture. Not only do most tourism entities lack the big bucks to finance a far reaching advertising campaign, but no pocket brochure can match the wide screen miracle of Technicolor, Dolby, and high profile spokesmen" (J. Williamson in Riley and Van Doren 1992:1).

Being promoted in a movie, the destination could not ask for any better expansion. As it is said in the quote above, the destinations' promotion budget is usually limited and within the existing marketing frames, they cannot reach as far as the silver screen can. Visitation numbers to destinations portrayed in movies have shown to rise with as much as 74% in one year. (Tooke and Baker 1996:88) By being shown in a movie, the destination suddenly comes out to a target that they would not have reached themselves, either because they had not thought of it before or because the budget was not large enough to include that specific market. However, when promoting a destination through a movie, the destination uses the scattergun technique. This technique reaches out to many people, but probably only a handful of these people are really hit by it and will come to the destination. The technique is however, still more efficient than the old traditional with the brochures and advertising.

"Motion pictures have the advantage of longer exposure periods than traditional travel promotion efforts such as print advertisements or broadcast communications. Increased time exposure allows the viewer a longer period of vicarious interaction with the attraction and can also lure viewers into increased involvement by focusing their attention through story development" (Riley and Van Doren 1992:269).

Even the Internet cannot compete with the movies. The internet, as mentioned in the overt induced I agent section is a brilliant solution to brand yourself on, however, people need to know that you are there before they will start looking for information. A movie can help raise this awareness by having beautiful scenery (in the case of Lord of the Rings, this is what most people mentioned as the main reason to go to New Zealand) and thereby leading to a visit on the destination's website for more information.

However, there is a trick to this group because it is not a group that the DMO has any direct control over. Riley and Van Doren mention that *"Movie-makers do not choose film settings for the expressed purpose of creating travelogues, they do so as a complement to the story"* (Riley and Van Doren 1992:269). However, the director of the Lord of the Rings trilogy, Peter Jackson is a native New Zealander, so there must have been some affection there. It is believed that New Zealand was partly chosen because Jackson is a native New Zealander and wants to promote his country of origin. However, New Zealand is a rather good place to shoot a movie; not only because of the scenery, but also because of the money. Both the country New Zealand and the production of the movies have financially benefitted from shooting in New Zealand. The *Lord of the Rings* production itself employed 3,000 people and used 26,000 extras to fill up the spots in the movies. In 1995 New Zealand earned 86 million dollars on films shot in the country. This number had in 2000 gone up to 572 million dollars of which the 486 million dollars came from foreign sources. (Appendix 4) The New Zealand film commission offers large grants to those that will film their movies in New Zealand, making it very attractive to do so. (New Zealand Film Commission)

There are also some drawbacks to being exposed in a movie. Sometimes, the destination is not fit for a larger amount of visitors than usual and those that do come there will feel that the destination is overcrowded and in some cases annoying to both them and the local population. A survey made by Tooke and Baker (1996:92) showed that a destination portrayed in a British television series experienced a large increase in visitors over a 2 year period. The tourists said in this survey that due to the increase in visitor numbers (which went up with as much as 278% for coach visitors) the destination felt overcrowded and busy.

Gartner identified 3 components of destination image formation. These are the cognitive, affective and conative components. The cognitive image is the result of facts which in this case are the things that are sent out by the DMO. The cognitive image of New Zealand is the image that the potential tourist receives through advertising and the internet. This cognitive image thus is that New Zealand is a young country with many great natural scenes. This is the image that the destination can control itself by sending out what they think is the true image of New Zealand. The affective component is very motivation controlled. Potential tourists to New Zealand might already have some kind of image in their minds about New Zealand, this could e.g. be from the *Lord of the Rings* trilogy and their decision to travel to New Zealand is then affected by both the image that they already have and their motivations to go to the specific destination. They might want to explore New Zealand in the way of the *Lord of the Rings* and go on specific *Lord of the Rings* tours. The last component mentioned by Gartner is the conative component. This is when action is taken. When the image has been created in the head of the potential tourist on the basis of the cognitive and affective image, this last component sets in to put all the pieces together and make the decision to go to the destination.

5.2 Factors Influencing Destination Image

Beerli and Martín identified several different factors that influence the destination decision making process. These factors will now be held up against New Zealand as a tourism destination to see what tourism related products there are and which effect these factors might have on the destination image and the decision making process. After this, the model by Beerli and Martín will be analyzed to look at the information process and determine if this follows the overall image of New Zealand that is sent out by Tourism New Zealand.

Beerli and Martín took all the factors they think might have an influence on a destination image. These factors were explained on p. 23 and will now be used to analyze the image of New Zealand. Not all dimensions have great relevance to this thesis and therefore there will be made a selection in relevance so that only the relevant dimensions will be described here.

One can only say that nature equals New Zealand. It is to be seen in many statistics that many tourists travel to New Zealand to see the beautiful nature which many have seen in different movies filmed in New Zealand. Some travel to see if the nature/scenery is as it is portrayed in the movies they have seen, others find the nature/scenery they have seen in movies so beautiful that they want to experience more than is to be seen in the movies. (Appendix 5:4 and Croy 2004:16) Natural Resources is the first dimension to be mentioned. Weather, beaches, and countryside are the key components to be listed. New Zealand has all of these components, but so do many other destinations. In fact every destination has them. When the Maori people (the original local population) saw New Zealand for the first time, they named it the *Land of the Long White Cloud*. (Tourism New Zealand – Weather) According to the New Zealand tourism website, “*New Zealand has mild temperatures, moderately high rainfall, and many hours of sunshine throughout most of the country*” (Tourism New Zealand – Weather). The temperatures go from an average of 15 degrees Celsius on the North Island and 9 degrees Celsius on the South Island. It is not impossible to experience all four seasons of the year in one day. This makes New Zealand a destination that is not too warm and not too cold. Many find this very nice and this is also a factor that keeps the islands so green. There is a large amount of rain on the island but none the less there are more than 2000 hours of sunshine in most places of the country. (Tourism New Zealand – Weather) New Zealand consists of many different types of landscapes. Here you can find anything from long white sandy beaches to big cold glaciers. (Tourism New Zealand – Geography) This means that there is something for every taste.

The next dimension is the one of the General infrastructure. The Tourism New Zealand website provides a whole section on how to get to New Zealand and how to get around. There are even suggested driving

routes with themed routes that can be followed passing some of the greatest tourist sites in the country. New Zealand is a country that is within the developed world and therefore their general infrastructure is expected to be of a certain standard.

The third dimension is of great importance for visiting people; the Tourist Infrastructure. In this dimension, factors as hotel accommodation, restaurants, bars, ease of access to the destination as well as excursions and tourist centers/networks are the key words. From appendix 6 it is to be seen that there is a large number of different accommodation offers. There is so to say something that fits everyone. The capacity of accommodation in New Zealand is fairly large compared to the usage. From figure 1 on appendix 6 it is to be seen that the accommodation is not fully used to the maximum. This is, however, probably due to the decline in arrival of tourists over the past years. Even though the tourist arrival has declined over the past years, the accommodation capacity grew from 121,500 in 2001 to 135,700 in 2006 (appendix 6). New Zealand has even created a mark that they give out to accommodations that they find trustworthy and professional. The mark is called the qualmark. Getting to New Zealand is fairly easy with many airlines flying here. Most international people arrive by air at the port in Auckland (80%). (<http://www.tourism.govt.nz/Tourism-Quick-Facts/Tourism-Industry-FAQs/#Visa>). Generally speaking, the tourism authority in New Zealand has provided a great deal of information on how to get to the destination's attractions and there is a lot of information for the tourist to be found online. According to tourism New Zealand, there is a vibrant night life in the larger cities of New Zealand with many night clubs, concerts and pubs to go to. (<http://www.newzealand.com/travel/about-nz/key-facts/key-facts-faqs.cfm>).

The fourth dimension is Tourist Leisure and Recreation. Much of this has already been mentioned in the previous dimension as these are closely related. New Zealand is full of opportunities and much relevant for this thesis, there is a great deal of *Lord of the Rings* related activities (see appendix 2 and 3). There are several tours that the tourists can go on to see the locations used in the movies and in Hobbiton most of the film set still can be seen as it was in the movie. Even though it now has been some years since the *Lord of the Rings* fever, there apparently still are things relating to the movies even though much of the nature has been turned back to what it was pre-*Lord of the Rings*. The only theme park related element of the *Lord of the Rings* seems to be Hobbiton, and this is not a theme park as such. Perhaps New Zealand could have created a theme park with rides that simulate the things that the characters from the movies went through and saw. It is often seen that movies inspire to make a theme park (e.g. Disneyland and Universal Studios) and in this case there could easily be a *Lord of the Rings* world with sections that are named after the different places in the movies.

The last dimension that is important for this thesis is the Natural Environment dimension as it is clear that many tourists come to the destination because of its beautiful scenery and some because they have seen the beautiful scenery in a movie such as one of the *Lord of the Rings* movies. Beautiful scenery is the first key word to be mentioned in Beerli and Martín's list and it is certainly a point where New Zealand can participate. The natural scenery is absolutely stunning and this is not just a thought from the tourism authority, but seems to be shared by many of the destination's visitors. It is evident in the statistics that tourists mention the natural landscape as one of the key reasons for choosing New Zealand as the destination to go to. (Croy 2004:16, Appendix 5:4)

The information path model that was made by Beerli and Martín will now be used to analyze the path that the image takes when it is sent out. However, Beerli and Martín have taken two different information sources in consideration. For this thesis, it has not been chosen to look at the primary sources as this is a whole thesis in itself. It was also found that it will be rather hard to analyze the primary sources because they are based on a previous visit. This means that the motivation is different with those that travel for the first time and those that have visited the destination before. Instead focus will be turned to the secondary sources to analyze how the information path through these sources is.

The model takes some of the same things in consideration as Gartner did in his Image Formation Agents model. The secondary information sources are the same as those that were identified by Gartner and therefore there will not be much focus on them in this analysis. It was found that New Zealand mostly makes use of the induced and autonomous image formation agents. They do, however, have little control over the autonomous image formation agents because the DMO is not in charge of the image that is sent out. In the case of New Zealand, there is large evidence that the destination has benefitted greatly from the image that was sent out through the movie. Using a movie to create a certain image with people is not without a risk. For the image to be successful the image that is sent out through the movie needs to be consistent with the image that the tourist will find when arriving at the destination. The image that was sent out through the *Lord of the Rings* trilogy was that New Zealand is a destination with incredible beautiful nature scenery. This is the same image the tourist will receive when both looking at sources about New Zealand and when they actually visit New Zealand. One of the other image formation agents that are very used by New Zealand is the induced image formation. There is being put a lot of weight in the official tourism website and this has paid off in several awards being won for the best website. The internet is considered to be the main information source for New Zealand. Having the website with all the information that is available there, the New Zealand tourism organization helps the potential tourists to make the right decision about which destination to visit. There are all sorts of information that the tourists need to know

before going available on the website. E.g. there are route suggestions that take the tourist along the greater touristic sites on the islands and find accommodation. The image this creates of New Zealand is not only the pictorial image, although there is no doubt that New Zealand is a very beautiful place, the information on the website also creates an image of a destination that is very much aware of its tourists and wants to help them the best way possible. This leads to the next part of the model, the personal factors. Beerli and Martín mention motivations as one of the factors. The tourists who visit the New Zealand website will most likely feel very motivated to go to New Zealand even before they visit the website. Depending on the social demographic characters most people who visit the site will probably feel motivated to go here. The image that is sent out to motivate the potential tourist is that New Zealand is a young country and a place where you can feel young and free again. New Zealand is for the person who appreciates the nature and natural beauty. It is seen in the number of different target markets that New Zealand does care about sending out the right image. On the website it is possible to choose the country where you come from and these sites are slightly different from each other. E.g. the Australian oriented site focuses a great deal on the opportunities to go on a skiing holiday in New Zealand whereas the USA oriented site focuses on finding yourself and exploiting the low exchange rate for the dollar.

If the image that is sent out is not consistent with the true image that the tourist will find in New Zealand, then all efforts will have be of no use. This is also related to the authenticity that is explained elsewhere in this thesis. If the tourists feel that they are being deceived they will not feel that the image that they created in their minds before going to New Zealand exists. However, it seems that the image sent out by the New Zealand tourism authority is rather consistent with the image showed in the *Lord of the Rings* trilogy and other tourism stakeholders in New Zealand. This can especially been seen in the material that the tour operators that e.g. do the *Lord of the Rings* tours in New Zealand. Here it is evident that they also put a great deal of focus on the nature. However, without any personal experience and no personal images to analyze on it is rather hard to know if this is the whole truth. Though, it seems that the image that is sent out is consistent with the truth based on the fact that there are so many tourism stakeholders in New Zealand that sent out the same image.

5.3 Motion Pictures Impacts on Destination Image

The impacts of a movie have in many cases proven to be very good to the number of visitors to a destination. It is seen in publications made by researchers such as Riley and Van Doren and Tooke and Baker that the numbers raise after the destination has been portrayed in a movie. For New Zealand this is the same thing. All statistics point out that there, especially in 2003 when the third movie had the world premiere in New Zealand, were a larger number of visitors than normal. However, most statistics cannot say that this is the only reason for the increase, but it is assumed that the trilogy has something to do with this. “[...] *The Lord of the Rings premiere, may have contributed to increased visitor numbers to New Zealand*” (Statistics – New Zealand).

The image of the destination is to a very large extent impacted by being shown in a movie. Usually a movie lasts for about 1½ hours on average. This means that a potential tourist is exposed to the images of a destination for the same amount of time giving him/her enough time to store the image in his/her mind for later reference. However, not all images that come from a movie are stored equally long because there are many other images in the potential tourist’s mind. Each day, new images are being created under the influence of another movie, a brochure or other form of advertising. In many western countries, it is not uncommon to go to the movies several times a year (nationmaster.com), thereby being exposed to the same length of image formation but from different destinations. The key word is to be outstanding in this image formation process. It has already been discussed earlier in this thesis that the way the image is sent out is very important to notice. Kim and Richardson also argue that the destination must not forget that the popular films which create a great deal of awareness of their destination also will be released on DVD and eventually be broadcasted on TV. In the end this means that the destination can get a large exposure 3 times on the basis of the same movie. In these modern times, Kim and Richardson argue that movie induced images are more important than printed images because of the usage of the cinematic images.

New Zealand did not, as a destination, have much control over the image that was sent out through the *Lord of the Rings* trilogy, as most destinations have very little control over this. However, the effect of *Lord of the Rings* could not have been any better. In the research paper by Croy, it is mentioned that there is a large number of people that have seen the Lord of the Rings movies (although the survey was made right after the second movie’s release, in January 2003 and the respondents were people that went to a website and chose to participate in the survey) and are aware that they were filmed in New Zealand. (Croy 2004:16) This showed that the image of New Zealand, ‘*Home of Middle-Earth*’ has had a large effect on people’s minds. Many of the respondents did also mention that they wished to go to New Zealand because of the scenery they had seen in the movie. Some wanted to see the scenery because of the overall scenic image

they got from the movies, others wanted to see if the scenery was the way it was portrayed in the movies. (Croy 2004:16)

There is not much doubt that place promotion is one of the key elements in any tourism strategy, because without place promotion, the tourists do not know where the destination they learn about is. One of the most powerful methods to promote a place is through the visual media. Sue Beeton, an Australian researcher, mentions that the “[...] natural scenery, exciting/exotic locations, storyline themes and human relationships portrayed in the film [...]” (Beeton 2005:54) are things that motivate people to visit some of the locations. This is consistent with what Kim and Richardson said about people identifying with the characters.

Beeton identifies a possible downside in being a destination that is portrayed in a movie. She says that because the local DMO is not a part of the movie making, the result may perhaps be an image that is unrealistic and sometimes (in extreme cases) on the negative side. (Beeton 2005:57) Usually the image is desirable and can create an opportunity for the destination to re-launch their existing image or adjust it to the one portrayed in the movie. No DMO can turn down the free publicity that a movie creates. (Beeton 2005:57) New Zealand has benefitted a great deal from the *Lord of the Rings* trilogy which has shown New Zealand from its best side. Many remember the *Lord of the Rings* movies for its stunning natural scenery and this is very consistent with the image that is sent out by the New Zealand tourism authorities. To get the most out of the image that was sent out to all the people that watched the *Lord of the Rings* trilogy, New Zealand appointed a *Lord of the Rings* minister to influence the international profile of New Zealand by cooperating with tourism stakeholders, trade and film commissions to achieve the image portrayed in the *Lord of the Rings* trilogy. Many people in New Zealand participated in developing the *Lord of the Rings* image and Beeton mentions that when arriving in Wellington, New Zealand around the time of the premiere of the 3rd movie, *The Lord of the Rings: The Return of the King*, the entire city had changed into ‘Middle-Earth’. Even the pilot on the plane welcomed his passengers to ‘Middle-Earth’.

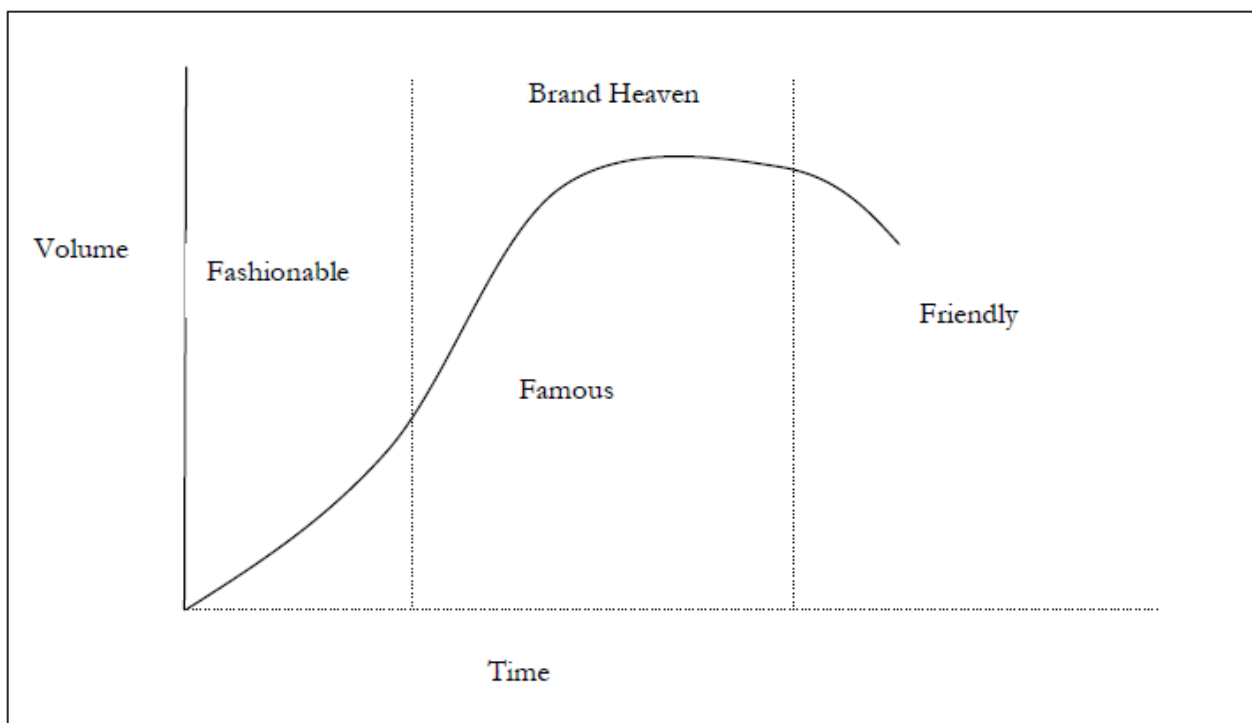
The *Lord of the Rings* trilogy created an image that consisted of a great deal of nature. This image is consistent with the marketing campaign that New Zealand launched in 1999, *100% Pure New Zealand*. Some of the images from the movies have therefore also been used in the marketing campaign to further promote the destination. Scenic pictures with the text 100% Pure New Zealand were created to attract more tourists. This year, the campaign can celebrate its 10th birthday and it is still in use. The campaign has used several events in the country for promotion and the *Lord of the Rings* trilogy are not the only movies used for this. *The Piano* which was also filmed in New Zealand has been used as well as *Lord of the Rings*. The brand is switching the catch phrase this year to be *10 years young* because of the 10th anniversary of

the campaign. This is because New Zealand see themselves as a young country. They were one of the last countries to be discovered and there is a vibrant young feeling all over the country. They have portrayed this in the way that they have used young people in their images and videos, creating the feeling that this is the place to feel young again.

The entire image of New Zealand shifted in the *Lord of the Rings* days, however, today there is little left of the *Lord of the Rings* image. When looking at the New Zealand website, it is only possible to find a small section on movies filmed in New Zealand on the international website rather than the country specific sites. There have been other large movie productions in New Zealand since the *Lord of the Rings* trilogy, but New Zealand seems to be focusing on marketing efforts with their newest addition of their *100% Pure New Zealand* campaign.

5.4 Brand S-Curve

Applying New Zealand to the Brand S-curve will give some idea of where they are situated now and where they are headed. When doing this, it is possible to give some advice on what the pitfalls might be if they continue doing what they do or perhaps find out that they are at the right spot at the right moment. However, no brand lasts forever in the way it is, so by applying the model to the destination New Zealand, it is also possible to look at other potentials that might help them re-brand and thereby be able to stay/go to back to the border area of the fashion and famous areas.



The current position of New Zealand is estimated to be within the famous section. This is estimated on the basis of the some statistics that have been published by the Ministry of Tourism in New Zealand and a report made on the effect that the *Lord of the Rings* had on the image of New Zealand by W Glen Croy. The report by Croy has investigated how many tourists come to New Zealand because of *Lord of the Rings*. First there is a statistic describing the awareness of *Lord of the Rings* and how many people actually have seen this film (it needs to be kept in mind that these statistics were made just after the second movie, *The Two Towers*, came out in December 2002 (Croy 2004:14) and therefore cannot be viewed as the effect of the *Lord of the Rings* Trilogy in total). 93% of the asked were aware of the first movie, *The Fellowship of the Ring*, and a little over 85% knew the second movie (Croy 2004:15). Only 6.8 % mentioned that they were not aware of the movies at all (Croy 2004:15). When it come to having watched the movies there is a little decline from the awareness. Only about 75% said that they had watched the first movie and not much more than 50% had seen the second movie (Croy 2004:15). However, the number for the second movie

needs to be looked while remembering the statistic was made just after the release of *The Two Towers*. What is rather interesting though, is that even though only 6.8% mentioned that they were not aware of *The Lord of the Rings Trilogy*, 23 % stated that they had not seen any of the films (Croy 2004:15). Even more interesting is that 88.6 % were aware that the movies were filmed in New Zealand which is a really high percentage (Croy 2004:15). Only 4.4% of the asked did not know that the movies were filmed in New Zealand (Croy 2004:15).

Later this report published a statistic in which people were asked what kind of influence the *Lord of the Rings* movies have had on the destination selection choice. Here none replied that it was the only reason to go to New Zealand and only 2 persons (0.3%) mentioned that it was one of the main reasons to go there (Croy 2004:16). The most interesting is that a little more than 80% mentioned that the *Lord of the Rings* movies did not at all influence the decision to go to New Zealand. This shows that either already at this point (early 2002) or in general, the *Lord of the Rings* have not affected the urge to go to New Zealand. This could be seen as New Zealand being placed in the wrong end of the curve. Especially because since these statistics are from 2002 which is right in the middle of the *Lord of the Rings* 'fever' as it was called, one would suppose that New Zealand would be in the fashionable section of the curve. However, it needs to be taken into consideration that people often start to plan their vacation 6-12 months before the actual trip and that this might have considerable influence on the destination. At the estimated decision time, only the first movie had come out and probably had not been out for long. Since New Zealand is rather far away for many tourists (Europeans, Americans), the fact that the decision to come here, probably has been taken round the premier of the first movie, *The Fellowship of the Ring*. Therefore it is not easy to conclude that the tourists that come a long way have come here because of *Lord of the Rings*. However, by looking at these statistics, one can conclude that using *Lord of the Rings* as a pull factor towards the destination places the brand in the friendly section of the curve and it is going downwards. When looking at this curve, the need for something to be done is very clear and without action the brand will die.

Since these statistics from 2002/2004, there have been made many other statistics about tourism in New Zealand. It has not been possible to find any newer studies on which effect *the Lord of the Rings* have had in newer time, but by looking at the more recent tourism statistics and compare them to what the people who were asked in 2002 answered on what they had come to see in New Zealand as a effect of the movies, it is possible to get some clear image of the desire they then and now.

In 2008 most people came to New Zealand because of the opportunity to do some walking/trekking and sightseeing as well as going to scenic/natural attractions. (Appendix 5:4) In the 2004 text by Croy (2004:16), there is also a statistic showing what encouraged those that went to New Zealand with the *Lord of the*

Rings movies in the back of their heads. Most people here answered that they went to New Zealand because of the scenery (86.4%) and they wanted to see if the scenery they had seen in the film was portrayed as the same scenery in real (18.2%). These numbers are consistent with the 2008 numbers where it is to be seen that over 70% came to New Zealand because of nature (Ministry of Tourism 2008:4). Nature plays a large role in the New Zealand tourism and this is to be seen in both statistics. The danger is however, that nature becomes too friendly. However, with these large numbers New Zealand's natural sources place this type of tourism in the peak famous section of the Brand S-Curve. The fact that it has been a couple of years since the last *Lord of the Rings* movie along with no particular *Lord of the Rings* statistics in recent years, there is reason to think that this brand is slowly dying and there is a need for a new brand to take over.

The brand that is currently used by New Zealand to promote themselves is the *100% Pure New Zealand* brand. Since this brand was launched in 1999, it has become one of the most recognized tourism brands in the world. In 2001 a report showed that the brand was on the list over the most recognized brands in the world and even was ahead of a brand like Dell (worldwide computer company). (Appendix 7, page 42) In fact, in 2001 a survey made by TNZ (Tourism New Zealand) asked people in the target markets of New Zealand tourism if the impression they got when visiting in New Zealand matched the image and expectations they got when learning about the *100% Pure New Zealand* brand. This survey concluded that more than 80% in each target market (USA, Great Britain and Australia) found that their expectations and image of New Zealand lived up to the brand. The World Tourism Organization has called the brand *100% Pure New Zealand* one of the strongest destination brands in the world. (Appendix 7, page 22) Using natural environment in your brand is at first sight not something unique that can create a strong brand; however, New Zealand has managed to create a strong brand of this unspoiled nature, the demand for outdoor activities and the filming of the *Lord of the Rings* trilogy. (Appendix 7, page 23) Especially in the last part mentioned here, the *Lord of the Rings* came in at the right time (the movies were filmed in the years 1999-2000). Over the past 10 years, New Zealand has launched a great deal of small campaigns to keep the brand alive and maintain its current position. One of these campaigns was started when the *Lord of the Rings* movies were peaking. New Zealand used the movies in the promotional material for the destination and they used in particular their website and advertisements to tell the world that they were the destination in which the *Lord of the Rings* movies were filmed. (Appendix 7, page 26 and Piggott et al. 2004:217) Since the *Lord of the Rings* campaign, many other campaigns have been used to make the world aware of New Zealand. New Zealand has always been able to follow upcoming trends. (Appendix 7, page 45) In 1999, they were one of the first national tourism organizations to use the internet as an integrated part of their marketing strategy and are now (in 2009) moving on to take the new social media wave in to their

marketing. (Appendix 7, page 42) They have created pages on Facebook (social meeting place on the internet), YouTube (online broadcasting community) and Twitter (similar to Facebook – is used to send out small messages).

One of the main reasons that the brand still is alive is that it is true.

“NZ is pure. It’s pure adventure, pure hospitality, it’s pure jaw-dropping inspiring landscapes ... So there’s no great dissonance between the message and the experience – and that is where brands fail” (Appendix 7, page 44).

Because New Zealand keeps re-launching the *100% Pure New Zealand* brand in form of adding new campaigns to the brand, they manage to stay in the desired position of the Brand S-Curve which is right on the line between the fashionable and famous section. If one is to look at each campaign separately, e.g. the *Lord of the Rings* campaign, it seems that these disappear out of the model. They become too friendly and eventually they will be forgotten. However, by adding a new campaign to the brand, the New Zealand tourism organization is making sure that the brand keeps repositioning themselves to the desired place on the Brand S-Curve. The *Lord of the Rings* campaign seems to have died out, but with the two new movies, *The Hobbit* (based on a book by the same author as the *Lord of the Rings*, *The Hobbit* begins before the *Lord of the Rings* trilogy and tells the story of how the ring was found) coming up in 2011 and 2012 (IMDB – The Hobbit), New Zealand might be able use these movies in a campaign similar to the one used for the *Lord of the Rings*.

5.5 Sub conclusion Image

In this section of the analysis chapter it has been discussed what image New Zealand has and how they are sending it out. Last in this section, it was discussed where the image was on the Brand S-Curve in order to see if something needed to be done and in case so, what sort of action needed to be taken. The major points in this section will now be summed up in a sub-conclusion that later in this thesis will lead to the main conclusion to answer the problem mentioned in the introduction along with the sub-conclusion of the authenticity analysis.

First Gartner's image formation agents were analyzed to find out which types of image formation agents New Zealand is using in order to send out the image of the destination.

That having a strong destination image to use in a destination promotion is without any doubt of great importance. New Zealand knows this and has used a great deal of efforts in promoting the right image. It was seen in Gartner's image formation that there are some different actors in play when it comes to the destination image. They have especially made use of the autonomous agent when promoting their destinations image. It was also found that the image that the *Lord of the Rings* movies created suited the image of New Zealand rather good. Therefore there was not found any reason to change the existing image, rather adjust it to fit the image sent out through the movies.

However, the destination itself has rather little control over the image sent out through a movie and in this case they have used the autonomous section to help the image that they sent out with Overt Induced Agent 1 category. By using the internet as a source to send out their image they are using a factor that Gartner himself did not think of; however this is probably due to the fact that the internet had not yet gained the power it has today. Today, many tourists find the information they want about a destination on the internet as most people have internet access in their homes. Sending out images through the internet is therefore a rather clever thing to do also because it is easy to adjust the image sent out to the different target groups and change it if necessary.

Beerli and Martín listed a number of factors that could influence the image of the destination. It was found in the analysis that the destination New Zealand had several of these factors that could influence the touristic image. One of the factors mentioned by Beerli and Martín was the nature. This is a factor where New Zealand definitely can compete with. New Zealand nature is stunning. This was also a fact that was pointed out by many that came to New Zealand. In fact, many people who traveled to New Zealand because of the *Lord of the Rings* said that the nature was one of the biggest reasons to travel to New Zealand. New Zealand is doing a great deal of things to make the tourist feel welcomed in New Zealand.

There is plenty of accommodation available to the rising numbers of tourists and there is a great deal of *Lord of the Rings* related things to do in New Zealand.

Beerli and Martín also looked at the information paths. They identified that it is of great importance that the destination has a good relationship with the chosen information distributors. In the case of New Zealand, much of the information about the destination goes through the internet. Beerli and Martín used the same considerations as Gartner (secondary information sources) and it was found that the most used information way was the induced agents. New Zealand is working hard to motivate the potential tourist to go to New Zealand by having many beautiful pictures on the website and trying to make the people feel young again. They have carefully selected the information on their websites to fit their target markets well. In the beginning it is possible to choose country of origin (either one of the target markets or the international site) and it is possible to change this at all time.

The researchers Kim and Richardson looked more specifically into what a movie can do for a destination image. There is no doubt that the visitor numbers to New Zealand have gone up since the premieres of the *Lord of the Rings* movies; however there was little evidence that this was because of the trilogy. It was identified that many people were aware that the movies were filmed in New Zealand.

New Zealand was showed in the *Lord of the Rings* movies for a long time. Each film had an average duration of 2.5- 3 hours. This meant that the image of New Zealand was sent out to people for a large amount of time while there were no other images to disturb. Using live images was identified to be more important than the printed and this is because the live images can more easily be related too. Also, a movie can have tree different exposure times. This is when the movie is released in the cinema, then on DVD and finally again on TV. New Zealand has benefitted a great deal from the *Lord of the Rings* trilogy. Not only have they been able to see this in visitor numbers (although it is not totally clear that the visitor numbers went up because of the trilogy) rising, they have also been able to attract other movie productions to the destination.

The image that was sent out through the movies was very consistent with the image that was sent out through the tourism authorities. Both images showed the destination to be a very beautiful natural scenic place.

In the analysis of the Brand S-curve it was found that New Zealand has found the way to keep their brand in the position that is most desired by any marketer. By constantly adding new campaigns to the brand when the other campaigns are getting too friendly, New Zealand is making sure that they renew the brand constantly and making it an exciting brand that keeps making headlines and create awareness. In the

analysis of the Brand S-Curve, it was also found that many people found that the brand consisted with the truth.

5.6 Staged authenticity

As it is mentioned in the theory section, Dean MacCannell has listed some different stages in which tourism settings take place. These stages are based on Erving Goffmann's stages, however, MacCannell expanded them. This following analysis will show where tourism in New Zealand is and what the tourists can expect to meet. The analysis will be used to see whether there is need for any alteration or if the stages that are available suit the visiting tourists very well. The latter will be done in co-operation with the tourist experience modes mentioned by Erik Cohen which will be explained afterwards.

The *Lord of Rings* movies have created a scene for much authenticity in New Zealand. There are several different experiences that are on different stages in the list made by MacCannell. Because the *Lord of the Rings* trilogy is a series of movies, maintaining a 'real' back for a longer period is hard. The sets have mostly been taken down after the film were shot and nature has been returned to what it was before the *Lord of the Rings* was made. Therefore it can be rather hard to find the exact same things as they are portrayed in the movies. However, some tour operators in New Zealand have taken the interest of the movies into consideration and made sure some of the sets are still standing. This is especially evident in *Hobbiton*, the place where *Middle-Earth* was shot. In *Hobbiton* the hobbits lived and here you can still see their houses and the original movie sets. In fact, this scenery is being used again for a new Tolkien movie, *the Hobbit* which is due to release in 2011. (IMDB – The Hobbit) Today, *Hobbiton* is a sort of live museum. In this museum you can see the lifestyle of the hobbits and the area they lived in. The area in which *Hobbiton* is situated is Matamata. They advertise themselves as the home of *Hobbiton* on their visitor information center website. On this website you can find information on what there is to do in the area of Matamata. The thing to do that is mostly related to the *Lord of the Rings* movies is the *Hobbiton Movie Set Tour*. Here on this tour you get to see the movie sets of the trilogy although most have been returned to its previous state. However, there are some of the hobbit holes that are kept and it is possible to see how the hobbits lived. The family that owns the land, on which *Hobbiton* is situated, has taken the large interest into account and is offering several things related to the movies. They do not arrange tours to the sets themselves, but there is the opportunity to have a farm stay on a farm in the area where the sets are. On the Alexander Farm itself (*Hobbiton*) it is possible to see the movie sets, however, in the area around *Hobbiton* there are several other attractions that benefit of the great success that the trilogy has created for the area. On the website for *Hobbiton* (www.hobbitontours.com) it is possible to buy several different packages that not only will take you on a tour of the movie sets, but also show you the other local attractions.

“Visit four different destinations around the beautiful Matamata district, giving you a true taste of New Zealand's rural community kiwi style.

This all day excursion package includes a visit to the Kaimai Cheese Company (cheese factory) for morning tea, Horse Stud (breeding mares, stallions and foals). You then transfer for a tour at the Hobbiton Movie Set & Farm, followed by a traditional kiwi barbecue at The Shire's Rest Cafe. After lunch partake in the Sheep Farm Experience (sheep shearing, lamb feeding and hand feeding of pet sheep) and a Dairy Farm Experience (milking of cows)” (hobbitontours.com – package deal).

This package takes the tourist to several front and back stages. The visits at the cheese factory, stud farm, sheep farm and dairy farm take you to see a stage 4/5 authentic level. These places offer the tourist to see how things are made in an environment which has been cleaned for the touristic experience. There could also have been made some alternations to the “stage” that the tourist sees because the farm/place is not interested in showing the dirty sides of their jobs as this can be seen as non-attractive for the visitor. As MacCannell mentions, stage 5 is the stage where the back region has been cleaned up a little because the tourists gets an occasional glimpse into it. It is to believe that the tourists are not allowed to see the entire farm/factory which leads to the thought that they are not visiting a stage 6 back region. This is partly because of sanitary reasons but also because the farm/factory needs to be able to do their jobs without tourists interfering with it all and maybe be in the way. However, it is not mentioned how much there is to be seen at these places, therefore it can be hard to determine whether the experiences the tourists get are a stage 5 or a stage 6. Nonetheless, the stop at the *Shire's Rest Café* proves that there is a stage three level present in this mentioned package. The *Shire's Rest Café* is a café in which things have been made like had it been in the ‘real’ *Hobbiton*. As MacCannell mentions, stage three is “a front region that is totally organized to look like a back region [...]” (MacCannell 1999:101). The *Shire's Rest Café* offers a traditional kiwi barbeque. Here again it can be seen that other products are connected to the success of the *Lord of the Rings* movies and used to promote New Zealand in general. This could, however, disappoint some people who would have thought that when they go to the *Shire's Rest Café* they would be eating food as the hobbits would have done. They do not expect a kiwi barbeque because many of them know that originally, Tolkien imagined the story to take place in England where he himself comes from.

The many *Lord of the Rings* tours that the tourists can participate in in New Zealand are placed in different stages. One of the most mentioned tour operators is the *Red Carpet Tours*. They declare on their website that “*New Zealand IS Middle Earth [...] Middle Earth IS Red Carpet Tours*” (Red Carpet Tours – about). *Red Carpet Tours* is a tour operator who has been created by a group of fans and previous tourism operators. The company offers two different types of tours, a one day trip to *Hobbiton* and a 12 day trip around both

islands to several *Lord of the Rings* sites. It is not only *Lord of the Rings* that is in focus on the 12 day trip. It is also possible to see the rest of what New Zealand has to offer.

“The tour is a great experience not only because of the natural beauties of the movie locations. You will also discover life in New Zealand” (Red Carpet Tours – about).

The 12 day trip is the most extensive trip, mostly because it is a trip that takes 12 days, but also because this is the trip that goes by most of the *Lord of the Rings* scenery. For this analysis, there will only be looked at the 12 day trip as it is considered that the 1 day trip is of less importance due to the fact that it only goes to one place and this place is already mentioned in this analysis. The 12 day trip goes by, as mentioned before, several *Lord of the Rings* sites in New Zealand and they have made agreements with the people who own the land on which the sites are that they can visit them. Not only do they stop at the different movie sites, they will also be staying in the hotels that the actors of the movies also stayed in which can create a feeling of being the movie star for the tourist. The fact that the tourists have the opportunity to stay in the same hotels (and even in the same rooms) as the actors of the trilogy creates a stage 4 experience. The fact that some of the tourists can upgrade their rooms to be the same as one of the major stars of the trilogy stayed in while filming, triggers some motivation for the tourist. They get the feeling that they experience the same as the actor who stayed in the room and combined with the visits to the movie sets the tourist gets the feeling of getting a sort of look behind the scenes. Some of the biggest fans might even find a stage 6 on this trip, but it is up to the individual and how they interpret the experiences. In fact many of the stages are determined by the individual's own interpretation of the things he/she sees. One might feel it is a stage 4 or 5, others might feel that the same experience is a stage 6. On the 12 day trip they also go by several souvenir shops and photo locations. The souvenir shops and photo locations are to be considered as stage 2 experiences as they are things that are staged for the purpose of the tourists that come to visit. It does not seem that the *Red Carpet Tour* offers reenactments and this makes it look like there is no clear stage 6.

Other tour operators, such as *Wellington Rover Tours* seem to use props from the movies and reenactment.

“We use movie stills, construction photos, elf ears, and behind the scenes stories from our expert guides [...]” (Appendix 2)

This creates a stage 5 or 6 experience; again depending on the individual's own interpretation. Some of the biggest fans might feel a bit disappointed because the actors that they know from the movies are not there, whereas others feel that they are right in the middle of the movie.

Generally, seeing the scenery portrayed in the *Lord of the Rings* movies might create a feeling for the visitor of having visited the back region of the movies. Especially since nearly all the sets have been removed and

nature returned to the way it was pre-*Lord of the Rings*, seeing the places where the film was shot might create a feeling of having seen a back that only a few people have seen. Especially seen in the light of the nearly 200 million who have seen the movie, only a handful of them experience this back stage. The most back stage is found where the sets have not been taken down and stand as they are portrayed in the movies. Overall, when applying this experience to MacCannell's theory, this would qualify for a stage 5/6.

5.7 Tourist Experience Modes

The well known theorist Erik Cohen has identified several authentic aspects in tourism. Commoditization is one of the aspects that Cohen places great value on. Commoditization is a thing that will ruin the authentic levels in a tourism destination according to Cohen. First there will be looked at the tourist experience modes identified by Cohen will be taken in consideration in relation to New Zealand as a tourism destination and later a closer look to the level of commoditization in New Zealand will be taken.

The Tourist Experience Modes identified by Cohen will be used to look at the type of tourists that come to New Zealand in order to look at whether New Zealand ought to adjust their level of authenticity or if it is at an acceptable level for the tourists. The modes will be mentioned again here for a better overview.

1. The Recreational Mode
2. The Diversionary Mode
3. The Experiential Mode
4. The Experimental Mode
5. The Existential Mode

Cohen himself identified the first two modes as not being the dominant modes at a tourism destination and there is not much reason to think that they are the ones that overrun New Zealand. Just going to New Zealand, is for many tourists a long journey. E.g. most people from Europe must fly about 25 hours to get here and in many cases switch planes. This is not something that will suit the recreational tourist who does not like too many changes and probably will find it too difficult to manage the trip's length. It is mentioned by Cohen that the recreational tourist, as the name also applies, seeks for recreation and this does not comply with the image of New Zealand. The image shows a destination in which activity is in high focus and not a place for the typical mass tourist that demands an all-inclusive service. Even though New Zealand could be considered as a destination in which you can recharge your batteries, this is not meant to be done at a poolside which is the way the first two modes, the recreational and diversionary modes seem to prefer. In New Zealand, there are plenty of opportunities to recharge your batteries, but this depends on how you look at it. For some it is to recharge batteries to be out in nature and do a lot of walking, which is a thing that New Zealand is perfect for. They also promote themselves on having these wonderful natural trails on which you really see the beauty of the New Zealand country side. It can also be seen in the statistics that people come to New Zealand for the nature and opportunities to go hiking (Appendix 5). In general this statistic does not show that the tourists want to recreate in a relaxing way with all-inclusive hotels and poolside bars, it shows that the tourists who come to New Zealand are active and interested in nature. It

can be seen that more than 50% of the tourists in this statistic released in June 2009 are attracted by natural experiences. (Appendix 5)

In the middle of the scale we find the Experiential Mode. This mode seems to fit the image of New Zealand very well and is probably the easiest to please tourist group of these 5 modes to deal with. The previously mentioned 50% of the tourists that want to experience natural experiences fit very well into this group because they want to break out of their everyday routines while they are on vacation. As it is said by Cohen, these tourists will look for some authenticity in a destination but they, so to speak, do not care how much authentic there is as long as there is some. Therefore they are seen as fitting perfectly to New Zealand and the *Lord of the Rings* experiences that they can have here. It is a known fact, and also mentioned earlier in this thesis, that the film sets have been taken down and the nature has been returned to the state of which it was in pre-*Lord of the Rings*. Nonetheless, there are day tours and other experiences to be experienced at the previous film sites. In some sights, some of the scenes from *Lord of the rings* are reenacted and hereby the destination is staging the authenticity. However, because this is done at some of the original film sites from the movies, the experiential tourist does not feel conceived and is happy with what they see, even though they are aware that it is a performance made specifically for the tourists. The experiential tourist is satisfied with visiting the destination, but is also happy to go home to his/her normal surroundings again. There is a statistic showing the satisfaction with the visit and in this it shows that on a scale from 1-10, New Zealand scores an 8. 2 from the international visitors. (Appendix 8) The most satisfied tourist group comes from USA with a score of 8. 6. (Appendix 8) The overall satisfaction lies well over 5, which indicates that New Zealand is doing very well in this matter. Even though some of these numbers have gone down from 2008 to 2009, there still is an indication saying that the tourists are satisfied. However, it must be kept in mind that this statistic shows satisfaction with New Zealand in general and not *Lord of the Rings* related sites in particular. There have not been found any statistics showing the satisfaction with the *Lord of the Rings* related sites other than quotes from customers in the brochures. These quotes state that the customers have had a wonderful time and they felt they really got something for their money. (Appendix 2 and 3) Their satisfaction levels, if they had been measured would probably lie somewhere between 8 and 10 when using the same scale as the statistic mentioned before. This is however some promotional material from the tour operators themselves which is why not much credibility is given to this. The tour operator's main goal is to attract more customers and they will not put anything negative in their brochures that might cause the potential customer to choose another tour operator.

The last two modes mentioned by Cohen, the Experimental and the Existential Modes seem to be less present in New Zealand, however they are still here. A popular feature in New Zealand is to do a farm stay. In these farm stays, you indulge in the authentic life of a farm; however, much of this is staged for the tourists. This calls for the Experimental mode; their tourist types usually include some type of the backpackers.

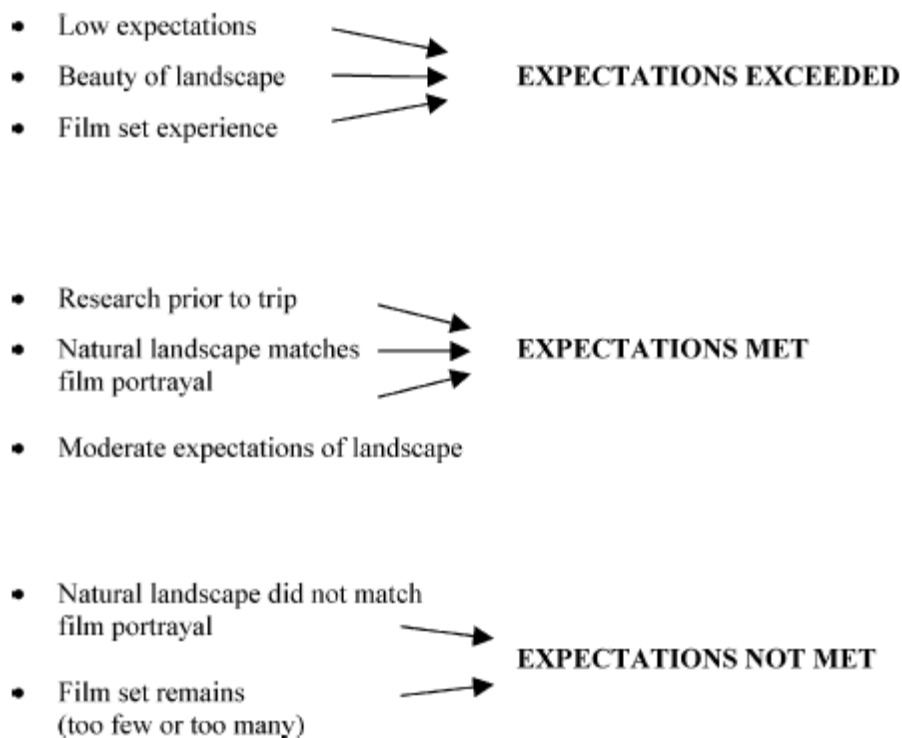
“While the traveler in the “experiential” mode derives enjoyment and reassurance from the fact that others live authentically, while he remains “disinherited” [...] and content merely to observe the authentic life of others, the traveler in the “experimental” mode engages in that authentic life, but refuses fully to commit himself to it; rather, he samples and compares the different alternatives, hoping eventually to discover one which will suit his particular needs and desires” (Cohen 2004:76).

The *Lord of the Rings* tours and sites that can be experienced in New Zealand do not match this description. Mainly because the movies were built on a fictional world, but also because the sets mostly have been taken down after filming. The Existential tourists will not be able to find what they are looking for at all in New Zealand when thinking about the *Lord of the Rings*. There might be some other aspects in the New Zealand tourism industry, however, there will not be focused on these in this thesis because the main focus of the thesis is movie induced tourism.

D. Carl et al. identified two types of movie tourists in their article: *Tourists’ Experiences of Film Locations: New Zealand as ‘Middle-Earth’* (2007:56). These two types were 1. Those participating in short *Lord of the Rings* Tours. Their main reason to participate in these tours was to add something interesting to their trip, but they mostly just wanted to experience New Zealand in general. 2. Those that participated in a multi-day *Lord of the Rings* tour and returned home as soon as the tour was over. These people wanted to experience *Middle-Earth* as they had seen it in the movies and read about in the books. These two different tourist types fit mostly on the third mode described by Cohen, the Experiential Mode. They look to find new experiences and they find them, however they participate in the comfort of an organized trip in a bus. They want to experience something new, but are glad to return to their normal lives. This is most clear in the first type described by Carl et al. These tourists might know that the *Lord of the Rings* trilogy was filmed in New Zealand and have thought that now they were there, they could go out and do some sightseeing in this way. They would get a 2 for 1 price here. They get to see the scenes from the *Lord of the Rings* movies at the same time that they get to do what they have come to New Zealand for, the sightseeing of the country in general. The second group mentioned by Carl et al. fits both the Experiential Mode as well as the Experimental Mode based on their participation in the tour. If they merely sit and just enjoy the landscapes and re-build film sets, they will belong to the Experiential Mode, and if they choose to participate actively and perhaps even reenact the scenes from the movies, they belong to the Experimental Mode.

In the article, D. Carl et al. publish the results of a survey they have made on the expectations and satisfaction levels that the tourists have had. This survey is rather interesting because it gives a good image of what they, the tourists, experienced and how they liked it. The survey was done among tourists on three tours with different tour operators. Some of the results will be included in this thesis in order to find out what kind of expectations the tourists had and how satisfied they were.

Many of the tourists had low expectations and reported that their experiences had exceeded the level of the expectations because they did not think the landscape would be so beautiful and the number of film sets available to see was so many. (D. Carl et al. 2007:57) However, the same film sets caused some to feel disappointed because they had expected that there were more left. Some said *"There's no evidence of the film or Middle-Earth."* (D. Carl et al. 2007:58), not thinking about that many of the scenes in the movies are digitally enhanced. It is important to bear in mind that the movies have made use of a great deal of technical enhancements and that therefore not everything is the way as it looks in the movies. In general, D. Carl et al. found that most of the tourists in the survey were satisfied with their experiences. (D. Carl et al. 2007:56) The level of expectations show that most of these tourists did not have high expectations and therefore this will place them in the Experiential Mode. According to Cohen these tourists are satisfied with just some elements of authenticity in their experience and not all have to be totally authentic.



Source: D. Carl et al. 2007: 57

5.8 Commoditization

When a place gets too commoditized the real authenticity is destroyed according to Cohen. In New Zealand, the tourism industry experienced a shift in tourism after the release of the *Lord of the Rings* trilogy in the years of 2001-2003. More tourists came to New Zealand and a great deal of them came because they had seen the destination portrayed in the movies. This meant that the demand for tourist experiences grew significantly and there was a large request for tourist experiences related to the *Lord of the Rings* trilogy. Cohen writes in his 2004 text

“In particular, “colorful” local costumes and customs, rituals and feasts, and folk and ethnic arts become touristic services or commodities, as they come to be performed or produced for touristic consumption” (Cohen 2004:101).

Even though the *Lord of the Rings* is not a direct ritual or ethnic art such as e.g. the Maori culture in New Zealand is, the touristic performances and reenacting of the scenes from the movies have turned this feature into a good. The world of Tolkien (an Englishman who wrote the books behind the movies) is fiction, but nonetheless New Zealand has put in great efforts in reenacting scenes from the movies which the tourists can go out and see on the different (former) movie sets. However, the question is what do they see in these places? Most of the film sets have been taken down right after the filming of the trilogy ended and there is therefore not much to see anymore. (Appendix 2) It is argued that when a place or an event at the destination becomes a commodity, it will lose its cultural meaning and become a good that is sold merely to the tourists. However, in this case, the local population does not have a relationship with the *Lord of the Rings* trilogy as they ‘only’ provided the scenes for the movies and it is not a cultural aspect of their lives. Nonetheless the local culture will become more visited as a result of the larger amount of tourists. This will give the local population the opportunity to take advantage of the increasing number of tourists and sell them products that do not necessarily have a connection to *Lord of the Rings*. This is where they need to look out, but as Cohen also states himself; *“Commoditization does not necessarily destroy the meaning of cultural products, neither for the locals nor for the tourists, although it may do so under certain conditions”* (Cohen 2004:113). Therefore there is no reason to worry that the culture in New Zealand is destroyed on behalf of the *Lord of the Rings* trilogy. The performances that are being made on basis of the trilogy arise from a fictional culture and are a commoditized good in itself as the movies were used to enhance New Zealand tourism. Rover Ring Tour is one of these opportunities to experience the *Lord of the Rings* culture. They sell the product as the way to experience Middle-Earth in New Zealand. It is seen in many other cases, both in New Zealand and in other destinations that these “try to be a ... for a day” are being used to attract tourists and to sell the tourism product.

The commoditization in this case is not something that the New Zealanders are afraid of, they are actually very proud of being “home of Middle-Earth”. (Jones and Smith 2005:925) In a report on the effects of *Lord of the Rings* made for the New Zealand government, it was stated that the *Lord of the Rings* movies will leave a “unique footprint” for New Zealand. (Jones and Smith 2005:927) There have been several goods produced for the enhancement of the trilogy and the destination. These have been produced or authorized by the production company of the movies. Amongst these goods are several books and DVD’s on the making of the movies and guidebooks on ‘Middle-Earth’. (Jones and Smith 2005:928) This gives an indication of how the industry has commoditized the *Lord of the Rings* culture; however, this is not something that can destroy an already existing culture as the culture did not arise until the making of the trilogy. The New Zealand tourism authority has intensively used the *Lord of the Rings* trilogy to market their destination as the movies gained a great deal of popularity. Therefore the ground was prepared for a commoditization from the beginning.

5.9 Sub conclusion authenticity

In the authenticity analysis, it was found that the *Lord of the Rings* trilogy created a base for the quest of authenticity. Offhand it looked hard to find authenticity on the basis of the *Lord of the Rings* movies because it is a fictional story, however, because the story was adapted for the screen, the authenticity can be found in the sets used in the movies. Unfortunately, most of these sets were taken down after the filming has ended and nature restored to its previous condition. This has made it rather hard to find the authentic things as seen in the movies, however, some movie sets are still intact. In these movie sets it is still possible to find some of the authentic things that were used in the movies. In New Zealand several tourism stakeholders have created *Lord of the Rings* tours to see the places where the movies were filmed. These tours were found to be at the levels ranking between the stages 2-6 when thinking in the terms of MacCannell's staged authenticity. The factor that determines the stage was found to be the personal interpretation. Some might find some aspects on a stage 4 level and other aspects on a stage 6 level. However, someone else might find the exact same things to be on a different stage level than the first person. It is very depending on the tourist experience modes which also were identified in this thesis. When analyzing the tourist experience modes that visited New Zealand, it was found that the most dominant mode is the experiential mode. It was found that this mode is satisfied when experiencing some authenticity at the destination without expecting that it is all authentic. There was no evidence that the tourists felt that New Zealand was too commoditized when analyzing New Zealand as a commodity. Even though more tourists come to New Zealand in the aftermath of the *Lord of the Rings* trilogy, New Zealand was prepared for the commoditization of the *Lord of the Rings* product. Since they initially have used the trilogy as a tool to promote New Zealand as 'home of Middle-Earth', they laid the grounds for a commoditization of the product themselves. Cohen also stated that commoditization does not always destroy a cultural product and in this case it seems that it has benefitted the New Zealand tourism industry. This was also seen in the satisfaction level in which New Zealand scored an 8.2 grade from the international visitors (on a 1-10 grade scale – 1 being unsatisfactory and 10 being very satisfied). Had New Zealand scored a lower number, it would have indicated that destination is too commoditized.

6. Conclusion

This thesis set out to detect the effects a movie can have on the image of a destination and the level of authenticity at the destination. With a little help from the hermeneutic circle, which provided some tools on how to do the research, it has been possible to investigate the problem formulation mentioned in the introduction. In the beginning of the process, many articles were read in order to find the theories for this thesis. This equals the next step in the hermeneutic circle, which is gathering some relevant theories for this thesis. The case study of New Zealand and the *Lord of the Rings* was created in order to support the findings in the theories, and finally applied to the theories so that the analysis could be made. This thesis is only a small part of the hermeneutic circle, and even after this thesis is written it will go on. The hermeneutics further indicates that the collected material should be understood in order to be able to use it further. Because of this, this thesis has been written with one point of view, which has set the scene for the reader to make up his/her own mind.

The research questions mentioned in the methodology section were created to help solve the problem formulation in the introduction. The first question was how the *Lord of the Rings* movies have created motivations and awareness of New Zealand. It was found that the trilogy created a great deal of awareness and motivations to go to New Zealand. The movies were shown to more than 200 million people worldwide which created the possibility for much awareness. When a survey was conducted to investigate the awareness of New Zealand being the filming location and motivations to go to New Zealand, the result showed that a rather high number of the questioned in this survey were aware that the movies had been filmed in New Zealand. However, even though many turned out to be aware that the *Lord of the Rings* movies had been filmed in New Zealand, not many listed the movies as a motivation to go to New Zealand. Those that did say that the movies were a part of their considerations when choosing a destination said that the scenic portrayals in the movies were the biggest motivational factor. This consisted with the image that is sent out by the tourism authorities in New Zealand, the TNZ. The fourth research question also looked into this matter and found that the way the *Lord of the Rings* enhanced the evaluative image was to portray the many scenes in the nature. The answer to the fifth research question, what level of importance does the evaluative image have a great deal of importance in the travelers decision making process, it was found that the evaluative image has a great deal of importance. Many of the respondents in the previous mentioned survey told that nature was the leading reason for visiting New Zealand. Other studies in tourism backed this up with more than 50% of the tourists being interested in nature related tourism products. The second research question was about how good the *Lord of the Rings* trilogy has been for the tourism industry in New Zealand. Even though there was a large increase in the numbers of tourists in New

Zealand after the release of the movies, there is no research that shows that this increase is directly related to the success of the *Lord of the Rings* trilogy. However, the movies meant that there was a whole new commodity that tourism stakeholders could make use of when offering tourism products to the tourists. The movies have definitely created more awareness of New Zealand and created new tourism products. The *Lord of the Rings* movies were found to have positive impacts on the image of New Zealand. New Zealand was already using the image of being a destination with beautiful natural scenery in their brand *100% Pure New Zealand* and the *Lord of the Rings* enhanced the image of being a pure natural destination.

This thesis showed that the *Lord of the Rings* trilogy had some impact on the destination image in form of enhancing the existing image of New Zealand as a destination with stunning natural scenery. By using the movies as a base in the campaign to create more knowledge of the brand *100% Pure New Zealand*, New Zealand has managed to transmit the image to millions of people through the internet and movies (to some extend).

The authenticity level in the destination was found not to have been damaged as one could have feared. The research showed that even though the *Lord of the Rings* movies created a base for a new tourism commodity, it has not destroyed the authenticity level at the destination. People mentioned that on a scale from 1-10 their satisfaction level was an average of 8.2, showing that they felt that they had seen the real New Zealand and not too much staged authenticity. In terms of staged authenticity, it was found that there are several stages of front/back regions in New Zealand. It was rather hard to determine which stage the experience was at because it depends very much on the tourist experience mode. The different tourist experience modes have different levels of interpretation when it comes to authenticity. The most clear tourist experience modes present in New Zealand was found to be the experiential tourist. There are other modes present at the destination; however, it was found that the majority of the tourists could be placed in the experiential mode. The level of authenticity, seen from the *Lord of the Rings* perspective fits the experiential tourists very well as they do not expect everything to be authentic.

It was found that there is a great relationship between the destination image and the level of authenticity in New Zealand. The destination image that is sent out does not promise more than actually can be experienced at the destination.

The way New Zealand is branding itself with the brand *100% Pure New Zealand* seems to be the recipe to success. The brand has been able to survive for 10 years already and is as strong as it was when it was launched 10 years ago. The fact that New Zealand keeps adding campaigns to refresh the brand keeps the brand alive and in the desired position of the Brand S-Curve.

For movie-induced tourism in general, it can be said that it is very possible for a destination to benefit from a movie. However, the movie needs to fit the destination image in order for it to be a successful factor to use in the tourism marketing of the destination. If not, the tourists who come to the destination will feel disappointed. For New Zealand, the *Lord of the Rings* movies have proven to be a very positive thing. Although it is uncertain exactly how much effect the movies have had, it can be seen that there has been an increase in the number of tourists to New Zealand since the release of the movies and new tourism products related to the movies have come up. The brand of New Zealand has turned out to be a very strong brand and the campaigns that are released within it (as the campaign to promote New Zealand as '*Home of Middle-Earth*') has strengthened the brand even more.

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