The Destination Image of Tana Toraja in the perspective of German projectors and perceivers
# Table of Content

<table>
<thead>
<tr>
<th>I ABSTRACT</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>II ABBREVIATION</td>
<td>II</td>
</tr>
<tr>
<td>III LIST OF FIGURES</td>
<td>III</td>
</tr>
<tr>
<td>IV LIST OF TABLES</td>
<td>IV</td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>1.1 Research Problem and Relevance</td>
<td>3</td>
</tr>
<tr>
<td>1.2 Theoretical Approach</td>
<td>6</td>
</tr>
<tr>
<td>1.3 Research Objective and Question</td>
<td>7</td>
</tr>
<tr>
<td>1.4 Thesis Structure</td>
<td>8</td>
</tr>
<tr>
<td>2 LITERATURE REVIEW</td>
<td>9</td>
</tr>
<tr>
<td>2.1 The Destination Image</td>
<td>9</td>
</tr>
<tr>
<td>2.1.1 The holistic/overall Impression of the Destination Image</td>
<td>11</td>
</tr>
<tr>
<td>2.1.3 The three-component Model by Gartner (1994)</td>
<td>14</td>
</tr>
<tr>
<td>2.1.4 The Destination Image Formation with the cognitive/affective/overall Model by Baloglu and McCleary (1999)</td>
<td>17</td>
</tr>
<tr>
<td>2.2 Information Source Agents and Tourist Search Behaviour</td>
<td>19</td>
</tr>
<tr>
<td>2.3 Destination Branding</td>
<td>21</td>
</tr>
<tr>
<td>2.4 The projected versus perceived Destination Image</td>
<td>22</td>
</tr>
<tr>
<td>2.5 Conceptual Framework</td>
<td>26</td>
</tr>
<tr>
<td>3 METHODOLOGY</td>
<td>27</td>
</tr>
<tr>
<td>3.1 Approaches and Considerations of the Methodology</td>
<td>27</td>
</tr>
<tr>
<td>3.2 Structured versus unstructured Methods</td>
<td>28</td>
</tr>
<tr>
<td>3.3 Evaluation of the Method</td>
<td>30</td>
</tr>
<tr>
<td>3.4 The Use of Word Processing Software</td>
<td>31</td>
</tr>
<tr>
<td>3.5 Data Collection</td>
<td>32</td>
</tr>
</tbody>
</table>
I ABSTRACT

The destination image is a concept explaining the importance of the ideas that the projecters and the perceivers have on a destination, and thus used for marketing purposes. This thesis investigates the destination image in Tana Toraja, a highland region situated in South Sulawesi, Indonesia. Moreover, it explores the differences between German projecters and perceivers in the destination image context. Projecters and perceivers are represented through three information source agents which are: entries in travel blogs (organic), website entries by the DMO Wonderful Indonesia (induced), and entries in travel guides (autonomous). The content analysis of these information source agents indicate that there is a different coverage of the destination Tana Toraja between projecters and perceivers especially in categories such as festivities, transportation, burial sites etc. This gap between perceivers and projecters indicates a medium to weak destination image outcome.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>approx.</td>
<td>approximately</td>
</tr>
<tr>
<td>Ed(s).</td>
<td>Editor(s)</td>
</tr>
<tr>
<td>ed.</td>
<td>Edition</td>
</tr>
<tr>
<td>f.</td>
<td>following</td>
</tr>
<tr>
<td>GDP</td>
<td>Gross Domestic Product</td>
</tr>
<tr>
<td>DMO</td>
<td>Destination Management Organization</td>
</tr>
<tr>
<td>e.g.</td>
<td>exaepli gratia (Latin, meaning here 'for example')</td>
</tr>
<tr>
<td>etc.</td>
<td>et cetera (Latin, meaning here 'and so on')</td>
</tr>
<tr>
<td>i.e.</td>
<td>id est (Latin, meaning here 'in other words')</td>
</tr>
<tr>
<td>p.</td>
<td>page</td>
</tr>
<tr>
<td>para.</td>
<td>paragraph</td>
</tr>
<tr>
<td>UGC</td>
<td>user-generated content</td>
</tr>
<tr>
<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organization</td>
</tr>
<tr>
<td>UNWTO</td>
<td>World Tourism Organization</td>
</tr>
<tr>
<td>e-WOM</td>
<td>electronic Word-of-mouth</td>
</tr>
<tr>
<td>WOM</td>
<td>Word-of-mouth</td>
</tr>
<tr>
<td>WHS</td>
<td>World Heritage Site</td>
</tr>
<tr>
<td>WI</td>
<td>Wonderful Indonesia</td>
</tr>
</tbody>
</table>
### III LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Research Problem and Relevance of this Thesis</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Components of Destination Image by Echtner and Ritchie (1991)</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Attributes for measuring a Destination Image by Echtner and Ritchie (2003)</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>Image Formation by Gartner (1994)</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>Stage-theory of destination image formation originally by Gunn (1972), modified by Jenkins (1999)</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>The 3-gap tourism destination image formation model by Govers, Go &amp; Kumar (2007)</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>The relationship between destination branding and destination image by Tasci and Kozak (2006)</td>
<td>25</td>
</tr>
<tr>
<td>9</td>
<td>Conceptual Framework of this Research</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>Example of a textual coding procedure in ATLAS.ti</td>
<td>35</td>
</tr>
<tr>
<td>11</td>
<td>Example of a visual coding procedure in ATLAS.ti</td>
<td>37</td>
</tr>
<tr>
<td>15</td>
<td>Stefan Loose Front Cover (2016, left; 2018, right) (Stefan Loose, 2016, 2018).</td>
<td>42</td>
</tr>
<tr>
<td>16</td>
<td>Reise Know-How Front Cover (Reise Know-How, 2015).</td>
<td>43</td>
</tr>
<tr>
<td>17</td>
<td>Sulawesi on the Road and Inside Indonesia Front Cover (Sulawesi on the Road, 2015).</td>
<td>43</td>
</tr>
<tr>
<td>18</td>
<td>Logo of Wonderful Indonesia (Wonderful Indonesia, 2011).</td>
<td>44</td>
</tr>
</tbody>
</table>


IV LIST OF TABLES

Table 1. Personal Factors of the Perceivers with Frequencies 45
Table 2. Used Words Frequency in the Animal Category 47
Table 3. Used Words Frequency in the Architecture Category 48
Table 4. Used Words Frequency in the Burial Site Category 50
Table 5. Used Words Frequency in the Culture Category 51
Table 6. Used Words Frequency in the Festivities Category 52
Table 7. Used Words Frequency in the Landscape Category 53
Table 8. Used Words Frequency in the Opinions Category 54
Table 9. Used Words Frequency in the Tourism Related Category 55
Table 10. Used Words Frequency in the Transportation Category 56
Table 11. Used Words Frequency in the What to do and What to See Category 57
Table 12. Image Analysis Frequency 58
Table 13. Exemplary Pictures of each Information Source Agent 60-61
Table 14. Positive, Neutral and Negative emotional Attributes in the Animal Category 65
Table 15. Positive, Neutral and Negative emotional Attributes in the Architecture Category 66
Table 16. Positive, Neutral and Negative emotional Attributes in the Burial Site Category 67
Table 17. Positive, Neutral and Negative emotional Attributes in the Culture Category 69
Table 18. Positive, Neutral and Negative emotional Attributes in the Festivities Category 71
Table 19. Positive, Neutral and Negative emotional Attributes in the Landscape Category 72
Table 20. Positive, Neutral and Negative emotional Attributes in the Opinions Category 74
Table 21. Positive, Neutral and Negative emotional Attributes in the Tourism Related Category 75
Table 22. Positive, Neutral and Negative emotional Attributes in the Transportation Category 76
Table 23. Positive, Neutral and Negative emotional Attributes in the What to Do and to See Category 78
1 INTRODUCTION

Tourism is a heavily rising industry within the globalized world. It is regarded as a social and economic phenomenon, which drives the countries development as it has a large service industry, establishes jobs, gives opportunities for new businesses and provides infrastructure. In 2018 tourism contributed 10.4% to the world’s GDP (UNWTO, 2018). Further, tourism has grown since 2009 every year around 4% (UNWTO, 2018), moreover, 1.3 billion people travelled internationally in 2017 (UNWTO, 2018). These growing numbers show the importance of the tourism market and the international challenges of the competitiveness between different tourist destinations. Thus the question that comes to the mind is, why do people choose one particular tourist destination? Besides the travel motivations for a tourist destination, another significant reason is the destination image.

The destination image is one of the most important factors for the successful management of a tourism destination. The destination image is a sum of beliefs of a particular destination (Crompton, 1979). It was intensively investigated in the 1970s and 80s because the economy and academics realized its value in the tourism sector. The destination image is formed by several information sources, for instance, travel guides, travel brochures, TV, travel blogs and recommendations from friends and family (Ferreira Lopes, 2011). Projectors and perceivers are crucial when it comes to the destination image. The projected image is understood as a ‘pull’ factor in the destination choice (Ashworth, 1991). Projectors work within information channels to target specific potential touristic groups. These projectors can be tour operators, DMOs (Destination Management Organization), travel agencies, etc. (Kotler, Haider & Rein, 1993). On the other side, the perceivers are visitors or non-visitors of a destination. The perceived destination image is an individual concept; containing previous knowledge, own characteristics, experiences, and the evaluations of these experiences with attached emotions (Hu & Ritchie, 1993). The strongest and most preferable outcome of the destination image is when the projected and perceived sides are covering the same information in each touristic platform, i.e. media and blogs (Költringer & Dickinger, 2015). For this reason, the projected and perceived tourism media should cover the same information in order to create an accurate destination image (Költringer & Dickinger, 2015). This implies that both the projected and perceived perceptions of the destination image should match (Költringer & Dickinger, 2015). Different perceptions of the destination image from tourists (perceivers) and tourism marketers

---

1 ‘pull’ and ‘push’ factors are mostly used in (tourist) marketing to explain the dependency and influences of different factors. The pull factors are the motives that drives a tourist towards a destination and push factors the motives that drives a tourist away from home (Dann, 1997).
(projectors) create a gap in the destination image. If this gap becomes too large the outcome is a weak destination image (MacKay & Fesenmeier, 1997) because different perceptions no longer match the truth of the destination. In several cases, the destination images of projectors and perceivers are not the same (Govers & Go, 2009). If the destination image is weak a decline of tourists at a destination can occur (Gartner, 1994). According to several researchers, the strength of the destination image has an influence on the tourist arrivals at the destination (Hitchcock, 2001; Putra, 2010; Hendersen, 2003).

This thesis investigates the destination image of Tana Toraja, a highland region situated in South Sulawesi, Indonesia because Tana Toraja has faced several ups and downs with tourist arrival fluctuations in the past and therefore the strength of the destination image in Tana Toraja is a crucial component to analyse.

The destination Tana Toraja is known for its beautiful landscapes, Torajan funerals, and architecture. Since the 1970s Tana Toraja has been a popular tourist destination with much potential (Wonderful Indonesia, 2018a). It was one of the main tourist destinations in the 1990s with around 41.000 visitors (Badan Pusat Statistik, 2018). Nevertheless, tourism declined between 1998 and 2003, due to the unsettled political situation with the fall of president Suharto and the reform era in 2000. After this, tourism declined following the Bali Bombings in 2002 and another attack in Jakarta in 2003. This affected the international arrivals heavily over the next six years due to a negative destination image outcome (Hendersen, 2003). In 2009, only 5.500 arrivals were recorded in Tana Toraja (Badan Pusat Statistik, 2018) after this the arrivals were rising and already in 2012, the number of arrivals rose up to 20.000 and with 42.000 arrivals in 2013, the number doubled. Over time the country’s destination image recuperated and more international tourists arrived (Henderson, 2003). The latest measurement was published in 2017 and listed around 1.173.000 arrivals in Tana Toraja (Badan Pusat Statistik, 2018).

This rise in tourism can have several influences on a destination, for this reason, the government would like to invest in the infrastructure, i.e. by building a larger airport (Wonderful Indonesia, 2018a). The infrastructure improvements are particularly interesting for incoming tourist groups because it reduces the travel time to its destination. It is also attractive for the German incoming tourist groups because they are the second largest international incoming tourist group in Tana Toraja after the French (Kemenpar Sapto Haryono, 2018). Furthermore, the Germans tourism expenditure is 40 billion US Dollar higher than the French in 2017 (World Bank, 2019). For this reason, this thesis is focusing their destination image in the perspective of German projectors and perceiver of the destination image.
Furthermore, another project can influence tourist arrivals in Tana Toraja. Tana Toraja has been on the UNESCO Tentative Heritage List since 2001. The application is still not approved, even though the government re-submitted the application in 2013 (Kausar & Gunawan, 2018). The reason for this application denial by UNESCO has mostly been argued because the Indonesian government does not seek its cultural preservation\(^2\) and focuses more on further destination branding\(^3\) (Abe, 2013; Kausar & Gunawan, 2018). If the application is approved more tourists will be attracted to visit Tana Toraja, which leads to upcoming challenges of structuring the tourist destination (Li, Wu & Cai, 2008; Timothy & Nyaupane, 2009).

The rising tourist arrivals at the destination, the building of an airport, and the application for a World Heritage Site (WHS) confronts the destination with challenges. However, as the concurrence of the destination image between projectors and perceivers has an influence on the tourist arrivals and therefore the destination, these challenges can be addressed. For this reason, tourism marketers need to know what kind of destination image the region has in order to successfully act upon it. Accordingly, the audience of this thesis is German Wonderful Indonesia and tourism marketers, who can promote the destination image in a particular way to match the needs of the destination and tourists.

1.1 Research Problem and Relevance

The tourist arrivals at the destination and the destination image are intertwined. For this reason, not only occurrences of the destination image but also occurrences at the destination itself need to be considered while analyzing the destination image. These considerations also reflect the scientific and societal problem of this research.

The scientific problem of this research is to address several scientific gaps, which can be identified in the literature. First of all, there are only a few studies which address the projectors and perceivers side of the destination image and the relationship between them (Govers & Go, 2009; Tasci & Kozak, 2006). Furthermore, to date no universal conceptual framework exists, which renders the destination image theory a vague concept (Jenkins, 1999; Echtner & Ritchie, 2003). Apart from this, researches have often analyzed western countries; however, developing countries are mostly neglected (Sönmez & Sirakaya, 2002). Furthermore, there is a scientific gap

\(^2\) According to UNESCO, cultural preservation is the methods used to protect cultural heritage. Cultural heritage “is what we inherit from the past and use in the present day” (Timothy, 2011, p.3). Cultural heritage is defined by UNESCO in tangible and intangible objects. Tangible objects are objects of physical appearance, for instance, arts, buildings, landscapes etc. and intangible objects are for example, traditions, language, skills, dance and stories, which can be removed from their context (UNESCO, 2003).

\(^3\) Explained in this thesis on page 21.
in analyzing all three information source agents (organic, induced, and autonomous) (Marine-Riog, 2018). These information source agents are sources, used by perceivers to collect knowledge about a destination and also used by projectors to create this knowledge and form a destination image. These agents can produce a better understanding of a destination image from different perspectives. Also, an empirical scientific gap is recognized by various scholars (Echtner & Ritchie, 1991; Jenkins, 1999), who argue that there is a need for qualitative research in order to receive a deeper understanding for the destination image (Echtner & Ritchie, 2003).

The main scientific problem is the acknowledgment of projectors and perceivers in the destination image theory and recognizing this also leads to another outcome, which represents the societal problem of this thesis.

The ongoing rising influx of tourists can create a challenge for the destination, even more, if UNESCO is approving the WHS status of Tana Toraja (Li, Wu & Cai, 2008; Timothy & Nyaupane, 2009). Moreover, this tourism influx can be a threat to the environment and the cultural heritage in Tana Toraja, which is often recognized by scholars (Timothy, 2011). The tourism influx can create direct and indirect challenges for the destination, the direct challenges are created by tourists, who abuse the heritage, steal cultural artefacts and vandalize. The indirect challenges refer to the locals, who suffer from displacement and are faced with adverse use of social space because they depend on their land for agriculture, it being their major income, followed by tourism (De Jong, 2013). The concern of increased tourist arrivals has encouraged discussions about the destination in Tana Toraja and the attention to the cultural heritage at the destination (Li, Wu & Cai, 2008; Timothy & Naupane, 2009; Kausar & Gunawan, 2018). The cultural heritage in Tana Toraja is hereby the region of Tana Toraja, where there are ten traditional settlements, which include burial and ceremonial grounds, that inherit compound houses (tongkonan), granaries, burials, rice-fields, menhirs and bamboo forests, as indicated and submitted by the Ministry of Culture and Tourism of the Republic of Indonesia for UNESCO’s World Heritage List.

The available images on the market of different types of media are giving a state-of-art impression of the destination image and a possibility to attract or reduce tourist arrivals (Echtner & Ritchie, 1993, 2003). Travel agents and DMOs need to know the differences between the projected and perceived image in order to manage the supply and the advertising of the destination (Marine-Riog & Ferrer-Rosell, 2018). Furthermore, there are already well-known

---

4 The ten settlements in Tana Toraja are: Pallawa Site, Bori Parinding Site, Kande Api Site, Nanggala Site, Buntu Pune Site, Rante Karassik Site, Ke’te Kesu’ Site, Pala’ Toke’ Site, Londa Site, Lemo Site and Tumakke Site (UNESCO, 2009).
destinations which suffered from unsuccessful managing the destination and consequently were closed up. For example, the government in Thailand closed the beach Maya Bay, the Filipino government closed the island Boracay, due to damage on shores and also the Komodo island in Indonesia will be closed in 2020 because of mass tourism. However, Tana Toraja is not yet a mass-tourism spot but when the WHS has approved the popularity of the destination rises and more tourists will arrive. Thus, there is a need to address problem of the tourist arrivals in Tana Toraja in the early stages to not close the destination, as seen in Boracay, Maya Bay and Komodo and therefore, receive a weak destination image outcome.

Growing tourist arrivals in Tana Toraja create challenges to the destination and its cultural heritage because the destination does not yet reach international standards necessary for immense tourist arrivals (Kausar & Gunawan, 2018). In particular, if there is a lack of strategic planning for incoming tourists, as in Tana Toraja (Kausar & Gunawan, 2018) then challenges at the destination and different perceptions of the destination can harm the strength of the destination image. As the government indicated to improve the infrastructure in Tana Toraja and create a better tourist destination, the challenges of rising tourism need to be addressed in order to develop the destination successfully. Regulating and improving these developments can be done through the destination image because marketers can promote the destination in a specific way to match the needs of the tourists and the destination.

This relationship can also be seen in Figure 1. In Figure 1, the research problem and the scientific and societal relevance of this thesis are indicated with a linkage to the theory.

<table>
<thead>
<tr>
<th>Perceptions of the Destination Image between Projectors and Perceivers</th>
<th>Destination Image</th>
<th>Tourist Arrivals (quantity)</th>
</tr>
</thead>
<tbody>
<tr>
<td>same</td>
<td>strong</td>
<td>high</td>
</tr>
<tr>
<td>different</td>
<td>weak</td>
<td>low</td>
</tr>
</tbody>
</table>

*Figure 1. Research Problem and Relevance of this Thesis*

The destination image between projectors and perceivers should be as similar as possible in order to achieve a strong destination image of the region. The differences in the destination image in the perspective of projectors and perceivers can lead to a negative destination image outcome, which in return has an impact on the tourist arrivals at Tana Toraja. If the destination image is not strong enough then the tourist arrivals decline and the economy suffers as tourism is a valuable
income. However, due to the fact that the destination does not match the international standards for a great number of tourist arrivals, further challenges for the destination arise. If UNESCO approves the cultural heritage in Tana Toraja, there will be a greater influx of tourists. For this reason, there is a need to address the problem in the early stages to not make the destination vulnerable to vandalism or even mass-tourism.

The inconsistency of the destination image in the tourism media between projectors and perceivers creates a challenge for the tourism marketers to promote the destination in an accurate manner and for tourists, who perceive the destination and actually visit the destination. However, this thesis will investigate, if there is really an inconsistency of the destination image between projectors and perceivers, using the destination Tana Toraja as its setting.

1.2 Theoretical Approach

The literature indicates three continuously used themes of approaches while analyzing the destination image: the marketing-business approach, sociocultural approach, and media approach.

The marketing-business approach has its focus more on the projector side in the destination image concept and is marketing oriented. In this approach, studies emphasize on destination positioning, destination competitiveness, market segmentation and promotion (Stepchenkova & Mills, 2010). Furthermore, several studies researched the branding of tourism places (Cai, 2002; Hanlan & Kelly, 2005; Konecnik & Gartner, 2007; Murphy, Moscardo & Benckendorff, 2007). Despite the fact that touristic place branding is a relatively new concept, researchers agree that a place can be branded in the same way as a product (Kotler & Gertner, 2002). Nevertheless, place branding implies a more complex structure of the conceptual framework because of the involvement of different stakeholders, for instance, the government, tourists and residents (Ooi, 2004).

The sociocultural approach’s aim is to see how people interact and influence each other. This approach implies that the world is socially constructed. An ongoing discussion in the literature is showing the sociocultural perspective while looking at different representations of a destination (Stepchenkova & Mills, 2010). These representations are mostly investigated with a cultural background analysis. For this reason, different cultural backgrounds should be discussed in the destination image theory (Stepchenkova & Mills, 2010). While looking at different representations of the destination, the question comes to mind, from which perspective and what kind of data researcher needs to take a look at.
At this point, media studies come into place. With limitations, most researchers agree that mass media creates a public opinion and reflect it as well (Newbold, Boyd-Barrett & Van Den Bulck, 2002). The destination image has mostly been studied through the mass media and the influence of a particular receiver group. Mass media was mostly used to conduct studies, especially in the destination image studies (Echtner & Ritchie, 1991, 2003; Jenkins, 1999; Marine-Riog, 2018). The use of mass media in the destination image theory is constantly growing (Stepchenkova & Mills, 2010). For instance, Bandyopadhyay and Morais (2005) investigated the destination image of India in the perspective of American tourism media and the Indian government. A gap between the perceptions of perceived American tourism media and the Indian government was discovered.

As this thesis wants to investigate the relationship between projectors and perceivers, the ideal approach for this research is multidisciplinary. A destination image is a unit of different entities, for instance, stakeholders, DMOs, locals, tourists, and the government are involved. Investigating both sides entails working interdisciplinary. To analyze the relationship between projectors and perceivers the sociocultural approach is still the most suitable one because it can reveal how different stakeholders are intertwined. Nevertheless, as the projector side needs attention to the marketing of the destination image, a regard to the marketing discipline is essential. While looking at the interaction of the perceivers and projectors, it can reveal a more comprehensive view of the destination image. The sociocultural approach with a tendency to the marketing-business approach is necessary to cover both sides of the projectors and perceivers. Particularly, in a theoretical angle, the sociocultural approach is valuable because of the different stakeholders, who are involved in the destination image. The business approach covers the marketing perspective of this research. Furthermore, to facilitate this research, tourism media is essential to gain an objective view of the destination image and therefore the media approach is also included in this thesis by focusing on the induced, organic and autonomous information source agents in the analysis.

This multidisciplinary approach and the indicated diverse scientific gaps lead to the research objectives, which will be discussed in the following section.

1.3 Research Objective and Question
This thesis has its aim to counterfeit the scientific research gaps mentioned before and contribute to the existing literature. Therefore, research objectives were created to acknowledge the existing research gaps.
The main research objective, which has its origin in the research problem, is to find out if there is a destination image gap between projectors and perceivers at the destination Tana Toraja. Further, if this is the case, then the follow-up research objective is to investigate what is this gap about and what kind of (in)consistency the gap has. Moreover, this thesis aims to address the challenges of the destination Tana Toraja to implement a balanced destination image, which contributes to the needs of the destination. Another research objective is to give suitable definitions for all the used terminology when it comes to the destination image to counterfeit the vagueness of the theory. Moreover, another aim is to address the scientific research gap to analyze all three information source agents (autonomous, organic and induced). In addition, this thesis wants to contribute to the lack of investigation of the destination image in developed countries.

To address these theoretical and empirical research objectives the main research question is the following:

- How is the destination image of Tana Toraja presented by projectors and perceivers in Germany?

According to the destination image theory (Baloglu & McCleary, 1999), to find out the overall destination image, there is a need to divide this main research question into two sub-questions including the cognitive and affective component of the destination image. To answer the main research question, the first sub-research question reflects the cognitive component, which describes the knowledge or beliefs of the destination. The second sub-research question will answer the affective component, which implies the feelings towards the destination.

1. What kind of words do projectors and perceivers use regarding the destination Tana Toraja?
2. What kind of emotions (positive, neutral or negative) do projectors and perceivers relate to the destination Tana Toraja?

1.4 Thesis Structure

This thesis is divided into a literature review, methodology, analysis and concludes with a discussion and a conclusion of the findings. In the first chapter of the literature review, the destination image theory will be elaborated and four main theories will be presented. Afterwards, the destination image formation, the information source agents with the tourist search behaviour will be addressed. Then, the difference between the projected image and the perceived image will be shown to acknowledge the scientific gap between projectors and perceivers in the literature. These considerations of the literature contribute to the conceptual framework, which uses the
work of two different destination image theories. The main contributors are Baloglu and McCleary (1999), who offer a conceptual framework which is constructed mainly for the perceiver side. As this thesis also recognizes the projected side, the conceptual framework by Tasci and Kocak (2006) cover this missing element of the projected side. These two frameworks combined build the conceptual framework for this thesis. Later, the methodology will be presented and a discussion about the qualitative content analysis by Mayring (2014) within an explorative case-study follows. Afterwards, the analysis will describe the two sub-research questions and is therefore divided into two parts. In this chapter, the cognitive and the affective component of the destination image will be addressed individually and then an overall destination image portrays a holistic outcome. These findings will be discussed in the frame of the theories of the destination image. In the end, a conclusion of the key findings and a reflection on this thesis will be shown.

2 LITERATURE REVIEW

In the following, the destination image will be handled as a roof over several other pillars. It creates a roof because it contains the main two pillars, the projected and perceived destination image. Afterwards, different smaller pillars, like the information source agents, the tourist search behaviour and the destination branding will be elaborated and show as well the support of the roof of the destination image.

2.1 The Destination Image

The destination image is due to its hermeneutic of definitions, theories and approaches a vague concept and a universal explanation is still not existing (Echtner & Ritchie, 1991; Jenkins, 1999). Nevertheless, most researchers have cited the definition by Crompton (1979). He defines that the destination image is a “sum of beliefs, ideas and impressions that a person has of a destination” (Crompton, 1979, p.18). Other definitions try to include not only the individual but also the group of people (Jenkins, 1999). For example, Lawson and Baud Bovy (1977) include both the group and the individual. The destination image is hereby “the expression of all objective knowledge, impressions, prejudice, imaginations, and emotional thoughts an individual or group might have of a particular place” (Lawson & Baud Bovy, 1977, p.10).

The destination image is firstly addressed by Mayo (1973) and Gunn (1972), who both mention the relationship between the destination image and travel behaviour. In 1975, Hunt published his influential work about images as a factor in the tourism sector. He argues, that images which individuals have in mind, can have an influence on the success of a destination because the individual has firstly bounded experience of this destination and consequently images can influence the decision to visit a particular destination. Although his research has a lot of
supporters, it also leads to an overall problem of the definition of the term ‘image’. Images have been studied in several other disciplines and the shifting meaning of this word makes it difficult to determine (Pearce, 1988; Stepchenkova & Morrison, 2008). Previous authors mostly neglected to precisely define the term image (Echtner & Ritchie, 1991). Nevertheless, researchers agree upon the importance of images in tourism marketing, because they resolve how appealing a destination is and can influence travel behaviour (Echtner & Ritchie, 1991). To overcome these shortcomings mentioned by Echtner and Ritchie (1991), there is a need to have a closer look towards the terminology of an ‘image’. The destination image theory is closely tied to the psychological field of imagery. Imagery is hereby a “distinct way of processing and storing multisensory information in working memory” (Echtner & Ritchie, 2003, p. 39). Furthermore, the process of an image is often defined as mental picturing, which can include any kind of senses, not only sight (MacInnis & Price, 1987). This mental picturing can have a positive influence on behaviour (Anderson, 1983; Gregory, Cialdini & Carpenter, 1982). Additionally, not only image processing is important, but also discursive processing, which defines information on individual attributes of a specific stimulus (MacInnis & Price, 1987). According to MacInnis and Price (1987), the individual and the holistic impression are important in forming an image. Hence, an image is difficult to examine, nevertheless, the most suitable definition for this research comes from the marketing field of products. Herzog (1963) is describing an image as "the sum total of the impressions a consumer receives from many sources" (Herzog, 1963, p. 82). This definition is important because of the three information source agents, which will be elaborated later. Also, another definition is important to incorporate, because it is examining that the image is an outcome of an individual and creates a holistic impression. This definition is defining an image as "an abstract, subjective, multidimensional concept consisting of a person's total impressions and experience with a service or product" (Hampton, Guy & Sinkula, 1987, p. 84).

Also, as the destination image refers to the term ‘destination’, a definition for this term is also needed. This definition refers to a tourist destination. According to UNWTO (2002), a tourist destination is “a physical space in which a visitor spends at least one overnight. It includes tourism products such as support services and attractions and tourism resources within one day’s return travel time. It has physical and administrative boundaries defining its management, images, and perceptions defining its market competitiveness. Local tourism destinations incorporate various stakeholders often including a host community, and can nest and network to form larger destinations” (UNWTO, 2002, para. 3).
The terminology of tourist destination image and the destination image is used in the reviewed literature interchangeably; therefore the term destination image is used in this research.

Furthermore, the destination image has been studied intensively during the 1990s because academics and the economy realized the importance of the destination image in tourism marketing (Tasci, Gartner & Cavusgil, 2007). Nevertheless, several shortcomings are present in the literature. The conceptualizations do not arrive yet into common consent (Aaker & Joachimsthaler, 2000; Fakeye & Crompton, 1991; Jenkins, 1999; Stepchenkova & Mills, 2010; White, 2004). However, the literature review indicates the four most common researched frameworks:

1. The holistic/overall impression of the destination image
3. The three-component model by Gartner (1994)

These frameworks will be further elaborated, in connection with their limitations.

2.1.1 The holistic/overall Impression of the Destination Image

To begin with, the holistic/overall impression of the destination image is notably mentioned in Stepchenkova and Morrison’s (2008) work, who argue that the destination image creates an overall impression. Also, Jenkins (1999) explains that the destination image is an overall mental representation of the public, which also can accompany stereotypes of the destination. Additionally, Hunt (1971) argues that tourism images are created by people about a place, where they do not settle. In Gallarza, Saura & García’s (2002) review on the destination image theories between 1971 and 1999, they found out that all authors agree upon that the destination image “usually corresponds to a global impression” (Gallarza et al., 2002, p. 68). However, this approach is rather ambiguous because it does not show the autonomous components of the destination image (Stepchenkova & Morrison, 2008).


The second important framework in this manner is established by Echtner and Ritchie (1991, 1993, 2003), who try to implement these autonomous components and counterfeit the shortcomings of the overall/holistic model. These components are called dimensions and they
created, therefore, a three-dimensional framework, due to a literature review and indicating deficiency of the destination image theory. They are labelling these dimensions: attribute/holistic, functional/psychological and common/unique (Figure 2). In Figure 2, the interaction between these dimensions is visible.

Echtner and Ritchie (1991, 1993) want to highlight the importance of a holistic image made by the destination, with an attribute-based component. This dimension has its origin in psychology, especially leaning on consumer behaviour and information processing of consumers, which does not only have the individual attribute in mind of a destination or a product but also shows the holistic impression of the destination. For example, consumers can evaluate the attributes of climate and landscape by comparing it to the holistic impression of the destination.

The second dimension functional/psychological is established from the work of Martineau (1958). The functional perspective is hereby measurable factors, like touristic attractions, prices, etc. The psychological perspective creates a dilemma because these factors are difficult to measure, like friendliness, atmospheres, and feelings (Echtner & Ritchie, 2003). Furthermore, to this dimension, they indicated 35 attributes to measure a destination ranging from functional (scenery, costs, etc.) to psychological (reputation, quality of service, etc.) attributes (Figure 3), which were used by previous researchers from 1975 to 1990 to indicate the destination image. Additionally, they mention that previous researchers have used mostly structured methodologies, in particular, the
Likert type scale\textsuperscript{5} to analyze the destination image. Hence, the majority had a preference for the common attribute-based component (Echtner & Ritchie, 2003).

![Diagram of Attributes for measuring Destination Image by Echtner and Ritchie (2003)]

Figure 3. Attributes for measuring a Destination Image by Echtner and Ritchie (2003)

Finally, the unique/common dimension provides an understanding of the destination as a tool to compare the destination. Unique functional features of a destination are hereby ‘markers’ in the landscape or must-see sights (MacCannell, 1989). They represent events or sights, for example, one could have the impression that India creates an image of the Taj Mahal or Brazil of the Carnival in Rio (Echtner & Ritchie, 2003). Unique psychological traits are more difficult to grasp, nevertheless, they are still common knowledge in the society, for example, that Paris is perceived as romantic. The common component refers to the overall comparative feature of the destination, which makes it possible to compare it with other destinations. According to Echtner

\textsuperscript{5} The Likert scale is a scale, which is mostly used in a survey to answer certain questions, instead of using yes or no. The Likert scale shows for instance, different scales of “agreeing” to “disagreeing”.
and Ritchie (2003), this unique attribute in the last dimension is mostly neglected, while studying
the destination image.

Although Echtner and Ritchie try to give a comprehensive understanding of the destination image,
the dimensions are rather problematic to distinguish (Jenkins, 1999; Tasci et al., 2007). Further,
the application of all dimensions to all destinations is not very obvious. In particular, the border
between the functional/psychological dimension is difficult to determine (Jenkins, 1999).
Additionally, the 35 created attributes (Figure 3) cannot be separated in only functional or
psychological, they are more a mixture of both (Jenkins, 1999; Tasci et al., 2007).

2.1.3 The three-component Model by Gartner (1994)

Following these shortcomings from Echtner and Ritchie (1991, 1993), Gartner (1994) created a
more accessible definition of these dimensions and also included another one, which concerns
the individual behaviour. Furthermore, his goal is to understand the holistic image formation
process by looking at information source agents.

Gartner (1994) created to this respect a three-component framework. He tries to address the
shortcomings of the holistic/overall approach by implementing the cognitive, affective and
conative component. Several scientists have indicated that the cognitive and the affective
component create the destination image (Baloglu & McCleary, 1999; Beerli & Martin, 2004). The
cognitive component is defined as “the sum of beliefs and attitudes of an object leading some
internally accepted picture of its attributes” (Gartner, 1994, p. 193). Nevertheless, tourism images
will rely more on perceptions than reality (Gartner, 1994). The affective component is hereby the
motives one has for choosing a destination. For instance, if a city is covered badly in the news
media and one’s safety reasons are highly valued, then one might consider travelling to this city
(Gartner, 1994). After evaluating the cognitive and the affective a decision has to be made and
the conative component becomes present, which implements the actual behaviour.

Additionally, Gartner (1994) mentions image formation agents and establish an eight ladder of
information sources ranging from overt included (traditional forms of advertisement) to organic
(actual visitation) information agents (Figure 4).

Figure 4 explains how much influence the destination has on different media channels. These
information source agents are inspired by Gunn’s (1972) work, who argues that images are
created through organic and induced agents. Organic agents are formed by individual sources, for
instance, news channels, movies, etc. Induced agents are created for marketing reasons for the destination.

Gunn (1972) identifies that the main difference between these two agents (organic and induced) is the control over the distribution of the information. Furthermore, Gartner (1994) mentions also Phelps (1986) in this context, who claims that the destination image contains primary and secondary images. Primary images can only be formed by the actual visit. Secondary images are information from external sources. According to Gartner (1994), there is a need to understand the process of forming an image to target a specific market. In addition, the image formation process is intermingled in the selection of a destination.

<table>
<thead>
<tr>
<th>Image Change Agent</th>
<th>Credibility</th>
<th>Market Penetration</th>
<th>Destination Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overt Included I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Traditional forms of Advertising (e.g., Brochures, T.V., Radio, Print, Billboards, etc.)</td>
<td>Low</td>
<td>High</td>
<td>High</td>
</tr>
<tr>
<td>Overt Included II</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information received from tour operators, wholesalers</td>
<td>Medium</td>
<td>Medium</td>
<td>Indirect</td>
</tr>
<tr>
<td>Covert Included I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second party endorsement of products via traditional forms of advertising</td>
<td>Low/Medium</td>
<td>High</td>
<td>High</td>
</tr>
<tr>
<td>Covert Included II</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second Party Endorsement through apparently unbiased reports (e.g., Newspaper, Travel Section articles)</td>
<td>Medium</td>
<td>Medium</td>
<td>Medium</td>
</tr>
<tr>
<td>Autonomous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>News and Popular culture: documentaries, reports, news stories, movies, television programs</td>
<td>High</td>
<td>Medium/High</td>
<td>Indirect</td>
</tr>
<tr>
<td>Unsolicited Organic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unsolicited information received from friends and relatives</td>
<td>Medium</td>
<td>Low</td>
<td>Indirect</td>
</tr>
<tr>
<td>Solicited Organic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solicited information received from friends and relatives</td>
<td>High</td>
<td>Low</td>
<td>Indirect</td>
</tr>
<tr>
<td>Organic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actual Visitations</td>
<td>High</td>
<td>- -</td>
<td>Indirect</td>
</tr>
</tbody>
</table>

*Figure 4. Image Formation by Gartner (1994)*

These information source agents are supported by Beerli and Martin (2004). These researchers explain the information source agents in a more comprehensible way, for this reason, they will be
referenced. Furthermore, it has to be noted that the included information source agent by Gartner (1994) means induced and will be used interchangeably.

The first phase is the information source overt induced I, which is the least credible. Nevertheless, destination marketers, mostly DMO’s have a high influence on this media agent. It includes information sources like television and print media. Overt induced II is managed by tour operators, travel agents, and wholesalers, with their information in travel brochures. This has higher credibility than information from DMO’s in overt induced I. The next categorization is including overt induced I, which is still presenting the traditional media, such as TV and books but presented by a second party, like a celebrity, who has an influence on the perceivers depending on his/her famousness and credibility. Covert induced II on the other hand, also represents a message from a celebrity, but perceivers should not discover the connection that the destination marketers are still promoting the destination through the celebrity’s words. The credibility rises, when the connection is not recognizable. Autonomous information sources are articles, documentation, travel guides, etc., which are produced independently. The credibility is in this case very high because it has a high reach of distribution. The next category is the organic information source; the receiver can either ask a friend or family member for their recommendation or knowledge about the destination (solicited organic) or just receives without asking their knowledge about the destination (unsolicited organic). The friend or family member, who gives the information could know the destination or actually have been there. The last category is the organic source, which is the image after the actual visit of the destination and creates, therefore, a more updated and complete destination image.

Gartner (1994) is introducing the conative component to the destination image and also values the importance of the information sources; nevertheless, he is neglecting the overall component in the end, which creates the global/national destination image. Additionally, to give a precise definition of the destination image, Gartner’s (1994) framework is still not sufficient. This ongoing problem about the comprehensibility of these components and as well with the holistic component describes Gallarza et al. (2002) as the “complexity of the destination image construct” (Gallarza et al., 2002, p. 60).
2.1.4 The Destination Image Formation with the cognitive/affective/overall Model by Baloglu and McCleary (1999)

Building on these information source agents and on the three-component model, the last framework is the cognitive/affective/overall created by Baloglu and McCleary (1999). They introduce this framework to evaluate the forces, which steer the destination image formation.

The academic literature and tourism marketing identifies the consumer’s rationality and emotionality as the two main indicators for creating a destination image (Gartner, 1994; Baloglu and Brinberg, 1997; Baloglu and McCleary, 1999; Lin, Duarte, Kerstetter and Hou, 2007).

Baloglu and McCleary (1999) bring also to notice that not only the cognitive and affective components are important, also the factors that influence the cognitive and affective image, like the stimulus and personal factors (Figure 5). Figure 5 is showing that stimulus factors, like information sources, which is referring back to Gartner’s (1994) model (Figure 4), and previous travel experience of the perceiver is affecting the destination image. Furthermore, personal factors, like individual psychological (values and motivation to travel, etc.) and social demographic (age, education, gender, etc.) traits are influencing the destination image. Hence, especially people with different cultural background can perceive a destination differently.

In this framework, the cognitive component is the knowledge and belief about an object and the affective is referring to the feelings about the object. The affective component can have a positive, negative or neutral outcome (Baloglu & McCleary, 1999). Both components require an individual assessment, although they are both interrelated (Baloglu & McCleary, 1999). Moreover, researchers agreed that the consumer instantly creates an overall image, when they evaluated both components. Nevertheless, a study from Keown, Jacobs, and Worthley (1984) concluded,
that the overall image is depending on the individual characteristics of the person. This overall image creates a positive or negative destination image outcome (Beerli & Martin, 2004).

As Gartner (1994), also Baloglu and McCleary (1999) mention the information sources and refer to Fakeye and Crompton’s (1991) model. Baloglu and McCleary (1999) found out that the information sources only affect the cognitive component and the sociopsychological motivations only influence the affective component (Baloglu & McCleary, 1999). However, they also indicated that variety and type of the information source have an effect on the sociopsychological motivations and therefore on the affective component.

According to Echtner & Ritchie (2003), there has been a domination of studies about the cognitive component. However, there have been only a few studies which cover the affective and even fewer studies which address both components (Stepchenkova & Mills, 2010).

This framework by Baloglu and McCleary (1999) has one considerable limitation. They neglect the projected side and therefore the interrelation between projectors and perceivers is missing.

Further elaborated was the destination image formation by other scientists. According to MacKay and Fesenmaier (1997), the destination image formation covers both supply-side, the destination marketers (projectors) and the demand-side, the tourists (perceiver). They define the destination image formation as “a composite of individual inputs and marketer inputs” (MacKay & Fesenmaier, 1997, p. 559). Additionally, the messages from the demand-side can not only reach the perceiver. Perceivers can also form their own image, besides the touristic destination marketing. Furthermore, the destination image can also be formed by free advertisement from the news and media channels, hence they do not need to invest in touristic commercial (Tasci & Gartner, 2007). Nevertheless, this publicity can also be generated and can have a negative image outcome. It is also important to mention, that the projected image is not necessarily the same as the perceived (MacKay & Fesenmaier, 1997).

To understand the path, when destination marketers have an influence in the destination image formation and when perceivers create their overall destination image, Jenkins (1999) sums up stages of the destination image formation (Figure 6), which was originally from Gunn (1972). In Figure 6, the phases of the decision-making process of choosing a destination until the actual travel can be seen. Further, it can be examined how an image can be influenced in various stages. Organic sources are hereby, mass media and books; the induced sources are representing the advertisement for the destination.
This stage-theory leads to more questions about the information source agents, which will be further elaborated.

2.2 Information Source Agents and Tourist Search Behaviour

‘Web 2.0’ created a new information agent, which is a valuable tool for projectors and perceivers (WTT, 2011). Before, Web 1.0 was limited only by viewing or downloading the content which was produced by corporations. Nowadays, everyone can contribute to the Internet and this reflects the second generation of the Internet - Web 2.0, with the introduction of social media, blogs, review-sites, etc. (Munar & Jacobsen, 2013). The amount of content that has been produced is immense and especially, consumer use it to gather information about their future travel destination and marketers use it to create inexpensive content and promotions (WTT, 2011)
As Gartner (1994) already indicated the importance of unsolicited and solicited organic information agents and therefore the recommendations from friends and families, is called in recent studies word-of-mouth (WOM). Until now, WOM is recognized to be the most reliable information source, before the actual visit, as a consequence it is also shaping the destination image (Hanlan & Kelly, 2005). With Web 2.0, a new subcategory of WOM becomes evident. E-WOM (electronic word-of-mouth) creates user-generated content (UGC) on websites and is appreciated by consumers and marketers. Users can share emotions and experiences with other users (Jacobsen & Munar, 2012), which is perceived as more credible than other information agents. This builds pressure for all destination marketers, who want to create a positive destination image (Munar, 2011). For this reason, it is substantial for DMOs, travel agents, etc. to assess the influence of UGC towards the formation of the destination image (Llodrà-Riera et al., 2015; Hanlan & Kelly, 2005). Stokes and Lomax (2002) argue that WOM should be a part of the marketing strategy to influence the destination image. That is the reason why also several researchers dedicated their work to this ambivalence (Frias, Rodríguez & Castenada, 2008).

Tasci and Gartner (2007) made the previous information source agents by Gartner (1994) more comprehensible by only classifying these into three categories, the induced, autonomous and organic, which still have the same meaning as in Gartner’s (1994) model. Several studies claim for the importance of organic information agents, ranging from organic agents like recommendations of friends etc., followed by web pages with UGC, then induced sources, like web pages of DMO’s and travel agencies and autonomous sources like travel guides, that are particularly useful (Llodrà-Riera et al., 2015; Eurobarometer, 2016). Nonetheless, the research run by Tsang, Chan and Ho (2011) in Hong Kong indicates that travel guides are the most valuable information source, followed by friends and family and then tourist offices. According to Marine-Roig and Ferrer-Rosell (2018), there has been no research on organic, autonomous and induced information sources.

The amelioration of the Web 2.0 and the new information agents changed the tourist’s information search behaviour (Kim, Choi & Kim, 2013; Xiang, Magnini & Fesenmaier, 2015). However, the internet source faces a problem of information overload (Frias et al, 2008) and lack of reliability and adaptation (Gretzel & Yoo, 2008). Even though the internet is a powerful source, traditional information sources, like TV, travel guides and travel agencies will still be counterfeit these shortcomings of the internet (Xiang et al., 2015). On top of that, the information sources are highly depending on the age of users (Xiang et al., 2015).
Tourist information search behaviour is an information search conducted by tourists, who want to reduce the risk of unpredictability and want to raise the contentment of the travel (Money & Crotts, 2003). Information search can be internal or external. Internal comes from previous travel experience and external is the search used with information source agents. While searching there can be various factors that influence information choice. The three main indicators are psychological/motivational, cost/benefit and information process (Srinivisan, 1990). The psychological component discusses the socio-demographic variables (Money & Crotts, 2003) and the motivational the actual travel, which are the length of stay and travel characteristics, which influence the travel search behaviour (Gursoy & McCleary, 2004). The cost/benefit relates to the money spent and time consumed in searching and the effort required (Vogt & Fesenmaier, 1998). The last indicator describes the processing of information, which contents information selection, procession, purchase, and consumption (Vogt & Fesenmaier, 1998).

As indicated, the frameworks of previous researchers are lacking comprehensibility, are often vague and suffer from definition problems. Furthermore, these frameworks are not completely suitable when comparing perceivers and projectors. In particular, the projected destination image is in most frameworks missing, for this reason; the following section about destination branding from the marketing discipline is included.

2.3 Destination Branding

Destination branding is an interdisciplinary theory, which came to more interest in the 1990s and is therefore quite new in the tourism discipline, for this reason; there are still some misunderstandings in the frame of the destination context (Tasci & Kozak, 2006). For instance, a misconception between the terminologies: brand and image (Tasci & Kozak, 2006). A brand is defined as a “unique design, sign, symbol, words, or a combination of these, employed in creating an image that identifies a product and differentiates it from its competitors. Over time, this image becomes associated with a level of credibility, quality, and satisfaction in the consumer's mind” (Business Dictionary, 2019a, para. 1). These brand implications have to differentiate a destination (Költringer & Dickinger, 2015). According to Kotler and Gertner (2002), a brand is even going further and “incite beliefs, evoke emotions and prompt behaviours” (Kotler & Gertner, 2002, p. 249). Thus, a brand can be evaluated by using emotional adjectives (Ekinci, 2003).

A successful destination branding is building a strong image (Aaker, 1991). The symbol of the destination should be associated with the destination and preferably the perceiver should create an emotional bond towards the destination and the brand (Blain, Levy, & Ritchie, 2005). Another
goal is to make people aware of the destination’s existence. Destinations do not have an ‘owner’; mostly a DMO is regulating the branding. Blain, Levy, and Ritchie (2005) emphasize that destination branding is incorporated in the destination image. Thus, the brand characteristics should match with the tourists’ needs.

Even though there are several researchers in favour of the connection between the destination image and destination brand, there are also some critics (Tasci & Kozak, 2006). Cai (2002) draws a distinction between destination branding and destination image. He argues that the missing element in destination image formation is brand identity. Brand identity is recognized by its visible attributes, like the logo, colours, slogan, name, and symbols (Business Dictionary, 2019b, para. 1). The destination branding creates this identity of the brand. Furthermore, when activating all the brand attributes in destination marketing, consequently it creates a brand image.

As various definitions exist on brand image, Capriotti (1992) indicated three main factors defining the brand image. First, the image can be fiction, whereas an idea of an image rises in the consumer’s mind but this idea is different from the actual image. Second, the image as an icon where the brand image is a mental representation of the brand and builds, therefore, an icon. Third, the image can be described as an attitude, where the image is based on a cognitive, affective and conative component. In tourism settings, the DMO is managing this brand image between the public and different organizations (Hunt & Grunig, 1994). This interference between public and organizations makes it possible to change and secure the destination image. According to Ferreira-Lopes (2011), a brand image can be analyzed through three stages. Firstly, the analysis of the perceived image; and secondly, the analysis of the actual image as perceived by the companies. Lastly, an analysis of the desired image, what image the company wants to achieve.

According to MacKay & Fesenmaier (2000), a destination image is more than the brand image. The destination image formation builds up with information source agents, individual input, marketer input, and brand identity.

Until now, both sides of the perceivers and projectors have been discussed; however, the interrelation between those is still missing and will be addressed in the following chapters.

2.4 The projected versus perceived Destination Image

Investigating a destination image is often used to analyze the market’s situation, form target groups and integrate the findings to raise the tourist arrivals and create attention to the destination. The projected destination image is formed by different kind of stakeholders, with
specific intentions and is mostly targeted for potential tourists (Marine-Riog, 2015). These tourists, who perceive an image from the projectors reproduce it, and form with new knowledge and feelings an updated one, when they come home from their journey at the destination. The result of both destination images creates a global/national destination image of a specific region or country (Marine-Riog, 2015). The congruency between the projectors and perceivers should be very small for minimizing the risk of a weak destination image outcome (MacKay & Fesenmeier, 1996). Also, Költringer and Dickinger (2015) argue that a strong destination image covers the same stories in each information source agent. For a successful destination image outcome, the projectors should manage the gap between the projected and perceived destination image. Nevertheless, in most cases, these images are not the same (Govers & Go, 2009). Thus, reducing this gap becomes a priority in destination marketing (Dinnie, 2008). In this context, Govers and Go (2009) introduce the notion of “gap bridging” to reduce the gap between the projected and perceived destination image (Figure 7). The framework is built on Baloglu & McCleary’s (1999) model, as well on Gartner’s (1994) information source agents and Fesenmaier and MacKay’s (1996) model. This framework shows from a place marketing perspective different attributes that influence each other. The idea is to minimize the gap between reality and perception and analyze what can influence this. Nevertheless, this leads to a more philosophical question, which was already in the mind of many philosophers like Kant, Locke, Hume, and Bayle. They posed the question: What is real? And is everything that we see a perception?
According to Govers, Go and Kumar (2007), the destination identity is acting like an anchor, which should be based on the reality of the destination. This identity creates with a development strategy a product. With destination marketing, it leads to a projected destination image. Nevertheless, if the destination identity is not the same as the product, there will be a tourism development strategy gap. The perceived tourism experience before the visit can be influenced by the tourist's own identity, environmental or situational influences and the direct or indirect interaction with other people, where also WOM plays a role. The perceived destination image contains the cognitive, affective and conative component. This collected knowledge leads to an expectation and if the expectation, which is based on personal demands, do not meet with the actual experience, then there is a tourist demands specification gap. After the visit, the vicarious place experience creates a second image. This can create a tourism delivery and supply gap because the host does not perform as the projected product and as the tourist's perceived image.

Tasci and Gartner (2007) offer three indicators to study the destination image. First, the supply-side, which is created by the destination and the projectors. Second, the demand-side, which is the perceiver and third, the factors between the supply- and the demand-side, which are the different information source agents. Furthermore, Tasci created with Kozak (2006) a framework to highlight the perspectives of projectors and perceivers (Figure 8).
According to Tasci and Kozak (2006), DMOs, travel agencies and tour operators have, to a certain extent, power over the message they project. This framework is recognizing this by the size of the figures in the conceptual framework. It symbolizes that perceivers have a stronger influence in the destination image than the DMOs etc. Further, it also includes the autonomous (independent) information source agent. It incorporates further the conative component (consumer behaviour). The fit between the projectors and perceivers reveals the success of destination marketing (Tasci & Kozak, 2006). The logo, name, and slogan are on both sides because it can be seen from both sides. The meanings and assets of the brand have an influence on the destination image. All this together is recognized as the brand equity, the value of the brand.

Although this framework seems quite comprehensible, it neglects the cognitive and affective components of the projected and perceived destination image, which are crucial to form a destination image (Kotler & Gertner, 2002; MacKay & Fesenmaier, 1997; Blain, Levy & Ritchie, 2005; Echtner & Ritchie, 1991; Gartner, 1994; Baloglu & McCleary, 1999).

This literature review shows the complexity of the destination image and conceptualization problems. New conceptualization refinements are in need to measure the destination image from the projector and perceiver side. For this reason, the conceptual framework for this research will be explained in the following chapter.
2.5 Conceptual Framework

As already indicated, various limitations and the vagueness of the destination image theory with their different frameworks leads to conceptualization problems. Reviewing the literature shows that researchers are in favour of measuring the destination image in the perspective of perceivers and projectors in a cognitive and affective component and an overall image. For this reason, Baloglu and McCleary (1999) present the most suitable framework for this thesis. Besides, they address all three information source agents, which is indicated as a scientific gap by Marine-Riog (2018). However, using this framework encloses that the projector side is neglected. For this reason, there is a referring to the framework by Tasci and Kozak (2006) who illustrate the relationship between the projectors and perceivers. They describe the projected destination image more in detail by using theories from brand marketing. The conative component, as mentioned in Tasci and Kozak’s (2006) model will be neglected because this thesis is only investigating the formation of the destination image in the perspective of projectors and perceivers and not the consumer’s behaviour. Several researchers agree that the cognitive and the affective component create the destination image (Baloglu & McCleary, 1999; Beerli & Martin, 2004; Gartner, 1994). Finally, an explanation of the conceptual framework of this research is illustrated (Figure 9).

![Conceptual Framework](image)

Figure 9. Conceptual Framework of this Research

Figure 9 shows that the brand identity has an influence on the projected destination image (Cai, 2002; MacKay & Fesenmaier, 2000; Tasci & Kozak, 2006). This side is represented by the induced
information source agent of the official website entries from the DMO Wonderful Indonesia. As indicated in Figure 9, the autonomous information sources are German travel guides, which have an independent origin, but sometimes tourism marketers have an influence on travel guides, thus, they present a projected image for tourists. For this reason, the travel guides are also on the projector side. Therefore, the autonomous source agent is indicated in a darker blue. The perceiver side is influenced by individual personal factors, for instance, psychological, which represent travel motivations, values, and characteristics of the tourist (Baloglu & McCleary, 1999). As well as, social factors which represent age, education, gender, etc. This perceived side is represented by organic information sources, i.e. German travel blog entries. The authors of these travel blogs are tourists, who already visit the destination and wrote about their experience. Both sides will be investigated in the frame of the destination image theory inspired by Baloglu and McCleary (1999), as well as Tasci and Kozak (2006). At first, the analysis is focusing on the cognitive component and then the affective component. As there is general consent in the literature among scholars, when analyzing the destination image that pictures are as important as texts (Dann, 1996), an image analysis is also included in this research. The cognitive component, the affective component and the image analysis present afterwards an overall destination image, which is also supported by Baloglu and McCleary’s (1999) framework. In the end, a comparison between the overall image of projectors and perceivers and their relationships and influences on each other follows, to address the scientific gap between those two.

3 METHODOLOGY
In the following different methodological approaches, methods and analysis techniques in the frame of the destination image will be discussed, which concludes why this research is using a qualitative content analysis within the lens of an exploratory case study. Afterwards, indicators for data collection and strategies for analyzing the data will follow. At the end of this chapter, the limitations of qualitative content analysis will be pointed out.

3.1 Approaches and Considerations of the Methodology
Investigating the destination image offers several relevant methodologies, methods, and interpretation of findings, due to the complexity and inconsistency of the destination image theory (Gallarza et al., 2002).

Even though the destination image has been researched over 50 years, researchers still focus on the understanding and the definition of the destination image. The most common research strategies are exploratory and mostly bounded to a specific destination. Therefore, various researchers used a case study as a research design to analyze the destination image.
A case study is an in-depth research and offers a diverse range of empirical assessments and is therefore very flexible in its nature (Taylor, 2016). Furthermore, a case study attempts to understand a particular phenomenon and entails to give a holistic view of the case. There are three categories of case studies, the explanatory, descriptive and exploratory. Explanatory means to understand why something happened (Yin, 2014). The descriptive category gives a detailed picture of a phenomenon and finally, the exploratory category describes what kind of questions could be helpful to ask, to find out more about a problem (Yin, 2014). Thus, an exploratory case study for this thesis is suitable, as firstly there is a necessity to determine the destination image of the case and then other questions can be raised. Another reason for choosing this exploratory research design is that the literature reveals a scientific gap of projectors and perceivers in the destination image framework. However, a limitation to this research design is that case studies can only be applied to the specific case and cannot be generalized to a wider population (Taylor, 2016).

Many researchers are focusing their case study on a constructivist approach (Crotty, 2003), which tries to understand the meaning behind a text and recognizes the intentions of the author and the preconceptions of the reader (Mayring, 2014). However, as this thesis wants to find out the destination image, hence the written words of projectors and perceivers, its nature is to discover the ‘truth’ behind the words. This aim of the thesis refers more to a positivist approach, which tries to understand the accurate words used by different stakeholders (Taylor, 2016). Nonetheless, the positivist approach does not recognize an extent to falsification of the findings but post-positivism does. The post-positivist approach implies that the findings are believably true but can be subject to falsification. Thus, post-positivism implies critical realism (Sayer, 2000), which acknowledges the reality as ‘real’ but it is not perfect. The epistemological foundation requires as a consequence an objective analyzing of the data, without influencing it. For these reasons, this thesis uses the post-positivist approach.

3.2 Structured versus unstructured Methods

To compare the different destination images, a standardized instrument for measuring the destination image is needed (Stepchenkova & Mills, 2010), because different methodologies influence the outcome of the study (Tasci, 2007). In most cases, destination image studies borrow measurement instruments from other disciplines (Stepchenkova & Mills, 2010). With the complexity and different conceptual frameworks, there is an assumption that multidisciplinary approaches are likely to continue (Stepchenkova & Mills, 2010). Tasci (2007) discusses even the
usefulness of the destination image in the industry when there is no coherent measurement approach.

Various researchers focused on structured methods rather than unstructured (Echtner & Ritchie, 1991; Pike, 2002). In particular, in a quantitative nature with mostly questionnaires, which have an already made-up list of attributes, which limits the response of the individual. In the destination image theory, there already exist a substantial amount of quantitative approaches; however, these approaches do not explain insights about dependencies, relationships or causal powers. These insights can only be explained while working from a qualitative perspective. Nevertheless, causal relationships of different dimensions of the destination have been neglected so far (Fakeye & Crompton, 1991; Sönmez & Sirakaya, 2002). As this thesis focuses on post-positivism and therefore critical realism (Sayer, 2000), it implies to work in a qualitative way because this perspective tries to determine the meaning behind the words. Furthermore, other researchers agree upon the need for qualitative approaches in the destination image for a more in-depth understanding (Echtner & Ritchie, 1991). According to Echtner and Ritchie’s (1991) intensive literature review, both qualitative and quantitative are the optimal contribution to study the destination image. They argue that first a quantitative approach, to study the destination attributes and then a qualitative approach for looking after the holistic image and the affective component gives a more in-depth view on the destination image. Therefore, Echtner and Ritchie (1991) conducted a literature review of the destination image attributes (quantitative) and then created open-end questions (qualitative) for the holistic image. After this influential research, qualitative methods increased, especially methods about image analysis, in-depth interviews, and content analysis (Tasci, Gartner & Cavusgil, 2007). However, these analyses only focused on either the cognitive or affective component of the destination image. Also, the use of multidimensional analysis, Kelly’s repertory grid analysis (1955), and correspondence analysis focused as well on only one component of the destination image (Tasci et al., 2007). These analyses are, therefore, only showing an incomplete destination image. Thus, investigating both components and an overall image is more accurate (Keaveny & Hunt, 1992), because tourists also choose their destination on an overall image rather than separating their feelings (affective) from their knowledge (cognitive).

The review of several papers (Chon, 1990; Gallraza et al., 2002; Pike, 2002; Tasci & Kozak, 2006; Stepchenkova & Mills, 2010) shows the existence of the scientific gap of unstructured qualitative approaches. These are required to express the unfiltered meaning of the data, for instance, respondents in an interview can express their full opinion without a made-up attribute list of
answer possibilities. Thus, this unstructured qualitative method creates a high level of precision without influencing the respondent (Echtner & Ritchie, 1991). For this reason and as this research also focuses on two components and the holistic impression (Echtner & Ritchie, 1991), this research is conducted in an unstructured qualitative manner.

3.3 Evaluation of the Method

Working in an unstructured qualitative manner leaves still possibilities for choosing a method. In the destination image theory, it has been worked intensively with interviews, open-ended surveys and textual analysis (Echtner & Ritchie, 1991). However, this research centralizes on the qualitative textual analysis because it aims to understand the correlation of the destination image between projectors and perceivers for three reasons. First, as the research objective is to give a contribution to the scientific gap of all three information source agents and covers, therefore, both sides of projectors and perceivers, consequently tourism media is involved. Second, the textual analysis produces the most in-depth research of the destination image because different angles will be elaborated, closely tied to the words and meaning of the text. Hence, different tourism media creates a true notion of the text, thus, positive and negative words can be identified (Macnamara, 2005). Third, the reliability rises because the textual analysis is not depending on the respondents of an interview or a survey.

Textual analysis can be done in different ways depending on the research topic and outcome of the research (Mayring, 2014). In the literature, three techniques have been indicated to analyze different tourism media. The modern hermeneutic technique (grounded theory coding, psychoanalytical text-interpretation), discourse analytic technique (text mining, conversation analysis) and the modern content analysis (qualitative and quantitative content analysis) (Mayring, 2014). Each technique comes from a different discipline, nevertheless they can be applied interdisciplinary (Mayring, 2014). Hermeneutical techniques aim to understand the reflection of the definition (Gadamer, 1997) and are evolved from historical studies. It drives to understand the interference behind the text however, the freedom of interpretation is hereby broad (Mayring, 2014). For instance, grounded theory coding (Corbin & Strauss, 1998) aims to have a concrete theoretical model in the end by coding the text with different memos. Discourse analysis techniques follow a discourse in a specific topic and to a specific time (Jäger, 2012). Discourse analysis is specially made for political or societal projects (Jäger, 2012). For example, text mining is evolved from literature studies and mostly done in a quantitative way. The text mining is relatively closely tied to content analysis (Mayring, 2014). The content analysis techniques have their origin in communications. However, according to several reviews of the
destination image methods content analysis was continuously used in investigating the destination image (Echtner & Ritchie, 1991, 2003; Gallarza et al., 2002; Jenkins, 1999; Stepchenkova & Mills, 2010). An accepted method is sorting, categorizing and identifying frequencies within a content analysis (Stepchenkova & Mills, 2010). This thesis concentrates on the qualitative content analysis by Mayring (2014) because only a few researchers provide a comprehensible guide for doing qualitative content analysis. Mayring’s (2014) approach is widely accepted in this field (Macnamara, 2005). Nonetheless, to answer my first sub-research question, what kind of words do perceivers and projectors use, not only the frequency tests are essential also thematic text analysis (Stone, 1997) helps to provide a better understanding for the words they used. This analysis looks for common themes in the text. Mayring (2014) also included this procedure in his categorization system.

Another factor has to be considered when studying the destination image. There is an intensive amount of literature that concludes the use of textual and visual data for a better understanding of the destination image (Stepchenkova & Mills, 2010). Before more attention to textual analysis has been made (Pearce & Black, 1996), nowadays as the society is a more oversaturated image culture (Urry, 1990), it is essential to value the visual analysis the same amount.

3.4 The Use of Word Processing Software

Nowadays, there has been a great amount of computer-aid textual analysis software for content analysis. Alexa and Zuell (2000) reviewed 16 softwares and concluded that each software has its strengths and limitations and that there is no program, which offers everything. To analyze the data set of this thesis, a word processing software has been chosen because it can scan texts systematically and the reliability is increasing. The reliability increases because the text can be re-coded and reproduced by others (Mehmetoglu & Dann, 2003). Furthermore, the validity rises because this research is not depending on respondents (Mehmetoglu & Dann, 2003). In comparison to the manual approach, the computer-assisted approach has less of a feel for the data and less awareness of serendipity (Mehmetoglu & Dann, 2003). Nevertheless, the advantages of using computer-assistance are predominant because it is less time-consuming, and increases the accuracy. To answer the research question of this thesis, there is a need for frequency analysis and a categorization system. As ATLAS.ti is available for students at Radboud University and offers all these attributes, this program was chosen. ATLAS.ti is a user-friendly program, which also allows inserting not only text but also audio and images.
3.5 Data Collection

Tourism media has a significant impact on the tourist perception, awareness and even the behaviour (Macnamara, 2005). However, previous researchers did not often include tourism media in their studies about the destination image (Tapachai & Waryszak, 2000). Although, secondary data, like textual and visual tourism media, increase the viability and reliability of the research because it is independent of a respondent.

This data set (textual and visual tourism media) is a mixture of offline and online media because tourists search their information for upcoming trips online and offline (Marine-Riog, 2018). The data set of this thesis was chosen because of the lack of inclusion of organic, induced and autonomous information source agents. This inclusion of all three information source agents gives the possibility to compare the perspectives of projectors and perceivers. The data set is represented by induced agents, which are information for marketing purposes (DMO), an organic agent, which are information from tourists who visit the destination (travel blogs) and an autonomous agent, which are independently produced information (travel guides).

Furthermore, the data set is restricted to German tourism media because Germany is the second largest international group who visits Tana Toraja (Kemenpar Sapto Haryono, 2018) and also travels worldwide internationally (UNWTO, 2018). Thus, they represent a substantial contribution to the economic growth of Tana Toraja (Kemenpar Sapto Haryono, 2018). This impact on the region is important because the livelihood of the residents is depending on German tourists and for this reason, this thesis focuses on German projectors and perceivers.

German tourists search for their information about upcoming trips online and offline (Gursoy & Umbreit, 2004). Germans use online resources, like tour operators, DMOs and offline resources, like travel guides to gather information for a trip (Deutscher Reiseverband, 2017). Furthermore, YouGov conducted a significant market research about online and offline travel guides. They asked more than 2.000 people, where 51% indicated that they use offline travel guides for their travel planning (Schneider, 2017). The German search behaviour is important to acknowledge because Germans make decisions according to different information given by the tourism media, as to whether they will visit the destination or what they will actually do at the destination. To assure that the data set is created by German projectors and perceivers, all the data have to be written specifically for the German market, this implies that they are in German or it was written from a German author.
Each entry of a German travel guide, travel blog, and the DMO are only included if there is something written about the destination Tana Toraja and has been published between 2014 until 2018. This time frame has been indicated for travel blogs and travel guides because the Indonesian government started to promote Tana Toraja intensively in 2014 after a backdrop of tourist arrivals (Kausar & Gunawan, 2018). The entries of the website of the DMO Wonderful Indonesia are created in 2018. This whole data set includes a total of 68 entries and 1465 images. A detailed description of the data set can be reviewed in Appendix D, Table 1, 2, 3, and 4. This amount of data was only possible to analyze in separate projects in ATLAS.ti because otherwise ATLAS.ti was not working anymore and got very slow. This implies that each data set (travel blog, travel guide, and DMO) will be analyzed separately. Moreover, images were also analyzed separately due to the same reasons. If one image shows a collage, the number of images in the collage were counted and coded separately.

The data set of German travel guides include 14 editions of ten different travel guides between 2014 and 2018, however only ten editions of six different travel guides have written something about the destination Tana Toraja (Stefan Loose (2016 & 2018), Lonely Planet (2017 & 2018), Dumont (2014 & 2018), Sulawesi and on the Road and Inside Indonesia (2015), Nelles (2015 & 2017) and Reise-Know-How (2015)). The other German travel guides mentioned Bali and Lombok and neither mentioned Tana Toraja, nor Sulawesi. Different editions of one travel guide were also included because of their selling. This means that these different editions of one travel guide create in fact more volume in the data set however, they are equally important as the others. The chosen travel guides are all the German travel guides from 2014 until 2018 that are existing on the German market. As the travel guides are paperback editions, they were scanned and transcribed into a rich text format (.rtf) document in order to analyze it with ATLAS.ti. 91 Images were analyzed separately in another project in ATLAS.ti.

German travel blog entries were searched in Google.de using keywords like Reiseblog “Tana Toraja” and Blog “Tana Toraja”. The Quotation marks help to search only for entries which mentioned Tana Toraja. Entries were included in the data set if they are published between 2014 and 2018 and if they are for leisure purpose and not for business travel.6 This criterion was chosen because only leisure travel ensures tourists, who travel for holidays and pay their own expenses. Another criterion of the selection process was the ranking of their web traffic, which can be searched at the website Alexa.com. It is a legitimate free statistics and analytics service of any website. On this website, the web traffic can be indicated and for instance the number of people

---

6 For a detailed view on the criteria of the travel blogs see Appendix D, Table 1.
who visit the website. It is a known marketing tool for comparing different websites. However, some websites do not have yet an entry about their web traffic at this website, nevertheless, as these travel blogs are still tourists who have been to Tana Toraja, they are included as well. In total, these are 48 German travel blog entries from 38 different travel blogs. These entries were included because some authors published several articles about Tana Toraja. The comments of the visitors of the travel blogs were not included in the analysis because they do not represent the actual tourist who visits Tana Toraja. The entries were transcribed from the websites into word documents, to insert them into ATLAS.ti. 1474 Images were firstly saved on the computer and then analyzed in another project in ATLAS.ti.

Finally, the website of the German DMO Wonderful Indonesia offers six entries about the destination Tana Toraja. Unfortunately, all entries are written in English, even though there are presented on the German Wonderful Indonesia website. Nonetheless, as they are still published on the German website they were included because this data set represents the official destination image perspective of the projectors from the governmental side of Indonesia. The entries were transcribed into word documents and afterwards analyzed in ATLAS.ti. The resulted 10 images were analyzed separately in another project in ATLAS.ti.

3.6 Data Analysis
According to Mayring (2014), a qualitative content analysis follows the logic of a summary, to reduce the textual data, the structuring of the data, to filter out particular aspects of the material, and the interpretation, to interpret the data. This also reflects the case study research strategy. Furthermore, this analysis is three-folded. Three separate content analyses will be conducted to analyze the whole data set. The first content analysis reflects the first sub-research question and the second content analysis the second sub-research question. The third content analysis is analyzing the images.

As this research is in exploratory nature, an inductive category formation is chosen for the first sub-research question. Another reason for this is that this research aims to find out the true meanings behind the words, thus, inductive is an optimal solution, rather than deductive because the categorization follows from the text to the category and not in a deductive way from the category to the text. The definition of categorizations is listed in Appendix A, Table 2. In this case, not all material has to be regarded in the analysis, as in the case of a summary category formation. It is an open-coding procedure, which aims to have a true description of the material without any biases of the researcher (Mayring, 2014). Nevertheless, a deductive component interplays in this process because of the restriction of the topic for the categorization. This
procedure reduces the text and follows the logic of content analysis. This topic is Tana Toraja in its tourism destination setting. Everything that is related to the destination Tana Toraja will be evaluated. The coding follows systematically and line by line and by hand, thus the meaning of the sentence does not get lost. Otherwise, while automatically coding with a computer the ‘real’ meaning of the words and sentences might disappear. One sentence or paragraph can create one code and represents a category. If a category is created a definition of this category needs to be made. If the next sentence does not fall into this category, a new category follows. If there are changes in the categories, the whole data set needs to be revised again. After working on this formation of 50% of the data set, a revision of the whole data set has to be made. Main categories and subcategories can be produced; this has been made deductively under the considerations of the research question. To enhance the reliability of this research, a frequency analysis of words and of the categories is introduced, which is necessary to answer the two sub-research questions. The use of stop words like numbers, German articles, and, connecting words and pronouns are not counted in the frequency test. The frequency shows the stress factor of the data within the topic (Mayring, 2014). Not only frequency tests provide the answer to my sub-research question, but also thematic text analysis helps to reveal different patterns to compare projectors and perceivers (Stone, 1997). The discovery of multiple themes can indicate the stress of the specific text (Stone, 1997). This also follows the inductive categorization rule of Mayring (2014). This process is useful later for analyzing the second sub-research question, to indicate what kind of feelings each data set uses.

A second content analysis with a deductive categorization system follows, to answer the second sub-research question. These categorizations are positive, negative and neutral. This content analysis has to be made deductively because the categorization starts prior to working on the text. The already made categorization system from the first inductive content analysis provides the thematic analysis, which is now used to attach positive, neutral and negative feelings to the category. Figure 10 gives an example of the textual coding procedure.

Figure 10. Example of a textual coding procedure in ATLAS.ti

---

7 For a complete list, see Appendix D, Table 6.
This example (Rantepao is situated in the beautiful Tana Toraja highlands among rice fields and surrounded by karst mountain ranges) describes the landscape and is coded positive because the whole sentence is evaluated positively with the word beautiful.

Furthermore, anchor examples and a definition of the coding need to be created for the three categories. In the deductive categorization, exact coding rules need to be made to read through the text and in order, the paragraph falls into a category. The coding rules for this method are listed in Appendix B, Table 1.

Several implications were made in the coding procedure, in the inductive category system several codes changed over time, for this reason, several times the whole data set was revised. For example, first, the researcher coded a sentence about a camera with the category camera, however after several objects came, this category also included dresses, and backpacks and was named objects. Moreover, several codes changed their names to make the categories more clear, for example, first the category was called ‘death most important’ because several authors referred to this but in the end, the name was death cult.

These considerations of the content analysis cover therefore a mixed, inductive and deductive categorization procedure to answer both of the sub-research questions.

The last content analysis covers the visual data set, the images. Image analysis within a content analysis in the setting of the destination image has been used by several researchers, for instance for travel brochures (Henderson, 2007; MacKay & Couldwell, 2004; Pritchard & Morgan, 2001) destination websites (Govers & Go, 2006) or for the projected destination image with two tourism media sources (travel brochures and web images) (Singh & Formica, 2006). Additionally, several researchers studied images on the perceiver side from respondents (Andsager & Drzewiecka, 2002; MacKay & Cloudwell, 2004; MacKay & Fesenmeier, 2000). Also, several papers also examined the ‘circle of representation’ in destination image (Canton & Santos, 2008, Jenkins, 2003, Ponting, 2009, Stepchenkova & Zhan, 2013). While this thesis compares projectors and perceivers, the circle of an image between projectors and perceivers is worth mentioning. This circle of representation first starts with the marketers, who project an image in mass media, this is perceived by individuals and then when tourists visit this photographed area/attraction, they are likely to take a photo by themselves and afterwards project it to their friends and family at home (Jenkins, 2003). Jenkins (2003) concludes that projected images by marketers are likely to be reproduced by tourists. These images are floating on the internet and the DMO has a lack of
control (Stepchenkova & Zhan, 2013). Moreover, non-promotional materials affect the destination image more than promotional materials (Connell, 2005).

An image is often considered as a form of text (Stepchenkova & Zhan, 2013). According to Stepchenkova and Zhan (2013), there are two methodological possibilities to code pictures: metonymic and metaphoric. These two possibilities are of concern because they create a specific meaning to the picture. The metonymic perspective explains all the signs separately. The metaphoric perspective entails what the image signifies beyond its appearance. A metaphoric example is hereby a rose, which can be categorized as flower and signifies romance (Strinati, 1995). In content analysis, images are considered as a metonymic perspective because the image will be broken down into stand-alone categories and frequency occurrence will be elaborated (Stepchenkova & Zhan, 2013). For this reason, the image analysis follows the rules of an inductive categorization by Mayring (2014). The definition for the categorization is listed in Appendix C, Table 2. To visualize this procedure of coding, Figure 11 shows the image content analysis of a collage image.

![Figure 11. Example of a visual coding procedure in ATLAS.ti](image)

To interpret the findings of the textual analysis, three different methods can be indicated. First, a summary can be used to create an overview through the reduction of the material. Second, an explication can be made through additional material in order to give a comprehensible understanding of the text. Third, the method of structuring can be used to filter out particular aspects of the data set to an already determined criterion. As this thesis is using a mixture of an inductive and deductive method, the interpretation is firstly done within a summary and then
through structuring. To be precise, the interpretation of these research findings of all three content analysis will be explained through frequencies of different words and themes. These frequencies identify the stress of a specific data set and through the occurrence it can be evaluated that some themes or words are more important in a data set than others. These represent the words each projector and perceiver used. After this, these words are connected with feelings, like positive, neutral or/and negative. The feeling attributes will be also analyzed through occurrences in the different themes. This shows the evaluation of the different categories and implies what kind of feelings projectors use and what kind of feelings the perceivers use. These occurrences will be explained within the context of the destination Tana Toraja and different citations from the text will be drawn to demonstrate these explanations.

The visual interpretation will also be interpreted through frequencies in their categorization and compared within the different data sets. These frequencies build a stress factor on their importance, because “a picture says more than a thousand words”. This will also be explained within the context of the destination Tana Toraja.

3.7 Strength and Limitations of the Method
There are several strengths using qualitative content analysis, for instance, it can track changes over time and is relatively inexpensive (Kondracki, Wellman & Amundson, 2002). Furthermore, the data set that is produced can later be used for other researches to compare different data sets. Furthermore, it can be re-coded; hence omissions and errors can be detected (Kondracki et al., 2002). However, several limitations can also be witnessed, for example, conclusions can only be made on the text that has been analyzed and cannot be generalized (Kondracki et al., 2002). Content analysis can describe relationships but it cannot describe the origin of these relationships (Kondracki et al., 2002). Another limitation is that it is work intensive and it becomes more complex when the codes need to be changed over time.

This research has in general several strengths for instance, that both textual and visual are analyzed. This provides a comprehensive insight into the destination image. Also, the use of textual and visual data increases the reliability and viability in the content analysis because there is no influence of a respondent. Furthermore, the use of the cognitive, the affective and the holistic image create a more in-depth understanding of the destination image. Moreover, the research also includes all three information source agents, which as well deepens the understanding of the destination image.
A limitation of this research is the amount and access to the data set. All data sets had different requirements in order to be chosen because different data sets needed different requirements. Travel blogs give only limited access to the perspective of the perceivers because not all entries could be considered.

Initially, travel brochures were also considered in this research however, due to limited accessibility by the tour operators, the researcher decided to leave out the travel brochures. The tour operators were not willing to share their old travel brochures in the time frame between 2014 and 2018, thus a comparison of the data set is not reliable. Furthermore, the entries of the website Wonderful Indonesia are in English, thus some German tourists only have limited access to these websites, due to the understanding of the language. However, as this is the official DMO, the words of the entries of the website are compared with the words from travel blogs and travel guides.

Another limitation is the use of ATLAS.ti. The program cannot go beyond frequency analysis and comparative analysis; other computer software can work more literary. Also, the whole data set could not be uploaded in one project in ATLAS.ti because the data set was too large and ATLAS.ti could not process it. For this reason, each data set had to be analyzed individually in a different project.

4 ANALYSIS & RESULTS

The analysis starts with an introduction to the three information source agents, following the conceptual framework of this thesis. First, the brand identity (Cai, 2002; MacKay & Fesenmaier, 2000; Tasci & Kozak, 2006) of the projectors (DMO and travel guides) will be elaborated; afterwards, the personal factors (Baloglu & McCleary, 1999) of the perceiver side (travel blogs) will be presented. This will demonstrate the different information source agents in more detail and shows the origin of the destination image of each agent.

Consequently, the analysis is two-fold; first of all, the first sub-research question will be answered from the projector and perceiver side. In this chapter, also the image analysis will be presented. Eventually, the second sub-research question will be answered with the help of the findings of the first sub-research question.

4.1 Information Source Agents

In this chapter the three information source agents (travel guides, travel blogs and the DMO) within their personal factors (perceivers) and their brand identity (projectors) are presented.
4.1.1 Travel Guides (autonomous)

The travel guides show a price range of 14,90€ to 29,90€. All the travel guides were written for a different audience and purpose. However, most of them were addressed to the active and cultural tourist and reader. Lonely Planet and Sulawesi on the Road were written especially for young readers, who travel on a budget. Moreover, Lonely Planet is the only travel guide, which covers the whole of Southeast Asia and not only Indonesia because they did not publish an Indonesian travel guide in German. The other travel guides cover Indonesia, besides Sulawesi on the Road, which is a travel guide specially written for the island Sulawesi. Moreover, nearly all travel guides kept their layout and style, however, Dumont and Nelles changed their layout between their editions.

To have a deeper understanding of the purposes and brand identity of the travel guides, the travel guides will be presented separately.

Nelles is a professional travel guide and gives cultural and historical background information and stands for high-value, modernity and latest products (Nelles, 2019). Their main value is quality and reliability. Both editions (2015 and 2017, Figure 12) were written by David Henley, Berthold Schwarz, James Fox, Putu Davies, Anthony Reid, Yohanni Johns, Robyn Maxwell, and Collin Groveshas. Nelles covers over 100 destinations and exists already since 1986. The publisher works with 165 correspondents around the world. All the paperback editions are also available online and as an app. Nelles has several cooperations with tour operators and travel agencies, where they cooperate with marketing strategies to promote their interests. Furthermore, Nelles choose mostly green and white as their main colours. Both editions offer at the beginning and at the end of the guide a time table about the history, explains the food in Indonesia, gives an itinerary about where to go and divides the itinerary in one, two or three weeks’ time to travel, and also mentions art, animals, climate, environment and culture. Moreover, Nelles includes travel information about transportation, the embassy, a small dictionary and some general tips about services, rules, internet, electricity etc.

The written words of both editions did not change so much during the time. Nelles covers only South Sulawesi and did not pay much attention to the other part of Sulawesi. Even though, Nelles includes the whole islands of Java, Bali, Lombok, and Sumatra. Besides that, Nelles had further reduced their coverage about Tana Toraja from six to five pages. However, in both edition, Tana
Toraja is covered within a brief history of the Torajans and they gave special attention to the religion and burial ceremony.

Lonely Planet was established in 1972 and offers 270 travel guides (Lonely Planet, 2019). The main goal of the publisher is to create high-quality information. Lonely Planet is a budget-friendly travel guide, mostly for backpackers. They offer print and online travel guides. Furthermore, they aim to promote environmentally friendly travelling, both in the materials which they use for printing and also for the human element, where they cite: “Our writers never recommend travellers visit a destination that isn’t ready for tourism and our guidance provides travellers with the information they require to make an informed decision and to be aware of any ethical concerns in a destination.” (Lonely Planet, 2019, para. 4). They published their editions in 2017 and 2018 (Figure 13). The Indonesian section was written in both editions by Paul Harding, Trent Holden, and Hugh McNaughton. Moreover, they cover in the Indonesian section Bali, Nusa Tengarra, Java, Kalimantan, Sulawesi, Sumatra, Maluku, and Papua. The Indonesian section starts with a short introduction, an overview of the different regions and information about climate, tips, internet, and costs.

Their main colours are white and blue, which also resembles the logo. The brand is based on the founder couple, who love to travel on a low budget and recognised the market gap of this kind of travelling. The whole section about Tana Toraja was altered in writing, style and structure with each edition published. However, in the end they both still cover the same information. Even though, the edition from 2017 covered more burial sites and explained them in cardinal directions around Rantepao. The newer edition, in contrast only mentions the burial sites in one paragraph. The older edition has its focus on trekking, whereas, the newer version focuses on burial ceremonies and the most-known burial sites, like Ke’te Kesu and Londa. Besides this, only a few other burial sites are mentioned. Nevertheless, both cover the architecture, the burial ceremony, and trekking. Additionally, the older edition includes itineraries of trekking facilities.

Dumont presents its brand identity under the slogan “Man sieht nur, was man weiß...” (Dumont, 2019, para. 1) [You only see, what you know...] with an extension of the values of “Individualität & Intellektualität, Weltoffenheit und die ‘Aura der Kultiviertheit’” (Dumont, 2019, para. 1) [individuality & intellectuality, open-mindedness and the aura of sophistication]. Dumont is an active outdoor travel guide for individual travelling, with attention to environmental-friendly
travelling. Further, Dumont offers 500 travel guides and 300 people work for the publisher. All travel guides are also available as an e-book. Dumont offers high-quality educational travel guides, which are written open-minded and curious. These guides are not for low-budget customers. The authors evaluate different information with subjective comments within recommendations and warnings. Both editions (2014 and 2018, Figure 14) were written by Roland Dusik; however, the first edition is coloured in white and mustard yellow and the last edition in white and green. Furthermore, the latest edition changed its layout to more sustainably friendly textual and visual coverage.

At the beginning and at the end, both editions cover general information about Indonesia, geography, environment, economy, socio and political issues, history, religion, events, architecture, arts, music, literature, food and beverages, transportation, accommodation, sports, climate, and a small dictionary. However, the newer edition includes a section about round trips in Indonesia, in which two itineraries covered Tana Toraja. The older edition mentions Tana Toraja within the setting of architecture, history, social class, and religion. This edition gives a lot of trekking recommendations and explains different burial sites. Furthermore, it describes in detail the burial ceremony on two pages. The latest edition covers the same topics and nearly the same words as in the other edition, only a few minor changes have been made. One of these changes is that in the newer edition an addition has been made in the introduction, which mentions that Rantepao has now a developed tourism infrastructure.

Stefan Loose is an intensive travel guide, which also gives attention to outdoor activities and environmental-friendly travelling (Stefan Loose, 2019). The publisher was founded in 1978 and has covered 300 destinations. The two editions (2016 and 2018, Figure 15) were written by Mischa Loose, Christian Wachsmuth, and Moritz Jacobi. They choose the colour orange as their brand logo, as they also refer to it as the orange travel bibles (Stefan Loose, 2019). This travel guide is made for responsible and off-the-beaten-track-travellers. They offer easy access to countries and cultures with profound background information. Furthermore, they present a wide range of responsible travel tips and want to contribute to this topic for a better travel experience for future generations.
At the beginning and at the end of the travel guide, Loose writes about round trips in Indonesia and general travel information and about food, fair travelling, health, transport, security and geography. Furthermore, they mention topics about the environment, especially in regards to palm oil and society and also feature history, religion, politics, art, and culture in Indonesia. Also, a small dictionary is included. Nevertheless, both editions cover nearly the same information. Moreover, Loose mentions in the newer edition that Rantepao is a developed tourist destination. Further, they include a new section about trekking with route itineraries. Moreover, in the new edition, the way of writing changed. The words, which are used, are more neutral and precautionary. For instance, in the older edition, they wrote the word decorative and now they set it in quotation marks because they wanted to say that some skulls are lying decoratively around.

Reise Know-How was founded in 1981 and offers travel guides about 200 destinations and 101 countries (Reise Know-How, 2019). One travel guide takes one year to complete. Furthermore, this travel guide is a cultural guide for individual travellers and goes beyond a traditional travel guide. It is written for globetrotters by globetrotters. Reise Know-How answers cultural questions and gives recommendations for behaviour in varying scenarios. In the travel guide, they mostly use the colour white; however, their logo is magenta. This is used because the logo is already 40 years old and magenta was one of the four easy-printing colours. The logo also features a bird, resembling a crane, which emphasizes travelling. This guide is written by Bettina David and created in 2015 (Figure 16). Furthermore, Reise Know-How portrays the daily life of Indonesia. The section about Tana Toraja covers the burial ceremony and the rituals around this ceremony with detailed background information. In addition, it gives a deeper understanding of how the culture of Torajans evolved and how can it be perceived by foreigners.

The last travel guide, Sulawesi on the Road and Inside Indonesia (2016) (Figure 17) is written by travellers for travellers and gives special attention to responsible travelling. The publisher created its first travel guide in 2016 and now offers seven travel guides about Indonesia (Indojunkie, 2019). This travel guide is published by the Indojunkie community and they started with a travel blog. For this reason, this guide is different compared to other travel guides. It is written by Melissa Schumacher and Petra Hess. Mostly they used black and white colours. However, the indojunkie logo is green because of the green landscape in Indonesia. Also, the hand in the
logo shows the sign for ‘OK’ in the diving community because originally the travel blog was created only for diving. They created a very spacious travel guide, with regard to images rather than texts. The guide covers also general information about transportation, food and beverages, a dictionary, climate, finances, a pack list and what to do before the travel. Further, it also includes recipes for cooking. The section about Tana Toraja follows the itinerary of the authors through Sulawesi. The authors give detailed background information about the burial ceremony and the wedding ceremony. Furthermore, they include pages about social class, history, architecture and buffalos. Additionally, they mention the burial sites, trekking and recommendations for restaurants and dishes and a lot of recommendations about what to do in Tana Toraja.

4.1.2 DMO (induced)
The brand identity will be discussed in the following, as suggested in the conceptual framework.

Wonderful Indonesia created a colourful logo for its brand identity (Figure 18). Since 2011 the slogan is wonderful Indonesia, which is a testimonial to Indonesia’s richness of natural and human wonders, which is inspiring for heart and mind and gives an exciting experience for visitors (Wonderful Indonesia, 2017). The brand personality builds on several pillars explaining the country of Indonesia and Indonesians. They describe it as an enchanting spirit (magically charming, charismatic and lively), exciting (wholeheartedly enjoyable), magnificent (exceptional beauty) and expressive (socially engaging, showing emotions) (Wonderful Indonesia, 2017). Furthermore, the brand is recognized by its wonderful nature, people, culture, food, and value of money.

Wonderful Indonesia’s logo (Figure 18), which represents an eagle, emphasizes the peaceful connection between people living on the archipelago within natural surroundings. Furthermore, birds are the highest population in Indonesia and the Garuda (eagle) is the national emblem. The spanned wings show openness and a desire to cross borders (Wonderful Indonesia, 2017). Moreover, the Garuda has five colours: green symbolizes creativity and natural friendliness and alignment. Blue, recognizes the universality and peacefulness. Orange means innovation and openness and purple stands for the belief system and imagination and magenta for balance and common sense.

The entries of the website about Tana Toraja covered a general entry about Toraja, the village Ke’te Kesu, the burial site Londa, rafting, and Tau-Tau’s, the wooden puppets. All entries do not exceed more than 16 paragraphs and do not have more than four sentences. Sometimes, one
paragraph has only one sentence. Furthermore, the DMO publishes advertisement about airlines on the website. The entry of the burial site Londa is written in a different style than the other articles. In this article, the emphasis lies more on selling the destination rather than explaining.

4.1.3 Travel Blogs (organic)

Travel blogs are diverse because of their different audiences and itineraries. Following the conceptual framework of this thesis, personal factors, which can be psychological and social (Baloglu & McCleary, 1999) need to be discussed and are shown in a summary because the amount of travel blogs is too extensive for an individual citation, however in Appendix D, Table 1, the authors description of each travel blog entry is shown, as far there is information available. However, not so many authors published private information about themselves. In Table 1, the personal factors from all the travel blogs with frequencies are shown.

<table>
<thead>
<tr>
<th>Age</th>
<th>Gender</th>
<th>Education</th>
<th>Budget</th>
<th>Relationship Status</th>
<th>Residence</th>
<th>Travel Motivation</th>
<th>Previous Travel Experience</th>
<th>Hobbies</th>
<th>Advertisement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>female</td>
<td>Blogger 11</td>
<td>medium</td>
<td>couples 14</td>
<td>North Germany 5</td>
<td>cultural 2</td>
<td>Worldwide 11</td>
<td>trekking 4</td>
<td>Yes 12</td>
</tr>
<tr>
<td>50-59</td>
<td>male</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>female</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jensen 2</td>
<td>solo 25</td>
<td>na 26</td>
<td>backpacker 2</td>
<td>Central America 3</td>
<td>biking 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tourism 2</td>
<td>family 4</td>
<td></td>
<td></td>
<td>Europe 4</td>
<td>music 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doctor 1</td>
<td>female 3</td>
<td></td>
<td></td>
<td>Australia 1</td>
<td>food 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>no job 5</td>
<td></td>
<td></td>
<td></td>
<td>outdoor 6</td>
<td>Africa 3</td>
<td>travelling 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>na 20</td>
<td></td>
<td></td>
<td></td>
<td>Indonesia 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>na (36)</td>
<td></td>
<td></td>
<td></td>
<td>SOA 2</td>
<td>different 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>less tourism 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>sustainable 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>take a break 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1. Personal Factors of the Perceivers with Frequencies

The travel bloggers are mostly solo travellers, however, there are also 14 couples travelling together. Furthermore, there are more female travel bloggers than male. Most of them did not want to share their age; however, the larger group is in between 30 and 49. The biggest amount of bloggers is travelling on a budget but also some prefer comfortable travelling. Most of the travel bloggers do not want to share their place of residence, some are living in southern Germany and also some Germans live abroad in Europe and Asia. Ten travel bloggers are doing a
world trip and writing about their experiences. Some are searching for cultural travels, others looking for outdoor experiences like trekking or biking. Also, two travel bloggers write about sustainable travelling, which means for them giving something back to society and therefore, choosing environmentally friendly transportation. Moreover, three travel bloggers are looking for a break in their daily routine and for this reason, they are travelling. Furthermore, two travel blogs only feature Southeast Asia and another two travel blogs feature only Indonesia. 18 travel bloggers have previous travel experience in Southeast Asia and 11 already travelled worldwide, four in South America and four in North America. The most travel bloggers like trekking, food and cooking and the principle of travelling, nevertheless, 26 bloggers did not state their hobbies and preferences. Also, 36 bloggers did not use advertisements on their blogs, in contrast, 12 used advertisements, referring to affiliate links\(^8\) or banners for hotels and airlines etc.

30 out of 48 travel blogs covered the burial ceremony, 15 travel blogs were mostly concerned about burial sites and 12 featured the landscape. In nine blogs the buffalo is the main topic and in eight blogs trekking is the topic of choice. Another eight blogs wrote about the tongkonan, the traditional wooden house. This coverage shows the factors emphasized by the perceivers. However, a detailed analysis is helpful to pin down the differences and this will be portrayed in the following.

4.2 What kind of words do projectors and perceivers use regarding the destination Tana Toraja?
This first sub-research question is representing the cognitive component of the destination image. Each information source agents (travel guides, travel blogs, and DMO website entries) will be presented within the created categories generated by the content analysis. Furthermore, examples of citations, why these words are important in the case of Tana Toraja are included.

4.2.1 Animal
Table 2 shows the most frequented word in the animal category, which contains the sub-categories animal, buffalo, pig, buffalo fight, cockfight and animal husbandry\(^9\). These categories have been generated because the authors gave attention to the animals and their well-being. Furthermore, buffalo fights and cockfights are held on some burial ceremonies.

\(^8\) Affiliate Links are used in marketing to sell a product online. Affiliate links are links from a travel blog for example to specific website, which are mostly commercial suppliers. These links are generated from the commercial suppliers and travel blogs get a small fee for advertise this.

\(^9\) A definition of each sub-category can be seen in Appendix A, Table 2.
Table 2. Used Words Frequency in the Animal Category

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>animals</td>
<td>buffel (buffalo) (164), schwein (pig) (56), tier (animal) (89), wasserbuffel (water buffalo) (45)</td>
<td>buffel (buffalo) (83), schwein (pig) (63), wasserbuffel (water buffalo) (28), kosten (costs) (15), hörner (horns) (8), millionen (millions) (9)</td>
<td>buffalo (16), pig (15), status (3), rupiah (6), sold (6),</td>
</tr>
</tbody>
</table>

The animal category paid special attention to the buffalo and is in each data set the most used frequented word. Following this, the second most frequented word is pig. However, after these two words, the words change in each information source agent. In the travel blogs, the attention is still at animals. In travel guides, the financial attributes were mentioned of the buffalo, which is also the case in the DMO.

Buffalos and pigs are very important in Tana Toraja, they express the social status of the family and are also used as a sacrifice in a burial ceremony of a deceased person. These buffalos are expensive and the whiter the buffalo is, the higher the price, which may rise up to several million Indonesian Rupiahs. This also explains the used words rupiahs, millions, sold and status.

However, the DMO, travel guides and travel blogs mention for instance different prices of the buffalos. While Wonderful Indonesia (2018b) cites: “The price of a buffalo covers a wide range, depending on colour, pattern, and size. A small black buffalo would cost approximately 5 million Rupiahs, while a larger one of the same colour can be sold for 10 – 15 million rupiah. The Tedong Bonga, or spotted buffalo, which are considered superior can be sold for tens of millions of rupiah, while the very rare albino buffalos can reach a selling price of even hundreds of millions” (Wonderful Indonesia, 2018b, para. 5). The travel guide Lonely Planet cites: “Ein mittelgroßer Büffel kostet 25 Mio. Rp, die teuersten Tiere (mit weißen Köpfen und perfekten Fellen) 80 Mio. Rp, so viel wie ein neues Haus” (Harding, Holden, & McNaughton, 2017, p. 214) [A mid-size buffalo costs 25 million Rupiah, the most expensive animal (with white head and perfect fur) is 80 million Rupiah, the same price as a new house]. Sulawesi on the Road mentions, “Wasserbüffel sind sehr teuer und können bis zu 100 Millionen Rupiah kosten. Sie gelten als wertvollstes Geschenk” (Schumacher & Hess, 2016, p. 302) [Water buffalos are very expensive and can cost up to 100 million rupiahs. They are considered a valuable present]. The guide Dumont explains “Diese bis zu über 5000 Euro teuren Tiere mit blauen Augen werden eigens für das Opferritual gezüchtet und müssen nicht wie ihre Artgenossen in den Reisfeldern ackern” (Dusík, 2018, p. 520)

A full List of the used words of each information source agent, can be seen in Appendix D, Table 7, 8 and 9. Abbreviations and translation of Indonesian words and rules for counting can be seen in Appendix D, Table 5.
[These blue-eyed [buffalos] with a value up to 5.000 Euro are bred for the burial ceremony and do not have to work on the rice fields like other fellow species].

Also, the perceivers mention different numbers, for instance, the travel blog Weltluftschnuppern 2.0 writes, “die Albinos sind besonders hoch angesehen, man zahlt bis zu 40.000 USD für einen” Gina, 2018, para. 19) [the albinos [buffalos] have a very high status, they cost up to 40.000 USD]. gehmalreisen however explains, “weisse Büffel sind die teuersten und können bis zu 60k – 80k EUR kosten” (Anja & Daniel, 2018, para. 33) [white buffalos are the most expensive and can cost up to 60k - 80k Euros]. Additionally, weltenbummler mentions, “ach nur so nebenbei: ein Büffel kostet ca. 8000€ und ein Albino-Büffel bis zu 15000€” (Lisa & Alex, 2014, para. 4) [just as a side note: a buffalo costs approx. 8000€ and an albino-buffalo can cost until 15000€]. Faszination Südostasien cites: “Wenn man bedenkt, dass ein normaler Wasserbüffel ca. 2000 Euro kostet und das monatliche Durchschnittseinkommen der Einheimischen in dieser Region bei zirka 50 Euro liegt, dann wird einem natürlich bewusst, wie wichtig diese Tradition für die Leute dort ist” (Dörte, 2016, para. 14) [If you think about it, that a normal water buffalo costs approx. 2000 Euro and the monthly average income of a local in this region is approx. 50 Euros, then you realize how important this tradition is for the people].

Perceivers show their amazement, about the prices of buffalos, while travel guides mostly mention how expensive buffalos are. The DMO explains all the varieties of costs and is mentioning the differences between a white and black buffalo. Nevertheless, travel- guides and blogs chose mostly one criterion and explained it.

4.2.2 Architecture

In Table 3, the most used architectural words are presented. This category consists out of the sub-categories, village, and tongkonan. The information source agents mentioned the characteristic and foreign architecture of Tana Toraja. Here each agent uses different words to describe the tongkonan houses.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>architecture</td>
<td>haus (house) (124), traditionell (traditional) (76), dorf (village) (65), dach (roof) (92), reisspeicher (rice storage) (24), tongkonan (14)</td>
<td>alt (old) (155), dorf (village) (80), reisspeicher (rice storage) (18), bambus (bamboo) (16), dach (roof) (16), büffelhörrer (buffalo horns) (15)</td>
<td>traditional (13), village (8), walls (8), ancient (5), house (4)</td>
</tr>
</tbody>
</table>

Table 3. Used Words Frequency in the Architecture Category
The most frequented words in travel blogs are house (124) and traditional (76). Furthermore, blogs also mentioned the roof, which has a special boat-shaped structure and is therefore unique. They also mention the rice storage, which is a wooden house especially made for storing rice. In the contrary, travel guides mentioned the word old (155) and village (90) as their most used word. However, they also focused on the rice storage and the roof. The buffalo horns are also mentioned, these horns are hanged on the roof to show the status of the families. The DMO describes the architecture style as traditional, which is mentioned 13 times and uses the word village eight times. Furthermore, they also mention the walls, which are mostly carved and painted in Torajan style.

Travel blogs, for example, mention mostly the architectural wonders of the tongkonan. Havearicetimeasia introduces a paragraph about the architecture with “...es dort sowohl interessante, traditionelle Wohnhäuser und Reisspeicher mit geschwungenen Dächern als auch Steingräber (die traditionelle Bestattungsart) zu besichtigen gibt” (Patrik & Mimi, 2017, para. 5) [...there are interesting traditional residential buildings rice storages with curved roofs, as well as rock-cut tombs (traditional burial method) to visit]. Another travel blog does the same with the words: “Doch auch architektonisch bestimmen die Toraja die Landschaft der Region. Fast wie Knusperhäuschen wirken die traditionellen Wohnhäuser (Tongkonan) der Toraja und die Alang, die ihnen als Reisspeicher dienen” (Edith & Stephan, 2018, para. 4) [Also, the torajans determine architecturally the landscape of the region. The traditional residential buildings (tongkonan) of the Torajans are nearly like gingerbread houses and the alang, which serve as rice storages].

Nevertheless, the DMO introduces the architectural section with: “The walls of the Tongkonan are adorned with beautiful carvings and buffalo horns, which serve as a mark of the homeowner’s status. A Tongkonan is the traditional house of the Torajan people, distinguished by its oversized boat-shaped roof” (Wonderful Indonesia, 2018c, para. 2).

Travel guides also describe the unique architecture, like Loose “die beeindruckende Architektur der traditionellen Toraja-Häuser mit den Dächern in Schiffssform ragt überall im Hochland aus den Reisfeldern heraus” (Loose, Wachsmuth & Jacobi, 2016, p. 646) [the impressive architecture of the traditional Toraja-houses with their boat-shaped roofs can be seen everywhere in the highlands along the rice fields]. Dumont describes it, as “ihre Wohnhäuser gehören zu den Meisterleistungen einheimischer Holzbaukunst” (Dusik, 2018, p. 508) [their buildings belong to the feat of indigenous wooden architecture].
4.2.3 Burial Site

Toraja is known for their burial sites, that is why this category evolved in the inductive categorization (Table 4). This category includes the Tau-Tau’s (wooden puppets, which are an effigy of the deceased), coffin, bones, burial sites, burial site children, corpse, vandalism/theft. Perceivers used the word grave (62), funeral (58) and cave (45) the most. Projectors, for instance, the DMO showed that Tau-Tau (27) and then the cave (23) are the most used words. Moreover, the projector travel guide used grave (64) after this tao (58) and the coffin (52) the most. Travel guides used overall the category burial site the most.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burial sites</td>
<td>grab (grave) [52], beerdigung (funeral) (58), höhle (cave) [45], felsengräber (rock-cut tomb) [43], baum (tree) [35], felswand (scarp) [27], tau-tau (24),</td>
<td>grab (grave) [64], tao (58), sarg (coffin) [52], tau (45), beerdigung (funeral) [35], felsengrab (rock-cut tomb) [32]</td>
<td>tau-tau (27), cave (23), deceased (15), cliff (15), dead (13), wood (11)</td>
</tr>
</tbody>
</table>

Table 4. Used Words Frequency in the Burial Site Category

In general, all agents mentioned Tau-Tau, which is a very unique sight. Travel guides, like Dumont, describe the Tau-Tau for instance: “Der Bestattungsfelsen besitzt noch komplett erhaltene Ahnengalerien mit bis zu 300 Jahre alten Tau-Tau-Holzfiguren, die man an ihren abstrakten Gesichtszügen erkennen kann (neuere Figuren haben eine recht realistische Physiognomie)” (Dusik, 2014, p. 506) [The rock-cut tomb still has a complete ancestor gallery with 300 year old wooden Tau-Taus which have more abstract facial characteristics (the newer figures have a more realistic physiognomy)]. Also, Loose mentioned the Tau-Taus, however uses instead of an “u” and “o” in the end of the word Tau: “Aufwendig aus Holz geschnitzte und eingekleidete Ebenbilder der Verstorbenen (Tao Tao) stehen auf Balustraden vor den Felsen- und Höhlengräbern” (Loose et al, 2016, p. 647) [Elaborate, wooden-carved and descorated effigies of the deceased (Tao Tao) are standing on balustrades in front of the rock-cut cave graves]. Also, travel blogs try to explain the meaning behind the Tau-Taus, with words like “vor den Grabeingängen stehen oft Tau-Tau Figuren. Dies sind Holzfiguren, die nach dem Abbild des Verstorbenen geschnitzt werden. Diese stehen dann vor den eigenen Gräbern” (Roitner, 2014a, para. 3). [In front of the entrances of the graveyards there are mostly Tau-Tau figures. These are wooden-figures, which are carved by the effigy of a deceased. They stand in front of their own graves]. Jahrdesfeuers is referring to it: “Überall im Land findet man Felsengräber mit Holzpuppen, die Tao Tao genannten werden. Weil sie lebensecht die Verstorbenen darstellen sollen, sind sie ganz unterschiedlich gekleidet, tragen Brillen, manche auch Kopfbedeckungen. Einige sind dick, andere dünn” (Birgit & Franz, 2016, para. 7) [Everywhere in the country you will find rock-cut tombs with wooden-dolls. They are intended
to represent the deceased so they are each dressed individually, some wearing glasses, and some even wearing headdresses. Some are chubby, others are thin. The DMO is adding that the Tau-Taus are made out of jackfruit wood: “Tau-tau is a carved wooden effigy, very closely resembling the dead body buried there. Usually jackfruit wood is used for this carving as it tends to yellow with age, to a colour very much like human” (Wonderful Indonesia, 2018e, para. 8). Furthermore, blogs and DMO cited the word cave because a lot of burial grounds are in a cave. Another burial ground is the rock-cut tombs, which was mentioned in travel guides and blogs, however, the DMO referred to this with the word cliff. Furthermore, the word tree is used to describe the burial site Kambira, which is solely for children because children are buried here in a tree.

4.2.4 Culture

The culture category emphasizes the religion, history, death cult, arts/craft, finances, social class/status, food and beverages etc. The most used word is toraja in all three cases (Table 5). Furthermore, in all cases, the religion is mentioned; however, guides used especially christianity (27) as a word. In blogs, the biggest concern is the death (51), dead (22) and dead man (93), nevertheless, in guides restaurants (48), social (28) and culture are important. In the DMO relatives (4), bamboo (5) and sulawesi (9) are upcoming words.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>culture</td>
<td>toraja (267), tana (113), toto (dead man) (93), tod (death) (51), gubven (belief) (26), eufro (24), toct (dead) (12)</td>
<td>toraja (801), traditional (traditional) (80), restaurant (48), social (social) (20), christentum (christianity) (27)</td>
<td>toraja (62), baliave (12), culture (12), sulawesi (9), centvery (6), ritual (6), bamboo (5), relatives (4),</td>
</tr>
</tbody>
</table>

*Table 5. Used Words Frequency in the Culture Category*

The words surrounding death in the travel blogs stem coming from cultural experiences at the destination. Tourists are surrounded by death while visiting Tana Toraja. Furthermore, in travel guides recommendations for restaurants are important and the social perspective of the society and the culture is worth mentioning to explain the Torajan society. For example, in the category death cult, the DMO explains, “uniquely, to the Torajans, death has always been a central theme, where in addition to the well-known elaborate funeral ceremonies” (Wonderful Indonesia, 2018f, para. 1). However, Lonely Planet has a different use of words, for instance, “...fast verstörenden Totenkult sowie gleichermaßen aufwendigen und brutalen Bestattungsriten” (Harding et al, 2017, p. 210) [...]the near disturbing death cult as well as the elaborate and brutal burial rites. Blogs, like globeventure introduces the death cult in their heading with “der außergewöhnliche Totenkult von Tana Toraja” (Sarah & Steffen, 2018, para. 1) [the extraordinary death cult of Tana Toraja].
Bye-byeberlin describes it as “paradoxerweise ist der Tod das Lebensereignis der Toraja” (Christin & Steffen, 2016, para. 1) [paradoxically is death a life event of Torajans].

### 4.2.5 Festivities

The category festivities evolved due to the number of words about the burial ceremony, which is celebrated sometimes more than one week and preparations can take up until a year, during this time the deceased is sick and embalmed in a coffin. In particular, the slaughtering of the buffalos and pigs are a repeating topic in this category. All three agents are mentioning this. However, blogs go beyond this and mention also the guests and the presents that guest should bring, for instance, locals give buffalos or tourists mostly give sugar or cigarettes. In travel blogs, the burial ceremony is the most coded category. Also, the blood and the floor is a commonly used word (Table 6), because they are referring to buffalos, which fall on the floor when they are slaughtered and then they produce a lot of blood. In the travel guides, different German words are used to describe the burial ceremony, like bestattungszeremonie, begräbniszeremonie und beerdigungszeremonie. The DMO also mentions the burial ceremony and the offering due to slaughtering.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>festivities</td>
<td>zeremonie (ceremony) (67), gast (guest) (56), blut (blood) (34), boden (floor) (33), geopfert (sacrificed) (32), fest (celebration) (28), beerdigungszeremonie (burial ceremony) (28), geschenk (present) (27)</td>
<td>gast (guest) (47), zeremonie (ceremony) (45), bestattungszeremonie (burial ceremony) (28), geopfert (sacrificed) (24), geschlachtet (slaughtered) (11)</td>
<td>ceremony (17), funeral (10), slaughtering (3), offering (3)</td>
</tr>
</tbody>
</table>

Table 6. Used Words Frequency in the Festivities Category

In addition, all agents mention social pressure to hold a ceremony. For example, the guide Reise Know How uses words, like “Der soziale Druck, opulente Feierlichkeiten auszurichten, ist enorm, manche Familien riskieren den finanziellen Ruin. Auch bei den Toraja ist das umstritten” (David, 2015, p. 306). [the social pressure to hold extravagant festivities is enormous, some families risk financial ruin]. Also, Loose refers to this, “daraus ergibt sich für die nächsten Angehörigen ein starker sozialer und religiöser Zwang, die vorgeschriebenen und äußerst kostspieligen Rituale durchzuführen” (Loose et al, 2016, p. 646) [from this there is an enormous social and religious compulsion for future relatives to hold the expensive rituals]. The DMO describes this pressure as the following: “The higher the position of the family organizing the ceremony, the more buffalo
must be slaughtered” (Wonderful Indonesia, 2018b, para. 8). Perceivers characterize it, for instance, “nach Alter und sozialer Klasse finden unterschiedliche Abläufe und Begräbnisse statt. Doch die meisten Totenfeier gut situiert der Familien dauern über eine ganze Woche an und sind nach einem bestimmten Zeitplan ausgerichtet” (Ina, 2016, para. 2) [according to age and social class, different procedures for burials take place. However, most burial ceremonies of financially well off families last a whole week and are held in a specific time frame]. Nadinegoesaway describes this, “je wichtiger und angesehener eine Person in ihrem Leben war, desto länger dauert die Zeremonie (zwischen 1 und 4 Tagen) und desto mehr Tiere werden geopfert (bis zu 100 Büffel, mehrere hundert Schweine und viele Hühner für eine hochangesehene Persönlichkeit)” (Michael & Nadine, 2018, para. 5) [the more important and more respected a person was in his/her life, the longer a ceremony takes (one until four days) and the more animals will be sacrificed (up to 100 buffalos, more than hundred pigs and many chickens for a well-respected character].

4.2.6 Landscape

This category contains the landscape, weather conditions, the river and rice cultivation sub-categories. The most used word is mountain with 43 times in travel blogs, after this scenic with 32 times and the word highlands 31 times (Table 7). This is explained due to the mountainous landscape of the area.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>landscape</td>
<td>berg (mountain) (43), landschaftlich (scenic) (32), hochland (highlands) (31), reis (rice) (16), aussicht (view) (14), steil (steep) (13),</td>
<td>reisfelder (ricefields) (43) and steil (steep) (29), reisterrassen (rice terraces) (23), hochland (highlands) (25), berge (mountains) (20), blick (sight, here meaning view) (19),</td>
<td>river (river) (11), sa’dan (7), rice (6), highlands (5), mountain (5), fields (4)</td>
</tr>
</tbody>
</table>

Table 7. Used Words Frequency in the Landscape Category

Travel guides used 43 times the word rice fields and steep with 29 times mentioned. Furthermore, they also mention highlands (25) and view (19). Most of the guides mention the landscape in connection with trekking; the highlands have some steep tracks to hike. Also, the views in the landscape are an often repeated topic. Nonetheless, the DMO Wonderful Indonesia used river 11 times. Then, sa’dan seven times, which they refer to the rafting activities at the river Sa’dan. However, only three travel guides (Lonely Planet, 2017, Loose, 2016, 2018 & Dumont 2014, 2018) mention rafting and only one travel blog (weltreize) mentions rafting as well. It is not yet a repeated topic in all three information source agents. Furthermore, rice fields are a common topic in the agents. The DMO mentions rice six times because of the rice fields in the highlands. They
show this with words like, “...in the mountainous region of Tana Toraja, South Sulawesi. It [Ke’te Kesu] sits amidst a vast expanse of rice fields, and is the oldest village in the Sanggalangi district.” (Wonderful Indonesia, 2018c, para. 1). The travel guide Nelles refers to the rice fields as, “zu den schönsten Reisterrassenlandschaften der Welt zählen die sawah-Felder an den steilen Hängen auf der Strecke von Lempo in Richtung Westen nach Batutumonga (Henley, Schwarz, Fox, Davies, Reid, Johns, Maxwell, Groves, 2017, p. 199) [belonging to the most beautiful rice terraces of the world are the sawah-fields on the steep cliffs on the westward route from Lempo to Batutumonga] Perceivers refer to it as, “dafür werden wir mit schönen Ausblicken auf Reisterrassen belohnt” (Claudia & Dominik, 2016, para. 18) [therefore we are rewarded with pretty views of the rice fields]. gehmalreisen describes it as, “das Gebiet ist zum einen für seine ungläublich schöne gebirgige Landschaft voller grüner Reisfelder bekannt und erinnert dich dabei vielleicht sogar ein wenig an Sa Pa in Vietnam, falls du schon mal dort warst” (Anja & Daniel, 2018, para. 1) [the area is known for its unbelievable beautiful mountainous landscape with green rice fields and reminds you maybe to Sa Pa in Vietnam, if you have ever been there].

4.2.7 Opinions

The main category opinions evolved because of the author’s recommendations and thoughts about locals and tourists, the highlights and the author’s opinion itself. The most used word in travel blogs are gut (good) (68), gefühlt (felt) with 17 times mentioned, then erleben (to experience) (14), empfehlen (recommend) (13), eingeladen (invited) (11) and nett (polite) (11) (Table 8).

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>opinions</td>
<td>gut (good) (68), gefühlt (felt) (17), erleben (to experience) (14), empfehlen (recommend) (13), eingeladen (invited) (11), highlight (9), frühstück (breakfast) (23), warmwasser dusche (warm-water shower) (21), küche (kitchen) (20), pension (guesthouse) (13), cafe (14), wlan (wifi) (14)</td>
<td>wichtig (important) (4), experience (2), special (2), rent (2), lantern (2), permission (1), ethics (1), flashlight (1)</td>
<td></td>
</tr>
</tbody>
</table>

Table 8. Used Words Frequency in the Opinions Category

These words mostly show the politeness of the locals towards the tourists. Tourists were invited to join the burial ceremony and were invited for food and beverages etc. These thoughts were written for instance at weltenbummlerin: “Die Menschen sind ungläublich nett und hilfsbereit, selbst wenn Du spontan bei einer Hochzeit auftauchst” (Ivana, 2015, para. 5) [The people are unbelievably friendly and helpful, even if you turn up unannounced a wedding] or “an jedem Haus wurden wir mit einem freundlichen Hello geprüft” (Alex & Jürgen, 2017, para. 28) [at every house you will be greeted with a friendly Hello]. The travel guides mostly mention frühstück (breakfast)
(23), warmwasserdusche (warm-water shower) (21), küche (kitchen) (20) and pension (guesthouse) (18). The recommendation category was the most used category in the travel guides, which also reflects this citation: “Indra Toraja, ...zentral gelegene Pension mit einem schönen, grünen Innenhof. Die Zimmer in 4 Kategorien mit Bambusverkleidung und Warmwasser sind alt, aber sauber und mit TV und AC ausgestattet. Frühstück inkl” (Loose et al, 2018, p. 639) [Indra Toraja... central guesthouse with a nice green courtyard. The rooms with four categories with bamboo decorations and warm-water are old but clean and have a TV and AC]. Nonetheless, the DMO used words like important (4), experience (2), special (2), rent (2) and lantern (2). The DMO also wanted to highlight the importance of their words; moreover, the rent and lantern were mentioned because visitors need to rent a lantern before going to a burial cave if they do not bring their own flash light. For this reason, the DMO used a recommendation like, “You will need a light to find your way into and around the cave. Aside from renting a lantern, you may also bring your own flashlight to light your way, or ask your tour guide to provide one for you” (Wonderful Indonesia, 2018e, para. 4) and gives a warning, for instance, “Be sure that you do not move or even consider taking with you any of the bones, skulls or other artifacts you see lying within the tomb area, as this is one of the ethics which should be adhered to when entering the ancestral tomb area of the people of Toraja” (Wonderful Indonesia, 2018e, para. 16).

4.2.8 Tourism Related

The tourism related category evolved because of different touristic facilities that each agent mentioned. This category has sub-categories, like accommodation, advertising, citing other sources, guide, less tourism, sustainability (responsible travelling) and tourism magnet. In travel blogs, the most used word is guides, which was mentioned 73 times, also amos, which is an Indonesian word for guide was mentioned 18 times (Table 9).

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourism related</td>
<td>guides (73), zeit (time) (47), touristen (tourists) (46), fahrer (driver) (32), unterkunft (accommodation) (19), amos (18), hotel (17)</td>
<td>südlich (southern) (77), guides (65), inkl (incl) (31), touristen (tourists) (27), hotel (19), information (18), pension (10)</td>
<td>south (8), tourist (7), visit (5), heritage (5), accommodation (2), tour (2), agent (1), itinerary (1)</td>
</tr>
</tbody>
</table>

*Table 9. Used Words Frequency in the Tourism Related Category*

This stresses the attention of tour guides in this area. Travel blogs used citations, for instance, “ohne Amos hätten wir die Gräber nicht so schnell gefunden und hätten gar nicht gewusst in welches Bemo wir nun einsteigen sollten” (Tina, 2015a, para. 9) [without amos, we would not have found the graves so quickly and we also would not have known which bemo to take].
Furthermore, driver (32) and accommodation related words are used. If tourists do not want to drive by themselves they can hire a driver. In travel guides the most used word is southern, 77 times. After this, also guide is an important word, 65 cited and incl. (inclusive) 31 times mentioned. In travel guides they describe a guide, for instance in Lonely Planet: “In Rantepao sind zahlreiche unabhängige Guides zu finden. Auch Agenturen organisieren Ausflüge (inkl. Trekking und Kulturtouren), Fahrzeuge und Guides” (Harding et al, 2019, p.215) [In Rantepao there are several independent guides. Also, agencies organize excursions (incl. trekking and culture tours), transportation and guide]. The southern region is mentioned because most of the trekking and burial grounds to visit are located there. Also, the south is the most frequented word in the DMO. However, The DMO shows different stress points, they mention the word visit five times and heritage five times. Furthermore, all three agents mention tourists and accommodation. However, as important (tour) guides are in travel blogs and travel guides, the DMO did not use it as often. The DMO especially refers to the heritage of Tana Toraja, for instance in “Ke’te Kesu' Village is just one of Toraja’s majestic heritages you must visit. Find more here!” (Wonderful Indonesia, 2018c, para. 7).

### 4.2.9 Transportation

The category transportation was founded because of the use of different transportations from locals and tourists. In all three agents, Rantepao is the most used word (Table 10), which is the main touristic city in Tana Toraja.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Blogs</th>
<th>Travel Guides</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>transportation</td>
<td>Rantepao (141), stunden (hours) (47), bus (41), makassar (38), schnell (fast) (31), auto (car) (22), ankommen (arrive) (22), roller (scooter) (20), bemo (19)</td>
<td>Rantepao (168), km (kilometer) (155), strasse (street) (59), fuß (foot) (43), hauptstraße (mainstreet) (35), bus (35), makassar (33), bemo (24)</td>
<td>Rantepao (11), makassar (10), bus (5), bemo (3), arrive (3)</td>
</tr>
</tbody>
</table>

*Table 10. Used Words Frequency in the Transportation Category*

Also, all three agents mention Makassar, which is for most of the tourists the start of the bus journey to Rantepao. Moreover, they all mention the bemo, which is a minibus used to visit different attractions around Rantepao. However, in travel blogs, they also cite different transportation, for instance, bus (41), car (22) and scooter (20). Moreover, they remark that transportation is fast (31). This use of words can be seen in weltenbummlerin words: “Zwischen Makassar und Rantepao bist Du am besten mit dem Bus unterwegs. Die sind wirklich bequem, auch wenn die Farben der Sitze knallig sind. Aber es gibt viel Beinfreiheit und teilweise werden sogar Decken verteilt, damit man nicht friert” (Ivana, 2015, para. 17) [Between Makassar and
Rantepao you travel easiest by bus. The buses are really comfortable, even though the colours are quite jazzy. But there is a lot of legroom and sometimes they distribute blankets so that you are not cold]. In travel guides, they use the words kilometer rather than the word hours in blogs. Furthermore, travel guides give a lot of directions, which explains the use of words, like street (69), foot (43) and main street (35). For instance, Loose gives direction advice: “Minibusse von Rantepao verkehren nur auf der Hauptstraße, 5000 Rp; von hier biegt man links ab und folgt knapp 2 km den Wegweisern auf einer kaum befahrenen Straße durch die Reisfelder” (Loose et al, 2018, p. 651) [Minibuses from Rantepao drive only on the main street, 5000 Rp; from here you turn left and follow the signposts for 2 km on a less frequented street through rice fields]. The DMO cites also two transportation methods, the bus (5) and the bemo (3). Also, a common word is arrive, which was mentioned three times in the DMO and 22 times mentioned in blogs. Wonderful Indonesia explains the transportation journey between Makassar and Rantepao with the words: “There are also buses to Rantepao that leave Makassar daily. The journey takes around 8 hours and includes a meal stop” (Wonderful Indonesia, 2018d, para. 5).

4.2.10 What to Do and What to See

This category contains the sub-categories, rafting, attraction, adventure, museum, market, photos, statue and trekking. The attraction Ke’té Kesu, a traditional village with an attached burial site, was in all three agents the most used word (Table 11).

Travel blogs mention Ke’té Kesu, as one of the main attractions in Toraja, like Faszination Südostasien: “Die bekanntesten sind wohl Londa, Kete Kesu, Lemo und die Baby Graves von Kambira, wobei du dir Letzteres auch getrost sparen kannst” (Gruber, 2017, para. 36) [the most famous are Londa, Kete Kesu, Lemo and the baby graves of Kambira, however the last may be excepted] and “Kete Kesu, das wohl bekannteste Dorf unter den wenigen Touris, leider aber nur noch da für solche Zwecke” (Gina, 2018, para. 13) [Kete Kesu, the most well-known village among the few tourists, sadly only existing for such a purpose]. Travel guides mention Ke’té Kesu for example in Loose: “Es ist das wohl bekannteste Toraja-Dorf und berühmt für seine Schnitzkunst (Eintritt 20 000 Rp)” (Loose et al, 2018, p. 652) [It is the most well-known Torajan-village and
famous for its wood carvings (Entrance 20 000 Rp)) and Dumont: “Etwa 3 km südöstlich von Buntupune trifft man auf das Feudaldorf Kete Kesu” (Dusik, 2014, p. 49) [Approx. 3 km southeast from Buntupune you find the feudal village Kete Kesu]. Trekking and the market are sights which are common, as well. However, rafting is mentioned quite often in the DMO. The word grade (5) shows the difficulty of the rafting and is described, like “these grades mean that rafting on the Sa'dan can be difficult, has wavy, long, consecutive and strong currents, has dangerous rocks and in places has foaming whirlpool froth” (Wonderful Indonesia, 2018g, para. 3). In all the other agents, only the travel blog weltreize uses rafting and three travel guides show that tourists can also go rafting. Furthermore, the DMO promotes coffee with its words and a museum, which was never a topic in any travel guide or blog. Furthermore, the city Makale is used in travel blogs and DMO, however in travel guides it is not so often used. Makale offers another big market, besides the Bolu market in Rantepao, and the Buntu Burake Jesus Statue is situated there.

4.3 Image Analysis

The image analysis can be seen within their categories in Table 12, it is noted what kind of percentage and amount of the categories was used by each information source agent. The most frequented category in travel blogs are burial sites, with 19,42% and covering pictures about Tau-Taus, coffins and burial sites with cliffs or caves. This is directly followed by animals, with 18,34%, which is covering mostly buffalos and pigs.

<table>
<thead>
<tr>
<th>Main Category</th>
<th>BLOGS</th>
<th>GUIDES</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Amount</td>
<td>Percentage</td>
<td>Amount</td>
</tr>
<tr>
<td>animals</td>
<td>290</td>
<td>18,34%</td>
<td>3</td>
</tr>
<tr>
<td>architecture</td>
<td>157</td>
<td>9,93%</td>
<td>13</td>
</tr>
<tr>
<td>burial sites</td>
<td>307</td>
<td>19,42%</td>
<td>16</td>
</tr>
<tr>
<td>culture</td>
<td>73</td>
<td>4,62%</td>
<td>10</td>
</tr>
<tr>
<td>festivities</td>
<td>165</td>
<td>10,44%</td>
<td>9</td>
</tr>
<tr>
<td>landscape</td>
<td>184</td>
<td>11,64%</td>
<td>7</td>
</tr>
<tr>
<td>locals</td>
<td>217</td>
<td>13,73%</td>
<td>22</td>
</tr>
<tr>
<td>selfies</td>
<td>64</td>
<td>4,05%</td>
<td>1</td>
</tr>
<tr>
<td>tourism related</td>
<td>12</td>
<td>0,76%</td>
<td>30</td>
</tr>
<tr>
<td>transportation</td>
<td>23</td>
<td>1,46%</td>
<td>0</td>
</tr>
<tr>
<td>what to do &amp; to see</td>
<td>89</td>
<td>5,63%</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>1581</td>
<td>100,00%</td>
<td>111</td>
</tr>
</tbody>
</table>

Table 12. Image Analysis Frequency
The smallest category is tourism-related because most bloggers did not show any of their accommodation, maps or specific objects. Travel guides printed tourism related pictures (27.03%), which contain accommodations, maps and objects. They mostly focused on maps in their content. Furthermore, the second largest category was locals, with a percentage of 19.82%. Travel guides did not refer to transportation or to what to see and what to do. The DMO showed the smallest amount of pictures published. For this reason, the DMO only covered five categories out of ten. The DMO were not covering animals, locals, selfies, transportation, festivities and neither the tourism-related category. However, they used most of the time burial site pictures (40%), followed by architecture (30%), which portrays only the tongkonan houses.

According to Jenkins (2003), projected images are likely to be reproduced by perceivers in the circle of representation. This will be examined in each category further. For this reason, Table 13 shows examples of pictures in each information source agent, which can be seen as a representation for each category.
The animal category is used by travel blogs and travel guides, not only buffalos and pigs fall into this category also cockfights and buffalo fights, which can be seen in travel blogs. However, the DMO did not show any animal related pictures. This implies that the induced information source agent (DMO) is not projecting an image, only travel guides project hereby the image. Furthermore, travel blogs go beyond the projected image. They also cover buffalo- and cockfights. Moreover, the picture of tied pigs at the market was an often published picture in several travel blogs. Furthermore, they do not only portray the black buffalos, they also include the white ones, which is more expensive. This concludes that the circle of representation is still open, because projector and perceivers were covering different images and were not reproducing it from the projectors to the perceivers.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Travel Guides</th>
<th>Travel Blogs</th>
<th>DMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>animals</td>
<td><img src="animal1.png" alt="Image" /></td>
<td><img src="animal2.png" alt="Image" /></td>
<td><img src="animal3.png" alt="Image" /></td>
</tr>
<tr>
<td>architecture</td>
<td><img src="architecture1.png" alt="Image" /></td>
<td><img src="architecture2.png" alt="Image" /></td>
<td><img src="architecture3.png" alt="Image" /></td>
</tr>
<tr>
<td>burial sites</td>
<td><img src="burial1.png" alt="Image" /></td>
<td><img src="burial2.png" alt="Image" /></td>
<td><img src="burial3.png" alt="Image" /></td>
</tr>
<tr>
<td>culture</td>
<td><img src="culture1.png" alt="Image" /></td>
<td><img src="culture2.png" alt="Image" /></td>
<td><img src="culture3.png" alt="Image" /></td>
</tr>
<tr>
<td>festivities</td>
<td><img src="festivities1.png" alt="Image" /></td>
<td><img src="festivities2.png" alt="Image" /></td>
<td><img src="festivities3.png" alt="Image" /></td>
</tr>
</tbody>
</table>
Table 13. Exemplary Pictures of each Information Source Agent

All three information source agents showed the tongkonan houses, which are the most photographed icon in this architecture category. The DMO only used two pictures to portray the shape of the tongkonan. However, travel guides and travel blogs did not only cover tongkonans, also rice storages (alang) were portrayed, which look like small tongkonans. Furthermore, travel guides and blogs were mostly covering the village Ke’te Kesu and the view of the tongkonan houses in one row with rice fields in front of it; this can be explained because Ke’te Kesu is well-known sight in the area. The circle of representation is hereby closed, because perceivers were reproducing the village Ke’te Kesu and the tongkonan from projectors.

The next category burial sites were mostly covering Tau-Taus and coffins in rock-cut tombs, which were mostly in cliffs and caves. All categories showed the burial site Lemo with several Tau-Tau terraces. This closes the circle of representation because the projected and perceived image is the same. Furthermore, also a common picture was the burial site Londa. However, travel blogs also portrayed bones and the burial site Kambira, which is only covered in the travel guide Sulawesi on the Road.

The cultural category covers food and beverages and arts and crafts. Food and beverages in case of dishes are covered in each agent; however, bloggers were mostly showing fruits and vegetables at the market as opposed to cooked meals. The DMO and guides were presenting cooked meals.
The DMO does not present any kind of art, in contrast to the travel guides and blogs, which show the drawings and buffalo horns on the roof of a tongkonan, representing the social status of the family. The DMO chose a picture of a dish to present the cultural article. Food and beverages are important topics in a daily travelling life. However, this image analysis analyzed that food and beverages are not that important, because they were not often photographed, in comparison to other categories. These uses of images conclude that the circle of representation is still open, due to the different use of culture-related images.

Even though the festivities category, with the burial ceremony, is highly important as shown in the previous paragraphs, the DMO is not showing any pictures of this. Travel guides also restrict their pictures to locals and decorations. In comparison to the travel blogs, which cover the sacrificing. This is a quite sensitive topic because not everyone can process images easily with a lot of blood. This could also be an explanation of why travel guides choose not to include these kinds of pictures. Here the circle of representation between projectors and perceivers is different and is not fully closed.

The landscape category is mostly presented within a view on the landscape about nature; however, travel blogs were also demonstrating close-ups of flora and fauna. Every agent is referring to the rice fields and the mountainous highlands. As a favourite trekking route is the south of Tana Toraja, projectors and perceivers show even sometimes the same view in a different angle. The circle of representation between projectors and perceivers is closed because both show nearly the same pictures.

A quite large category is locals, in which travel guides are more covering than travel blogs. In contrast, the DMO is not covering any locals, even though; one of the main pillars in marketing is the friendliness and helpfulness of the locals. Locals are portrayed in different settings, sometimes in close-ups and sometimes children and locals in traditional costumes at the burial ceremony were portrayed. Pictures of locals refer to the distance and closeness of the one who is taking a picture (Urry, 1990); however, nearly all pictures in the information source agents are portraying locals with a smile on their face, which refers to the friendliness of locals and rejects the argument of the distance between photographer and subject of the photograph. As travel blogs were portraying an immense amount of pictures with locals and the projectors only focus on this a little, the circle of representations is still open.

The next category is covering the selfies made by the authors. Selfies are a representation of the author himself/herself in the picture in a different setting. Selfies are mostly covered by
perceivers; however, one travel guide, Sulawesi on the Road is presenting selfies of the author. This travel guide is created by bloggers and for this reason, the distinction between a travel guide and a travel blog are fluid. However, selfies show a distance between the author himself/herself and the setting. Nevertheless, several group photos of locals and tourists are recorded in travel blogs and the travel guide Sulawesi on the Road, which declines the argument of the distance between projectors and perceivers. As only travel blogs were representing the selfies category, the circle of representation in the category is not closed and shared only by perceivers.

The tourism-related category has mostly been covered by travel guides with maps and directions. However, travel blogs also included some maps in their travel blogs but also referred to the interior of the accommodation and specific objects, which were at the moment important for the author to mention and for this reason he/she made a picture. These objects were a camera, a backpack, money and a dress. Perceivers were sometimes reproducing the maps of the projector. However, the DMO did not have interference at all in this category because they do not offer accommodations, neither published maps. These are too specific information, which is not given by the DMO. For this reason, the circle of representation is wide open because projectors and perceivers show different emphasis in their pictures in this category.

The transportation is quite important for tourists and their adventures because it is different from the German transportation. For this reason, only travel blogs were covering pictures of this. They were portraying how locals behave on a vehicle or how tourists choose their transportation. Furthermore, they also presented animals and children on a truck and pigs on a motorbike to transport it to one of the burial ceremonies. Also, they used photography to show their complaints, if something was not working at the vehicle. Furthermore, bloggers were portraying themselves on the picture with the vehicle. This circle of representation is not influenced by projectors and is solely created by perceivers.

Finally, the category of what to do and what to see is referring to sights and activities in Tana Toraja. This category includes the sub-categories: Market, restaurant/shops, statue and a floating market. The market was a common topic in several travel blogs, for this reason, it was frequently photographed. Also, some bloggers showed the Jesus Statue Buntu Burake. Travel guides did not show any kind of pictures of activities or sights. However, the DMO portrayed a floating market. This picture must be wrong here because they published an article about rafting and chose a picture of a floating market, even though a floating market does not exist in Tana Toraja. Hereby the perceiver of the photographs gets confused because they chose a false projection, which is not the reality. For this reason, the circle of representation is in this case open.
As the cognitive component (first sub-research question) and the images have been analysed, the affective component with the second sub-research question will be discussed in the following.

4.4 What kind of emotions (positive, neutral or negative) do projectors and perceivers relate to the destination Tana Toraja?

This sub-research question will answer the affective component of the destination image. Different emotions will be attributed to the already used words in the previously made categories. This process was conducted deductively and subjectively categorized by the researcher while reading the whole sentence, not one word is categorized as positive, neutral or negative, the essence of the sentence was categorized in these attributes. For this reason, not only adjectives are considered; also substantives and verbs. A positive citation refers to an appreciation of the condition of each author. For example, positive emotions can be represented through the words spekatkulär (spectacular), beliebt (popular) and hervorragend (outstanding). Furthermore, a word can be used several times describing different categories, for instance traditional. A negative emotion can be recognized through the words meiden (to avoid), makaber (macabre) and beschwerlich (weary) but also through the word regenzeit (rainy season), which is first of all a neutral word, however due to the complaint of the author of this time of the season and the inconvenience that it brings to his/her situation, it can be that this word is categorized negative. Furthermore, an overall emotion is added, for creating later an overall destination image, indicated by Echtner and Ritchie (1991, 1993) and Baloglu and McCleary (1999).

4.4.1 Animal

Table 14 is showing the emotional attributes to the animal category. Travel guides especially used neutral words for instance, adäquate (adequate) (1), gezüchtet (bred) (1), schön (nice) (1), teuer (expensive) (3), nevertheless they also covered the animal husbandry with negative words, like grausig (grisly) (1) and verstört (perturbed) (1). However, they also mention the buffalos as besonders (special) (16) and geschmückt (decorated) (4). A typical neutral citation about animals is from the travel guide Nelles: “Als Opfetiere begehrte, symmetrisch gefleckte Wasserbüffel mit blauen Augen werden dort zu Preisen weit jenseits von vielen Millionen Rupiah gehandelt” (Henley et al, 2015, p. 184) [A highly coveted sacrificial animal, is the symmetrical spotted blue eyed water buffalo, which is bargained there [at market] for prices over more than million rupiahs].
Table 14. Positive, Neutral and Negative Emotional Attributes in the Animal Category

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>Agent</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel Guides</td>
<td>besonders (special) (16), emotionaler (emotional) (1), rituell (ritual) (4),</td>
<td>adeqaut (adequate) (1), ähnelt (similar) (2), bankrott (bankrupt) (1), detailliert (detailed) (1), festgezurrt (last sht down) (1), gezüchtete (bred) (1), kümmert (care about) (1), peinlich (embarrassing) (1), quiecken (squeak) (1), schön (nice) (1), teuer (expensive) (3),</td>
<td>dunkel (dark) (1), durchtrennt (severed) (3), grausig (grisly) (1), kostst (co$t) (1), menschlich (human) (1), verstört (perturbed) (1), westlich (western) (2),</td>
<td>neutral</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Travel Blogs</td>
<td>black (2), different (1),</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DMO</td>
<td>expensive (1), rare (1), spotted (2), status (2),</td>
<td></td>
<td></td>
<td></td>
<td>neutral</td>
<td></td>
</tr>
</tbody>
</table>

However, travel blogs showed an intensive feeling about the well-being of the animals. They were indicating the majestic attendance of the buffalo and recognizing how neatly the buffalo has been treated before the sacrificing. For example, scenicworld describes this scenario: “Man kümmert sich rührend um die Tiere, ständig bekommen sie einen Eimer voll Wasser über das Fell geschüttet. Die Büffelbesitzer bürsten sie, bis das Fell majestatisch in der Sonne glänzt” (Alex & Jürgen, 2017, para. 21) [Animals [buffalos] are well treated, constantly there are buckets of water poured over their fur. The buffalo owners brush them until the fur shines majestically in the sun].

However, several times travel blogs were referring to tied up pigs and the disturbing noises they make. The authors had thoughts about animal protection acts and compared these to Germany. For example, Faszination Südostasien describes this “...wären da nicht so viele Schweine, die der Seite liege. An Bambusstäben wurden sie festgebunden, um sie zu der Stelle, an der sie schlussendlich umgebracht werden, zu transportieren. Und das Allerschlimmste hier ist die Geräuschkulisse” (Dörte, 2016, para. 30) [...if there were just not so many pigs aside. They are tied up on bamboo sticks to transport them to the place, where they will be slaughtered. The worst element of all is the background noises here]. The DMO stayed neutral in this case and did not choose many negative or positive emotional sentences. They chose the neutral words black (2), expensive (1), and status (2), which are described in “buffalo and pigs also function as a status symbol” (Wonderful Indonesia, 2018, para. 9).
4.4.2 Architecture

The architectural category shows in travel guides mostly positive connotative words (Table 15). For example, they use the words eindrucksvoll (spectacular) (1), einzigartig (exceptional) (2), imposant (imposing) (3), sehenswert (worth-seeing) (3) and verziert (embellished) (7) etc. to describe the tongkonan houses.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>Agent</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel Blogs</td>
<td>außergewöhnlich (extraordinary) (3), authentisch (authentic) (1), beeindruckend (impressive) (2), begeistern (delight) (1), bekanntste (most known) (2), bemerkenswert (remarkable) (1), eindrucksvollsten (most striking) (1), einzigartig (unique) (2), spannend (exciting) (2), harmonisch (harmonic) (1), hautattraktion (main attraction) (1), interessant (interesting) (3), positiv (positive) (1), prunkvoll (palatial) (1), spektakulär (spectacular) (1), wunderschön (beautiful) (10), wundervoll (wonderful) (1), abgelegen (remote) (1), geschwungen (curved) (7), kunstvoll (artfully) (11), landestypisch (country-specific) (1), lebensstandard (living standard) (1), primivit (primitive) (1), regenschutz (sleetered from rain) (1), restauriert (restored) (1), traditionell (traditional) (30), typisch (typical) (6), überrascht (surprised) (1), positiv (positive)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DMO</td>
<td>adorned (1), ancient (2), quaint (1), traditional (2), adorned (1), ancient (2), quaint (1), traditional (2), ancient (2), boat-shaped (1), historic (1), noble (1), original (1), timeless (1), traditional (2), neutra (neutral)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 15. Positive, Neutral and Negative emotional Attributes in the Architecture Category

Some of these attributes are combined in Dumont: “wegen seiner überaus schönen Adat-Häuser steht Palawa, 700 m westlich der Hauptstraße Rantepao-Sa‘dan, im Programm der lokalen Reiseveranstalter ganz vorne” (Dusik, 2018, p. 519) [because of its greatly beautiful adat-houses is Palawa, 700m west from the mainstreet Rantepao-Sa’dan, one of the first in the program of local tour operators]. In addition, travel blogs attribute the same positive feeling towards the tongkonan with words like, eindrucksvoll (extraordinary) (3), beeindruckend (impressive) (2), hauptattraktion (main attraction) (1), wunderschön (beautiful) (10). Globeventure portrays a feeling with these words: “Gleich am Anfang reihen sich spektakulär schöne Toraja Häuser an der Straße auf” (Sarah & Steffen, 2018, para. 22) [Directly at the beginning, there are spectacularly beautiful terrace Toraja-houses, along the street] and wegsite describes it: “Die Häuser sind echte Hingucker” (Christina & Ares, 2017a, para. 13) [The houses are a real eye catcher]. The DMO remained with its words neutral and made to some extent positive remarks. The neutral subjective feeling can be seen in this description: “A Tongkonan is the traditional house of the Torajan people, distinguished by its oversized boat-shaped roof” (Wonderful Indonesia, 2018c,
para. 2), however concerning the art of the tongkonan, they used positive words like, “The walls of the Tongkonan are adorned with beautiful carvings and buffalo horns” (Wonderful Indonesia, 2018c, para. 2).

4.4.3 Burial Site

In Table 16, it can be seen that the information source agents chose a variety of words to express the emotional attributes to the burial sites. As there are several bones of corpses and old coffins in the burial grounds certain authors describe the situation rather emotionally indecisive.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Travel Guides</strong></td>
<td>auffallend (extraordinary) (1), beeindruckend (impressive) (2), berühmt (famous) (4), besonders (special) (7), crazy...aber (crazy...but) (1), detailgetreu (detailed) (1), interessant (interesting) (6), kunstvoll (artfully) (5), sehenswert (worth seeing) (6), sehenswürdigkeit (sight) (4), ungewöhnlich (unusal) (1), wunderschön (beautiful) (2), abstrakt (abstract) (3), asphaltiert (asphalted) (1), bemerkt (recommended) (1), erreichbar (accessible) (6), extrem (extreme) (1), gewaltig (tremendous) (2), haushaltsähnlich (house-like) (2), liebevoll (loving) (1), steil (steep) (11), verwitternd (weathered) (3), ausgeraubt (stole) (1), dezimiert (depleted) (2), gebrochen (broken) (1), grabplünderung (grave looting) (1), grabräuber (grave thieves) (5), herausgefallen (fell down) (1), künstlich (artifical) (5), kunstväter (art thieves) (2), makaber (macabre) (2), sargdieb (coffin thief) (1), skrupellos (ruthless) (1), positiv (positive)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Travel Blogs</strong></td>
<td>beeindruckend (impressive) (4), berühmt (famous) (2), besonders (special) (7), crazy...aber (crazy...but) (1), detailgetreu (detailed) (1), interessant (interesting) (6), kunstvoll (artfully) (5), sehenswert (worth seeing) (6), sehenswürdigkeit (sight) (4), ungewöhnlich (unusal) (1), wunderschön (beautiful) (2), abstrakt (abstract) (3), asphaltiert (asphalted) (1), bemerkt (recommended) (1), erreichbar (accessible) (6), extrem (extreme) (1), gewaltig (tremendous) (2), haushaltsähnlich (house-like) (2), liebevoll (loving) (1), steil (steep) (11), verwitternd (weathered) (3), ausgeraubt (stole) (1), dezimiert (depleted) (2), gebrochen (broken) (1), grabplünderung (grave looting) (1), grabräuber (grave thieves) (5), herausgefallen (fell down) (1), künstlich (artifical) (5), kunstväter (art thieves) (2), makaber (macabre) (2), sargdieb (coffin thief) (1), skrupellos (ruthless) (1), positiv (positive)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DMO</strong></td>
<td>amazed (1), attracted (2), aura (1), beauty (1), colourful (1), lushgreen (1), mystical (1), popular (2), unique (1), natural (1), nest (1), preserve (1), sacred (1), safely (1), secured (2), steep (1), age (1), artifacts (2), avoid (1), broke (1), crumpling (1), damaged (1), hunched (1), rotten (1), neutra (neutral)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 16. Positive, Neutral and Negative emotional Attributes in the Burial Site Category

Travel guides used various positive, neutral and negative words. To express the atmosphere they used positive attributes, for instance, auffallend (extraordinary) (1), berühmt (famous) (4), besonders (special) (7), crazy...aber (crazy...but) (1), detailgetreu (detailed) (1), interessant (interesting) (6), kunstvoll (artfully) (5), sehenswert (worth seeing) (6), sehenswürdigkeit (sight) (4), ungewöhnlich (unusal) (1), wunderschön (beautiful) (2), abstrakt (abstract) (3), asphaltiert (asphalted) (1), bemerkt (recommended) (1), erreichbar (accessible) (6), extrem (extreme) (1), gewaltig (tremendous) (2), haushaltsähnlich (house-like) (2), liebevoll (loving) (1), steil (steep) (11), verwitternd (weathered) (3). Reise Know-How describes this further, “…traditionellerweise handelt es sich hierbei um die malerisch-gruseligen Höhlen-und Felsengräber” (David, 2015, p. 308) […traditionally, these are the quaint-spooky cave- and rock-cut tombs]. Furthermore, they used neutral attributes, for instance, erreichbar (accessible) (6), steil (steep) (11), verwitternd (weathered) (3). Additionally, negative attributes were used to describe the theft of the old Tau-Taus and the broken coffins. For this reason, they mentioned grabplünderung (grave looting) (1), dezimiert (depleted) (1) and ausgeraubt (stole) (1). “Ältere Figuren sucht man vergeblich, da sie fast alle von Grabräubern gestohlen wurden” (Loose et al, 2016, p. 652) [Older figures [Tau-Taus] cannot be found because they were almost all stolen by grave thieves]. Travel blogs were especially comparing the feelings to horror movies and four
Travel blogs were referring to the situation to the movie ‘Indiana Jones’ while exploring the caves. This experience was adventurous and for this reason, they used positive words, for instance, beeindruckend (impressive) (4), besonders (special) (7), interessant (interesting) (6) and sehenswert (worth-seeing) (5). Weltluft schnuppern 2.0 refers to it “Natürlich zerfallen diese nach etlichen Jahren. Überall lagen Knochen und Schädel. Wir haben uns wie Indiana Jones gefühlt” (Gina, 2018, para. 25) [Obviously they [coffins] are rotten after several years. There are bones and skulls everywhere. We felt like we were in an Indiana Jones movie]. Also, travel blogs referred neutral to the atmosphere with gänsehautfeeling (goose-bumps) (1) and unbeschreiblich (indescribable) (1). Besides this, some were mentioning the grave looting, however travel blogs were mostly describing negatively the atmosphere of the burial site, with words like, befremdlich (foreign) (7), gruselig (spooky) (12), skurril (quirky) (2), and merkwürdig (odd) (2). Choices of life cites the atmosphere like this, “die verschiedenen Arten der Gräber zu sehen war schon interessant, aber irgendwie auch gruselig wenn man all die Knochen sieht...” (Tina, 2015a, para. 11) [to see the different kinds of graves was interesting, but also really spooky when you see all the bones...]. The DMO is referring to the extraordinary atmosphere of the burial sites with words like, amazed (1), attracted (2), mystical (1), nevertheless, they are also referring most of the time to neutral words, like careful (1), explore (1), steep (1), for instance, “when you explore the cave you will find more skulls and bones scattered here and there” (Wonderful Indonesia, 2018e, para. 14). However, an influence of negative words are hunched (1), broke (1), rotten (1), avoid (1) and damaged (1), which is represented by this citation: “These bones fell from a cliff-hanging coffin that broke off at some time because its wooden holds and supports were damaged or rotten with time” (Wonderful Indonesia, 2018e, para. 10).

4.4.4 Culture

To describe the cultural category travel guides used several positive and neutral words. For example, they were describing the food and beverages as schmackhaft (tasty) (2), hausgemacht (homemade) (1), and as schlemmerei (feast) (2) (Table 17). This shows the citation: “Indonesische und internationale sowie hervorragende einheimische Küche...” (Dusik, 2014, p. 49) [Indonesian and international, as well as extraordinary local cuisine...]. Furthermore, positive words were also referring for inexpensive entrance fees and prices in general with words like preiswert (inexpensive) (1), kostenlos (free of charge) (1), besides this, they were describing the locals as warmherzig (warmhearted) (1), harmonisch (harmonic) (1) and glücklich (happy) (2). Moreover, they were referring to the culture in neutral words, like hierarchisch (hierarchic) (2), irdisch (mortal) (4), kastendenken (caste mindset) (2) animistisch (animistic) (7) and traditionell (traditional) (25).
Table 17. Positive, Neutral and Negative Emotional Attributes in the Culture Category

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>Agent</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>culture</td>
<td>Travel Guides</td>
<td></td>
<td>angenehm (pleasant) (1), ausgezeichnetes (first-rate) (2), ausgelegt (abundant) (2), ausprobieren (try) (1), außergewöhnlich (extraordinary) (2), beeindruckenden (impressive) (1), bekannt (well-known) (61), beliebt (famous) (17), differenzierten (differentiated) (1), empfhlenswert (recommend) (17), erschwingliche (affordable) (1), glückliche (happier) (2), harmonisch (harmonic) (1), hausgemacht (homemade) (2), herausragende (outstanding) (2), hervorragende (outstanding) (2), intensiv (intensive) (1), interessant (interesting) (2), klassisch (classic) (2), kostenlos (free of charge) (1), preiswertes (inexpensive) (3), sichermemen (trust) (2), schmackhaft (tasty) (2), schön (nice) (7), schönheit (beauty) (1), spektakulären (spectacular) (1), warmerzigen (warmhearted) (1)</td>
<td>allgegenwärtig (omnipresent) (2), alljährlich (annual) (2), anerkannt (recognized) (3), animistisch (animistic) (5), detailgetreu (decided) (1), elaboriert (elaborated) (2), feudalistisch ( feudalistic) (1), fotogener (more photogenic) (1), göttlich (divinely) (3), hierarchisch (hierarchical) (2), international (2), iridischer (mortal) (4), isoliert (isolated) (2), katsendenken (caste mindset) (2), kulturhistorisch (cultural-historical) (1), kleinbäuerlich (peasant) (1), kultisch-mystische (cult-mystic) (1), melodisch (melodious) (1), niederländisch (dutch) (3), regional (6), religios (religious) (7), rituelle (ritual) (10), schamanistischer (shamanic) (1), traditionell (traditional) (25), uminterpretiert (reinterpret) (1)</td>
<td>bedauernswert (unfortunate) (1), künstlerisch (artistic) (1), klassekragen (class barrier) (2), machtbefugnisse (authority to exert power) (2), ungünstig (inconvenient) (1), uninteressant (uninteresting) (1), unverständlich (uncomprehensible) (1), verstörend (disturbing) (1)</td>
<td>neutral/positive</td>
</tr>
<tr>
<td></td>
<td>Travel Blogs</td>
<td></td>
<td>authentisch (authentic) (2), eindrucksvollsten (most striking) (1), faszinierend (fascinating) (8), frisch (fresh) (4), kunstvoll (artfully) (10), unkompiliert (easy-going) (1), verständnisis (understanding) (4), wichtig (important) (14), fundamentalistisch (fundamentalistic) (1), weltbekannt (world-famous) (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DMO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In Dumont they describe these traditional societal structure: “Im Dorf als Fundament der Toraja-Gemeinschaft hat sich bis zum heutigen Tag eine feudalistische Sozialstruktur erhalten. Noch immer beruht die hierarchisch gegliederte und vom Kastendenken geprägte Gesellschaftsordnung auf der Unterscheidung zwischen Besitzenden und Besitzlosen” (Dusik, 2014, p. 498) [Until now, there is a feudal social structure in the village as a fundament in Torajan community. Still, there is a hierarchic society within a caste mindset, which divides the proprietary class from the non-proprietary class]. Travel blogs were referring as well to the social structure of the Torajans in the same way but not so extensively. Furthermore, they describe the locals as unkompliziert (easy-going) (1) and the food as frisch (fresh) (4). However, there are several negative words, which describe the foreign culture of the Torajans as controversal (controversial) (1), kulturschock (culture shock) (7), paradoxerweise (paradoxically) (2) and bizarr (weird) (1). An explanation for this can be that the culture is so far away from the German that they first have to process it; this also explains the word culture shock. Weltreize is writing: “Was für ein Kulturschock!” (Claudia & Dominik, 2016, para. 1) [What a culture shock!] and Bollywood is even putting the word in the headline: “Kulturschock und Unterwasserwelten in Sulawesi” (Wenczel & Weis, 2018, para. 1) [Culture shock and underwater world in Sulawesi] and describes it further, “für den europäischen Magen war es schon herausfordernd” (Wenczel & Weis, 2018, para. 2) [For the european stomach quite
challenging]. Reiselife gives a recommendation for prospective tourists: “Eines sei vorab gesagt: Tana Toraja ist nicht für Jedermann!” (Forsch, 2017, para. 1) [One thing before: Tana Toraja is not for everyone!]. The DMO is referring to the age-old (1), ageing (1), and ancient (4) culture, moreover, they describe it also in a positive was, with words like adventures (1), carved (4), heritage (3), ornaments (1), patterns (1), traditions (5), well-preserved (1), they promote it with sentences, like “Cultures and adventures? Toraja has it all! Plan your trip to the magical land now!” (Wonderful Indonesia, 2018g, para. 6).

4.4.5 Festivities

The festivities category is an interesting topic because it is referring to the burial ceremony, where animals are sacrificed in front of the tourists’ eyes. This feeling is for several tourists (perceivers) not so positive but very memorable (Table 18), some try to stay neutral and write that even though they find it odd, they have to process it first, for instance here: “Jedem ist freigestellt, wie er eine Kultur und deren fragwürdigen Seiten entdeckt. Uns ist es wichtig, trotzdem hinzuschauen. Das bedeutet aber auch, Dinge zu erleben, die sich vielleicht gegen unsere persönlichen Überzeugungen richten. Mit Interesse und Neugier möchten wir versuchen Rituale und Bräuche zu ergründen und Erklärungen zu finden, diese aber nicht per se zu verurteilen” (Edith & Stephan, 2018, para. 19) [Everyone can decide for themselves how to perceive a culture and its questionable aspects. For us, it is important to still have a look. Consequently, this means to experience things, which are sometimes against our personal beliefs. With interest and curiosity we would like to discover the rituals and find explanations and do not want to judge]. Furthermore, some tourists realized how the topic of death is perceived in the German culture, because mostly it is suppressed: “Das Verdrängen von Tod ist Teil der europäischen Kultur, in dieser Region, wo ich gerade zu Gast bin, werden Begräbnisse gefeiert und ausdrücklich Touristen eingeladen” (Roitner, 2014a, para. 2) [The suppression of the death is part of the European culture, in this region, in which i am the guest, funerals are celebrated and especially tourists are especially invited to join] and “stattdessen diskutieren wir den Umgang mit dem Tod hierzulande und in Deutschland. Kommen nicht ganz überein, wie wir das Schlachten der Tiere einordnen” (Aylin & Stefan, 2014, para. 7) [Instead we discuss dealing with the death here [Tana Toraja] and in Germany. We do not wholly concord on how we perceive the slaughtering of the animals]. However, a lot of travel blogs refer to the slaughtering with negative connotative words, for instance, eigenartig (strange) (2), entsetzlich (terrible) (1), erdrückend (overwhelming) (1), fürchterlich (dreadful) (1), gänsehaut (goosebumps) (1), grausam (cruel) (10), schockierend (shocking) (1), seltsam (odd) (2), skepsis (sceptic) (2).
Table 18. Positive, Neutral and Negative emotional Attributes in the Festivities Category

This is described in the travel blog, “ersparen euch die Bilder des Gemetzels auf unserem Blog” (Simone & Matthias, 2015, para. 3) [We spare you with pictures of this massacre on our blog] and “der Anblick ist so grausam, dass wir uns ganz schnell wieder vom Acker machen” (Mario, 2015, para. 21) [the perspective is so cruel, that we really wanted to go]. Nevertheless, still travel blogs refer to the elaborated ceremony with neutral words, for instance, akkurat (accurate) (1), akribisch (meticulous) (1), and aufwendig (elaborated) (10). In addition, they also mention the besonders (special) (22), weltbekannt (world-famous) (4), and beeindruckend (impressive) (8) experience. However, travel guides describe the situation quite neutral and even positive. They used words like, aufwendig (lavish) (13) and mystisch (mystic) (2) and also to describe the dance and songs around the ceremony they used the word rhythmisch (rhythmic) (1). Furthermore, they also mention the ceremony in a positive connotation with words like, beeindruckend (impressive) (3), touristenmagnet (tourism magnet) (1), spektakulär (spectacular) (5). However, travel guides also refer to the immense amount of tourists at this event (touristenströme (flow of tourists) (1)). Interestingly, almost all travel blogs (perceivers) were writing that they are not so many tourists at the ceremony. Nevertheless, travel guides also refer to the ceremony as a portzshow (show-off) (1) and describe therefore the problem of authenticity because several people question the ceremony if it is nowadays only made up for tourists. In this context, they also refer to it with the word: umstritten (controversial) (1). The DMO describes also the burial ceremony in a neutral
condition with words like, decorated (1), dressed (1), performing (1), social (1), uniquely (1), unusual (1), further they also mention that the ceremony is often (1) and unique (1).

4.4.6 Landscape

The landscape is the only category where all the information source agents agree upon (Table 19). They all describe it in an overall positive manner. Agents refer mostly to the enjoyable views of the landscape. Even though, all the agents were negatively referring to the weather conditions, which is sometimes too hot or too rainy and humid.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>Agent positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>DMO</td>
<td>aficionados (1), beautiful (1), green (2), greenery (1), lush (1), lushed (1), mysticism (1), pflege (1), quaint (1), remote (1), rocky (1), spectacular (1), unshakeable (1), untouched (1), welcomes (1), wild (1), experienciadas (1), fertile (1), first-hand (1), irrigate (1), largely (1), lothly (1), protected (1), rugged (1),</td>
<td></td>
<td></td>
<td></td>
<td>High (1), long (1),</td>
</tr>
</tbody>
</table>

Table 19. Positive, Neutral and Negative emotional Attributes in the Landscape Category

Travel guides are mentioning the atemberaubend (breathtaking) (5), bezaubernd (charming) (2), eindrucksvoll (striking) (2), herrlich (gorgeous) (8), wunderschön (beautiful) (4) view. They are fascinated by the greeneries (grün (green) (3) and describe the landscape even further as malerisch (quaint) (5) and märchenlandschaft (picturesque) (2). All the travel guides mention this beautiful scenery. For example, Lonely Planet: “Tana Toraja bildet einen schwindelerregenden Cocktail aus umwerfender Schönheit” (Lonely Planet, 2016, p.) [Tana Toraja is a head-spinning cocktail out of magnificent beauty] and Dumont describes this, with the words: “Die Landschaft zwischen Batutumonga und Lo’ko’ mata gehört zum Schönsten, was Indonesien zu bieten hat” (Dusik, 2018,
The landscape between Batutumonga and Lo’ko’mata belongs to the most beautiful landscapes of Indonesia. Additionally, travel blogs use nearly the same words describing the views of the landscape, for instance, (atemberaubend (stunning) (3), einzigartig (extraordinary) (1), faszinierend (fascinating) (6), idyllisch (idyllic) (1), and wunderschön (beautiful) (10), they use sentence like, “man fühlt sich wie in einer Märchenwelt. Einfach traumhaft” (Christin & Steffen, 2016, para. 7) [you feel like you are in a fairy tale. It is dreamlike]. Furthermore, they indicate the landscape as märchenlandschaft (picturesque) (3), märchenwelt (fairy world) (1) and traumlandschaft (dreamscape) (1). The colours of this flora and fauna are evaluated as grassgrün (grass-green) (2), farbenmeer (colourfulness) (1), farbenpracht (colourfulness) (1), “eine Farbenpracht erwartete uns” (Tina, 2015b, para. 3) [a colourfulness is expecting us]. They also include dschungel (jungle) (4) and dschungelartig (jungle-like) (1). As well as the DMO is projecting the beautiful landscape with words like aficionados (1), beautiful (1), picturesque (1), quaint (1), spectacular (1), and untouched (1). As well as using colourful words, for instance, green (2), greenery (1), lush (1), and lushgreen (1) in sentences like, “from a distance the cliff sides appear lush & green with the forest trees” (Wonderful Indonesia, 2018e, para. 5).

### 4.4.7 Opinions

The opinions category shows quite indifferent feelings towards locals, tourists, encounters between them and recommendations. A quite positive citation is emphasized by travel guides about locals, which they describe as freundlich (polite) (7) and hilfsbereit (helpful) (4) and the encounters between tourists and locals are described as on augenhöhe (eye level) (1) (Table 20). Furthermore, they mentioned several recommendations, with the words empfehlenswert (recommend) (46). Moreover, travel guides showed several opinions about the accommodation, which they describe as gemütlich (cozy) (6), gepflegt (neat) (5), hippen (hip) (2), stilvoll (classy) (2), erschwinglich (affordable) (1), and positive connotation about food, with words like, lecker (tasty) (9) and toraja-spezialitäten (toraja-specialities) (7). Also, travel blogs used several words to recommend something (empfehlen (recommend) (9), empfehlenswert (recommend) (3), empfehlung (recommendation), unterkunftstipp (accommodation tip) (2)). Mostly, they were recommending trekking routes, accommodations, restaurants or tour guides, for instance in gehmalreisen, “Außerdem bietet sich Meyske selbst als Tourguide an und die Tour ist unsere absolute Empfehlung” (Anja & Daniel,. 2018, para. 28) [Furthermore, Meyske offers himself as a tour guide and his tour is highly recommended by us].
<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>Agent</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel Guides</td>
<td>augenhöhe (eye level) (1), bäuerntasteatmosphäre (farm atmosphere) (1), deluxe (1), empfehlenswert (recommend) (46), erfahren (experienced) (3), erfreulich (pleasing) (2), erstreichlich (affordable) (2), erstaunlich (astonishing) (2), freundlich (polite) (7), gemütlich (cosy) (6), gepflegt (neat) (5), highlight (1), hilfsbereit (helpful) (4), hippen (hip) (2), lecker (tasty) (9), stilvol (classy) (2), toraja-spezialitäten (toraja-specialties) (7), erschlossen (developed) (2), klimatisiert (air-conditioned) (1), modern (4), abgestürzt (fell down) (1), aufgewühlt (agitated) (1), fünfsterne-panorama (five-star panorama) (2), instandhaltung (preservation) (1), sonnencreme (sunblocker) (3), überteuert (overpriced) (1).</td>
<td>erschlossen (developed) (2), klimatisiert (air-conditioned) (1), modern (4), abgestürzt (fell down) (1), aufgewühlt (agitated) (1), fünfsterne-panorama (five-star panorama) (2), instandhaltung (preservation) (1), sonnencreme (sunblocker) (3), überteuert (overpriced) (1).</td>
<td>positive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DMO</td>
<td>bargain (1), good (1), normally (1), unique (1), Careful (1), important (8), lantern (2), permission (1), rent (2), request (1), views (5), consider (1), hunched (1)</td>
<td>consider (1), hunched (1)</td>
<td>neutral</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 20. Positive, Neutral and Negative emotional Attributes in the Opinions Category

They also described locals as freundlich (polite) (12), freundlichkeit (politeness) (1), gastfreundlich (welcoming) (2), gastfreundschaft (hospitality) (3), liebenswürdig (lovable) (1) and neugierig (curious) (5). The accommodation was mostly recognized as gemütlich (cosy) (5) and the food was lecker (tasty) (4). However, they also used several negative attributes, for instance, two perceivers felt at the burial ceremony as an eindringling (intruder) (2) and several were concerned about the slaughtering and referred to it as extrem (extreme) (2), fragwürdig (questionable) (1), hmmm... (1), schauergeschichten (atrocity stories) (1), schlachtfeld (battlefield) (1), schlachthof (slaughterhouse) (2), semi-angenehm (semi-pleasant) (1), stinkig (smelly) (1), stinkendes (smelled) (1) and verzweiflung (despair) (1). The DMO used neutral words in case of a warning and recommendation for a behaviour. They were referring to this with the words careful (1), important (3), lantern (2), permission (1), rent (2), and request (1). For example in “aside from renting a lantern, you may also bring your own flashlight to light your way, or ask your tour guide to provide one for you” (Wonderful Indonesia, 2018e, para. 4) or in “be sure to request for permission if you are bringing or carrying betel nut or flowers with you” (Wonderful Indonesia, 2018e, para. 13).
4.4.8 Tourism Related

This category focuses on (tour) guides, tourism, and accommodations. Interestingly, travel guides offer a lot of positive related words (Table 21). The other agents show a neutral identification.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source Agent</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tourism related</strong></td>
<td>Travel Guides</td>
<td>attraktiv (attractive) (2), bekanntschaftsgrad (publicity) (1), bequem (comfortable) (1), familier (familial) (2), funktioniert (functioning) (2), geschützt (protected) (3), haupatreiseziel (main travel destination) (2), komfortabel (comfortable) (2), meistbesucht (most visited) (2), pluspunkt (advantage) (2), quirlig (lively) (1), schlacht (modest) (6), spartanisch (spartan) (2), tip (6), zentral (central) (38)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Travel Blogs</td>
<td>hauptaulation (main attraction) (2), reisehighlight (travel highlight) (2), schnuckelig (cute) (1), vertrauenswürdig (trustworthy) (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DMO</td>
<td>interessant (1), magisch (magical) (2), majestisch (majestic) (3), populär (1)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Table 21. Positive, Neutral and Negative emotional Attributes in the Tourism Related Category*

However, travel guides cited positive words like attraktiv (attractive) (2), tipp (6), zentral (central) (38) to describe tourist attractions, like burial sites and cities. A familiär (familial) (3) atmosphere, several facilities, which are indicated as a pluspunkt (advantage) (2), and komfortabel (comfortable) (2) condition are only referring to accommodations. Furthermore, they indicate the meistbesucht (most visited) (2) place, hauptaulation (main travel destination) (2), and the bekanntschaftsgrad (publicity) (1) in Sulawesi is Tana Toraja (Loose et al, 2016; Dusik, 2014).

Travel blogs were more focusing on the neutral side on the tourism infrastructure, which is erschlossen (developed) (1) and international (1). Furthermore, one described the situation how Tana Toraja became a tourist destination with the word touristenboom (tourist boom) (1), and also indicates the touristisch (touristic) (11) attractions, areas and facilities. However, they also referred to positive aspects of this touristic development and used the word hauptaulation (main attraction) (1) to indicate that Ke’te Kesu is one of the main attractions in Tana Toraja, with sentences like, “Ke’te Kesu ist ein traditionelles Toraja Dorf, ca. 10 km südöstlich von Rantepao und eine der Hauptaulationen in Tana Toraja. Hier befinden sich noch zahlreiche der traditionellen Wohnhäuser und Reisspeicher” (Forsch, 2017, para. 14) [Ke’te Kesu is a traditional Toraja village, approx. 10 km south-east from Rantepao and is one of the main attraction in Tana Toraja. There are still several traditional residential buildings and rice storages]. Also, the word reisehighlight (travel highlight) (1), which is referred to the the city Rantepao and indicates one of
the favorable attractions in Toraja: “...und so war es ebenfalls mit Rantepao- im Endeffekt, war es für mich mein reisehighlight das homestay eine Art zu hause für uns und wie so oft macht nicht der Luxus, das reisen zu etwas besonderem sondern die menschen” (Lazi, 2017a, para. 8) [...] and it was the same in Rantepao, which was a travel highlight for me and also the homestay which was like a home for us and often I realize, it is not luxury which makes travelling special, it is the people which makes it special]. However, the DMO uses positive connotative words, for instance, popular (2), magical (2), majestic (1), and interesting (1) to describe a tourist attraction, especially the burial site Londa and the city Rantepao. Furthermore, they use neutral words to describe the tourism infrastructure as domestic (1), foreign (1), and mesmerizing (1), in particular for airlines and referring to domestic and foreign tourists.

4.4.9 Transportation

Travel guides show indifferent emotions toward the transportation category (Table 22). First of all, they refer to the bus ride as abwechslungsreich (varied) (3), for instance in Nelles: “Abwechslungsreiche Landschaft bietet die achtstündige Busfahrt (328 km) von Makassar ins Torajaland” (Henley et al, 2017, p. 197) [Varied landscape offers the eight-hours bus ride (328 km) from Makassar to Toraja] and that the buses are bequem (comfortable) (4) or use the substantive komfort (comfort) (1).

However, they also refer to the bus ride as unsicher (precarious) (2). Also, they refer to the streets as unbefestigt (unpaved) (2) and katastrophalem (catastrophic) (1), which is explained through the words by Lonely Planet: “Morgens fahren Busse von Rantepao nach Mamas (150 000 Rp). Da die Straßen in katastrophalem Zustand sind, benötigen sie zwölf Stunden” (Harding et al, 2016, p. 215) [In the morning there are buses from Rantepao to Mamas (150 000 Rp). However, as the
streets are in a catastrophic condition, you will need twelve hours]. Furthermore, sometimes there is no transportation running so tourists have to walk back (rücklaufen) (2). Travel blogs have mostly complaints about transportation and especially the bus ride from Makassar to Rantepao is a discussed topic. Seven times it was mentioned that the bus ride takes eight hours. Additionally, they were referring to the overnight bus as anstrengend (exhausting) (3), grottigem (abysmally poor) (1), höllen (hell) (1), höllentrip (hell of a ride) (1), schlimmste (worst) (1), schrecklich (awful) (2), and stundenlang (hours-long) (2). For instance, in iiltyanikaaufreisen: “Nach dem ankommen in makassar und dem Nachtbus Erlebnis sind wir ersteinmal fertig mit den nerven” (Lazi, 2017a, para. 2) [after we experienced the overnight bus and arrived in Makassar, we are completely exhausted] and “nach so einem Höllentrip darf man sich was Gutes tun!” (Alex & Jürgen, 2017, para. 2) [after such a hell of a ride we want to treat ourselves!]. Also, the bus driver is mentioned with the word verrückter (wacko) (1) and the condition of the roads is mentioned as kurvig (curvy) (3) and schlecht (bad) (5). However, they were also referring to the facilities of the bus, which is recognized positive with the words beinfreiheit (leg space) (2) and bequem (comfortable) (6). The DMO wants describes the bus ride as enjoyable (1) and that these are available (1), for example in “There are buses available in Makassar that ply the Makassar-Toraja route” (Wonderful Indonesia, 2018g, para. 6). Furthermore, they were also referring to a negative emotional attribute, which was flight (1). Flights are not available to Tana Toraja, only overland travels are possible.

4.4.10 What to Do and What to See

The attractions of the region are referring to the market, rafting and mostly trekking but also the Jesus statue. Travel guides were mostly covering it in a positive manner, with words like, abenteuer (adventure) (2), abenteuerlich (adventurous) (2) (Table 23), which is mostly covering the trekking routes, for example in Dumont: “Von hier beginnt ein abenteuerlicher, alpiner Bergpfad, man gelangt aber auch auf einen Panoramapfad” (Dusik, 2014, p. 506) [From here begins the adventurous, alpine mountain path, but there is also a panorama path]. Furthermore, with the word belohnt (rewarded) (3); they describe the view, which is after an exhausting trail a reward when hikers reach the top. Moreover, with kühlen (cool) (7), they want to address the perfect travel time for trekking and also refer to the enjoyable cooling effect of the highlands, which makes trekking desirable. The word attraktiv (attractive) (2) is used to communicate the attractive area for hikers, as well as Rantepao and Tana Toraja. Travel blogs are referring to spaß (fun) (1), for example in wegsite: “Wir bewegen uns im Regenland. Es gibt kaum Orte, wo jährlich mehr Niederschlag herunterkommt als hier. Regenschutz, also richtiger (und nichts was nur danach aussieht) gehört ins Tagesgepäck. Dann macht eine Reise durch Tana Toraja einen Wahnsinnsspaß” (Christina & Ares, 2017b, para. 19) [We are in a rainy country. There are few
places, where there is annually more rain than here. Adequate rain clothing (and not something just resembling it) is an absolute must for the travellers’ daily backpack. Then travelling in Tana Toraja can be great fun.

<table>
<thead>
<tr>
<th>Main categories</th>
<th>Information Source</th>
<th>positive</th>
<th>neutral</th>
<th>negative</th>
<th>Overall emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel Guides</td>
<td>shentauer (adventurous) (2), schwuntig (whimpering) (2), anisiun (graceful) (1), attraktion (attraction) (1), attraktiv (attractive) (2), belohn (rewarded) (3), erlarklassig (first-class) (1), kühl (cool) (7), nennenswert (noteworthy) (2), umweltverträglich (sustainable) (1), symmetrisch (symmetrical) (1), regenzeit (rainy seasons) (2), unhinteressant (uninteresting) (1)</td>
<td>positive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Travel Blogs</td>
<td>lustig (funny) (1), nervenkitzel (thrill) (1), salbstorganisator (self-organised) (1), spalt (fun) (1), abgelegen (remote) (1), indigene (indigenous) (1), indirekt (indirect) (1), kulturlandschaft (cultural landscape) (1), anschauvoller (more convincing) (1), erschwert (aggravated) (1), erschöpft (exhausted) (1), kontrovers (contradicting) (1)</td>
<td>neutral/negative</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DMO</td>
<td>adrenalin (1), aficionados (1), interessant (1), mystisch (mystical) (1), pittoresk (picturesque) (1), populär (popular) (1), avantgarde (1), chinesisch (chinese) (1), countless (1), exklusiv (exclusive) (1), attraktiv (attractive) (1), strang (strange) (1), traditionell (traditional) (3), consequent (1), dangerous (1), difficult (1), wavy (1)</td>
<td>positive/negative</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 23. Positive, Neutral and Negative emotional Attributes in the What to Do and to See Category

Also, nervenkitzel (thrill) (1) is referring to the trekking experience: “Für den besonderen Nervenkitzel gab es zwischendurch immer wieder mal eine ‘Brücke’” (Alex & Jürgen, 2017, para. 16) [For a very special thrill there was intermittently a ‘bridge’]. Nevertheless, also neutral emotional words were covered, like abgelegen (remote) (1), indigene (indigenous) (1), and kulturlandschaft (cultural landscape) (1). The DMO was mostly focusing on rafting and used in these context positive words like, adrenalin (1), aficionados (1), interessant (1), mystisch (mystical) (1), pittoresk (picturesque) (1), and populär (1), for instance in “this long route, the river sometimes moves slowly over flat terrains, but more often rushes swiftly over big boulders and steep valleys, creating an unshakeable attraction to white water rafting aficionados.” (Wonderful Indonesia, 2018g, para. 2). Furthermore, they were also using neutral words referring to the market, for instance traditionell (3) and countless (1).

As the literature suggested an overall component of the destination image, a reflection on the first and the second sub-research question are presented in the following chapter.
4.5 The overall Destination Image of Projectors and Perceivers

The literature suggested using the personal factors and the socio-psychological factors on the perceiver side, and the brand identity on the projector side, to illustrate the origin of the destination image.

Overall, most of the perceivers (travel bloggers) were travelling on a budget and were undertaking a world trip. Furthermore, they all have previous travel experiences and their main hobbies are sport-related. In contrast, the projectors are driven by their brand identity. The DMO Wonderful Indonesia projects its brand with an emphasis on people, food, culture and value of money. They want to promote a peaceful image, which also reflects the logo of the DMO. Travel guides are mostly referring to the cultural-active reader, who travels on a low-medium budget. Furthermore, all travel guides indicate that high quality of information and their reliability are an important value of their brand.

The first research question indicates several similarities and differences concerning the topics in the most frequently used words of each information source agent. For instance, in the tourism-related category, travel guides and travel blogs referred to the topics accommodation and (tour) guides by using similar words, whereas the DMO referred to the heritage of Tana Toraja. The same can be seen in the category what to do and what to see, where travel guides and blogs covered Ke’te Kesu, the market and trekking, whereas the DMO focused on rafting. Interestingly, in all other categories, they use more or less the same words. Even though, they are sometimes not mentioning the same words, the same topics were mentioned within the category. For instance, in the culture category, all the agents referred to the topic religion, but in different words, like Christianity or belief. However, the landscape and the opinions category are an exception; those do not wholly coincide with the used words.

Moreover, the second sub-research question shows the overall emotional attributes (Table 14-23). Counting these overall emotions shows that travel guides have eight positive evaluations, one negative and four neutral. In travel blogs there were six negative evaluated, two neutral and four positive. The DMO showed eight neutral overall emotions and four positive.

In each category all the agents showed different emotional attributes. However, in the landscape category all agents agree upon the positive emotion. Interestingly, even though all agents agree on the positive emotion in the landscape category, they are all using different words to describe the positive emotion. Hence, due to the fact that nearly all categories have different overall
emotions, all agents have different intentions to present specific words/sentences in each category.

Also, the image analysis concludes severe differences between the agents. In particular, the DMO does not cover the same images as travel guides and travel blogs. The DMO’s choice is not quite correct and does not represent the destination Tana Toraja. Travel blogs and guides are quite similar in their choice of pictures; however, travel blogs go mostly beyond the projected images from the travel guides and are more aggressive with their choice. For instance, they also show the sacrificing during the burial ceremony.

Overall, travel guides were coded 432 times positively, which refers 95 times to the landscape, 55 times to the accommodation, 55 times to food and beverages, and 46 times to trekking (Appendix D, Table 11). Also, travel guides were 802 coded neutrally, which refers 103 times to the burial ceremony, 124 times to the transportation and 92 times to the burial sites. Furthermore, 102 codes were negative and mostly about transportation, Tau-Taus, and the burial ceremony. The DMO was coded with 31 positive emotional attributes, which are covering burial sites and tourism magnet areas, and 130 neutral, which are covering 25 times the Tau-Taus, 19 times the burial sites and 14 times the religion (Appendix D, Table 12). However, the eight negative codes were reflecting mostly on the topic coffin. Travel blogs were coded 477 positively; this shows an emphasis on the landscape (73), 54 times the burial ceremony, 56 times the encounters between locals and tourists and 43 times the tongkonan (Appendix D, Table 10). Also, they were coded neutrally 938 times and reflecting 174 times on the burial ceremony, 111 times the buffalos and 81 times the burial sites. Moreover, 359 negative emotional attributes were indicated, which cover the sacrificing 55 times, the transportation 46 times, and the animal husbandry 28 times.

These numbers of codes represent the gaps between positive, neutral, and negative engagement of the agents. In this case, travel blogs show a close positive and negative engagement in their articles. However, besides the neutral component, the positive component presides, even though they refer more to the encounters between tourists and locals, the tongkonan and the burial ceremony. Comparing these to the travel guides, the amount of codes between positive and negative is very large. Besides the extensive neutral component, the positive component is stronger and focuses on the landscape, food and beverages, accommodation and trekking. The same is also happening in the website entries of the DMO. Their gap between positive and negative categories is also substantial, besides the neutral category. Nevertheless, The DMO’s positive category is stronger and is concerned mostly with the burial sites category. Travel blogs refer in the negative category to the topics sacrificing, transportation, and animal husbandry,
while travel guides refer to burial ceremony, Tau-Taus, and transportation. The DMO emphasises its negative codes on coffins. This shows a quite different focus of the destination image, in particular from the projected induced side (DMO) to the autonomous (travel guides) and organic (travel blogs).

The projected and perceived image does not coincide within several topics. Each content analysis showed various differences within the categories. However, all three agents showed overall a higher number of neutral and positive codes in general, even though the evaluation of the second sub-research question indicates that the overall emotional attribute of the travel guide is positive, of the travel blog is negative and of the DMO is neutral (Table 14-23).

The question, what comes to the mind is: Why is there such a considerable difference between the different agents and does this mean that the destination image is weak because the literature indicates that all the information of each information search agent needs to be the same in order to have a strong destination image? Moreover, how much influence has the projected destination image on the perceived destination image? This will be discussed in the following chapter.

5 DISCUSSION

A destination image is a product of the individual and the marketers (MacKay & Fesenmaier, 1997). A strong destination image is only possible if the stories from perceivers and projectors match (Kötlinger & Dickinger, 2015; MacKay & Fesenmayer, 1996). The fit between projectors and perceivers reveals the success of destination image marketing (Tasci & Kozak, 2006). However, this analysis shows that there are several differences between the projectors and perceivers. Each agent covers different words, thus topics and intentions within the different categories. Transferring the literature to this case, this would imply that the strength of the destination image is medium to weak. One explanation for this is that there are different intentions of each information source agent managing the choice of the information they publish. As they show different brand identity (projectors) and personal and socio-psychological factors (perceivers), both projectors and perceivers emphasise their stories on different priorities within the topic.

These priorities can be discussed within the setting of Max Weber’s “Idealtype” (Weber, 1904, p. 189f). An idealtype explains individual social actions to general rules and theories. This makes it easier to understand the social interactions in a bigger picture.
Several authors portrayed an idealtyp. The authors can function in each information source agent as an ‘instructive teacher’ while giving warnings to other people, for instance, on certain types of behaviour by tourists at the burial ceremonies. Additionally, an author can also be a ‘supporting teacher’ while presenting recommendations, for bringing a flash light into the burial caves or gives recommendations about restaurants. These two types of teachers were illustrated in all three information source agents. Moreover, in all agents was ‘the exaggerator’ was noted, who portrays a situation or an object as exaggerated, which may be positive or negative. These exaggerations were drawn when the weather condition was not good or when they were complaining about the lack of transportation.

Also, an obvious idealtyp was ‘the salesman’ in the projector DMO, who wants to sell different airlines, accommodations or tours. This type was also recognized in travel blogs because of their willingness to publish affiliate links or promotional banners. Furthermore, there is ‘the foodie’, who is travelling because of food and wants to try different dishes and gives his/her opinion about them. This is recognizable in travel blogs and travel guides. In there they describe the taste of the dish and give recommendations for restaurants or a specific dish to try for future samplers.

These different kinds of idealtypes already show the different writing intentions of the authors about different topics and also explain their origin of the destination image within the brand identity (projectors) and personal and socio-psychological factors (perceivers). This could be an explanation for the different stories within the information source agents. However, there are further discussions about why these differences between the agents exist.

Furthermore, the analysis shows that the overall perceived (travel blogs) emotional attribute is negative, and the overall projected emotional attribute in travel guides is positive and in the DMO is neutral. As the projectors (travel guides and DMO) are firstly used to gather information about a trip and project, therefore, a primary image to the perceivers, a shift from positive/neutral to negative can be noticed. This shift could imply that the projected image creates a utopian image for the perceivers (tourists). Thus, when tourists arrive at the destination, they become disappointed because the projected image is not the same as reality.

However, the negative outcome of the perceivers can also be explained due to the setting of the destination Tana Toraja, which is specially made for the cultural and nature-loving tourist. Other tourists might find the destination quite conflicting, due to its atmosphere, which circles around death and the sacrificing of the animals. This implies that the destination is not for every tourist, who does not want to engage in the death cult and cannot stand the sight of blood. Even though
the burial ceremony is quite conflicting in the eyes of the tourists, it can still be interpreted as a landmark (MacCannell, 1989; Echtner & Ritchie, 2003) of the destination Tana Toraja because it is an extensive category covered by each information agent and has a lot of attention due to its conflicting context. This landmark makes the destination special as opposed to other destinations.

However, even though the overall emotional attribute at the perceiver side is negative, the gap between positive and negative is quite small. Furthermore, the DMO remained neutral overall on their information about Tana Toraja, even though they are promoting the destination and the expectation would be a positive outcome. An explanation for the neutral outcome could be that the DMO offers, besides promotion, official information about the destination. Their aim is not solely to sell, but also to transfer official information to the public because they are the main authority who publishes governmental information. Travel guides showed mostly a positive overall image, this can be explained because travel guides want to present the destination within their full opportunities.

The differences between the information source agents; raises the question of what is the most influential information source agent and who influences whom within the setting of the destination image in Tana Toraja.

Following Gartner’s (1994) theory on information source agents, the organic (travel blogs) information source agent has high credibility, the market implementation is unknown and the destination costs are indirect. The autonomous (travel guides) agent has high credibility, a medium/high market implementation and indirect destination costs. The induced (DMO) agent is valued as an overt induced I agent, which shows low credibility but high market implementation and therefore high destination costs.

The implication can be drawn that travel blogs and travel guides have the highest credibility, and the DMO has the lowest credibility, nevertheless, it has the highest market implementation compared to travel guides with medium to high market implementation, followed by travel blogs. As this theory was constructed in 1994, nowadays the market implementation in travel blogs goes beyond, because with the amelioration of web 2.0 the market implementation is definitely possible with affiliate links and advertisements on the travel blogs by extern stakeholders.

According to Tasci and Kozak (2006), the projected overall destination image has restricted influence on the perceived destination image. To be precise, perceivers have a stronger influence on the destination image than the DMO (Tasci & Kozak, 2006). In this case, the DMO and the
travel guides do not have such a big influence on the overall destination image and imply that the most influential information source agent is the organic travel blog. This would imply that the overall destination image is highly dependent on travel blogs, which is according to the analysis overall negative. This is an important finding to recognize for destination marketers because reducing the gap between projectors and perceivers is a priority in destination marketing (Dinnie, 2008).

However, as some perceivers indicate that they publish an advertisement on the travel blog, the lines between projectors and perceivers become fluid. Furthermore, also the travel guide Sulawesi on the Road is written by travel bloggers, which also shows the blurriness of these lines between projectors and perceivers. Furthermore, all the agents can function as a projector because even the perceiver is projecting an image for prospective tourists.

6 CONCLUSION AND IMPLICATIONS
In the following, the conclusion and the limitations of this research are presented. Afterwards, recommendations for the internship and for further research are provided.

6.1 Conclusion
This research analyzed the destination image of Tana Toraja. The literature suggested that two individual analyses of the cognitive and affective components are necessary to have a deeper understanding of the destination image. This has been investigated with two sub-research questions within the two individual content analyses. Several theories suggested including an overall image, which was introduced after the individual analyses of the cognitive and affective component. Also, images have been analysed in another content analysis, as images are as important as the textual analysis. These analyses are made due to the fact that there has yet to be a research that focuses on all three information source agents. These agents were represented by an induced (DMO), organic (travel blogs) and autonomous (travel guides) information source agents, which are portraying the projector and the perceiver side.

One of the main research objectives was to find out if there is a gap between projectors and perceivers and what is the content of this gap. This objective also refers to the main research question: How is the destination image of Tana Toraja presented by projectors and perceivers in Germany? The key findings of the textual analysis present that the destination image between projectors and perceivers is not the same, in particular in the most used categories burial ceremony, burial sites, and trekking.
The first sub-research question shows that in each inductively made category the frequently used words of each information source agent are relatively similar, however, in the landscape and opinions category, the words change significantly. Furthermore, the DMO shows the most differences between the other two agents. The second sub-research question portrays the emotional attributes (positive, neutral, and negative) of each category. This concludes in an overall emotional attribute, which portrays a positive overall emotion in the travel guides, concerning the landscape, architecture and the categories what to do and what to see, like attractions, and tourism-related, e.g. (tour) guides. Travel blogs show a negative emotional attribute within the categories, animals, culture, festivities and transportation etc. The website entries of the DMO show an overall neutral emotional attribute, which is about architecture, animals, culture, festivities, and transportation etc. The landscape category is the only category, which on one side uses different words but on the other side uses the same positive emotional attributes.

Concerning the number of codes in each information source agent, travel blogs show a close positive and negative engagement in their articles. Overall, there are more positive engagements than negative but the difference between them is not immense, which implies due to the small gap between negative and positive engagement, that not only positive words have been used, but negative ones, which indicates a more trustworthy and truthful reality of the destination. Comparing these results from the travel blogs to the travel guides, the amount of codes between positive and negative is very large. The same is also recognizable in the DMO, which also shows an extensive gap between positive and negative categories. These gaps from travel guides and the DMO (projector) use more positive than negative words, which concludes that the projectors want to portray the destination in a perfect scenario. However, this positive highlighting can lead to a utopian destination image, which really does not portray reality. The gap between positive and negative categories of the projectors and perceivers shows on the projectors side a more utopian destination image and on the perceivers side a more real-life destination image.

Also, the image analysis concludes that a gap exists between projectors and perceivers, in particular, the DMO does not cover the same images as travel guides and travel blogs. The DMO’s choice is not quite correct and does not represent the destination Tana Toraja. Furthermore, travel blogs show many images in each category, travel guides and the DMO do not cover all the categories. Some categories are left out and some present a different focus of the image. Travel blogs and guides are quite similar in their choice of pictures. Only travel blogs cover the sacrificing of animals at the burial ceremonies.
This concludes that the whole destination image is medium to weak because the same stories are not covered in each information source agent, as seen in the three content analyses.

6.2 Research Limitations
This research has several strengths and limitations. First of all, the research contributes to the scientific research gap of using all three information source agents (organic, induced and autonomous). Furthermore, it introduces conceptual refinements of the destination image according to the perspective of projectors and perceivers because only a few studies have focussed their research on both sides. Also, it shows a very detailed understanding of the destination image of Tana Toraja, because this research evaluates the cognitive, affective and an overall component. Moreover, this research investigates not only the textual material but also visual material was taken into consideration.

However, this research also shows several limitations. First of all, projectors and perceivers are not easy to compare because of their different backgrounds and intentions. Moreover, the amounts of the used words are not the same in each information source agent, which makes it also difficult to compare these. Furthermore, as this analysis was conducted in a case study research design, generalisations cannot be made to the wider population; they are bound to this specific case. Another limitation is the interpretation of the researcher, to evaluate what is positive, neutral and negative. Besides that, reading between the lines does not always indicate the true intentions of the author.

The reliability of this content analysis within the coding is relatively high, as the codes can be re-coded by other researchers, with the help of the codebook. Moreover, this content analysis has been revised due to several changes in the coding system.

6.3 Recommendation for the Internship
This thesis was conducted in cooperation with the Indonesian Consulate in Frankfurt am Main, Germany. For this reason, several recommendations are provided to manage the conducted findings of this thesis.

The key findings show that several categories are different in the projected- and perceived destination image. As the DMO does not show the reality and focusses more on a utopian image, the literature indicates that it is better to stick to truthful words, which illustrate the reality of the destination, otherwise, the outcome is tourist dissatisfaction and thus a negative destination image appears.
Additionally, as marketers mostly engage their marketing as customer-oriented the negative destination image outcome of the perceiver side should not be neglected. This refers particularly to the topics transportation, the access and direction to specific burial sites, and the blood at the burial ceremonies. However, the destination setting cannot be altered due to the fact that the death peripherals and the burial ceremony make the destination unique, compared to others. However, as this destination is a conflicting topic, an engagement in mindfulness could be the solution to counterfeit the surprising (negative) experiences of the tourists. Mindfulness means hereby “the state of being aware, taking note of what is going on within oneself and outside in the world, without shying away from thoughts or feelings that one does not like or does not wish to be true” (Chan, 2018, p. 1).

For instance, tour guides, who are highly demanded in Tana Toraja, could tell their stories mindfully. Tour guides could not only serve as guides through the destination, but they could also tell a story. In this story, they could make tourists more aware of their situation around them, for a more meaningful experience within the conflicting destination setting Tana Toraja. This could help, for example, to understand the burial ceremony of Torajans. Several studies have shown that using the concept of mindfulness helps to evoke a more understanding- and less judging environment (Chan, 2018; Moscardo, 2017). Including the concept of mindfulness in the destination setting, could also have an impact on whether or not the destination is approved as a world heritage site.
6.4 Recommendation for further research

As this research was conducted on an exploratory basis, there are several directions for future research to take into account. First of all, the gap between projectors and perceivers could be studied further with the conative component, to also show the tourist behaviour intentions, if they are following the projected destination image at the destination. This could be investigated with interviews or surveys. Furthermore, the results of this thesis can be used to show the changed destination image in longitudinal studies because the need for strategic destination management planning is continually rising, due to the ongoing tourism influx at the destination. Also, there is a need for a more comprehensible conceptual framework for the projectors and perceivers in the destination image context. For this reason, the projected and perceived destination image should be analyzed further in different destinations, and by using, for instance, different information source agents. Also, conducting this research within the initially intended travel brochures would give further insights into the gap between projectors and perceivers and the influences on each other may then be discussed in more detail.
7 REFERENCES


Mayring, P. (2014). Qualitative content analysis: theoretical foundation, basic procedures and software solution.


White, C. J. (2004). Destination image: to see or not to see?. *International Journal of Contemporary Hospitality Management*, 16(5), 309-314. [https://doi.org/10.1108/09596110410540285](https://doi.org/10.1108/09596110410540285)


REFERENCES FIGURES


Lonely Planet (2017). *Lonely planet front cover (2017).* Retrieved from https://www.amazon.de/Lonely-Planet-Reisef%C3%BChrer-S%C3%BCdostasien-Deutsch/dp/3829745168


REFERENCES TRAVEL BLOGS


8 APPENDICES

**APPENDIX A: Code Book Inductive Content Analysis**

**APPENDIX B: Code Book Deductive Content Analysis**

**APPENDIX C: Code Book Image Analysis**

**APPENDIX D: Tables**