

# **There and Back Again, Tourism to New Zealand**

The Representation of New Zealand through photographic images from the  
*100% Pure New Zealand* campaign from 1995 to 2005.



# **100% PURE NEW ZEALAND**

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## Abstract

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This thesis examines the photographic images from the *100% Pure New Zealand* tourism campaign New Zealand launched in 1999. It focuses on the increase in tourism numbers between 1995 and 2005 and the impacts on New Zealand as a tourism destination after the release of *The Lord of the Rings*. The impacts of the *100% Pure New Zealand* campaign were the further enhancement of the *100% Pure* brand after its success with the branding of New Zealand as ‘Best Supporting in a Motion Picture’, as well as the improvement of the international profile of the film industry and the infrastructure for tourism in the country. From the official *100% Pure New Zealand* campaign booklet, six photographic images were selected showing New Zealand as a 100% pure ‘clean and green’ natural environment through its landscapes and as J.R.R. Tolkien’s world of Middle-earth. The six photographic images are examined on the branding conflicts and different perspectives of domestic and foreign tourists. The *100% Pure New Zealand* campaign has brought authentic, environmental, and cultural issues to light that have become visible through the semiotic analysis. *The Lord of the Rings*’ world of Middle-earth is not an authentic ‘New Zealand story’, but the film industry has claimed it as the authentic location for Tolkien’s invented world. The landscapes seen in the film trilogy are *100% Pure New Zealand*, although the environment cannot be given the same tag, by more than half of the recreational water places being polluted and over-tourism making it hard to focus on sustainability. Finally, the representation of the Māori culture in New Zealand has not been changed to attract more domestic tourists, because the lack of spatial distance making it less interesting for them, thus the representation remains internationally focused with a stereotypical, primitive image of the Māori culture as one of New Zealand’s national identities.

**Keywords:** *representation – authenticity – destination marketing – film-induced tourism – landscape branding.*

## Introduction

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The first contact a tourist has with a tourist site is its representation rather than the site itself. Places and their landscapes can be marketed through representation in popular media such as motion picture films to brand a country as an authentic product. Places have become products, or destinations, that are strategically designed and marketed. ‘Destination marketing’ is described as “an amalgam of impressions, beliefs, ideas, expectations and feelings towards an area” and are images that represent people, countries and cultures, having significant implications for how global identities are seen (Morgan and Pritchard 1998 p.64, 241). The construction, and promotion, of a new image/identity, is called ‘rebranding,’ where the brand is understood to “represent a unique combination of product characteristics and added values” and “highlight the specific benefits of a product, culminating in an overall impression of a superior brand”. Promotion can be a short-term activity, but when it is a long-term investment to build a consistent destination identity, it can create an image of the organization through brochures, media advertisements, merchandising and sales promotion (Morgan and Pritchard 1998, p.140, 44).

An image often used in destination marketing is that of the landscape. The key role in the branding of a landscape, or ‘landscape branding,’ is “the demarcation of place brands through landscapes”, in which these place brands are representations of place identity, with the link to the image that it is mediated via commercialization of the products on offer, marketing communications and consumption experience (Vela et al. 2017, p.24, 34). The use of the visual landscape to promote places includes the carefully orchestrated construction of gazes, angles, representations, narratives and interpretations. The images represent a way of seeing the essence of a place, to show elements that distinguish themselves from other places. The landscape is one of the elements that has taken “a leading role in the competitive representation of regional identities” (Vela et al. 2017, p. 37, 38).

Representations are the construction of people and places, often through photographs, and are “selective not just in terms of what is portrayed, but also in which images are photographed and the meanings and values they convey”. Representation involves “the use of language, of signs and images which stand for or represent things”. This happens through describing or depicting something and symbolizing and standing for an object, place or event (Hall 2013, p.15, 16). This visual representation is particularly important since photographic images have the “ability to seemingly objectively represent reality” (Morgan and Pritchard 1998, p.171).

Motion picture films and their filming locations can be used as representations for the destination branding of a country in tourism, they have the power to change tourism flows to the countries where the filming took place when they are used to promote the destination in the right way. The primary motive of the tourism industry is to show tourists what experiences they can obtain from visiting the country, rather than only promoting the destination for income (O'Connor et al 2008; Basáñez 2013). Promotional pictures can conjure “a desire to see things in their original location and condition, to experience them as people in the past would have done” when seeing or reading about locations in popular media (Gold 1995, p.144).

The type of tourism that tourists embark on through films and series is ‘film-induced tourism’ and can be defined as “tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen” (Bolan et al. 2011, p.103). The concept of film-induced tourism applies to the visitation of locations where the films and television programs have been shot and tours to the production studios. As a visual medium, film and television programs have the power to motivate travelers, create new images, alter negative images, strengthen weak images, and create and place icons, and have been recognized by many as a major factor in tourism promotion for travel destinations (Beeton 2016).

New Zealand is one of the most famous examples of how a motion picture film, *The Lord of the Rings* being the most successful, can be used to put a country on the map for tourism through destination branding and the use of landscapes in the representation of New Zealand. The landscapes of New Zealand have been used as a backdrop for the action sequences, portraying J.R.R. Tolkien’s mythical world of Middle-earth. Film-induced tourists seek the ‘unspoilt’, authentic landscapes from New Zealand that they cannot find in their own country of origin (Taylor 1998).

The destination marketing for New Zealand happened through the official national *100% Pure New Zealand* campaign the tourism industry released in 1999 as a digital marketing campaign to promote the country as an authentic product through photographic images (Bonelli 2018; Tzanelli 2004; Jones and Smith 2005; Ateljevic and Doorne 2002). The tourism campaign was released during the filming process of *The Lord of the Rings*, from pre-production in 1997 until the completion of post-production in 2004. The tourism campaign had an impact on the shaping of the visitors’ and locals’ perspectives about the campaign, as well as the economy, infrastructure, and several other impacts that were expected when the film trilogy was released entirely (Patil 2019; Lit et al. 2017; Yeabsley and Duncan 2002). Among these impacts were the rise in tourism numbers and the tours that were designed for film-induced tourists to visit

the film locations, along with research on the motivation and experiences of the tourists to New Zealand as *Middle-earth*, and the movie set of Hobbiton that film tourists have seen in *The Lord of the Rings* (Best and Singh 2004; Carl et al. 2007; Roesch 2009; Peaslee 2011). The authenticity of New Zealand's landscapes and filming locations as a tourist destination or attraction is searched by tourists who are looking for "the pristine, the primitive, the natural, that which is as yet untouched by modernity" and hoping to find it in other (historical) periods and cultures, in purer, simpler lifestyles (Cohen 1988, 374; Timothy 2021), which they identify in the photographic images from the *100% Pure New Zealand* tourism campaign. The New Zealand landscape connects to those seen in *The Lord of the Rings* because many images of Middle-earth and New Zealand are similar, both are "traditionally characterized by rolling farmland, lush forests, clear streams, snow-capped mountains and even deserts as well as an 'uncomplicated' lifestyle connected with the outdoors" (Buchmann et al. 2010).

Not much research has been done however on the photographic images themselves from the *100% Pure New Zealand* campaign. In this thesis, the main question: In what manner did New Zealand use its landscapes as a promotional tool for tourism seen in the photographic images from the *100% Pure New Zealand* campaign between the years 1995 and 2005, will be answered. In the first chapter, the *100% Pure New Zealand* campaign, including the multiple identities in this campaign of adventure tourism, New Zealand as 'Home of Middle-earth', nature and eco-tourism, Māori tourism and wine tourism is examined, as well as the importance of popular media in the branding of New Zealand, the tourism numbers from 1995 and 2005, and the film tourism impacts on New Zealand. These elements will form a general image of the official tourism campaign and the impacts of the film industry on New Zealand through a literature survey. The question for this chapter is on how the tourism numbers increased between 1995 and 2005 and what the impacts were of film tourism and the *100% Pure New Zealand* campaign on New Zealand as a tourist destination. For the second chapter, an official booklet on the Tourism New Zealand website celebrating the 10th anniversary of the tourism campaign in 2009 is used. A large number of photographic images can be found between the years 1999 and 2005, used for the promotion of New Zealand as a travel destination through landscapes and people. Out of all the images in the booklet, six photographs have been selected on the topics of film, sustainability, culture, adventure, landscape and the sublime. These images are analyzed by using Albers and James's method presented in 'Travel Photography: A Methodological Approach', with first a content analysis, which is "concerned primarily with appearances - their distribution, frequency, clustering, and corresponding conditions" (145), describing the subjects, dress-code, presentation, surroundings and the relation between these

elements. Second, a semiotic analysis that looks at the content in the images and “connecting these to parallel and contrasting structures in other pictures, and relating both to the written narratives that accompany them” (147). This analysis is supported by Barthes’ semiotics on the analysis of the nature of images through the concepts of denotation, the literal naming of things, and connotation when meaning is produced through suggestion or association (Barthes et al. 47). After the semiotic analysis, the two images from 1999 and 2005 are compared to each other to see the difference in the representation of New Zealand. This chapter focuses on the question of how the six photographic images from the *100% Pure New Zealand* campaign from the years 1999 to 2005 show the importance of the landscape in New Zealand as a tourism destination.

The third chapter looks deeper into the six photographic images and their topics through a literature survey to research the question of what branding conflicts and different perspectives can be found in the photographs from the *100% Pure New Zealand* campaign and the representation of New Zealand to domestic and foreign tourists.



## Chapter 1. 100% Pure New Zealand and film tourism

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New Zealand has rebranded itself in the tourism market many times, with one of the most successful, the *100% Pure New Zealand* campaign, launched in 1999. This chapter discusses the *100% Pure* campaign, its multiple identities and the importance of popular media such as *The Lord of the Rings* in New Zealand's tourism branding. The success of the campaign and the film trilogy is indicated by the visitor arrivals to New Zealand from 1995 to 2005 and the film tourism impact on the country after its full release. Finally, the chapter offers a general image of New Zealand's *100% Pure New Zealand* campaign and its connection to *The Lord of the Rings* trilogy, to answer how the tourism numbers increased between 1995 and 2005 and the impacts of film tourism and the *100% Pure New Zealand* campaign on New Zealand.

### 1.1 100% Pure New Zealand campaign

In 1991, the official tourism organization *New Zealand Tourism Board* (NZTB), was created to market New Zealand in the global tourism market (Bonelli 179). The tourism organization created a turning point for New Zealand tourism, and the country tried to promote itself as *The Orchard of the Pacific*. This campaign did not provide a consistent image of New Zealand, which resulted in a new brand, *The New Zealand Way*, in 1995 (Hall 2010; 73). This new brand had six values for repositioning New Zealand: environmental responsibility, achievement, cultural diversity, integrity, innovation and quality. Together they formed New Zealand's official national image, but the new brand did not succeed in promoting New Zealand from a national perspective (73). In 1999, the *New Zealand Tourism Board* was reorganized into *Tourism New Zealand*, together with a new national place-branding campaign *100% Pure New Zealand*. The new campaign used New Zealand's green and clean natural environment in its promotional material and has successfully promoted the image and brand to the world. The

*100% Pure New Zealand* has been recognized as one of the most successful, admired, influential, and longest-running campaigns around the world (Patil ii).

Before the campaign, the landscape of New Zealand was perceived by the outside world as “full of green hills and sheep, and as a place which was somewhat ‘boring’” (1). This representation of New Zealand had to be given more attention in order to change the former perceptions. In the *100% Pure New Zealand* campaign, New Zealand was rebranded as a country that was “unadulterated, unaffected, undiluted, and untainted” by emphasizing the landscapes, adventure, people, and culture (1). The main aim of the *100% Pure New Zealand* campaign was to “promote the uniqueness of New Zealand to the world and better express the authentic ‘Kiwi’ experience” (16). Because of this, tourism organizations actively supported sustainable initiatives for the environment, focusing on waste management, carbon reduction, and ecological restoration for the balance between the tourism industry and the environment (16).

The use of the landscapes for the national image and the related ‘clean and green’ image gave more value to the tourism campaign. Although often forgotten in the tourism context, is that the *100% Pure New Zealand* campaign for a “clean and green” country was one component of an overall national branding strategy. New Zealand needed other perceptions to promote their country besides their landscape, such as recognizing New Zealand as a place of invention and innovation and as a technologically advanced country. The domestic and international perceptions of visitors to New Zealand as a country, and as a tourism destination, have been researched in a 2004 Brand NZ research (82), and are visible in Figure 1. The perceptions of domestic visitors to New Zealand are rated higher than those of the international visitors, but for both visitor groups, the “clean and green” image is rated with the highest percentage.

Perception	New Zealand as a country		As a tourism destination	
	Domestic Visitors	International Visitors	Domestic Visitors	International Visitors
Authentic	72%	41%	78%	47%
Clean and green	81%	61%	85%	66%
Down to Earth	73%	25%	54%	28%
Entrepreneurial	51%	18%	24%	9%
Great place to visit	77%	74%	81%	79%
High quality products	63%	27%	74%	49%
Inventive or innovative	47%	7%	26%	16%
Naturally beautiful	75%	71%	79%	74%
Open and straight-forward	74%	38%	47%	37%
Producer of rural products	56%	48%	51%	44%
Technologically advanced	45%	12%	38%	8%

*international visitors n=137, domestic visitors, n=310*

Figure 1: Perceptions of New Zealand as a country and as a tourism destination (Hall 2010; 83).

The photographs from the *100% Pure New Zealand* campaign promoted New Zealand's multiple identities for tourism. The *100% Pure* message is reflected in adventure tourism, New Zealand as the 'Home of Middle-earth', nature and eco-tourism, Māori tourism, and wine tourism.

### 1.1.1 Adventure tourism

Adventure tourism in New Zealand can be defined as "travel as a leisure activity that takes place in an unusual, exotic, remote or wilderness destination", and is associated with high levels of activity by tourists of which most are outdoors (Bentley et al. 791). In the landscapes of New Zealand, these can be popular experiences such as sightseeing, trekking, and walking, as well as bungee jumping and skydiving, scuba diving, snorkeling, parasailing and surfing (Patil 3).

### 1.1.2 New Zealand as 'Home of Middle-earth'

When the first film of *The Lord of the Rings* trilogy was released in December 2001, New Zealand temporarily re-named itself 'Middle-earth' (Jones and Smith 928). At the main entry points from the airport, *Air New Zealand*, to the city of Wellington signage announces, 'Welcome to Middle-earth' and utilized posters with captions such as 'The movie is fictional. The location isn't. Middle-earth is New Zealand' (Beeton 110, 102). Almost all the film locations were private lands and have been returned to their original state, apart from Hobbiton, one of the most famous destinations for film-induced tourism. This filming location is located in Matamata, in the North Island, and has a sign 'Welcome to Hobbiton' where the town of The Shire is represented from *The Lord of the Rings*. Other film locations are for example Mount Ngauruhoe in the Ruapehu region, also known as Mount Doom, the volcano of Mordor. In Wellington, at the south point of the North Island, multiple locations can be found such as Kaitoke Regional Park for Rivendell, the Hutt River for the River Anduin, and Harcourt Park which was transformed into the Gardens of Isengard. The region of Wairarapa was used for the Pantangirua Pinnacles, which portrayed the Paths of the Dead in *The Return of the King*. One of the most famous landscapes tourists go to is in the Canterbury region, near Mount Sunday, where the filming location of Edoras was built on top of a sheer-sided hill (<https://www.newzealand.com/uk/feature/the-lord-of-the-rings-trilogy-filming-locations/>).

### 1.1.3 Nature and Eco-tourism

The *100% Pure New Zealand* campaign used the landscapes and scenery as the primary tourist attractions while working to make New Zealand environmentally sustainable and direct sources through the ecosystem. Tourist activities include walking and skydiving, and on the water, these are canoeing, kayaking, water skiing, snorkeling, parasailing, and surfing, where the environment is optimally used and negative tourism impacts are ecologically balanced (Patil 3, 15).

#### 1.1.4 Māori tourism

A tourist attraction in New Zealand concerning community heritage is the Māori culture which embraces “folklore traditions, arts and crafts, ethnohistory, social customs and cultural celebrations” (Hall et al. 117). International tourists see this culture with images of the pollution-free natural environment, such as Mount Cook or Milford Sound, with a glimpse of the Māori culture. The term Māori is commonly used to refer to “the indigenous peoples of Aotearoa New Zealand and originated as a means of identity that grew out of their contact with European settlers” and the non-Māori people are named *Pakeha* (Amoamo 2007; 457). Tourist activities involving the Māori culture are for example a traditional process where tourists are welcomed to the land of the *tangata whenua*, the people of that land and place. This is demonstrated through the *powhiri*, the welcome ritual, where the tourist is given an opportunity to “slowly overcome the distance factor through the *powhiri* process” (Hall et al. 116). This ritual exists of physical exchanges such as the *hongi*, sharing of one breath, or the touching of noses, and the *hakari*, the sharing of a meal, and the *mihimii* in the *whare puni*, where the tourist retires to “the carved meeting house to exchange speeches, greetings, shared memories and entertainment through the evening” (116).

#### 1.1.5 Wine tourism

Wine tourism provides an additional travel motivation which includes visiting vineyards to experience service production processes and to taste the actual tangible wine product. It is about visiting wineries, vineyards, shows and festivals, where the tourist can experience the characteristics and tastes of a wine region (Alonso et al. 114), one of the biggest and most famous in the Marlborough region. Wineries serve as a contact zone where the wine product is made and where tourists meet. It is connected to tourism through the association between wine and the elements that are related to hospitality which helps facilitate a connection between the

winery industry and tourism (114). New Zealand's wine tourism has the potential for further development as a popular leisure activity among domestic and international tourists (115).

With the landscapes and scenery as the primary tourist attractions, the *100% Pure New Zealand* campaign is working to make New Zealand environmentally sustainable and directly sources through the ecosystem. These sources include tourism activities such as walking, sky diving, and water sports like snorkeling, parasailing and surfing, where the environmental resources are optimally used, and the ecological balance is maintained between them to avoid negative impacts of tourism on the environment. (Patil 3, 15).

The *100% Pure New Zealand* campaign was a digital marketing strategy for the international tourism audience. The campaign was shared through television commercials and print advertising, with *100% Pure* as the authentic tagline for the global destination management branding (10).

## 1.2 Popular media

Besides the television commercials for the *100% Pure New Zealand* campaign, the medium of television was used to promote New Zealand through popular media. Television and films became more accessible in these years by going to the cinema, renting, buying DVDs or Blu-ray, or even watching them online. Various media can exploit a film through advertising or promotion to influence the consumption of products, for instance, tourism holidays (Basáñez 40). The landscape of New Zealand was featured in motion picture films, with the most famous in this period being *The Lord of the Rings* trilogy. The pre-production of the film trilogy started before the *100% Pure New Zealand* campaign in 1997 and ended in post-production in 2004 when the final shot was filmed for the extended edition. The landscapes were carefully selected in three years of the pre-production process before the filming began in 1999 and used as a backdrop for the storyline of New Zealand as Middle-earth. While the New Zealand scenery

was combined with digitally inserted features, slightly transforming the actual landscapes, it still captured the country's spectacular natural features (Goh 264). The three theatrical versions were released in 2001, 2002, and 2003, simultaneously to the promotion of the tourism campaign.

Films might not always be the main reason people go to the countries featured in them, but they can create a desire to travel to the destination by seeing the images of different places (Basáñez 45). Over the years, the film trilogy became a major success in box office sales and extended to DVD sales, video games merchandising and other related products (Goh 263), including attracting tourists to New Zealand to see Tolkien's Middle-earth in real life.

### **1.3 Tourism numbers from 1995 to 2005**

The *100% Pure New Zealand* campaign and the release of *The Lord of the Rings* trilogy gave New Zealand worldwide attention. The results and benefits to the local tourism industry after the release of the campaign and trilogy were unprecedented.

The numbers of international visitors to New Zealand from 1995 to 2005 are distinguished by three aspects: the country of residence, travel purpose, and visitor arrivals. International visitors are included in the numbers when first, their country of residence is other than New Zealand, and they have lived or will live there for 12 months or longer. A visitor's residence can be checked by electronic arrival and departure cards, travel history, and flight records (Statistics NZ 4). Second, the travel purpose for visiting New Zealand determines the number of passengers instead of all the arrivals. The primary purpose of visiting is to go on a holiday, visit friends and relatives, do business, or education (4). Third, the visitors come from overseas and stay less than 12 months in the country. When arrival intentions change, like the passenger type becomes incorrect or transit passengers do not complete border clearance, they are not counted in the statistics (Figure.nz).

In 1995, 1.408.795 visitors arrived in New Zealand, according to the chart and table of ‘International visitor arrivals to New Zealand’ (Figures 2 and 3). Until 1999, this number stayed relatively the same, with up to 1.484.512 at the end of 1998. In 1999, when the *100% Pure New Zealand* campaign was released, this number increased to 1.607.241 (8,3% more than in 1998) and rose further to 1.786.765 visitors at the end of 2000 (11,2% more than 1999). In the year when *The Lord of the Rings*’ first film, *The Fellowship of the Ring*, was released in December 2001, a total of 1.909.381 visitors arrived in New Zealand. The numbers from this year were not yet because of the film but of the *100% Pure New Zealand* campaign. The effects of both the campaign and the films were in 2002 when 2.045.064 visitors (7,1% more compared to 2001), and 2.104.420 in 2003 (2,9% more than in 2002). Finally, up to 2.334.153 visitors arrived in 2004 (10,9% more than in 2003), the year after the final film, *The Return of the King*, was released in December 2003. The arrivals stayed the same in 2005 with 2.365.529 arrivals.

YEAR	NUMBER OF VISITOR ARRIVALS
1995	1,408,795
1996	1,528,720
1997	1,497,183
1998	1,484,512
1999	1,607,241
2000	1,786,765
2001	1,909,381
2002	2,045,064
2003	2,104,420
2004	2,334,153
2005	2,365,529

Figure 2: Table ‘International visitor arrivals to New Zealand’ (Figure.nz).



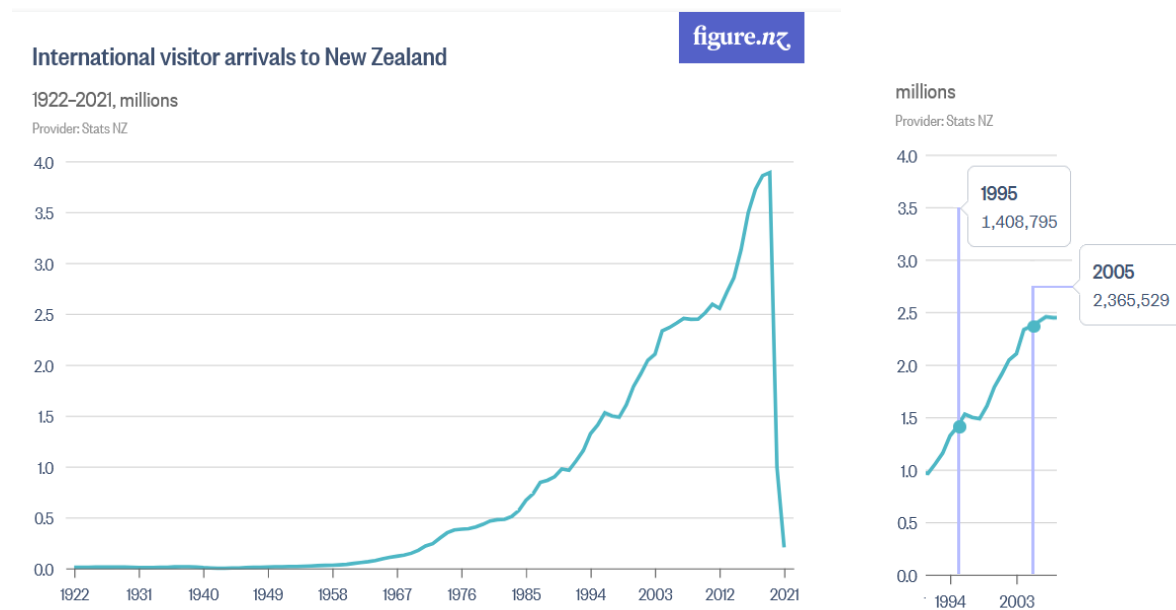


Figure 3: Chart 'International visitor arrivals to New Zealand' (Figure.nz).

## 1.4 Film tourism impacts

The increase in tourism numbers had multiple impacts on the country of New Zealand, varying from the further enhancement of the *100% Pure New Zealand* branding after its success was visible through the increased visitation of the country, the international profile concerning the film industry, and the infrastructure across the country. The national tourism organization *Tourism New Zealand* has used *The Lord of the Rings* to promote New Zealand as a tourism destination further. On their tourism website, [www.purenz.com](http://www.purenz.com) (currently <https://www.newzealand.com/int/>), the country was promoted as '*Home of Middle-earth*', and used marketing campaigns that were linked to the release of each film. After the success of the film trilogy during the Oscars, winning a total of seventeen, of which eleven were on *The Return of the King*, the tourism organization promoted New Zealand as 'Best Supporting Country in a Motion Picture' (Carl et al. 54).

The films were even incorporated into the promotion advertising for the national airline *Air New Zealand*, calling themselves the '*Airline to Middle-earth*'. The airline included a plane with a painting of the main character Frodo on the side of its aircraft. In addition, it used a *The*

*Lord of the Rings*-themed safety video on the plane, where the crew and passengers were portrayed as characters from the film trilogy (Goh 277). An international visitor survey that followed the release of the film trilogy in 2004 found that for over 6% of the tourists, *The Lord of the Rings* was their main reason for their visit to New Zealand (Li et al. 180).

The international profile of the New Zealand film industry concerning the writing, directing, production, and post-production industry, resulted in the broad upskilling of talented people at technical and management levels and the attitude change toward larger projects (Yeabsley and Duncan 34). These projects of bigger size and duration meant that many people involved gained long-term contracts and accelerated experience that was rarely available on single film projects, even in Hollywood (35). In addition, the country was mainly unknown before the project to many offshore individuals coming to New Zealand to work on the trilogy, such as the cast. Over the years, the employment in the film production industry has almost doubled in the period of filming around New Zealand, visible in Figure 4 and the business locations from Statistics New Zealand in Figure 5. The number of Oscar nominations that the trilogy received underlined the recognition of the project for New Zealand and many talented local individuals (36).

Full-time equivalents					
February	1997	1998	1999	2000	2001
<i>Urban areas</i>					
Auckland	920	1,120	1,320	1,290	1,550
Wellington	380	430	470	570	800
Rest of NI	75	110	110	120	110
Christchurch	70	85	100	130	130
Dunedin	50	50	100	130	140
Rest of SI	40	40	75	280	65
Rural areas	35	40	55	60	75
<b>Total</b>	<b>1,570</b>	<b>1,880</b>	<b>2,240</b>	<b>2,570</b>	<b>2,860</b>

Figure 4: Employment in film and video production (Yeabsley and Duncan 13).

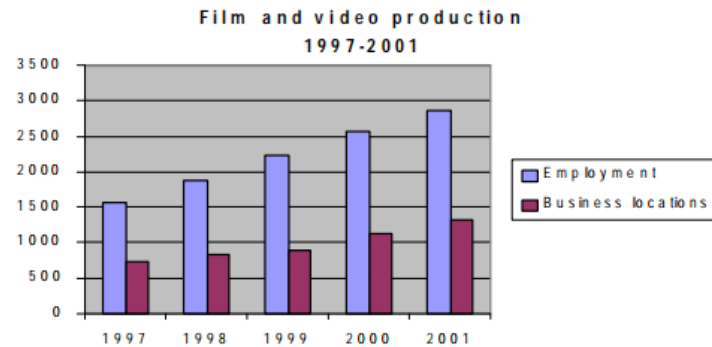


Figure 5: Film and video production, Employment and Business Locations (VII)

The film crew carefully selected the locations to shoot scenes, which also included less accessible places spread out throughout New Zealand, including some remote areas that were only accessible by helicopter, emphasizing the importance of the locations for the visualization of Tolkien's books. Therefore the development of film-specific infrastructure, like buildings, up-to-date equipment, film processing, and specific telecommunication links, were made so the principles could be in touch wherever they were in the country. In addition, the general supporting infrastructure of construction, communications, accommodation, transport, etc., had to be created, and the government services and regulation administration (36).

## 1.5 Conclusion

Between 1995 and 2005, the increase in numbers was from 1.408.795 visitors to 2.365.529 visitors, with an increasing percentage of 67,9%. From 1999 to 2005, the increase in arrivals was 47,2%, showing that the *100% Pure New Zealand* campaign and *The Lord of the Rings* films were very successful regarding the visitor's numbers arriving in New Zealand. The impacts of these visitor numbers on New Zealand and *The Lord of the Rings* were the enhancement of the *100% Pure New Zealand* brand, as well as the branding of New Zealand as 'Best Supporting Country in a Motion Picture', the international profile of the New Zealand film industry and the infrastructure improvements throughout the country.

## Chapter 2. Photographic analysis of the *100% Pure New Zealand* campaign

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The branding of New Zealand happened through the *100% Pure New Zealand* tourism campaign and was communicated mainly as a digital campaign through photographic images. Six of these images are found in the official booklet celebrating the 10th anniversary of the campaign. The photographs are from 1999 to 2005 and have been selected to be analyzed through content analysis and semiotic analysis to see what elements they contain and the meanings and symbolism they communicate. First, the photograph as a tourism souvenir and a brief history of its function is discussed and connected to its importance to New Zealand's tourism campaign. Next, each photograph from the campaign is analyzed on its content, quantitatively describing the appearances in the frame, their distribution, frequency, clustering, and corresponding conditions (Albers and James 145). The general content categories significant to analyze are the subjects, describing how many people are pictured within the frame, their age and their gender. Second, the subjects are studied on how they are dressed, in everyday, festive, or traditional clothing. Third, the presentation of the subjects within the frame is looked at to see whether they are pictured in an action shot, formal portrait, or generalized view, as well as if the subjects are posed and their body language. Finally, the surroundings of the landscape where the subjects are placed are described in detail (145-146). After the content, the semiotic analysis is made for all six photographs, identifying signs and symbols and the underlying interpretations associated with the elements in the photograph and the subjects portrayed (147). In the conclusion all the photographs are analyzed together on similarities and differences in what they show to the tourists in their advertisement, answering the sub-question of how the six photographic images from the *100% Pure New Zealand* campaign from the years 1999 to 2005 show the importance of the landscape in New Zealand as a tourism destination.

## 2.1 Photographs as a souvenir and destination marketing

Since people started to travel for leisure, they have brought souvenirs home to remember their free time or holidays. In the past, these souvenirs existed of stories, recipes, plants, stones, and seeds as a memory, and later became photographs and miniature objects of essential landmarks to preserve and commemorate their experience (Swanson and Timothy 489, 490). Souvenirs are symbolic reminders of an event or experience; they can be purchased or found to serve as tangible markers with often special meaning to the traveler. They serve as a memory of the past and as an object that family and friends can see to prove to others that they went somewhere (490). Souvenirs gain value if they hold some element of authenticity, but many inauthentic souvenirs exist in the tourism market. Therefore souvenirs that are not bought are more authentic because they are not staged or prefabricated for tourists (491). Among the more authentic souvenirs are photographs because they are made by the traveler itself and hold more value than a bought souvenir.

In the seventeenth and eighteenth centuries, participants in the Grand Tour acquired many miniature replicas of sites they visited in European art cities (489). Before the age of photography, the capturing of an image was often done by painters. Painting is a time-consuming practice and relatively challenging to transport concerning the materials and size, but the images were always one-of-a-kind (Larsen 242). The first photographs were produced by a half-tone plate in the 1880s, making it possible to reproduce photographs in newspapers and books of figures, landscapes, and events (243). Over the years, photographs became “cheap, mass-produced objects that made the world visible, aesthetic and desirable” (243).

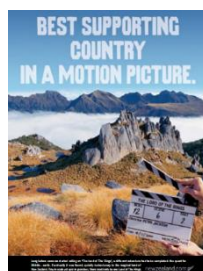
The photograph as a visual image is a powerful component of tourism destination marketing, from travel brochures and television commercials to internet advertisements such as the photographic images of the *100% Pure New Zealand* campaign. Photographs often show scenery, landmarks, and icons in tourism promotion of destinations the tourist are most likely

to visit and record themselves using a camera (Jenkins 308). The photograph is a souvenir that is made during the holiday to serve as a memory for after the travel. The image can have the function of a souvenir, but also that of a promotional tool. The tourist reproduces the images already seen in the marketing campaigns, postcards or films, and television shows (308) to show to their family and friends, who in turn can be inspired to visit the destination. The content of the promotional image and the one made by the tourist is often the same because images are tracked down and recaptured, creating a hermeneutic circle of representation (308). Therefore the photographic image is of great importance to destination marketing; although personally perceived, the image is a public image that everyone sees in the same way, packaged as consumer products or brands (Basáñez 44), with “a picture being worth a thousand words” (Jenkins 305), to convince a potential tourist to purchase a holiday to the travel destination.

The photographic images from the *100% Pure New Zealand* campaign are such packaged brands, to attract tourists to the country of New Zealand and visit the depicted locations. Six of these images have been selected that portray the multiple identities from the campaign, including the different forms of adventure tourism, such as hiking and cycling, New Zealand as ‘Home of Middle-earth’, nature and eco-tourism, and Māori tourism. The final identity that was discussed earlier, wine tourism, is not among the photographic images from between 1999 and 2005, because this would be the third image from 2003, instead of being more divided over the years and to give room for the comparison between the two images from 1999 and 2005, both on the identity of adventure tourism.



*100% Pure New Zealand*  
advertising, 1999



*100% Pure New Zealand*  
advertising, 2001



*100% Pure New Zealand*  
advertising, 2002.



*100% Pure New Zealand* advertising, 2003 (1).



*100% Pure New Zealand* advertising, 2003 (2).



*100% Pure New Zealand* advertising, 2005.

Figure 6: Overview of the six *100% Pure New Zealand* campaign advertisements.

## 2.2 Landscape in photography



Figure 7: *100% Pure New Zealand* advertising, 1999.

### *Content analysis advertising 1999*

The first *100% Pure New Zealand* advertisement is from 1999. The photograph shows in the foreground two feet lying on a wooden fence. The feet are presumably from a male subject, visible by the muscular calves and long dark hair on the legs. The male subject is wearing a pair of walking boots that can be identified by the firmness of the material and laces on the front of the boot. The image provides a general view of the landscape and does not offer the person looking at the photograph more information about the male subject other than the feet. The surrounding in the background shows a somewhat cloudy sky in the far background with white

clouds through mountain tops at the end. The mountains are covered in dark green trees, by shadow, over the whole surface on the right side of the photograph. In front of these mountains are lesser high hills enlightened by the sun shining upon them from the right side of the landscape. On the left side of the background, a smaller mountain or hill is seen covered in multiple shades of green, from where trees are brighter by the sunlight or darker through the shadow, with at its feet a blue winding river with a sandy riverbed disappearing in the middle of the image towards the hilled horizon. The other side of the river moves from the left side of the photography horizontally to the bottom right corner, disappearing behind the boots on the fence. The walking-booted feet are in a resting position on the wooden fence, indicating that the male could have walked through the hills in the background and is now resting his feet to enjoy the sunny landscape in front of him after his journey.

### *Semiotic analysis advertising 1999*

The advertising from 1999 portrays a landscape with in the bottom right corner of the frame, the feet of a white-skin-colored man between thirty to fifty years old resting his feet on a fence overlooking a valley. The age of the subject is hard to determine by the information we receive from the photograph, but it can be said that the man is an experienced hiker who has walked far distances because of his muscular calves. It can be presumed that the man is traveling on his own as an adventure tourist because we cannot see other subjects in the frame. The man is placed on the right side of the image, in one-third of the frame. This leaves the other two-thirds of the photograph open to the landscape in the background. By placing the subject more prominently into the frame, he forms a relationship with the landscape, instead of placing him further on the edge of the frame or not at all. Without the man, this can be a landscape where no one can go, but by placing a subject into the frame, along with a human-made fence for safety, it shows that the landscape is accessible for anyone who desires to venture there. The



relationship between the man and the environment is that through the landscape, people can experience the place (Vela et al. 27). His mountain boots indicate that the man has been walking, or is going to walk in the landscape in the background. Because his feet are resting on the fence, it indicates that the man already has been walking to his current location. The man is most likely to be on a mountain himself, being on the same level as the other mountains in the background, looking down on the hills and river below. This higher position gives him a sense of control and power over the landscape, instead of being overwhelmed by nature when looking upwards against it. He is in the position to decide what to do, to continue his walk, or just to gaze towards the landscape.

The landscape has vibrant colors with the sun shining down coming from the right side of the frame. When an image is more lifelike, rather than lifeless, the scene is described as more vibrant. The use of vibrant, or realistic, colors in photographs or paintings helps to identify visual objects associated with the real world and are better remembered and recognized rather than black and white scenes (Mullennix et al. 11). The colors in tourism advertising for landscapes are kept as close to their natural state as possible to create a realistic image, while sometimes making the colors more vibrant to be eye-catching and desirable for travel, as is the goal for tourism advertising. The blue sky is almost cloudless and emphasizes the open space and the feeling of freedom within the landscape. The symbolic connection between the mountains and the man in walking boots, is the climbing of a mountain, which the man has done to reach his vantage point, signifies inner elevation and the action of walking the clearing of the mind and relaxation of having the freedom to go on an adventure or pilgrimage on his own.

The text on the top of the image, *100% Pure New Zealand*, connects the landscape to the country of New Zealand, instead of the landscape being anywhere else in the world. The tag *100% Pure* in relation to the background of the photograph, shows that the landscape is a

completely clean and green environment, and is not altered by digital tools to make it appear better. Tourists can come visit New Zealand and witness the exact photograph as it is captured for the advertisement.

### 2.3 Landscape in film

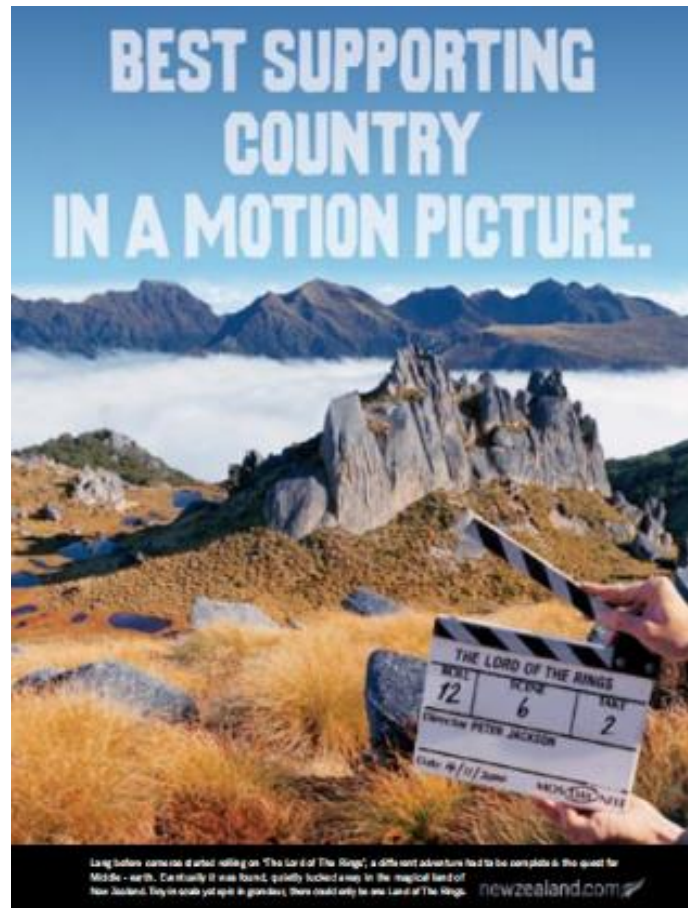


Figure 8: 100% Pure New Zealand advertising, 2001.

#### *Content analysis advertisement 2001, New Zealand and The Lord of the Rings*

The second 100% Pure New Zealand advertisement is from the year 2001. In the front of the image, one person can be seen in the photograph, their hands holding a clapperboard used in the filming industry. The clapperboard indicates that the person operating it, works in the film industry on the specific film of *The Lord of the Rings*, directed by Peter Jackson, on the 14<sup>th</sup> of November in the year 2000, that is written on the board. The photograph offers a general

view of the landscape behind the clapperboard of a blue sky with brown-tinted mountains in the background. In front of these mountains and behind the landscape in the foreground is a white-colored sea of clouds. The landscape in the foreground shows a rugged, uneven plain of light brown grasslands with grey stones and a large rough rock formation in the right half of the photograph. In the blue sky at the back of the image the text “Best Supporting Country in a Motion Picture” can be seen, instead of the text “*100% Pure New Zealand*”. At the bottom of the photograph is written in small letters the following text:

*“Long before cameras started rolling on ‘The Lord of The Rings’, a different adventure had to be completed: the quest for Middle-earth. Eventually it was found, quietly tucked away in the magical land of New Zealand. Tiny in scale yet epic in grandeur, there could only be one Land of The Rings.”*

The specific motion picture is the film trilogy of *The Lord of the Rings* which can be seen written on the clapperboard, in the image’s foreground. The board designates that the landscape in the photographs is featured in the motion picture film *The Lord of the Rings*, and film-induced tourists can come to visit the specific site where the cast and crew have filmed.

#### *Semiotic analysis advertisement 2001, New Zealand and The Lord of the Rings*

The advertisement from 2001 shows a landscape with in the foreground a clapper board with the written text of *The Lord of the Rings*, information about the scene and take, the director Peter Jackson and the date of the shot. The clapper board connects the landscape to the film trilogy, as well as the text below the photograph, indicating that the landscape is from New Zealand and signifies the world of Middle-earth (Tzanelli 24). Without the text on the clapper board, the text of ‘Best Supporting Country in a Motion Picture’, and in the bottom right corner newzealand.com, the landscape could be anywhere in the world for any movie. The anchorage, described as “how the signifieds of the linguistic message steer the viewer toward the meanings

desired by the advertisers by reinforcing or supporting the images”, limits the interpretation of the film and the film location to that of New Zealand and *The Lord of the Rings* (Barthes et al. 49). As part of the *100% Pure New Zealand* campaign, New Zealand has promoted their country through this photograph, and a few others, as ‘Best Supporting Country in a Motion Picture’, written at the top of the photograph, that embodies the uniqueness of the destination (Jones and Smith 936). By depicting only the landscape, and no other indication of the connection between the landscape and *The Lord of the Rings*, the tourist is “expected to imagine the world of the films in the landscape” when seeing the actual New Zealand environment (Goh 274). The absence of people, other than the hands holding the clapper board, or other objects can also indicate that the landscape is one of the main characters of the film trilogy and as important as the cast in portraying the world of Middle-earth. Because the clapper board is on one-third of the image, it does show that it is an important element of the photograph, leaving the other two-thirds open for the landscape, to show that nature is being used in its purest form as the film crew is shooting it in the production stage, where everything is filmed and not altered yet. Should the campaign advertisement depict a shot from the movie with actors in them, tourists could wonder if the landscape is staged or fake and filmed in front of a green screen. Thus, by using only the indication of the film trilogy of a clapper board, the rough terrain of the landscape shows that it is not altered and film-induced tourists can visit the location exactly as seen on the television screen. The blending of the ‘green and unique’ New Zealand landscape and the nostalgic image of Middle-earth takes place in this photograph, which further legitimates the film as an authentic New Zealand product (Buchmann et al. 239; Jones and Smith 937), and the similarities between the film locations from Middle-earth and New Zealand. The locations can be defined as on-location, to describe the background for the filmmaking, and as a constructed boundary for New Zealand’s national identity through the *100% Pure New Zealand* campaign (926). The *100% Pure* image gets amplified by the blue sky in which the ‘Best Supporting’-

text is written, as well as the sharp rocks in the landscape that signify danger and adventure, common elements in the fantasy film genre.

## 2.4 Landscape in sustainability marketing



Figure 9: *100% Pure New Zealand* advertising, 2002.

### *Content analysis advertisement 2002*

The third *100% Pure New Zealand* advertisement is from 2002. The photographic image shows one female subject in the foreground of the image, seen by the bikini top from the swimwear and the delicate features of the face. The female subject is guessed to be between the age of thirty and forty; this is because she does not have any signs of aging like crow's feet next to the eyes or grey hair but around the age of having young children. The female has white-colored skin, with some tanned areas that have seen the sun before this photograph was taken. She is dressed in a dark blue bikini set and has no accessories or shoes. The female is presented in an action view, submerged in the water in the foreground that could float her away out of the frame. The surroundings in the background are in the far back, a forest, fully covered by different kinds of trees and plants. In front of the forest is a tiny waterfall, where clear,

transparent water flows over dark stones, slightly lit by the light coming from above. The water gathers at the bottom of the waterfall on a white surface, flowing towards the female in the foreground of the image and fanning out of the frame. The water does not seem to be streaming heavily since the female subject can relax back into the water with her eyes closed. She is floating on top of the water since we can see her legs stretched just below the surface of the water.

### *Semiotic analysis advertisement 2002*

The photograph from the 2002 advertisement portrays a female subject submerged in the waters of a streaming waterfall. About 75% of the image shows the flowing water, making it the most important thing in the image, along with the subject in the foreground. The water signifies the purity of the landscape, supported by the *100% Pure New Zealand* text at the bottom of the image. The flowing water is cleansing the troubles from the everyday life of the female subject, who surrenders herself to the water with her eyes closed. The symbolism of water is its purifying ability and it is often associated in the tourism context with places of relaxation such as a spa, saunas, or even sitting next to a stream and listening to the flowing water. The New Zealand landscape thus shows that the country is a place to relax, unwind, and interact with the landscape, a key reason to visit New Zealand (Bell 2008; 348). The female is depicted on her own in the water, instead of together with other people. But guessing that the female has the age of being a mother, this can also mean that, while she can be together with her family on a holiday, she can still find the more secluded places in the country to not be gazed upon or disturbed. Tourists who visit New Zealand for the scenery not only want to observe the spectacular landscapes, but they prefer to be participants in tourism activities (2008; 348). This can be seen by the female's ears being under the surface of the water, muting all noises and sounds, and coming to herself in the moment, excluding herself from the outside

world and being one with the landscape. This also happens through the line of trees and plants above the waterfall, instead of a blue sky, which could mean the female found a hidden pearl in the New Zealand landscape. By depicting a female instead of a male subject in the water, the image radiates serenity, pureness, and softness and is chosen mainly because the images of travel “have to look seductive” (Bell 2008; 347) while still communicating a powerful message. The natural, pure environment is New Zealand’s premier attraction for tourists to experience the environment and is a central part of their holiday purchase while still being aware to understand the history of the environment, “taking care not to alter the integrity of the ecosystem” (2008; 347, 346).

## 2.5 Landscape and adventure



Figure 10: *100% Pure New Zealand* advertising, 2003 (1).

### *Content analysis advertisement 2003 (1)*

The fourth *100% Pure New Zealand* advertisement was released in 2003. The photograph shows two subjects in the frame; on the right side of the frame, a woman with light-colored skin and long blonde hair, and on the left side of the frame, the shape of a light-colored male can be

seen, which can be assumed by the broader posture of the upper body. The two subjects can be guessed around the age of 25-35 years old. The age can be guessed by the woman in the foreground, who has smooth skin and a trained posture. The female subject is wearing a light blue t-shirt with a white shirt that ends at her thighs. She is wearing a backpack on her back and is currently not wearing the helmet on her head, presumably to show that she is carrying one with her, it is visible hanging on her bicycle handlebar, because the frame is cut off just below the top of her ear. The subject on the right is wearing a yellow t-shirt with a khaki pair of pants that ends below the knees, a type of pants often worn by men instead of women. The female and male subjects are presented in an action view, in the middle of their journey through the grasslands on their mountain bikes, hence the safety helmet as well. It looks like the female subject has stopped for a rest, indicated by the helmet on her bicycle handlebar instead of on her head, her outstretched right leg to the floor, and her hands hanging slightly over the handlebar, looking toward the male subject and their surroundings. The male subject is in full action, further in the background, seen by the two feet on the pedals and both hands holding the handlebar, almost disappearing from the edge of the photo frame. The two subjects are surrounded by an open landscape, with in the far background mountains surrounded by blue sky and a few white clouds, enlightened by the sun from outside the frame coming from the left side. Some mountains have white snow on their surfaces, becoming more blue when they appear in the shadow of the mountain. In front of these mountains goes a wide blue river on the left side of the frame. On the right of the river are light brown uneven hills with dark green, and by shadow appearing black bushes. Bigger hills appear on the right side of the frame, with some green grasslands and a few trees, disappearing slightly behind the female mountain biker. Behind her helmet, a small lake can be seen. In the foreground, the mountain bikers are cycling through light brown grasslands with grasses reaching almost to their calves and knees in height, enlightened by the sun. The male and female subjects are mountain biking through the



landscape, the female looking out over the hills towards where they are going to cycle together and have their adventure.

*Semiotic analysis advertisement 2003 (1)*

In the first advertisement from 2003, a male and a female subject are cycling through a big open landscape. The two subjects are traveling on mountain bikes, instead of just walking through the landscape, showing that the tourists have a strong drive towards adrenalin-inducing tourism activities that are energetic, adventurous, and exciting, besides only the relaxation and admiring the landscape (Bell 2008; 348). The male subject is cycling ahead, riding towards the adventure, showing the stereotypical image of men being more risk-taking than women in life. The woman is taking it easier, taking the time to take in the situation and surroundings and to think of what to do. She can choose to go after the man or wait for a while, which is visible by her relaxed pose, sitting back on her mountain bike and gazing towards the landscape and her companion who is already a little further towards the background. It does not mean that either of the two has more joy or is more excited about their adventure, both experiencing and interacting with the landscape in their own way. The open space, and the freedom of expression and experiences in them are contrasting sharply with the daily lives of many tourists in their own overpopulated and polluted cities (Morgan et al. 293). The openness of the landscape is amplified by the cloudless blue sky above it, making it able to look further into the background towards the snow-clad mountains, as is the river flowing in the background. The photograph from 2003 “still draws mileage from *The Lord of the Rings* movie trilogy, repositioning New Zealand as Middle-earth” in which tourists want to reach the more inaccessible locations to “share imaginatively with the ordeal of characters like Frodo and Sam in the films”, venturing together into the unknown towards one dark mountaintop (Bell 2008; 346, Goh 269).

## 2.6 Landscape and culture



Figure 11: *100% Pure New Zealand* advertising, 2003 (2).

### *Content analysis advertising 2003 (2)*

The fifth *100% Pure New Zealand* advertisement is also from the year 2003. The image shows two subjects, on the left a female and on the right a male. The female subject is a young girl around 10 years old, as seen by her small features and smooth skin. The male subject is an elderly man that could be around 70 years old. This can be seen by his wrinkled skin and crows' feet next to his eyes and the white and grey hairs on his head. Both of the subjects have a darker skin color, the male a darker shade than the young female. The young female is wearing a feathered piece of clothing with earth-tinted colors of brown, grey, and black. The top of her garment is a white piece that looks handmade with brown diamond shapes. In her long brown hair, she is wearing two feathers that match the earth-colored clothing she is wearing. The male is wearing a white top with threads and loops with on the top a handstitched pattern of dark orange triangles facing downwards, and changing rows of black and green triangles facing upwards. He is wearing a necklace with a dark green stone on a black cord, tied at the back of his neck. The two subjects are presented in a formal portrait, representing the culture of New

Zealand with the corresponding traditional clothing, with their noses touching each other. The surroundings in the background are faded to keep the attention on the interaction of the two subjects but can be identified as mountains, with the mountain on the left covered in green trees and some brown areas which could be tents or houses.

*Semiotic analysis advertising 2003 (2)*

The second advertisement from 2003 portrays a young female and an elderly male who are touching noses in traditional clothing. The younger female has a lighter color of skin compared to the older man, in which her skin can also be seen as white-colored with a slight tan because of the weather. Their interaction can be seen as an intercultural meeting, with the young female visiting the Māori culture and participating in the *powhiri*, the welcome ritual, where the two subjects are having one of the physical exchanges, the *hongi*, the Māori greeting by touching noses (Amoamo and Thompson 42). Another interpretation is that both of them are portraying their Māori culture from New Zealand, as shown by the *100% Pure New Zealand* text at the bottom, dressed in traditional clothing with “the representation of indigenous people that represents their culture as being in the past” (42).

The landscape in the background strengthens this representation through the photograph. Not much can be seen, other than what appears to be two mountains, signifying constancy and motionlessness, as is the timelessness of the representation. By placing the two subjects in front of the landscape, instead of a white background as the almost identical advertisement from 1999 in the booklet, see Figure 12, it connects the Māori culture to the landscape.



Figure 12: *100% Pure New Zealand* advertising 1999.

Next to the landscape, there are other contrasts between the two advertisements. The young female in the image from 2003 can be seen as white-colored, visiting the Māori culture, whereas in the 1999 advertisement the young girl could be the grandchild of the elderly man, skipping a generation in the photograph, characterizing them both as Māori culture. The clothing of the young girls is almost identical in pattern and fabric, the female in the Māori representation is almost always pictured with a kiwi feather cloak and feathers in her hair, following the standardized version of ceremonial costumes (Taylor 2001; 20), but the elderly man is portrayed differently in the advertisements. Where the 2003-image shows an older man with a green gemstone with his traditional clothing, the 1999 image shows a slightly younger man with tattoos on his face, and without the gemstone. The Māori tattoo, or *Ta moko*, is part of a well-respected tradition, where the head is the most sacred part of the body and symbolizes power, status and belonging, and is unique for each individual *whakapapa*, or family history (Bell 2014; 43, 44). The elderly man in the 1999-image could be seen as having a higher rank in the Māori culture, with more power and status.

Another difference is the dark green gemstone present in the 2003-advertisement, but absent in the one from 1999. The gemstone is a jade (confirmed by a student who lived in New Zealand and is studying in the Netherlands) that occurs in a wide range of green colors, called *pounamu* as the traditional Māori name. The jade is regarded by the Māori as having supernatural powers and the colors and texture are carefully chosen for particular pieces such as pendants. The pieces were “given names, and powers were attributed to them”, passing them from generation to generation, playing an important part in family history (Hingley 338, 340). The green color of the jade stone symbolizes “youth, hope and happiness for many nationalities”, it is the color of nature referring to “growth, harmony, freshness, and fertility” (Harutyunyan 61), connecting to the *100% Pure New Zealand* message of a pure ‘clean and green’ country, adding more symbolism to the tourism advertisement.

Nowadays the jade stone is given to the tourist as part of the *powhiri*, the welcome ritual, as a gift from the Māori culture. Each tourist is gifted a different shade and shape of the gemstone that fits their personality and is tied by a personalized knot. This gift serves as a souvenir from visiting the Māori culture and is valued as more authentic because it is not bought, but gifted to the tourist.

The photographic advertisement gives shape and meaning to the anticipated experience and memories of tourists to the authentic Māori experience they can find in New Zealand (Amoamo and Thompson 41). The photograph can be perceived as the reality of the Māori culture, where potential tourists are given a particular interpretation at the expense of others, and contested in unequal power relations (41). The culture has often been seen as a tourist attraction, rather than being part of the tourism industry, exoticizing and “parading indigenous people as the forever historical ‘Other’ and positioned as “signifiers of the past” (Amoamo 2006; 71). The tourism industry has focused in this photograph on two things in selling New Zealand: the Māori culture, and the natural heritage vaguely in the background.

## 2.7 Landscape and the sublime



Figure 13: *100% Pure New Zealand* advertising, 2005.

### *Content analysis advertisement 2005*

The sixth and final *100% Pure New Zealand* advertisement is from 2005. The photograph shows two subjects on the right side of the image. The subject on the right is a female, but the subject on the left is hard to distinguish. The distance between the viewer and the subject is too big to see whether it is a male or a female subject. It can be presumed that the two subjects are spouses around the age of 40-50, and for travel advertising, it can be decided that the left subject is a male, married to the female subject. The female subject is wearing a pink-colored long-sleeved shirt with long grey pants and has long dark hair. She is holding a photo camera in her left hand and is looking at the landscape. The male on her left is also wearing a long-sleeved shirt and long grey pants with slightly shorter dark hair, but his shirt is blue instead of pink. The color of the shirt can also identify him as male due to the stereotypical male and female color scheme. He is holding a paper map in front of him while looking over it towards the landscape.

The two subjects are presented in a general view; they are in a resting position, the female sitting down and the male laying down on his stomach, and looking out over the cliff they are positioned on to enjoy the landscape. They are sitting in the shade of trees surrounding them, coming from the left side of the frame, with some sun slightly shining through on the ground next to them. The trees and the cliff where the two subjects are sitting are darker than the background colors. This creates a clear distinction between the foreground and the landscape in the photograph's background. In the background, a landscape of mountains can be seen; the mountains are far away from the foreground, and the slight blue hue can be seen over the surface, becoming vaguer and lighter the more they disappear towards the horizon. Between these mountains, a sea flows in the middle of the image, often interrupted by land instead of an undisturbed surface of the water. Closer to the foreground, a tightly grown forest with multiple shades of green can be seen, creating a middle ground between the mountains and the subjects.

#### *Semiotics analysis advertisement 2005*

The advertisement from 2005 portrays a male and female subject gazing over the tree-covered landscape. The two are sitting at the end of the trees on a cliff, connecting them to the earth below and the landscape. Trees and the cliff in the foreground create an extra dimension of depth in the photograph, it emphasizes the distance between the figures and the landscape in the background. In artworks such as paintings, this technique is often used to create the illusion of depth with a far-stretching landscape behind a foreground with one or more subjects gazing towards it. The photograph from the *100% Pure New Zealand* campaign can be recognized in the painting 'Chalk Cliffs on Rügen', painted by the German romanticism painter Caspar David Friedrich in 1818. In the Romanticism movement, the role of the landscape was that of the sublime, the overwhelming nature opposite the small human being. The colors of the subjects in both the photograph and the painting match as well, where the male figure is blue, signifying



the color of the spirit, devotion and religion. Blue gives a sense of calmness and is often compared to the sea and the sky, symbolizing purity and freshness (Harutyunyan 63). The female figure is wearing red, the color is often “associated with energy, war, danger, strength, power, determination as well as passion, desire and love” and is used to indicate courage (58).

In both of the visual images, the gaze is pointed toward the landscape, rather than the subjects in them. Another work from Friedrich, which he is most known for, is ‘The Wanderer above the Sea of Fog’, which holds more comparison to the first *100% Pure New Zealand* advertisement from 1999 with the hiker resting his feet while gazing over the landscape beneath him. Both of the paintings, and the photograph, have a reference to the natural sublime and the tourists’ desire to escape to the ‘unspoilt’ nature. Although, in the photograph, the subjects have more interaction with the landscape, like the female in red holding her camera to capture the picturesque landscape, and the man in blue holding a map in front of him that prevents them from getting lost when they venture into the forest. The marketing of the landscape as a touristic product portrays New Zealand as another world, or an untouched and timeless Eden, or a time-capsule that preserved nature in its original and pristine form (Taylor 17).

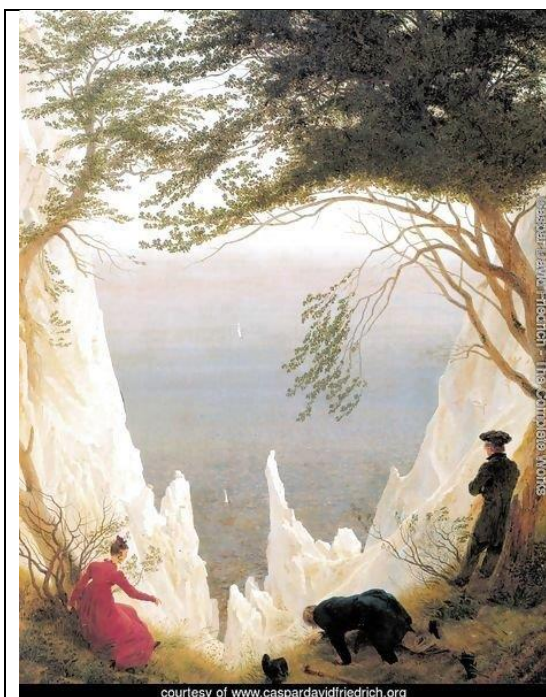


Figure 14: C.D. Friedrich, *Chalk Cliffs on Rügen*, 1818.

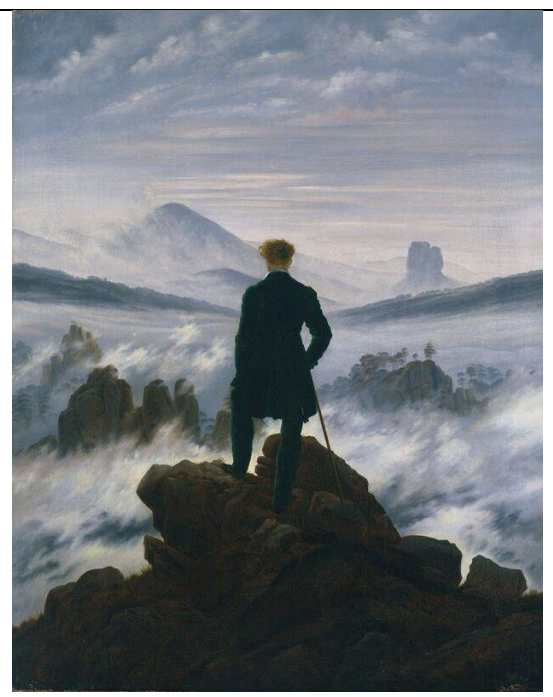


Figure 15: C.D. Friedrich, *The Wanderer above the Sea of Fog*, ca. 1819.



## 2.8 Comparison advertisements 1999 and 2005

The *100% Pure New Zealand* advertisements from 1999 and 2005 have some similar elements in their representation. In both photographs, the subjects in the foreground look toward the landscape in a relaxing position, either by resting their feet on a fence or sitting below the trees. In many other advertisements, the subjects actively participate with the landscape, but the subjects are passive spectators in these two. In both of the images, the subjects look like tourists, wearing mountain boots and carrying touristic objects such as a map and a photo camera with them. However, the clothing in both of the photographs does not support this completely. In the advertisement from 1999, it is not visible what clothing the subject wears, but it can be assumed that he is wearing a short pair of pants because his calves are uncovered. The subjects in the 2005 photograph wear long-sleeved shirts instead of short sleeves, which can be expected to be worn by tourists on holiday. As well as long pants, but this can be for protection from the rugged landscape and insects that are always present within them. Short-sleeved shirts are effective in tourism images to indicate warm weather and adventure. While tourists like to go on an adventure, the feeling of safety is more important before participating in risky tourist activities, hence the long-sleeved clothing, or firm walking boots that ensure this safety against nature during their hike. The tourists are both looking toward a landscape with mountains, trees, and a streaming river, with in the foreground an element, like a fence or tree-covered cliff, that creates more depth into the image.

One of the differences between the photographs is that the 1999-image portrays one single traveler, and the 2005-image shows two of them, but both appear on the right side of the frame in one-third of the image. This creates a different dynamic with the landscape in the background, whereas the 1999-advertisement shows the independence and courage of walking through the landscape alone, the 2005-advertisement shows safety and comfort, where the two subjects are

supporting each other in their adventure, planning out where to go, and enjoying their adventure by taking photographs of it.

The *100% Pure New Zealand* text appears in different positions in the images. In the advertisement from 1999, it takes up the whole space on the top of the image, within the sky, touching the mountain tops in the photograph. In the one from 2005, the text is smaller and less visible, guiding the attention toward the landscape, instead of guiding the eye toward the text. In both of the photographs, the landscape is the most important thing in the photograph, with the tourists in the image making the locations more accessible for others to go to.

## 2.9 Conclusion

The six photographic images from the *100% Pure New Zealand* campaign show New Zealand as a country with multiple identities. In all the photographs, the landscape plays a major role in combination with adventure, film, culture, and the Romanticism concept of the sublime. When looking at the photographs in terms of the camera, almost all images work with the ‘rule of thirds’, where a subject is placed on the left or right in one-third of the image, and the other two-thirds consist of the landscape surrounding the subject(s). Only the Māori culture photograph does not work with this effect, focusing on the subjects in a centered portrait view. In all advertisements, except one from 2002 with the waterfall, mountains are visible in the background, and in four out of the six, a river or water is flowing through the landscape, both referring to the *100% Pure* message of the tourism campaign.

Almost all the subjects in the advertisements are tourists, except for the hands of a film crew member and the representation of the Māori culture. These tourists are presented as exclusively white, elegantly dressed, and are active participants in either adventurous activities, passive spectators, or are relaxing in the environment (Ateljevic and Doorne 655). In the photographs, there is always either one or two subjects visible in the frame, interacting with, or

a part of the landscape, and are often young, independent tourists. The landscapes and romantic scenery are thus the most important element in the photographic representations of New Zealand and act as a strong visual image that makes the country distinguishable and memorable (Vela et al. 33).

### Chapter 3. Branding conflicts and different perspectives

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The six photographic images from the *100% Pure New Zealand* campaign show that New Zealand reimagined the country as a place with multiple identities. Through deconstructing these images, problems and conflicting narratives can be identified that do not match the reality behind the images and what this means for New Zealand's representation. Out of the six photographs, four of them contain such conflicts, the branding for film-induced tourism, sustainability, adventure tourism, and finally the representation of the Māori culture. The other two images, focusing on the landscape and the sublime, were more elaborated in the previous chapter but did not contain conflicts in their representation and are thus excluded in this chapter. The photographic images from 2001 (film), 2002 & 2003 (waterfall and mountain bikers), and 2003 (Māori) are discussed on the branding conflicts and different perspectives that can be found in these images from the *100% Pure New Zealand* campaign and the representation of New Zealand to domestic and foreign tourists, and providing more background on the issues.

#### 3.1 Conflicts in landscape branding for film

The film trilogy of *The Lord of the Rings*, alongside the *100% Pure New Zealand* campaign, had many impacts on the country of New Zealand. The visitor numbers increased, as well as the international profile of New Zealand's film industry, the infrastructure improved after they were branded as 'Best Supporting Country in a Motion Picture' to support the increased tourism flow, and the additional brand was included as part of the tourism campaign and is one of New Zealand's identities. But there have been debates on whether the film trilogy of *The Lord of the Rings* represents, or failed to represent, the aspects of national identity. This can be noticed in the signification of New Zealand as Middle-earth, or the town of Matamata that was renamed Hobbiton, and the issues of the actual ownership of the land and

representation, creating a sense of misrecognition or dislocation by the alternate significations (Goh 227). The landscape has been shaped into one of desire and consumption, first by “the fantasy aesthetic which transforms the real landscape sites into sites for the investment of fans’ and tourists’ consumption” as well as the rise of interest in real estate for foreign buyers (279).

The film locations from the trilogy could in some cases have the effect of location dissonance. This happens when tourists travel to a destination they have seen on the television screen, but are disappointed by the lack or absence of physical elements they can identify from their screen experience (Li et al. 179). Many of the sets seen on the television screen were built as a physical film set, creating the desire for fans to actually visit these film locations. The film crew could have chosen to create the world of Middle-earth through special effects, but by building the sets they also gave the actors the feeling of actually being in Tolkien’s world, thus improving their performances and their authentic experience (Jones and Smith 935). After filming, most of the sites were returned to their original state, therefore creating an absence of physical evidence that the film crew had filmed there. While most of the footage on New Zealand were the actual landscapes that were often filmed by helicopter, film-induced tourists are sometimes more interested in the places where *The Lord of the Rings* films were staged instead of the natural beauty of New Zealand (Tzanelli 32).

The sense of authenticity in New Zealand’s landscapes and *The Lord of the Rings* in relation to tourism can be debated. Where authenticity mostly focuses on culture and heritage and the representations of the past, in film tourism this is different. Tourists can search for authentic places and experiences, but it is contested whether they recognize or care if this authenticity is staged or not. While tourists have the desire to experience authenticity, it is not necessary for it to be real (Jones and Smith 937). The world of Middle-earth seen on the television screen has been made as authentic as possible by the film crew. Authenticity is defined by them as “everything in the film is exactly as Tolkien described it in the book” (934).

The crew achieved this by making artifacts that were faithful to the described Middle-earth like swords and armor, costumes, jewelry, film sets and the Elvish dialogue Tolkien wrote. The artifacts were made with a combination of historical details and high-technology special effects to create a more believable world (934).

The concept of location is central to the way authenticity is fabricated to a destination's identity in the film-making process, as a term for on-location, with the landscape as a backdrop for the storyline, as well as the constructed boundaries for national identity (Jones and Smith 926). The promotion of *The Lord of the Rings* creates a tension between creative authenticity and national authenticity. The first refers to "the claims of artistic integrity and merit that are made for the film", and the second "is on the idea of a national identity" (926). The tension between these two is that artistically the films are established by assertions that the films are true to Tolkien's novels and the whole world of Middle-earth that he created, against the claim that the trilogy is a local New Zealand product and national identity (926). Although the blending of the *100% Pure New Zealand* campaign with the 'green and unique' image alongside the adventurous and nostalgic image of Middle-earth effortlessly takes place for tourists (Buchmann et al. 239).

Even though Middle-earth is an invented world, parallels have been drawn between Tolkien's novels and the landscapes in the United Kingdom that may have inspired his work. The historical links between New Zealand and the United Kingdom give believability to the choice of filming *The Lord of the Rings* and portraying Tolkien's Middle-earth there, but the New Zealand landscape does not identify enough as the United Kingdom that Tolkien imagined as Middle-earth, not fully accepting it as a 'New Zealand story' (Jones and Smith 934). An example is the similarity between the place where Hobbits live, The Shire, and the stereotypical rural landscape, the people, and the customs of the rural United Kingdom (Weidner 76). The world of Middle-earth can never be pinned on a geographic location, because it does not exist

in reality, but *The Lord of the Rings* film crew and New Zealand claimed the right to declare the country “the authentic location of Middle-earth” (Jones and Smith 938).

The landscapes as a key issue in the film industry show that New Zealand’s national identity is more than just a backdrop (Jones and Smith 939). Even though it is not a distinct ‘New Zealand story’, after the release of *The Lord of the Rings* the parallel between New Zealand and Middle-earth is accepted as the authentic representation of Tolkien’s novels.

### **3.2 Conflicts in landscape branding for sustainability marketing and adventure tourism**

New Zealand has branded itself as a ‘clean and green’ and pure country with the use of the *100% Pure New Zealand* campaign. The brand included the message that New Zealand is worth visiting because “there is no other country that has so much beautiful unspoilt nature that is at the same time accessible and safe” (Taylor 11). The campaign is one of the leading brands in the world and has been promoting New Zealand as *100% Pure* around the world, but it has also been criticized for its truthfulness. There is a noticeable mismatch between the advertised message and the environmental state of New Zealand. For example, it has been said that the *100% Pure* tag has only been a marketing strategy instead of an environmental standard (Patil 2). The environment of New Zealand has serious issues such as the native plants, ecosystem, and animals that are facing threats, like the damage to vegetation on the land, degrading the water and soil, as well as polluted water sources in farming areas and pollution in the ocean because of fishing (21). The most challenging issue is that of the water, where the condition of lakes, groundwater, and rivers is bad, or in some cases very bad, because of the lack of proper management (21).

Especially when looking at the advertisement from 2002, with the women relaxing in the clear water, it does not match the environmental issues of New Zealand. According to the environmental statistics, 43% of the monitored lakes are listed as polluted, with more than half

of the monitored recreational water places being unsafe for swimming and having warning signs for the polluted water, see Figure 16. (21, 31). It is suggested that the tourism campaign should promote New Zealand as 32% Pure, instead of *100% Pure New Zealand*. This is because New Zealand is the world's largest pesticide sprayer and in the 13<sup>th</sup> place in terms of using fertilizers around the world (33).



Figure 16: Polluted water sign in New Zealand (30).

Another problem that is not visible in the advertisement, is the problem and impacts of over-tourism on New Zealand, including the crowdedness, environmental and cultural degradation, gentrification, and residential dissatisfaction (Insch 1). Over-tourism is not only happening in New Zealand, but the problem of carrying capacity and environmental sustainability is also visible in destinations such as Amsterdam, Barcelona, Dubrovnik, Iceland, London, Majorca, Paris, Prague and Venice. The destination of Dubrovnik is an example of another film-induced tourism location that had an increase in tourism numbers because of the film industry, of the film series *Game of Thrones* (Capocchi et al. 2019; Tkalek et al. 2017).

Over-tourism happens when a destination attracts too many tourists, resulting in the deterioration of the quality of life or the experience. When the tourist capacity within a country



is reached, the destination is strained and cannot develop sustainably (Insch 1) or tackle environmental issues. The most negative impacts of tourism on the environment are traffic congestion, accidents, littering and expensive accommodations. This is because of the perception that international tourism places “too much strain on the nation” because New Zealand lacks “infrastructure to support growing tourist numbers” (2). Often overlooked is that domestic tourists also contribute to over-tourism in many cities but do not receive as much attention as international tourists.

International visitors to New Zealand are not much aware of the issues and focus on the scenery they came for, instead of criticizing the brand. Local and domestic visitors were more critical of the *100% Pure New Zealand* campaign and its advertisements (Patil 54). In the advertisements, the photographs are mostly empty, only depicting one or two tourists in the frame, but in reality “some attractions and activities are overcrowded and struggle to deliver the picturesque experience” (Insch 2) that was seen in the *100% Pure New Zealand* campaign, or in *The Lord of the Rings* landscapes. The impact of over-tourism is not divided throughout the country, although the film trilogy was shot in many locations spread over the two islands. Some destinations experience more overcrowding and are risking damage to their natural environments, which could result in a decrease of willingness in participation from residents and eventually for the brand image of New Zealand (2). Tourism can be sustainable only when there is simultaneous harmony with hosts, the environment, policy objectives, and tourist demands and expectations (2).

Besides the beautiful scenery and a paradise for photographers, New Zealand could better lose the *100% Pure* tag or specify what it focuses on, and change things that are creating environmental issues (42) to show that the country is actively improving rather than deteriorating because of tourism or other industries. Of course, 100% sustainable tourism is not possible considering the number of tourists, but it worked really well for New Zealand’s tourism

marketing, where the landscape and nature are used as a consumer item, “an utterly reliable quality product, the evidence present in the tourist numbers” (Bell 2008; 352).

### **3.3 Conflicts in the representation of the Māori culture**

The Māori culture is almost always represented in the same stereotypical way with ceremonial costumes, portraying the male as a warrior, and the female with feathers behind her ear. The culture is presented as the personality and lifestyle of all Māori cultures, instead of making the distinction between the regional and tribal differences and individual personalities, to show a marketing product that is easily identified (Taylor 20). The marketing images portray the Māori culture through symbolism “such as the ‘hongi’ (Māori greeting by touching of noses) or ‘haka’ (performance, dance)” and have been criticized for signifying the culture as a generalized, authentic “Māoriness”, where the culture “posits the Otherness of Māori as both exotic and knowable” (Amoamo and Thompson 42; Taylor 20). Without tourism, half of the Māori culture might have been lost, but the rituals and traditions are preserved for the purpose of tourism activities and the filling of leisure time with pleasant distractions (18).

International tourists see the Māori culture in the form of staged authenticity for the “authentic Māori cultural experience”, while tourists do little or do not come in contact with the performers who remain on stage (16). This is because they come in contact with the Māori for a short time and the tourist experiences nothing more than what the tourism industry provides for them to see behind the stereotypical representation. When visiting for a longer time, tourists can experience a more sincere view of the Māori culture, where the tourist can experience and “(re)discover a lost authentic and primitive self” (10). They can also partake in cultural exchanges or interaction experiences, where the tourist gets provided with a more genuine and educational cultural product, other than those provided by the tourism industry (22), the less artificial an experience, the more it will feel like an authentic way of experiencing

the Māori culture (McIntosh 9). The appreciation of the Māori culture also happens through the tourists' attachment to the landscapes, of which the culture has a close relationship with the land and water, as well as the symbolic purchase of authentic souvenirs such as arts and crafts (3). The appreciation of the Māori culture happens through the distance between the tourist and the culture and can be understood by the awareness, knowledge and images the tourist has of that culture, even though this knowledge is generally low, traditional and stereotypical before arriving in New Zealand (5, 6).

Domestic tourists are thought to be about 38% of the total expenditure, and with no or little interest in the Māori culture, the cultural products are largely dependent on international tourists from overseas and the tourism representation is therefore focused on this public. This results in a lack of understanding of the Māori perspective and the appeal to the domestic tourists, creating a mode of communication within the construct of stereotyping, which leads to the danger that domestic tourists do not see the performance, but the advertising that is "shaping the West's view of Others" (Ryan 956, 957). The representation of the Māori culture thus remains the same as an undeveloped, primitive culture, where the cultural difference is further emphasized by the spatial distance, which could be the reason why the domestic tourists are less interested (958, 960).

Representations in advertisements and brochures have misrepresented the Māori culture two times, first as a predominantly white New Zealand culture, and the second time as "grotesque villains of a burgeoning fantasy semiotics and economy" in which the Māori is compared to the evil characters from *The Lord of the Rings* such as the Orcs and Uruk-hai's and their violence, gruesome appearance, while the main characters are all portrayed by white actors, whether from New Zealand, America or other nationalities (Goh 278).

### 3.4 Conclusion

The *100% Pure New Zealand* campaign did not only promote New Zealand's landscapes and a 'clean and green' image to global tourism markets, but it also shed light on some issues in the representation of New Zealand on authentic, environmental, and cultural issues. New Zealand is more than a beautiful, iconic backdrop for *The Lord of the Rings*, although the story does not belong to the country. Many significations indicate the parallel between New Zealand and Tolkien's Middle-earth but the film tourists need to keep in mind that they will not gaze upon the exact same locations as they have seen on the television screen, that have been returned to their original state. Although the landscapes in the film trilogy are *100% Pure New Zealand*, the environment is not 100% Pure, by pollution and over-tourism that make it difficult for New Zealand to focus on sustainability, even though the *100% Pure* tag makes international tourists believe that everything is pure, domestic tourists advise against swimming in the water or drinking it. The same goes for the Māori culture in New Zealand, which remains a stereotypical, primitive representation for the international tourists, while the domestic tourists are not particularly interested in the culture, most likely due to the lack of spatial distance.

## Conclusion

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The success of the branding of New Zealand through the *100% Pure New Zealand* and the release of *The Lord of the Rings* trilogy shows that landscapes can become brands to promote a destination for tourism. The *100% Pure New Zealand* campaign was launched in 1999 and used the green and clean natural environment in its digital marketing material to promote New Zealand to the world, emphasizing the landscapes, adventure, people and culture. The landscapes gave more value to the national image of the tourism campaign as one of the multiple identities of New Zealand. Other identities included adventure tourism, New Zealand as ‘Home of Middle-earth’, nature and eco-tourism, Māori tourism and wine tourism. The clean and green image is perceived by the domestic and international tourists as one of the most appealing identities of New Zealand as a country and a tourism destination. After the first film of *The Lord of the Rings* trilogy was released, New Zealand received worldwide attention, resulting in even more tourists visiting the country with a total increase in arrivals between 1995 and 2005 of 67,9%. The branding of New Zealand as ‘Best Supporting Country in a Motion Picture’ in the *100% Pure New Zealand* campaign improved the international profile of the New Zealand film industry, and the infrastructure was improved to support the flow of tourists coming to visit the film locations and landscapes seen in the digital representation of New Zealand.

The representation of New Zealand through an analysis of six photographs of the *100% Pure New Zealand* campaign shows the multiple identities of the landscape combined with adventure, film, culture and the sublime. The landscapes are the most important element and act as a strong visual representation that makes New Zealand distinguishable from other countries and memorable for tourists with its connection to *The Lord of the Rings* and the claim of being *100% Pure*. While tourism organizations actively supported sustainable initiatives for

the environment to keep the balance between the tourism industry and the environment, this did not work that well in practice. The campaign shed light on authentic, environmental, and cultural issues in New Zealand's representation. For example, where Tolkien's world of Middle-earth does not belong to New Zealand because it is an invented world, it is claimed to be the authentic location by the film crew and their efforts to make it exactly as Tolkien described it in his novels. The landscapes of New Zealand are used not only as a backdrop for the storyline but also to support the actors' performances when physical sets were built to make the world more real. While the physical film sets were removed after filming and the landscape returned to its original state, tourists can visit the film locations. Still, they must keep in mind that they will not see the exact same location as they have seen on the television screen.

Although the landscapes are *100% Pure New Zealand* on the television screen, the environment is not as clean and green as promoted in the campaign. More than half of the monitored water places are unsafe for swimming due to the polluted water, and the ecosystem is facing threats because of the lack of proper management. The problem of over-tourism is not helping this management, making it difficult to develop sustainably while the tourism capacity is reached and the destination is strained. This representation is not visible in the photographic promotional material, as is the stereotypical representation of the Māori culture, where they are portrayed as a single culture instead of making the distinction between regional and tribal differences. Because the domestic tourists are not very interested in the Māori culture by the lack of spatial distance, the cultural product is heavily dependent on international tourists, which results in an unchanged representation of the culture as an undeveloped, primitive culture with ceremonial costumes.

The overall image of New Zealand as a tourism destination has been successful in promoting the country as an attractive place to visit through the *100% Pure New Zealand* campaign and *The Lord of the Rings* trilogy. Although there are some conflicts in the

representation of the photographic images, international tourists do not seem to be as interested in the issues as domestic tourists. The main focus remains on the landscapes as the most important element of New Zealand that keeps attracting tourists to the destination.

The topic choice of New Zealand and *The Lord of the Rings* has been clear since the start of the master's study of Tourism and Culture. Ever since I was old enough to completely watch the film trilogy, I have been a big fan, which grew into an interest in how the films were made and curiosity about the other novels Tolkien had written. Through the making-of-footages that were provided in the DVD box of the extended editions, I learned more about the filming process, how artifacts were created for Tolkien's world of Middle-earth, and the function of the landscapes in the film trilogy. My own desire to visit the film locations of New Zealand inspired me to research the impacts of *The Lord of the Rings* on the country. Because they were released in 2001, 2002, and 2003, I wanted to compare the visitor numbers from before and after the full release of the trilogy. To give a general overview of the impacts before and after the *100% Pure New Zealand* campaign, the period of the research became 1995 and 2005. Besides the visitor numbers, I wanted to know more about the impacts on New Zealand and how the representation of New Zealand changed in those years through postcards. This appeared to be harder than imagined, for 1995 there are no official postcards available, only postcards on selling websites with no reference to where they came from. After contacting the New Zealand government, the tourism organization *Tourism New Zealand* through their website <https://www.newzealand.com/int/>, and the official archives in Wellington, the only way to have a look at postcards from 1995 was to visit the archive itself. It took a long time to find out what other images I wanted to analyze, considering post stamps from <http://stampsnz.com/>, and images from the official tourism website <https://www.newzealand.com/int/>. Eventually, the *100% Pure New Zealand* campaign booklet, found on the official tourism website, solved this

problem, providing 31 photographic images of the official advertisements used for the campaign from 1999 to 2009. Out of the 31 images, I decided on six photographs that represented New Zealand on the topics of landscape, film, adventure, sustainability, and the Māori culture that were released between 1999 and 2005. In my former study, Teacher in Arts and Education, I learned to analyze images on their visual aspects, but I wanted to examine the photographic images on a deeper level through content and semiotic analysis, which appeared to be more challenging than expected. In the end, I learned that the advertisements contain much more information and details than I expected and brought issues to light that I had never thought about when thinking about the country of New Zealand and *The Lord of the Rings*.

To be able to research the postcards from 1995 for further research, the Archives of New Zealand replied not to have postcards, but they do have tourism posters from most of the 1990s produced by the *New Zealand Tourism Board*. The post stamps from <http://stampsnz.com/> can also be analyzed on their representation of New Zealand, which can be specified on the postage stamps that were released from *The Lord of the Rings* trilogy on what they show and what message they communicate about New Zealand in combination with the film trilogy. Other interesting images to be analyzed are from the official tourism website <https://www.newzealand.com/int/>, where almost each language option has different images representing New Zealand to a different part of the world. The different language options show a front page with elements of what a tourist can experience in New Zealand, but not all of the front pages show the ‘Home of Middle-earth’ listed in the ‘Must-do New Zealand experience’, which could be an interesting research question on why different parts of the world promote New Zealand as Middle-earth and why others leave the narrative out of the national identity. This research could expand the analysis of photographic images that were limited to *The Lord of the Rings* and add those used to promote *The Hobbit* trilogy, which was released ten years after the release of the first trilogy.



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