
STRATEGIES FOR TOURISM INDUSTRY – MICRO AND MACRO PERSPECTIVES

Edited by **Murat Kasimoğlu** and **Handan Aydin**

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Strategies for Tourism Industry – Micro and Macro Perspectives

Edited by Murat Kasimoğlu and Handan Aydin

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Preface

Today, it is considered good business practice for tourism industries to support their micro and macro environment by means of strategic perspectives. This is necessary because we cannot contemplate companies existing without their environment. If companies do not involve themselves in such undertakings, they are in danger of isolating themselves from the shareholder. That, in turn, creates a problem for mobilizing new ideas and receiving feedback from their environment. In this respect, the contributions of academics from international level together with the private sector and business managers are eagerly awaited on topics and sub-topics within Strategies for Tourism Industry-Micro and Macro Perspectives.

The book is divided in three main sections. First section is Tourism Industry - Micro and Macro Topics For Strategy Development. Here we have eight chapters dealing with the developing strategies from micro and macro approaches. The second section is Tourism Industry: Macro Perspective and it consists of six chapters related to macro perspectives of tourism industry tackled from different perspectives. The third section is Tourism Industry: Different Topics for Strategy Development dealing with eclectic topics from the tourism industry. Each of the papers included is a valuable contribution to understand industry from visionary perspectives.

In this book, I am pleased to present various papers from all over the world that discuss the impact of tourism strategies. It is my hope that you will find the opportunity to extend your perspective in the light of such scientific discussion.

Editing a book relies on intensive team work and the contribution of various bodies such as companies and NGO's. Firstly, I am always aware of the contribution of my colleagues, whose vision inspired me to commence this project.

Secondly, I would like to express my appreciation for having the chance to work with practitioners whose visions and contributions made me aware of real needs within the industries...

Thirdly, I am most thankful to the authors of the chapters. It is a real pleasure to work with you in such an efficient and productive way that I hope we will continue in the future.

Lastly, I owe a great debt to our organizing team who has worked hard to ensure the success of this international book. Without the involvement of INTECH publishing and the heart-felt commitment to this project, this book would not have come about. In particular, I would like to state my gratitude for the efforts of Maja Kisic and Vana Persen.

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Section 1

Tourism Industry – Micro and Macro Topics for Strategy Development

Guidebooks and the Representation of 'Other' Places

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1. Introduction

Tourism destinations do not simply exist. In what can be described as processes of symbolic transformation (Dietvorst & Ashworth, 1995), destinations are created and recreated by both tourists and tourism texts. Postcards, brochures, souvenirs, travel magazines, websites, advertisements and guidebooks all play their part in these processes. Tourism texts imbue places with meanings and create sights that tourists should see (Crang, 2004). These meanings attached to destinations can be part of wider circuits of culture and reproduce images or ideas from the literature, movies or news media. Such processes of symbolic transformation, or 'sacralization' (Crang, 2004; 71), turn ordinary places into destinations to visit and sites into 'must-see-sights'.

Tourism texts are the focus of this chapter. These texts are important for tourists because of the somewhat intangible and experimental nature of tourism (Osti et al., 2009) and because of the time lag that often exists between purchase and consumption, as "the product, the experience and destination, is normally purchased prior to arrival" (McGregor, 2000; 29). Wong and Liu (2011) thus characterise a trip as a high risk purchase involving both disposable income and free time. Searching for information, both before the purchase and during the trip, helps to reduce the risks. Tourists turn to both internal and external information sources when planning a vacation (Osti et al., 2009; Wong & Liu 2011). Internal sources are the knowledge and attitudes that people have acquired in the past through personal experience with a destination (or similar destinations). Unless tourists visit the same place over and over again, their knowledge from firsthand experience is limited. Therefore, tourists also turn to external sources of information, namely, mediated or 'second-hand' experiences from friends and family or media and tourism texts (Adams, 2009). Traditionally, tourists turned to intermediaries such as travel agencies, brochures and guidebooks for help. Today, their information search might also include the Internet and social media.

Guidebooks or travel guides are still an important source of information that tourists value. According to Wong and Liu (2011), guidebooks have a competitive advantage over other information sources as they are both tangible and accessible at any time and place. Guidebooks are designed to be used during the trip, in situ (Koslar, 1998; Beck 2006), but can be used before and after the trip as well (Jack & Phipps, 2003; Nishimura et al., 2007). Another possible advantage of guidebooks over freely obtainable tourism texts, such as

websites or brochures, is that because tourists have to pay for guidebooks, they perceive them to be more reliable and useful (Lew, 1991).

This chapter focuses on how guidebooks turn places into destinations and sites into must-see-sights. This symbolic transformation is about making these sites unique and imbuing them with meaning. The tourist's interest therefore centres on what is distinctive, and different from his or her daily life. The first section of this chapter describes how tourism texts transform places into destinations and influence tourist behaviour. The second section discusses the main characteristics of guidebooks. The third section focuses on how guidebooks transform nearby places into destinations that tourists should visit and which strategies of 'othering' guidebooks use in this transformation process. The findings in this chapter are based on a literature review and analyses of guidebooks. Over the years, the author has performed several content and semiotic analyses of guidebooks sold by the Dutch automobile association (ANWB) or in bookstores in the Netherlands. The majority of these guidebooks (see list at end of references), although written in Dutch, are translations or translated editions of German-, French- or English-language guidebooks.

2. Symbolic transformation of destinations

2.1 Tourism texts and tourists' practices

The importance of tourism texts is not limited to helping tourists choose a destination. These texts also raise expectations about the destination and, as such, might influence tourists' satisfaction with the destination (Wong & Liu, 2011). Moreover, these texts also guide the tourist at the destination, they: "do not just describe places, but set normative agendas" (Crang, 2004; 77). Tourism texts tell tourists what to see and where to go, either by explicit recommendation or by implicit selection of the information. Tourism texts thus influence the practices of tourists (Bockhorn, 1997; Dietvorst, 2002; Gilbert 1999; Jenkins, 2003; McGregor, 2000). This influence of tourism texts on the behaviour of tourists is best understood as an hermeneutic circle (Urry, 1990) and is illustrated by the concept of the 'circle of representation' (Jenkins 2003; 308). Tourism texts - created both by official tourist boards and by authors of guidebooks, blogs and the like - and mass media in general project images of destinations. Potential tourists are lured and inspired by these images. Tourism texts thus create expectations of what a tourist should encounter and experience. At the destination, tourists visit the sights that they know from the tourism texts, and bring along their cameras to record their visit. At home, these pictures are shown to friends and family and will influence their perception of the destination. In this way, the reproduction of these images continues (Jenkins, 2003).

Nelson (2007) emphasises that the circle of representation can lead to rather 'unchanged' tourist representations over long periods of time. Today's representations of the Caribbean, recycled through the circle of representation, can be traced back to the early beginnings of tourism in the area. The narratives of nineteenth- and early twentieth-century travel writings were used by subsequent travellers and tourists and helped to shape their expectations of the area. Some travel writers explicitly referred back to earlier writings they took with them on their journey and compared their personal experience with the accounts of other writers. Moreover, authors and editors of guidebooks, who did not necessarily travel themselves, used the travel writings as a source of information. Nelson (2007) thus demonstrates the continued

recycling of the earliest tourist representations of the area. As a result, regardless of changes in writing style, print and photography technologies, today's tourist representations of the area still carry the same imagery of the Caribbean as early travel writings.

The influence of tourism texts might be rather strong: many tourists photograph sights in exactly the same way that these icons or landscapes are portrayed on postcards, in brochures or in guidebooks (Jenkins, 2003). McGregor (2000), in his research on the relation between tourists and tourism texts in Tana Toraja, found that the texts also influenced the way tourists experienced aspects of Tana Toraja that they encountered while traveling in the area. As a destination, Tana Toraja can be divided in four realms: the Known, the Imagined, the Unknown, and finally, the Unseen. This distinction is based upon the amount and kind of information (text and/or pictures) available to tourists. Known sights are the most important sights to see; these sights can be considered to be known to the tourists before they set off to the area. Guidebooks provide much information and pictures about these sights. The difference between Known and Imagined sights is that guidebooks include no photographs of the latter. Tourists thus know that they need to see these sights, but can only imagine what they look like. The Known and the Imagined sights are those that tourists seek out. The Unknown comprises sights to which tourists were indifferent because they were mentioned only briefly in the guidebooks. The Unseen is not discussed in tourism texts and is not observed or experienced by tourists (McGregor, 2000). This distinction was also applied in an analysis of tourism texts for three cities in the Netherlands: Maastricht, Enkhuizen and Amersfoort (Van Gorp, 2003). These tourism texts were translated into a map of the city showing the Known and Imagined sights, popular paths, and the parts of the city that remained outside of the tourists' experience. This map closely matched a map depicting the sights that tourists in these cities reported having visited.

Specific groups of tourists, often referred to as backpackers or travellers, might claim that they look beyond the tourist gaze, that they try to travel off the beaten paths. These groups try to discover the 'real places', seek authentic experiences and refuse to participate in mass tourism. Such tourists fit the profile of tourism as sketched by MacCannell (1976) in Urry (1990). In his view, tourism is a quest for authenticity. To a certain degree, these tourists visit different places or seek out different sights than mass tourists would. However, they seem to be caught up in their own particular gazes and discourses on destinations, as research by, for example, Jenkins (2003), Law et al. (2007) and McGregor (1999) has demonstrated. These groups of tourists might escape the circle of representation projected at mass tourists, but they do not escape the one targeted at themselves (travellers, backpackers).

2.2 Othering

Both the projected images in tourism texts and the tourists' images of a destination are the result of selection. According to Bockhorn (1997), a tourist image is a simplified, schematic and constructed reproduction of the destination. Part and parcel of this selection is the tourist gaze. Urry's (1990) notion of the 'tourist gaze' - the way tourists see and look at a destination - has been very influential in tourism research. Subsequent publications have applied this concept to capture both the relation between tourism texts and tourists and the selectivity of projected and perceived tourist images. As a representative of the selectivity of

tourism images, researchers following Urry's line of thought have wondered about the direction of the tourist gaze. Tourism, according to Urry (1990), is about escaping from work and daily routines and seeking different experiences. The gaze is therefore directed to what is different from home and daily practices: the extraordinary or the spectacle. Tourists gaze at things that are out of the ordinary experience of their daily lives. Jenkins (2003; 310-311) cites Hollinshead who noted that the tourist gaze is directed at "fun and/or pleasure and the consumption of things, seeking difference, appropriating other people, places and other pasts, and the pursuits which commodify things". Tourists thus gaze at 'other' landscapes and 'other' people, and seek out 'other' experiences.

Because tourism texts help to structure the tourist gaze, these texts can be expected to focus on what is distinctive. These texts, as a result, present destinations as 'counter images', as the 'other' or opposite of the tourist's place of origin (Goss, 1993). Such counter images are most obvious in the way that tourism texts present non-Western destinations to Western tourists. Western tourists set out to find 'exotic others'. Tana Toraja in Indonesia is such an exotic place, "a place of incredible and unusual architecture peopled by an exotic tribe that has remained many of its barbaric traditions" (McGregor, 2000; 36). Guidebooks direct attention to local funeral traditions, graves, and past warfare. The people of Tana Toraja thus become slightly cruel and barbaric 'others'. Another common way of depicting indigenous people is by presenting them as 'primitive' and in harmony with nature. In this way, visiting such places fulfils Western tourists needs to experience a simpler time and place (Hinch, 2004).

The Western tourist gaze also seeks pristine nature, untouched by humans. The Caribbean thus is presented "as an earthly paradise with bright skies, clear blue waters, soft white sand, and lush green vegetation" (Nelson, 2007; 1). Caribbean nature, in such tourism texts, is a stereotypical rainforest: green and dense, with an occasional waterfall and low-hanging-clouds, providing a romantic atmosphere. The local population or evidence of their lives are not shown in these pictures, as this information does not fit the romantic tourist gaze, which looks for 'pure' or 'authentic' nature. Such untouched or pure nature is, however, there for tourists to discover and admire (Nelson, 2005). In their analysis of Third World marketing for tourists, Echtner and Prasad (2003) identify two different kinds of 'pure nature'. Sea/sand destinations are presented as pristine, lush tropical areas, whereas the "pristine nature in frontier destinations is not harmless and soft (as in sea/sand countries) but described as wild and savage" (Echtner & Prasad, 2003; 666). These two types of destinations each require their own specific narratives, not just describing nature but also describing the local people and possible attractions for tourists. Frontier destinations are presented as uncivilised areas where nature and natives are savage, untamed or primitive. Tourists will be on expedition, possibly encountering dangerous animals such as lions. Sea/sand destinations are paradise, with a smiling, serving local population, luxurious resorts and beautiful soft nature (Echtner & Prasad, 2003). A third cluster of destinations found by these authors is the Orient. The representation of these destinations follows the line of orientalism. Here, tourists set out to discover the past. Marketing of these destinations centres on past glory, exemplified by ancient buildings. The tourist gaze on these destinations includes local people in simple (traditional) dress, often peasants, who are described as "unchanged and exotic remnants of another time" (Echtner & Prasad, 2003; 669). The representation of India in the Lonely Planet guidebook, analysed by Bhattacharyya (1997), fits this Oriental myth. Moreover, Lonely Planet presents India as difficult and

dangerous: one might get sick or robbed, infrastructure can be poor and poverty may upset the backpacker. This information might be read as an attempt to echo the adventures of the first explorers. Meanwhile, this representation makes the Lonely Planet guidebooks the undisputed companion for the trip (Bhattacharya 1997).

Representations of the 'exotic other' relate to sexuality as well. The myth of island paradise, according to D'Hautesserre (2004; 239), also conveys images of "island women merely awaiting Western men's attentions and affections". McGregor (2000; 36) quotes Silver (1993; 303) who feels that "guidebooks and brochures depicting the developing world "tend to portray predominantly what Westerners have historically imagined the Other to be like"". As such, tourism has been characterised as a continuation of colonial forms of interaction (D'Hautesserre, 2004; Echtner & Prasad 2003). The tourist representations of the Caribbean still centre on the view from onboard an approaching ship, the way early European visitors (explorers and later travellers) got their first impression of the islands (Nelson, 2010). The representation of the 'other', moreover, implies the continuation of unequal relations between Western tourists and local populations, as exemplified by Lonely Planet's depiction of India's local population either as something to gaze upon or as serving tourists (Bhattacharyya, 1997). D'Hautesserre (2004) emphasises that this continuation is not just the result of the representation of the 'exotic other'. The symbolic transformation of places into destinations also authorises these transformations and thereby controls the future development of tourism in these areas.

For tourism within the Western world othering is also common. Images of the exotic other are used in the tourist representation of Australia as a paradise and an adventure (Waitt, 1997). The Mediterranean is similarly presented as an exotic place: exotic gardens, palm trees, villages with narrow, colourful streets and houses with shutters (Dietvorst, 2002). Representations of Malta on postcards fit this exotic Mediterranean image of sun and sea. However, over the years, Malta has managed to add a layer to this representation that conveys heritage, implying a certain authenticity (Markwick (2001).

Hopkins (1998) studied the representation of the countryside east of Lake Huron, Canada. In the nearly two hundred tourist brochures he analysed, Hopkins discovered a number of recurring 'place myths': the natural environment, heritage and community and, to a lesser degree, escape, adventure and fun. The countryside thus becomes 'other' by representing it "as some place other than urban, some time other than the present, as some experience other than the norm" (Hopkins, 1998; 78). References to 'other time' and 'other place' can be found in tourist representations of, for example, Scotland, Ireland and the Netherlands. Scotland thus becomes a remote place of tartan and kilts, of misty landscapes with castles and lochs populated by pipers and highland dancers (Scarles, 2004). Ireland has long been presented as a place in the past with heritage and culture and apart from modern society (O'Leary & Deegan, 2005). The Netherlands is reduced to Holland, a land of seventeenth-century cityscapes and idyllic rural landscapes with windmills, cheese and tulips (Van Gorp & Béneker, 2007). An additional focus on the heroic struggle against water makes the Netherlands an 'other place', with houses built on poles and land below sea level.

Tourist representations of Western cities use similar strategies to transform these cities into sights to see. Gilbert (1999) found three different elements in tourist representations of European cities since the mid-nineteenth century. The first element is longevity: traces of the

past make the city a sight to see. The second, and seemingly opposite element is modernity. Cities are presented as modern places where modern life can be observed. The representation of some cities combine these first two elements and so the tourist gaze also focuses on how ancient and modern times are combined. The third element Gilbert (1999) mentions is the city as the site of power. This third option is not open to every city, but many cities can boast some (present or past) power. Their wealth or position in the world system is something that can be gazed upon and is what makes such cities 'others'. The tourist representation of cities thus equally centre on 'other time' (the past), 'other place' (power) and 'other experience' (modern life). Section three of this chapter will elaborate further on the way in which guidebooks represent nearby places as 'others'. First, section two will sketch a number of shared characteristics of guidebooks by focusing on the kind of information that guidebooks provide.

3. Guidebooks

3.1 Analysing representations in guidebooks

Guidebooks are one of many possible sources of information to which tourists could turn and many tourists continue to bring guidebooks on their trips. The range of guidebooks is large, especially for long-established destinations (see text box 1). Many of these guidebooks seem to aim at the mass market of tourism or at tourists in general rather than at niche markets of special-interest tourism. The remainder of this chapter will focus on these non-specialised guidebooks. Such guidebooks can be purchased in ordinary or online bookstores or from national automobile associations. Although many of these guidebooks seem to target the generic tourist, there are many subtle differences (Gilbert, 1999). Even non-specialised guidebooks are not written for 'the tourist' in general. Different series and publishers aim at specific segments of this market, based on the motivations, values, needs and demographic or socioeconomic characteristics of the targeted audience (Lew, 1991; 126; Jack & Phipps, 2003; 291). In the selections they make, guidebooks follow their own traditions and attempt to align with their readers' expectations (Agreiter, 2000; Van der Vaart 1998). Tourists, on the other hand, will choose their guidebook based on the publisher's reputation (Laderman, 2002).

The literature on guidebooks mentions several predecessors of today's guidebooks. Jack and Phipps (2003) trace the instructional character of guidebooks back to seventeenth-century travel handbooks and travel writings in Germany. Michalski (2004) describes the relation between current guidebooks and different strands of nineteenth-century guidebooks that attempted to familiarise strangers, not necessarily tourists, with cities such as New York and San Francisco. Michalski (2004; 198) found a transition in guidebooks available for visitors to San Francisco in the nineteenth and early twentieth century, "from guides which are indicative to guides which are increasingly interpretative". The early nineteenth-century resource guides tried to provide useful knowledge about the wealth and resources of the city for visitors and immigrants to become acquainted with the city. After the 1830'-s, experiential guides become more common. These guides, characterised by more picturesque descriptions, focused more on city life (Michalski, 2004).

The development of the guidebook is also closely associated with the rise of mass tourism. "The guidebook has been seen as a key element in the development of the figure of the 'tourist', following a prescribed route through a landscape of selected and ready-interpreted