Understanding Visitors' Experiences in Kaikoura Using Photographs of Landscapes and Q Method

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Summary

The primary objective of this study was to develop an understanding of visitors' experiences of the Kaikoura landscape using photographs of landscape and Q method. The study was based on the fact that there is a fundamental linkage between visitors and landscape representation as experience of some type. Thus emphasis was given to experience of landscape.

The literature on landscape perception shows that there is a range of paradigms extending from the expert to the experiential, and that there is a need to focus on the latter. Therefore, this study examines:
- The way individuals represent their subjective experience of landscape through the selection of a particular array of photographs
- Verbal explanations of their choice
- The social and cultural significance of those representations

Q method was used to allow visitors to Kaikoura to express their viewpoints regarding landscape experiences broadly defined.

The literature also shows that photography is a widely used technique in landscape perception research but that typically, photographs are used as standardised psychometric tools. In this study they are used to present the widest possible range of landscape experiences. There is little research specifically focusing on visitors' experiences using photographs both overseas and particularly in New Zealand, where in existing research the results are gained incidentally to other types of study.

The selection of photographs for Q sorting was based on a sampling frame of four main landscape categories derived from previous studies of landscape perception and experience. The photographs were taken on a sunny day and as close-ups of the scene.

A total of 38 visitors were selected as a diverse, non-random sample with roughly equal proportions of both men and women, and overseas and domestic visitors. Each visitor sorted the photographs into nine piles ranging from like to dislike and all Q sorts were factor analysed to identify five factors or types of experience. Each factor identifies photographs that are liked or disliked, and those that are distinctive of that factor.

The main results show that each factor comprised a group with similar characteristics. Each had a common viewpoint on landscape experiences and each group was given an identifying label. The table below shows for each group, its label, the landscape experiences liked and disliked, and the landscape experiences that distinguish between groups.

Group: Euro-tourists (5 European, 1 Japanese, 1 Canadian)	Identifying Label: Iconic Kaikoura Mountains by the Living Sea
Like:	• Scenic appreciation for beach/ocean and mountains • Contrast between the above elements • Absence of people, except visitors • Experience of seals and whales important
Dislike:	• Photographs that do not involve activities they recognise • Photographs that weaken their appreciation of the distinctiveness of New Zealand
Distinguishing Images:	• People and seals • Sheep, pasture and mountains

Group: Recreational Fishermen (8 male New Zealanders of whom 7 were bach owners)	Identifying Label: Recreational Fishing Retreat
Like:	• Fishing and snorkelling for recreation • Appreciation of coastal scenery (bush and sea)
Dislike:	• Deep concern about tourism development • Increasing number of people leads to crowding, congestion and noise • Dislike commercial fishing, dairy farming and paid work
Distinguishing Images:	• Fishing boat returns

Group: New Zealand Women (3 female New Zealanders, 1 German male [artist])	Identifying Label: Coastal Retreat
Like:	• Natural settings including rocks and bush • Walking or fishing (pier or beach) • Isolation and absence of people
Dislike:	• Tourism and whale watching • Commercialisation of whale watching
Distinguishing Images:	• Bush clad hills and sea • Cafe street scene

Group: United Kingdom Tourists (3 United Kingdom)	Identifying Label: Coastal Community
Like:	• Whales and dolphins (not seals) • Buildings, including historic house (museum) and visitor centre • The sense of Kaikoura as a community at one with the sea
Dislike:	• Crowding, commercialisation and 'build up' • Beaches and scenery (six photos) neither liked nor disliked
Distinguishing Images:	• Whale Watch building • Fyffe House • Visitor Centre • Seafood Factory

Group: New Zealand Family (3 female and 1 male New Zealander)	Identifying Label: Kiwi Family Holiday
Like:	• Scenery which is part of their coastal activity • Shore-based activities (visiting seals, fishing and diving) • To go on Whale Watch
Dislike:	• Little interest in the Visitor Information Centre, history, Maori or farming scenes
Distinguishing Images:	• People and seals

The results above concur with other research on landscape perception showing that 'naturalness' is an important component of preferred experiences. However, they also show that this preference is expressed in different ways, largely reflecting the cultural context of the visitor. The particularity of the responses highlights the need for locally grounded contextual understanding in order to interpret variations around and within generic themes. The results also show that Q method has significant potential for landscape research, especially for research that seeks to combine the experiential and socio-cultural paradigms.

In terms of policy, the results suggest that:
• Different market sectors have distinctly different patterns of preferred experience that are tied to specific localities. Therefore, it is not wise to rely on generalised themes to predict responses in particular destinations.
• Physical and visual effects of tourism on the key natural features of Kaikoura need to be carefully managed. Some visitors react negatively to visible manifestations of tourism provision and local planners need to be sensitive to the preferred experiences of different groups, especially overseas visitors.

Chapter 1

Introduction: Background And Research Objectives

The research presented in this report is part of a long-term programme of research on the social, economic and environmental effects of tourism in New Zealand, being undertaken in order to improve planning for tourism development. The first case study location for this programme was Kaikoura, a relatively small town with a usually resident population in 1996 of 2,208, but with a significant level of tourism activity. The main objectives of the Kaikoura research programme were to document the social, Maori cultural, economic and environmental effects of tourism using a variety of research methods applied within a framework of integrative research. The general strategy was to understand the effects of tourism in breadth rather than depth, in order to be able to report generally on the effects of tourism in Kaikoura and focus on important features of its development.

The primary objective of the research presented in this report was to develop an understanding of visitors' experiences of the Kaikoura landscape. Visitors were defined as any people visiting Kaikoura who are normally resident elsewhere, and includes both New Zealand and overseas visitors, the latter group usually referred to as tourists. Kaikoura is defined broadly to include the coastal area from Oaro in the south to Kekerengu in the north, but the main focus was the area in and around Kaikoura township itself. We sought to understand the visitor experience of the Kaikoura landscape as fully as possible, in ways that reflect what visitors actually think, feel and say about their visit to Kaikoura. Q method using photographs as stimuli was well-suited to developing this understanding.

There is an extensive international literature on human experience of the environment, landscape perception and preference, and visitor experiences as preferences. However, whilst there are some consistent generic patterns emerging from empirical research, there are a range of diverse theoretical interpretations of their significance (Uzzell, 1991). Furthermore, there has been remarkably little systematic research into either residents or visitors landscape perceptions and experience within New Zealand (Kearsley and Higham, 1997). Thus whilst the research design in this study was able to draw upon the existing international literature in determining the landscape variables which were likely to be of significance, there was little basis upon which to develop detailed hypotheses about the likely pattern of response in the case study context. The task we therefore set ourselves was to describe patterns of visitor landscape experiences in depth, but not to attempt to describe or account for their incidence amongst the population as a whole. In this sense the research is qualitative in its focus, and exploratory and interpretative in its scope. There is clearly opportunity to use the results of this research in the development of more systematic and extensive research designed to profile landscape preferences and perceptions amongst the wider population of visitors in New Zealand.

One of the most important dimensions of New Zealand as a visitor destination is its frequently spectacular natural landscape. Yet much of the visitor experience is located within modified landscape settings such as transportation corridors, productive landscapes, or urban areas. Access to natural settings also involves a range of built and managed facilities. In Kaikoura, whilst the prime attraction for many visitors is a desire to experience and interact with the large mammals which inhabit the marine environment (results from a separate Kaikoura Visitor Survey confirm this), most of their time is spent in relatively developed settings on land. In developing the research design, particular attention was therefore paid to the inclusion of a full range of landscape settings, from 'natural' to 'modified'. This had an added advantage of providing the opportunity for future cross reference to other PGSF funded research on perceptions of natural and modified landscapes being undertaken jointly by the authors with Forest Research Ltd.

A secondary objective of the research was to examine the role and utility of photographs as a means of understanding visitors experiences. We believe that photographs are particularly useful for qualitative research because they allow for rich and varied responses, responses which reflect subjectivity on the part of the visitors under study. Photographs have been used in Q method studies, but not often, and so it is appropriate to appraise and evaluate their use in this context.

The report is organised as follows. In the next chapter, we review the current theoretical context of landscape perception research and examine methods using photographs to study tourism. In Chapter 3 we describe in detail both the method of selecting photographs and respondents, and the administration of the Q method. Chapter 4 presents the results of a survey of 38 visitors to Kaikoura. Finally, Chapter 5 raises some theoretical, methodological, and policy implications of the research.

Chapter 2

Tourism, Landscape Experience and Q Method

2.1 Introduction

Tourism, as a phenomenon, is intimately grounded within the experience of landscape. MacCannell (1976), for example, initially characterised tourism as a search for authentic experience and although subsequent theorists (and MacConnell himself) have since challenged the possibility of such authenticity, and instead focused upon the de-construction of the visitor experience, the fundamental linkage of visitors with landscape representation or experience of some type remains largely undisputed.

Within New Zealand the search for novel landscape experience, and its consequential packaging and presentation by visitor promoters, has characterised the industry since its inception in the 19th century (Perkins and Cushman, 1993). The recent growth of Kaikoura as a destination exemplifies a contemporary phase of ecotourism and adventure tourism, in which the focus has shifted from the primarily visual 'consumption' of spectacular scenery (Pawson and Swaffield, 1998) to the concurrent viewing and experience of landscape by direct participation (Schöllmann, 1997). Cloke and Perkins (1998), and Perkins and Thorns (1998) have therefore argued that characterisation of tourism as a solely 'visual' phenomenon, notably in Urry's concept of the visitor 'gaze' (1990), is an inappropriate metaphor for New Zealand. Instead, they argue that tourism is increasingly a form of 'performance', in which the visitor interacts with the environment bodily, as well as visually.

In Kaikoura, both domestic visitors (e.g., bach owners), and the increasing number of international visitors, visit the location in order to engage in some form of active landscape experience, whether this is recreational fishing or traditional coastal holiday activities (for regional and domestic visitors), or interaction with marine mammals (for more distant and overseas visitors) (Kearsley et al., 1998). Although images involving spectacular scenery (typically the Seaward Kaikoura range) are used in promotion of Whale Watch, there has been little emphasis to date upon promotion of Kaikoura as a passive 'scenic' destination.

An investigation of visitor perceptions of Kaikoura landscapes must therefore anticipate that the experience of landscape (as opposed to a concern for scenic beauty per se) will be central to the study. This chapter reviews research on landscape perception, gives an overview of Q method and its use in landscape research, examines the use of photographs as a surrogate for landscape experience and reviews research on tourists' experience of landscape.

2.2 Landscape Perception, Preference and Experience

Internationally, there has been an extensive, multidisciplinary programme of research into landscape perception and preference over the past 25 years. Much of the impetus came originally from the requirements of environmental protection legislation in the USA and Canada, which led to a largely instrumental approach, focused upon the development of predictive models of visual landscape preferences, to be used in federal land management. Subsequently, however, research interest has broadened in a number of ways, with greater emphasis, on the one hand, upon development of theoretical models of perception and preference, and on the other hand, in the interpretation of landscape experience, and in critique of its socio-political expression. Thus Zube et al., (1982) identified four distinct 'paradigms' of landscape perception research, which they described as 'expert', 'psychophysical', 'cognitive', and 'experiential'. This classification has been subsequently refined and extended on several occasions (notably, Daniel and Vining, 1983; Uzzell, 1991). The significance of these classifications for this study is that they help locate it theoretically and methodologically within a wider framework of landscape research.

Zube et al., (1982) characterised the range of paradigms as a spectrum, in terms of the way the 'human' and ' landscape' dimensions of perception are conceptualised and investigated (see Table 1). The most recent developments of this classification (e.g., Uzzell, 1991) have focused primarily upon the need to include more explicit attention to the social, cultural and political construction (and deconstruction) of perception and experience, which would be located towards the right hand end (Active; Holistic) of Zube et al.'s model. Daniel and Vinings (1983) and Uzzell's (1991) refinements are included in parenthesis.

Table 1
Paradigms of Landscape Perception Research
(after Zube et al., 1982)

Dimension	Paradigm				
	Expert (aesthetic & ecological)	Psycho-physical	Cognitive	Socio-cultural	Experiential (phenomenological)
Human	Passive				Active
Landscape	Dimensional				Holistic

It is in the social/phenomenological realm that this study is located. Its theoretical and methodological focus is upon the way individuals represent their subjective experience of landscape through selection of a particular array of photographs, and through verbal explanation of the reasons for their choice; and upon the interpretation of the social and cultural significance of those representations. We thus seek insight into the active and holistic experience of visitors, in respect of the diverse landscape settings of Kaikoura, which we interpret by reference to the social and cultural context in which the experience is situated, and by which it is structured and given meaning. The approach adopted to achieve this was Q method.

2.3 An Overview of Q Method

The two main references for Q method are Brown (1980) and McKeown and Thomas (1988) and the following paragraphs draw from these references to give an overview of Q method. The Q method had its origins in statistical and factor analysis developments during the 1930s. In July 1935 the British factorist Sir Godfrey Thompson advanced the idea of computing correlations between subjects rather than between test scores, which had been the conventional approach. He described the approach as Q analysis in order to distinguish it from Pearson's r and R analysis. Coincidentally, in August 1935, in a letter to Nature, William Stephenson described a new technique of factor analysis in which the scores of subjects were factored.

The Q method as used today involves respondents placing a selection of objects in a significant order. Typically, statements of opinion are rank-ordered according to a condition of instruction, such as 'most agree' to 'most disagree'. The array of statements is a Q sort. The Q sorts from several people are correlated and factor analysed to yield groups of people who have ordered the statements in a similar way. The order of statements of all the people who have a similar array is used to produce an array of statements typical of those subjects. This array is referred to as a factor, and the focus of attention is on the factor and its qualities, so that each factor and its corresponding array of statements is interpreted, by the researchers, for the attitudes and meanings they reveal. It is customary in Q method to personify each factor and treat it as if it had human qualities.

The Q method emphasises the concept of 'operant subjectivity'. This concept entails the assumption that all subjective phenomena (i.e., what people value or feel about something) are manifest and reducible to factor structure and that there is no right or wrong way to sort the statements. The Q sort is an individual's picture of reality and reflects his/her viewpoint, indicating what is important to him/her. The act of Q sorting reveals the respondents' subjectivity, making it measurable. Typically, scientific measurement involves comparing an item to be measured with a known standard. When measurement is applied to people, the researcher establishes criteria (e.g., low income is less than x dollars), takes a measurement (income level) and interprets the results (description of income data). When undertaking this kind of measurement no attention is paid to what the subject thinks or feels about his or her particular income level. In contrast, with Q method, attention is focused on the respondent, and the Q sort provides a way for individuals to express their thoughts and feelings about an issue.

The Q method is thus different from the typical quantitative approach. The contrast between the two approaches is important and the fundamentals of the differences are contained in Figure 1.

Subjects	Traits			
	T_1	T_2	T_3	T_n
S_1	$S_1 T_1$	$S_1 T_2$	$S_1 T_3$	. . . $S_1 T_n$
S_2	$S_2 T_1$	$S_2 T_2$	$S_2 T_3$	. . .
S_3	$S_3 T_1$	$S_3 T_2$	$S_3 T_3$	. . .
.				
.				
.				
S_n	$S_n T_1$	$S_n T_2$	$S_n T_3$	. . . $S_n T_n$

Source : Brown, (1980) p. 12.

Figure 1
Subjects by Traits Data Matrix

Figure 1 shows the scores, SxTx, for respondents (S) and traits (T) that can be produced from a research study. For a Q sort, the Ts represent statements and the row of scores, S1 T1 to S1 Tn, is the Q sort for S1. In the more typical R analysis each trait (or variable) is correlated with each other or used to produce factors linking selected traits to each other. The analysis is based on differences among all respondents for each trait, and there is no interaction between respondents. R analysis typically would examine each trait or variable and use these data to describe the respondents or sub-groups in terms of selected traits or variables. In contrast, in Q analysis respondents are correlated with each other to produce factors which link together individuals who have similar Q sorts. The analysis is based on differences between individuals for each trait, and there are interactions between traits, that is a Q sort puts particular traits together, by virtue of the subjectivity of the respondent.

2.3.1 Q Sorting

Respondents can rank order statements or objects, such as photographs, according to what they like/dislike or agree/disagree with. Typically, statements are placed in a number of piles to which a score is given, ranging from negative to positive. Each pile has a different frequency of statements so that those at the extreme, with a high positive or negative score, have few statements and those in the middle, with a low score, have many statements. In this way the Q sort takes the form of a normal curve. The normal curve is used only for convenience because generally there are many statements about which most people have no strong opinion. There is no technical reason for using the normal curve and the shape of the curve has been found to have little bearing on the results (Brown, 1980).

The statements placed in the middle of the distribution receive a score of zero. Each Q sort is similar in that a number of statements have a zero score and are seen by the respondents as insignificant or irrelevant. Statements at the extremes are then measured by their positive or negative score and are important because they have meaning compared to the middle or neutral statements. Thus, all Q sorts have a common base of a neutral score for neutral statements.

2.3.2 Q and Subjectivity

The structure of a Q sort is a product of the respondent alone. The meaning of statements derives not only from their individual character but from their relationships to each other. Precise meanings and nuances of statements derive from the position of the statement in the array.

There are many ways that statements can be sorted. For example, if there are sixty statements in a Q sort array of nine piles, with a minimum number of three and a maximum number of ten statements per pile, there are 2.28×10^{75} ways of sorting (Brown, 1980). In practice, the factor analysis identifies a limited number of common ways of sorting. Usually there are between three and seven factors. Each factor is an 'average' Q sort for the people who load on it, that is, have a high and statistically significant correlation between their individual Q sorts and the array of statements in the factor.

The interpretation of each factor requires the development of an explanation that must fit the known facts inherent in the factor. In particular, attention is given to the relationships between statements and the interpretation proceeds by continuously putting up possible explanations for the factor array until the best explanation is developed. In this way Q method integrates both deductive logic, in the selection of statements, and inductive logic, in the formulation of plausible explanations. More specifically it requires the use of an abductive research strategy (Blaikie, 1993) which involves constructing a theory or explanation of everyday activities, in this case the activity of Q sorting and its product the Q sort. Most importantly, in developing plausible explanations the researcher is bringing to light the values of the respondents under study. Subjectivity, made operant by the Q sort, is the quality that is the focus of Q method research.

2.3.3 Statement and Subject Selection

Because subjectivity is made operant or measurable by Q sorting and factor analysis, the research task is one of understanding and interpreting human experiences, not one of generalising results to a population. Q method takes care to select statements for sorting by insuring that they cover the realm of possibilities in ways that are similar to random sampling of subjects in R methods. Typically, the key dimensions of the study topic are identified and statements are then selected to ensure that the dimensions are represented. This approach means that the subjects are exposed to the full range of dimensions of the topic under study. In contrast, selection of subjects is not random but typically based on principles of theoretical sampling in which subjects who might be expected to have a distinctive viewpoint are included in the study. The full range of relevant human experience is needed to work with or respond to the stimuli of the Q sort statements, but while the stimuli may appear identical the responses are not because they reflect varieties subjectively. The result of this strategy is the maximum possible variation in subjectivity in response to a wide range of dimensions under study. Factor analysis 'simplifies' the results by identifying common patterns to the Q sorting. The research thus explores, identifies and interprets experience of a phenomenon and can generalise only to the extent that other people who may be found to be characterised by a particular factor would have a corresponding particular view about the phenomenon.

2.4 Q Method and Landscape Experience

The potential role of Q method in landscape research was recognised early, but has received only modest subsequent attention. Zube et al., (1974, 1975) used Q method with photographs as a technique to assess scenic values, and subsequent studies have extended the investigation

of scenic values (Palmer, 1983; 1997), assessed residents' classifications of landscape character (Palmer, 1983; Amadeo et al., 1989) and made cross cultural comparisons of perceptions of scenic and heritage landscapes (Zube and Pitt, 1981). In one of the few longitudinal studies of landscape perceptions, Palmer (1997) compared the results of Q sorts in 1976 and 1997, and found significant stability in the landscape perceptions of local residents of a small coastal community in the eastern USA.

These applications of Q method have been evaluated as having a range of advantages, including the ability to encompass a wide variety of landscape settings, and the focus on respondents (Amadeo et al., 1989), in ways that allow sensitivity to individual responses and give richness of data (Pitt and Zube, 1979; Palmer, 1997). Pitt and Zube (1979) reported that Q method provided a comparative degree of reliability to psychophysical methods, such as the Scenic Beauty Estimate Method (Daniel and Boster 1977). One potential limitation of Q method in landscape research is the very richness of data it provides, which can create difficulties in analysis of large data sets. Two strategies have been used to resolve this problem. The most typical is to limit responses to the selection of photographs, and to utilise large samples of respondents to gain statistical generalisability for the results. Brown (1984) provides a New Zealand example of this strategy in the Auckland Regional Landscape Study. This psychometric strategy has frequently been combined with some form of semantic differential technique to gain insight into the way respondents characterise the choices they have made. However, whilst this strategy enables some degree of prediction of population preferences (and thus addresses the goals of researchers in the psycho-physical paradigm) it under utilises the qualitative potential of the technique. The alternative strategy is to use Q sort in an interpretative and explorative way, by focusing on smaller samples of respondents, and complementing the sorting with in-depth interviews, in order to draw out the underlying attitudes and values behind the selected array of photos. This is the strategy used in this study.

2.5 The Use of Photographs as Surrogates for Landscape Experience

Despite a range of attempts to develop alternative ways of representing landscape experience to respondents, photography remains the most widely used technique in landscape perception research. The advantages derive from their economy of production and ease of administration. A series of comparative evaluations have confirmed the general viability of photographs as surrogates for landscape experience (Shafer and Brush, 1977; Shuttleworth, 1980; Sheppard, 1982; Coeterier, 1983; Zube and Pitt, 1981). The evidence suggests that respondents correctly interpret photographs presented to them as indicators of the 'real' landscape, and make their evaluation on that basis. As visual surrogates, they are able to convey much of the richness of a landscape setting. What they cannot do, of course, is convey the total landscape experience: of smell, sound, and other tactile and sensory qualities. Nevertheless comparisons between results gained from photographs, and from experience 'in the field', suggests that in visual evaluation such use of surrogates is valid.

There are, however, a range of ways in which photographs can be selected, framed and presented. Two broad approaches can be identified. In studies based upon psycho-physical and cognitive paradigms (Zube, Sell and Taylor, 1982) the quasi-experimental methods used require standardisation of presentation of stimuli, and in the case of areal landscape evaluations, frequently use random selections of photo locations. The rationale for the standardisation of presentation is twofold: first, to ensure that respondents are not distracted

by unintended bias or variability in the way landscapes are presented (e.g., variation in weather, foreground detail, spatial character, etc.), and second, to enable analysis to discriminate accurately between the variables which are designed into the experiment (e.g., percentage of clear cut forest). The spatial composition of a particular scene, for example, has been shown to significantly affect evaluations of scenic beauty. For the same scene, photographs are typically taken with standard lens, film colour, etc. However, such standardisation also introduces its own limitations. Specifically, attempts to ensure similarity of view, composition, perspective and so on across a wide range of landscape settings, arguably present a detached sense of the landscape experience (Wood, 1988). In the real world, some landscapes are intimate, others are expansive, some are inherently well structured, others are less so. There is a case to argue that a visitor's experience of an overall landscape setting (e.g., Kaikoura) comprise a whole range of types of landscape experience, which all need to be represented and cannot be incorporated in a standardised photograph format.

The key issue lies in the way photographs are used. In the landscape studies cited above, most used photographs as psychometric tools, in order to construct predictive models of preference or perception. Here standardisation of image is desirable. In the interpretative and qualitative approach (used in this study), the goals are quite different, being focused upon exploration and interpretation. The methodological aim is to present surrogates for the widest possible range of landscape experience, and to investigate the subjective evaluations of the respondents in response to this range.

However, the practical administration of Q method means that it is not possible to present an unlimited number of photos. Some selection of focus is inevitable. In this study, the criterion for photo selection was to represent a wide range of settings as they would be experienced (e.g., close up views of town centre, expansive views of coastline from beach). However, an attempt was made to standardise weather and lighting conditions (see next chapter for details), to retain the desired focus of response on the landscape setting.

2.6 Tourists' Experience of Landscape[1]

Photographs have been used in a number of overseas studies to assess tourist perceptions and attitudes. In many cases, tourists were one group out of a wide population being surveyed for landscape preferences (for example, Nasar, 1987; Daniel et al., 1989; Yang and Brown, 1992). In other situations, tourists have been the primary focus of investigation. For example, Eleftheriadis et al. (1990) assessed comparative preferences for coastal settings amongst tourists from a range of different countries; Philipp (1993) investigated racial differences in preference for tourist destinations, while Chadee and Mattsson (1996) used images of different scenic settings to assess tourist responses to service quality. Mackay and Jesenmaier (1997) used slides to represent different destinations as part of an investigation of tourist image formation. Generally, however, investigations of tourist attitudes and perceptions has been based upon questionnaire surveys, with very limited use of photographs.

Despite the long history of New Zealand tourism based upon scenic appreciation and active landscape experience, there has been little systematic social scientific research into tourist perception preferences and experiences of landscape. For much of the time, and in most locations, tourist perceptions have been assumed to equate generally with those of New Zealand residents (Kearsley and Higham, 1997). However, there is an equally noticeable paucity of systematic research into residents' landscape perceptions. For example, in a review of recent literature Swaffield and Foster (1998) note that the majority of landscape evaluations of the New Zealand high country are based upon 'expert' assessments, rather than respondent surveys of any kind.

The most extensive and systematic research of tourist perceptions in New Zealand has been based upon evaluations of verbal descriptions of destination image (Kearsley et al., 1998). This approach typically uses questionnaire surveys and multi-dimensional scaling techniques (Echtner and Richie, 1993) to develop perceptual maps of tourists destination images for selected localities. Destination image has been defined by Pearce (1988) as being made up of impressions, perceptions, and overall mental picture, or stereotype of a place or area. The development of the concept of destination image clearly meets the strategic or tactical needs of tourism marketing and promotion (Cossens, 1994; Schöllmann, 1997) and is theoretically closely related to Urry's concept of the tourist gaze (see above). Kearsley et al., (1998) report on an extensive survey undertaken in 1997, which developed 'destination images' for a number of locations, both in terms of domestic and international tourists. Kaikoura was one of the destinations, and its destination image is characterised by Kearsley et al. as follows. For domestic tourists, the dominant element is 'whales', with minor recognition of sea/sand/beach, food, crayfish, fishing, wildlife, and coastal scenery. For international tourists, 'whales' is also the key element, supported by scenic attractions and wildlife. However, it is important to note that this work does not involve use of images as stimuli: the term 'image' is used to describe a set of verbal descriptions. There is no published landscape perception research for Kaikoura using images as stimuli.

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[1] In this section we refer to visitors as tourists in keeping with the literature.

There has also been very little systematic investigation of tourist responses to landscape images or ideals nationally. Although destination image (as described above) has been explored in selected settings (e.g., Queenstown), and image making has been subject to critique both for popular locations (e.g., Christchurch, (Schöllmann, 1997)), as for particular sectors (e.g., EcoTourism) (Cloke and Perkins, 1998), the focus has largely been on promotional images or attitudes of tourists and residents to image making.

Kliskey and Kearsley (1993) have applied perceptual mapping techniques to wilderness areas, and included both international and domestic tourists in their samples, and there have been a number of surveys of recreational use and experience of national parks and other 'natural' areas, which does include either domestic and/or international tourists. However, they do not typically focus specifically upon tourist response to landscape experience, typically seeking attitudes towards crowding, management, etc.

Tourists have been included as part of the sample in a few landscape studies undertaken for other reasons, particularly land management. Thorn et al. (1997) for example included tourists in their investigation of perceptions of forest management in Nelson, and noted that international tourists familiarity with particular types of landscape at home influenced responses to forestry in the New Zealand landscape.

Overall, however the evidence for tourist perceptions of landscape experience in New Zealand is fragmented and largely gained incidentally to other types of study. The most systematic survey uses verbal descriptions, rather than images, as stimuli, and does not discriminate sub groups in its analysis. Our knowledge of tourists' landscape experience is thus either general or largely anecdotal and circumstantial.

2.7 Conclusion

Whilst there is now an extensive international literature on landscape perception, the majority of empirical work is based within the 'psychophysical' and 'cognitive' paradigms, using quasi-experimental methods to develop predictive models of preference (e.g., scenic beauty estimation); or to develop explanatory theories of preference. There is, however, increasing interest in landscape experience, using a variety of methods, and also in interpretation of socio-cultural dimensions of landscape.

Within New Zealand, there has been very little systematic research into landscape perception either of residents or visitors. The knowledge that is available derives either from broad-based attitudinal surveys using questionnaires, or is largely incidental to studies undertaken for other reasons. There is only very generalised knowledge of visitor perceptions of the Kaikoura landscape.

The approach adapted in this study was therefore to focus upon in-depth, qualitative, and interpretative understanding of visitors' landscape experience. Photographs were used as surrogates for landscape experience, and use of Q method combined a forced ordering of photographs with detailed interviews to identify the particular meanings and significance of the selected photographs. The responses were interpreted by reference to their socio-cultural context, both of the respondent, and of the experience itself. The approach thus complements existing tourist-based studies, and initiates a new direction in tourism research in New Zealand, drawing from the experiential and socio-cultural paradigms of landscape perception research.

Chapter 3

Method

3.1 Introduction

The literature reviewed shows that Q method using photographs offers a valid and potentially productive approach to the investigation of visitor landscape experiences. In this chapter, the elements of the method used in this study of visitors' experience of Kaikoura are described in detail, including: the selection of photographs, the sampling and location of interviews, and the Q sorting procedure.

3.2 Selection of Photographs

The overall purpose of the investigation was to determine visitor's perceptions of the Kaikoura landscape. As noted in Chapter 2, our emphasis is upon landscape experience (rather than perceptions of scenic beauty, for example). Respondents were to be asked both what was 'typical' of Kaikoura, and what they particularly liked and disliked. The significance of the questions for the overall programme is that they help develop an overall understanding of the phenomenon of tourism in Kaikoura, and in New Zealand, by clarifying the types of location and experience that underpin the tourism industry.

In Q method, the aim is to include the widest range of possibilities or situations in the photographs being presented. The selection was therefore based upon a sampling frame of landscape categories derived from previous studies of landscape perception and experience. Three broad dimensions of the physical landscape emerge consistently from the literature as generic variables in landscape categorisation: landform and relief (including water), landscape cover (land use and vegetation), and cultural features (Schauman, 1988; Amadeo, Pitt and Zube, 1989; Bishop and Hulse, 1994; Palmer 1997). In addition, spatial arrangement of landscape elements is a key factor in preference, whilst familiarity and involvement (e.g., in activities within the landscape) are key determinants of individuals' experience and response (Kaplan and Kaplan, 1989).

In the Kaikoura study, the variables selected to represent the landscape setting were based upon four basic categories: underlying landscape type (mountain, plain, Peninsula, beach, river, rocky shoreline); land use (natural vegetation, agricultural use, urban use - commercial, residential, recreational); characteristic cultural features (transport route, hotel accommodation, marae, historic homestead, etc.); and the distinctive settings for particular activities (Whale Watch, seal colony, recreational fishing, etc.). The procedure involved mapping the distinctive landscape types, land uses, and features, and then selecting viewpoints which best represented these settings from the experience of the visitor. No attempt was made to 'randomise' viewpoints, or to 'standardise viewpoints'. Views of landforms were taken from roadsides or lay-bys, and typically used telephoto lens set at approximately 70-100mm. These contrasts with the more usual 50mm adopted for many psychophysical studies. However, whilst 50mm corresponds to the total field of a passive eye, 70mm is more representative of the experience of actively looking at some landscape

feature or rest areas. Views of land uses were also selected at 'typical' viewing locations, for example, roadsides. For cultural features and activities, views were selected which captured the essential quality of the location/activity, but omitted peripheral land uses, etc. So, for the seal colony, for example, one photograph was taken within the car park looking towards the colony, whilst a second was a close up of a group of visitors viewing a seal.

Photographs were chosen to represent the wide variety of experiences in Kaikoura. Within each of these categories are many sub groups and at least one photograph of each was taken, resulting in more than 30 possible photographs for inclusion in the study. Our earlier experience with photographic Q sorting (Swaffield and Fairweather 1996) suggested that a modest number would be best, especially since each respondent would be requested to undertake more than one Q sort. The number of photographs in the final selection was 30. They covered each sub group of each main category and some photographs covered more than one sub group. Table 2 shows the complete list of 30 photographs and for each of the main categories gives the characterisation, the key descriptive elements and a working title for each photo. The number for each photograph was randomly allocated. Figure 2 shows all the photographs in numerical order and in colour; the figure is located at the end of the report (page 53) so that it can be folded out and used in conjunction with the interpretation of results.

All photographs were taken on a fine day in summer. However, in Kaikoura the typical fine day in summer often includes a sea haze which can obscure the view of more distance scenes such as those showing mountains. A number of visits were made to obtain photographs that showed clearly the scene without cloud or haze. Photographs 3 and 15 are without haze but they do have some white cloud on the mountaintops. The possible affect of this is discussed under results.

Another dimension to the photographs was the distance included in the scene. Initially, photographs showing both a panoramic view and a close up with more detail were considered. However, many of the scenes only make sense as surrogates for experience when presented as close-ups in the way that visitors would experience the settings, and this was the dimension used for most of the photographs. Two photographs (3 and 15) showed mountains in the far distance and were the only ones dominated by a long distance view.

Table 2
Classification of Photographs

No.	Characterisation	Key Descriptive Elements	Working Title
	A. NATURAL LANDSCAPE SETTING		
11.	Coastline and hills	Rocky coast and bush clad hills	Bush clad hills and sea
21.	River mouth	River view and beach	River, bar and sea
25.	Peninsula and wave-cut platforms	South Bay cliffs and rocks	Peninsula from South Bay
15.	Inland Peninsula	Farmland	Peninsula view
5.	Peninsula and coast	Shingle beach	From Whale Watch to the Peninsula
3.	Mountains	Panorama across bay	Across the bay to the mountains
30.	Inland plain	Sheep, pasture, mountains	Sheep, pasture and mountains
19.	Plain to Peninsula	Pasture, house	Across farmland to Peninsula
	B. LAND USE		
26.	Primary industry - agricultural	Cows and pasture	Cows and pasture
1.	Communications	Railway, road and sea	Railway, road and sea
13.	Residential	South Bay road and houses	South Bay road and houses
10.	Commercial-services	The northern strip along state hwy	The northern strip
16.	Residential (activities)	Beach & trees towards Peninsula	Beach and trees towards Peninsula
4.	Primary industry - fishing	Fishing boat	Fishing boat returns
12.	Fish processing	Seafood factory	Seafood factory
18.	Commercial - retail (activities)	Cafe street scene	Cafe street scene
22.	Commercial - accommodation	Motels signs	Motels signs
	C. CULTURAL FEATURES		
8.	Maori community	Marae and buildings	Marae and buildings
24.	Whaling history	Fyffe House	Fyffe House
29.	Whaling history	Whalebone arch walkway	Whalebone arch walkway
20.	Maori history	Pa site	Pa site
	D. ACTIVITIES		
17.	Whale Watch business	Reception building	Whale Watch building
7.	Whale Watch at sea	Boat and whale	Whale and boat
6.	Seal colony	Car park	Car park and seal colony
27.	People and seals	Visitors and a seal	People and seals
28.	Visitor centre	Building	Visitor centre
23.	Racing	Racetrack and South Bay	Racetrack and South Bay
14.	Camping and boating	Motor camp and vehicles	Motor camp and vehicles
9.	Diving	Snorklers and seaweed	Snorklers and seaweed
2.	Whale watching from the air	Airstrip and planes	Airstrip

3.3 Sample, and Location of Interviews

The main aim of the sampling of visitors was to obtain a diverse, non-random sample but ensuring that there were roughly even proportions of both men and women and New Zealand and overseas visitors. A total of 38 visitors were interviewed and Table 3 shows the composition of the sample. There were 20 visitors from New Zealand and 18 from overseas with 22 men and 16 women. Included in the table are the data from a separate Kaikoura Visitor Survey completed as part of other research in the programme showing the distribution of overseas visitors. While it was not important to match this distribution, the sample here was, in general terms, quite similar.

Table 3
Characteristics of the Sample

New Zealand	Male	Female	Sum	%	
General	5	7	12	60	
Bach Owners	7	1	8	40	
Sub Total	**12**	**8**	**20**		
Overseas	**Male**	**Female**	**Sum**	**%**	**Visitor Survey Data %**
European	5	5	10	56	69
North American	1	3	4	22	8
Asian	3	0	3	17	11
Australian	1	0	1	6	9
Sub Total	**10**	**8**	**18**		
Grand Total	**22**	**16**	**38**		
	58%	**42%**			

Interviews occurred in either Kaikoura or Christchurch. For overseas visitors there were nine interviews in Kaikoura and these were located at Aroma's Cafe, the Edward Percival Marine Centre, the Panorama Motel and the Youth Hostel. The Youth Hostel was a good location for meeting overseas visitors because they were easy to approach and there were tables and chairs readily at hand to make it convenient to do Q sorting. A visit in the evening usually found visitors relaxing after their day's activities and willing to assist. The remaining nine interviews with overseas visitors occurred at the Youth Hostel in Christchurch. While this was convenient for the interviewer it also was the better location because the visitors had completed their stay in Kaikoura. Visitors interviewed in Kaikoura had not completed their stay and therefore had had less time to see and experience what Kaikoura has to offer them. Some visitors approached were not interviewed because they had been in Kaikoura for less than one day.

For New Zealand visitors, there were seven out of the total 20 interviews in Kaikoura. Four were at the local dive club and the three others were at a motel, the beach and the pier respectively. The interviews at Christchurch occurred in the visitors' home or place of work. Eight bach owners were included because while they were regular visitors to Kaikoura, they permanently lived in Christchurch. They had detailed experience of life in Kaikoura however.

3.4 Q Sorting Procedure

Ethical approval for this research was gained and interviews began on 5 February 1998, continuing sporadically until 23 April 1998. After requesting permission to join the visitor, the interviewer explained that the focus of the research was on their experience of Kaikoura as indicated by the photographs. Our plan was to have each visitor do three Q sorts:

1.   What, for them, was typical and untypical
2.   What they liked and disliked
3.   What, for them, was natural and unnatural

No mention was made of the intention to do three Q sorts, and the visitor was asked <u>first</u> to sort the photographs into three piles: those that were typical, those that were untypical and those that were neither strongly typical or untypical. Some visitors needed to discuss what 'untypical' meant and this was explained as typical of New Zealand as a whole, meaning that what was typical for Kaikoura was distinctive to Kaikoura. When the initial sort into three piles was completed, the interviewer asked the visitor to select the one photograph which they considered to be the most typical, then the next two, then the next three, etc. Then the focus shifted to the untypical pile and the same procedure was repeated. The photographs in the neutral pile were used to complete the Q sort.

The Q sort distribution consisted of nine piles of photographs with the number in each pile running in the following sequence, which approximates a normal distribution:

Number in pile:	1	2	3	5	8	5	3	2	1
Score		-4	-3	-2	-1	0	+1	+2	+3	+4

Each pile was assigned a score, ranging from -4 to +4, and this score was assigned to each photograph in the pile. Appendix 1 shows in full the record sheet.

On completion of the first Q sort the visitor indicated which scenes he or she had actually experienced and these were recorded with a tick or a cross by each photograph number. Then the visitor explained why the six top and bottom-ranked photographs were chosen and these comments were recorded on the record sheet. Visitors were able to comment on typicality but in some cases it was apparent that photograph selection was influenced by what they liked.

The interviewer next asked the visitor to re-sort the photographs in terms of what they <u>liked and disliked</u>. It was explained that what they think is typical may not correspond to what they like. The 'like' Q sort was easiest for the visitors to do and it gave them an ideal opportunity to express their preferences for the different experiences of Kaikoura. Again, comments were recorded for the six top and bottom-ranked photographs. Finally, the visitors did another Q sort for what they considered to be <u>natural and unnatural</u>. For some visitors this request led them to ask the interviewer what was meant by natural and it was explained that whatever

they thought was appropriate was what was expected. Some Japanese visitors explained that there was more than one meaning to 'natural' in Japanese language and they sorted according to the 'Earth Mother' concept. Comments were recorded. At the close of the interview, some background data for each visitor were recorded (see Appendix 1). Although three Q sorts were undertaken by each respondent, the results reported here are derived only from the 'like' Q sort. Analysis of 'typicality' or 'naturalness' will be presented in subsequent reports under separate cover.

The visitors responded very well to the request to sort photographs. Each was told to focus on the experience represented by the photograph and not to judge the photograph itself. This focus worked well with only a few comments being made about the composition of the photograph, for example. Occasionally, visitors referred to photographic qualities when explaining why they liked a photograph but typically visitors spoke about their thoughts and feelings relating to their experience of what was in the photograph. Further, the three Q sorts worked well with the visitors able to do the subsequent Q sorts more easily then the first because they were more familiar with the photographs.

Time constraints prevented the recording of comments for every photograph. For the first 12 interviews only those photographs in the extreme two piles (n = 6 photographs) were commented on. It became apparent during these initial interviews that reactions to photographs were quite distinctive and that there was a need for more comments to be recorded. For the remaining interviews the photographs in the extreme three piles (n = 12 photographs) were commented on.

It was not expected that overseas visitors would have had sufficient time in Kaikoura to visit a full range of locations and therefore have had personal experience of all the experiences represented by the photographs. The overseas visitors in the sample selected were only in Kaikoura for one or two days. On average, they had seen or experienced 57 per cent of the experiences represented by the 30 photographs, compared with 97 per cent for the New Zealand visitors. However, this did not prevent them from doing the Q sorts. Obviously, it influenced their Q sorts with photographs of places not seen or experienced usually being put at the untypical end of the 'typical' Q sort. However, visitors had views and opinions about scenes they had not personally seen.

While every effort was made to record visitors comments about photographs, the process did not always lead to fulsome accounts of why the photograph was rated the way it was. Interestingly, while visitors could sort them with enthusiasm they did not always explain their Q sort with the same enthusiasm. Some people, for example, were quite adamant that they liked or disliked the experience represented by a photograph but had to be coaxed into giving a detailed explanation. This was true for some of the male visitors, especially the bach owners (all male), who did not appear to be used to expressing themselves verbally. It may also be the case that some people like or dislike something without knowing fully why.

3.5 Conclusion

This chapter has described the Q method as it was applied to this study of visitors experiences of Kaikoura. Particular attention was given to the selection of photographs and the essential points about the sample and the location of interviews were provided. While there were some initial issues to be resolved in its application, the method appeared to work well, providing the potential for a detailed interpretation of visitors' experiences.

Chapter 4

Results

4.1 Introduction

The 38 Q sorts completed in response to the 'like' instruction were correlated and rotated using the varimax option of the Pqmethod computer programme (version 2.06) suitable for personal computers. Five factors were extracted and they accounted for 64 per cent of the variance of the rotated correlation matrix. For the 30 photographs in the Q sorts the standard error of a factor loading is $1 \sqrt{n} = 0.18$, and at the 0.01 probability level a loading has to be at least 0.18 x 2.58=0.47. Only loadings that were 'pure', that is, for which there was a significant loading on only one factor, were used in the specification of the factors.

Using these criteria meant that there were a total of 28 visitors (74 per cent) whose Q sorts were used to define the factors, the others either not having a significant loading or having multiple loadings. Table 4 shows the key results of the factor analysis and shows how Factors 1 and 4 are the main ones with nine and eight visitors respectively loading on them. There are three other factors with either three of four visitors loading on them. These results show a broad range of viewpoints among the visitors. This is confirmed by other results which show that there is only one consensus photograph, that is, a photograph which every visitor rated similarly. In contrast, there are from five to eight distinguishing photographs for each factor, that is, photographs which have a score statistically significantly different from all other factors.

Table 4
Key Results from the Factor Analysis

	Factor					Sum
No.	1	2	3	4	5	
% Explained Variance	17	12	8	17	10	64
No. of Visitors	9	4	3	8	4	28

The following sections present more detailed results for each factor and develop an interpretation based on photographs liked, photographs disliked and the distinguishing photographs. The factors are considered in an order that reflects the numbers of visitors loading on them because more information is available on which to base the interpretation. This is not meant to imply that factors with fewer visitors loading on them are less significant. This means that the factors are presented below in the following order: Factor 1, Factor 4, Factor 2, Factor 3, then Factor 5.

4.2 Factor 1: Iconic Kaikoura - Mountains by the Living Sea

Factor 1 accounts for 17 per cent of the total variance among the rotated factors and comprises nine subjects, seven from overseas and only two from New Zealand. These overseas visitors included: five from continental Europe, one from Japan and one from Canada. The group is labelled here as Euro-tourists to reflect the dominant characteristic.

The six top-ranked photographs and their respective scores were:

3.   Across the bay to the mountains (+4)
27.   People and seals (+3)
7.   Whale and boat (+3)
30.   Sheep, pasture and mountains (+2)
5.   From Whale Watch to the Peninsula (+2)
15.   Peninsula view (+2)

These six photographs show a mix of land types and activities involving whales and seals. The reader is reminded that Figure 2, located at the end of the Conclusion, can be folded out in a way that shows all 30 photographs. The land types include sea, mountains, inland plain and the Peninsula. Photograph 30 includes sheep grazing in the foreground on the plain, but the scene is dominated by mountains.

The following analysis presents the comments made by those people who loaded significantly on Factor 1. In some cases, the top six photographs in the individual's Q sort were not in the top six for the factor, and no comments are available. The comments begin with photographs that were liked.

Photograph 3: Across the bay to the mountains (+4)

Subject 1:   "I like the landscape of mountains and the sea, and there is no one there and no buildings."

Subject 3:   "I like the beach and the mountains - the contrast."

Subject 11: "I like the views - from the point of view of the photograph - it is restful."

Subject 21: "I like the ocean! This is near the seashore and in the distance are the mountains. The ocean is clear; it is blue or green, and calm!"

Subject 36: "I like the mountains in the background and the beach on a clear day. It reminds me of home (Vancouver). It is rare to find the ocean and the mountains like this."

The main theme here is the combination of beach and/or ocean and mountains, and the contrast between them. Another theme is that the scene is peaceful.

Photograph 27: People and seals (+3)

Subject 19:   "I liked doing this - you can see seals in many places."

Subject 21:   "I like sea animals: I love seals - they have a funny attitude and their faces are cute."

Subject 30:   "You can just walk there on your own and you are free to go as close as you want."

Subject 36:   "I like the access to the seals and the rocks and the walk; you can move into their habitat."

The main theme here is the seals and in particular, the easy access to them and that visitors can walk into their habitat.

Photograph 7: Whale and boat (+3)

Subject 19:   "This is special - there are few places in the world you can do this."

Subject 21:   "I like sea animals".

Subject 31:   "You don't get this in Holland and you can go so close."

Subject 36:   "I like the amazing sea life generally, and it's so close."

The main theme here is attraction to sea animals, whales in particular, and the fact that this is unique. There is a special quality of being able to get close to them, which the photograph clearly illustrates. Photograph 7 is similar to photograph 3 in that it has mountains and sea, albeit on a different scale.

Photograph 30: Sheep, pasture and mountains (+2)

Subject 19:   "This has everything - mountains and sheep."

Subject 22:   "I love this type of farm. It is very calm so I feel at ease."

Subject 30:   "This has mountains and flat land - the mountains are huge - I would like to climb them."

Subject 36:   "This scene reminds me of Switzerland. It is very green and there was snow. Very different and contrasting landscapes."

The main theme here is the contrast between mountains and flat land or pastoral grazing with sheep. The scene engenders feelings of ease (subject 22) or appeals to the climber (subject 30) suggesting that the experience is not one of passive appreciation. None of these Euro-visitors referred to the native bush..

Photograph 5: From Whale Watch to the Peninsula (+2)

Subject 21:   "Same as for 3 and I miss the clouds."

Subject 30:   "I like the view with the blue water and it is peaceful. We don't have this in Holland".

This photograph attracted fewer comments but themes similar to those for photograph 3 are apparent, namely sea shore and mountains (in this case the Peninsula), blue/green ocean, and peacefulness.

Photograph 15: Peninsula view (+2)

Subject 30:   "The view is so far, there are no houses and there are different colours."

Subject 36:   "We went to the lookout and can see sea on either side, and there is a vast view."

This photograph attracted fewer comments and the main appeal relates to the great expanse of the view (a quality shared only by photograph 3 and 30).

The themes for the six top-ranked photographs for Factor 1 clearly expresses scenic appreciation for beach/ocean and mountains, and the contrasts between these elements. There is an absence of people - except for visitors seeing whales or seals - and the views are peaceful, colourful, and sometimes on a broad scale. Clearly important is experiencing, at close distances, both seals and whales. The seals appeal because they can be walked amongst and whales appeal because they are unique. Factor 1 can be labelled tentatively as: Iconic Kaikoura - Mountains by the Living Sea.

The six bottom-ranked photographs and their respective scores, were:

12.   Seafood factory (-4)
10.   The northern strip (-3)
22.   Motels signs (-3)
23.   Race track and South Bay (-2)
18.   Cafe street scene (-2)
13.   South Bay road and houses (-2)

The photographs show a variety of built environments, four of which relate to commercial activities (fishing, accommodation or general business).

Photograph 12: Seafood factory (-4)

Subject 1:   "This looks industrial and reminds me of work."

Subject 5:   "Its nothing. It says nothing."

Subject 30:   "This doesn't say anything - it is industry."
Subject 36:   "I live in a fishing village at home and this reminds me of it."

For these Euro-visitors this photograph either says nothing or it reminds them of their home.

Photograph 10: The northern strip (-3)

Subject 19: "This is boring - the streets and cars are not pretty."

Subject 30: "This doesn't say anything to me, it could be anywhere."

Subject 36: "This is typical of driving into any small town (in New Zealand). There's nothing scenic here."

The main theme here is one of boredom - either because the scene is not pretty or because it is not unique or distinctive in any way.

Photograph 22: Motels signs (-4)

Subject 11: "I dislike the gaudiness of this scene, it's commercial and the 'tree' is awful - the palm tree shape is out of place."

Subject 19: "This scene has colour but I don't like signs. It is a disturbing view of nature."

Subject 21: "The no-vacancy reminds me of the crowded city."

Subject 30: "The ads are just like in Spain - there is nothing special."

The Euro-visitors do not like the signs and they remind subjects 21 and 30 of other places in negative ways.

Photograph 23: Racetrack and South Bay (-3)

Subject 3: "I have no connection with horse racing. It's not so much strange - just has nothing to do with me."

Subject 5: "I don't like horse racing".

Subject 19: "This is not interesting."

Subject 30: "This is boring to me."

The main theme here is the complete lack of connection these subjects have with the scene so that it is boring and uninteresting.

Photograph 18: Cafe street scene (-3)

Subject 22: "It was crowded the day I was there - it was busy and noisy."

Photograph 13: South Bay road and houses (-3)

Subject 36: "This is just like any other road (in New Zealand)."

Clearly, the photographs above are not liked but the Euro-tourists gave few detailed comments. The themes for the bottom-ranked photographs of Factor 1 clearly show that dislike stems from lack of immediate meaning, i.e., the photograph says or does nothing for the Euro-visitors, or that it reminds them of another (less desirable) place so that their appreciation of the distinctiveness of New Zealand is weakened. Only the motel signs received specific criticism in that there was something specially disliked whereas the other photographs received little specific criticism. Taking these latter themes into account the best label for Factor 1 is "Iconic Kaikoura - Mountains by the Living Sea".

Table 5 shows the distinguishing photographs for Factor 1, the Euro-tourists, that is, those photographs which they placed in a distinctive position compared to all other factors. The table shows the scores each factor assigned to each distinguishing photograph. Of all factors, Euro-visitors give the people and seals (27) and sheep, pasture and mountains (30) the highest scores. These scenes are well-liked because they contain wildlife and mountains. In particular, seals are more important to Euro-tourists compared to the other factors. Further, their love of mountains means that photograph 30 is liked only by them. Compared to all factors, the racetrack and South Bay (23) and seafood factory (12) receive lowest scores: presumably because they are seen as the antithesis of mountains and sea, and a negative intrusion into the landscape by virtue of their buildings and signs of human activity. The cafe street scene (18) is not liked, but Factors 3 and 4 dislike it more.

Table 5
Distinguishing Photographs for Factor 1

Photographs	Factors (Scores)				
	1	2	3	4	5
27.　People and seals	**3**	0	0	0	2
30.　Sheep, pasture and mountains	**2**	0	-1	0	-2
18.　Café street scene	**-2**	1	-3	-4	-0
23.　Racetrack and South Bay	**-2**	-1	-1	0	-1
12.　Seafood factory	**-4**	-1	1	-3	-1

4.3 Factor 4: Recreational Fishing Retreat

As indicated in the introduction, the order of presentation of factors reflects the numbers of visitors loading on them, so Factor 4 is considered next after Factor 1. Factor 4 accounts for 17 per cent of the total variance among the rotated factors and comprises eight subjects, all whom are male New Zealanders and seven of whom are bach owners and recreational fisherman. There are only four other male New Zealanders among the sample of visitors. The group is labelled here as Recreational Fishermen.

The six top-ranked photographs, and their respective scores, were:

4.   Fishing boat (+4)
11. Bush clad hills and sea (+3)
9.   Snorklers and seaweed (+3)
3.   Across the bay to the mountains (+4)
25. Peninsula from South Bay (+2)
15. Peninsula view (+2)

These six photographs show a mix of settings and activities relating to fishing. The scenic views include the Peninsula and the coast south of Kaikoura (photograph 11). The following account reports quotations made about these highly ranked photographs.

Photograph 4: Fishing boat returns (+4)

Subject 16:   "I'm trying to buy a fishing boat - I grew up around boats at Bluff."

Subject 22:   "I'm into boating and fishing - that's me. My boat is 20 foot."

Subject 23:   "I use a fishing boat like this - an 18 footer."

Subject 24:   "I go boating and own my own boat."

Subject 27:   "We have a 20 foot fishing boat and we usually go out, weather permitting."

Subject 28:   "This symbolises the typical Kaikoura - I have a 16 foot boat."

Subject 29:   "It's part of Kaikoura."

The main theme here is the pursuit of recreational fishing with the recreational fishermen using their own boats. Photograph 4 simply and evocatively expresses a major interest for the bach owners.

Photograph 11: Bush clad hills and sea (+3)

Subject 16:   "I like the coastline - it is good for snorkelling plus there are birds."

Subject 23:   "I like the scenery - this is the place it (Kaikoura) is - you see this when fishing off the coast."

Subject 26:   "I like to go pig hunting up there."

Subject 28:   "This is typical scenery of Kaikoura with bush going down to sea."

Subject 29:   "I like this interesting bit of coast: it has rocks, sea, mountains and bush."

These recreational fishermen see this scene regularly when they fish but, in addition, they like the scenery, including the bush and the sea.

Photograph 9: Snorklers and seaweed (+3)

Subject 16: "You can stop anywhere and see this."

Subject 22: "This is part of my thing, snorkelling for paua."

Subject 23: "This is what my family does - diving and collecting, and fishing."

Subject 24: "In the water snorkelling - don't do it a great deal but I like it."

Subject 27: "The diving and sea life appeals - I've done some - it's really interesting."

Subject 29: "We get wrapped up in this. Do a bit for paua."

Clearly, this photograph represent fishing, in the broadest sense, and these recreational fishermen identify closely with snorkelling among kelp along the coast.

Photograph 3: Across the bay to the mountains (+2)

Subject 22: "I like the beach and the scenery."

Subject 24: "This is the view from (my) bach in winter and it's gorgeous."

Subject 26: "You see a lot from the sea."

Subject 28: "I like looking across the sea to the mountains - its the best scenery in New Zealand."

Subject 29: "It's an interesting bit of coast."

Again, the main theme is appreciation of scenery, typically seen from their boats when fishing.

Photograph 25: Peninsula from South Bay (+2)

Subject 23: "This is across from the boat club (where I go) and the scene is familiar to me. "

Subject 27: "I love the view from the sea. It's got everything - sea plus hills. It is plain but the kids like to play there and dive and fish there."

Subject 28: "I like the tranquillity, the water and the rocks. It's dry now but not always."

The theme of scenery from the perspective of the boat is seen here too.

Photograph 15: Peninsula view (+2)

Subject 24: "I like the overall view - it's quite regular. We own property in South Bay and go walking from there."

Few recreational fishermen commented on this photograph. It appeals to subject 24 because he walks there. Presumably, the other recreational fishermen like it because it is close to their base in South Bay but because it is not seen in this way from their boats, it is not so evocative and able to sustain a comment.

The themes for the six top-ranked photographs for Factor 1 clearly show a fishing theme where fishing and snorkelling are pursued as a recreation. Consequently, the recreational fishermen see the coastal settings just south of Kaikoura from their boats and they like the scenery including bush and sea. Two other settings (photographs 3 and 25) are liked for similar reasons, but in contrast, neither has any bush. These themes suggest a title of 'Fishing and Coastal Views'. A minor point to note is the short and pithy comments provided by these men.

The six bottom-ranked photographs, and their respective scores, were:

18.   Cafe street scene (-4)
22.   Motels signs (-3)
12.   Seafood factory (-3)
10.   The northern strip (-2)
26.   Cows and pasture (-2)
1.   Railway, road and sea (-2)

Photograph 18: Cafe street scene (-4)

Subject 16:   "This is tasteless street scenery that is unappealing to me."

Subject 22:   "I don't like the traffic and the jumble of people. It's not the way it should look like and it's not like it was (a holiday area). The traffic is huge at the weekend."

Subject 23:   "This is typical of the problems of Kaikoura by not planning. It's OK for the owner but it's not helping the residents. They can't get parking. In fact the town is in the wrong place - they should move it to the northern strip and leave all the arts and craft for the visitors and not let cars in. I would stay well away from it."

Subject 24:   "I don't like shopping areas."

Subject 26:   "I don't like the traffic - in town there's people so I keep away."

Subject 27:   "Perhaps it's the way the photograph is taken - it's dark and dim - it's crowded with cars and parking."

Subject 28:   "This could be anywhere, in another town. We go occasionally and it's somewhat of an improvement."

Subject 29:   "Kaikoura is a holiday place - not for crowds or congestion. I go sometimes."

The main theme here is dislike of crowding, people, congestion, car parking and traffic brought about by tourism. These recreational fishermen are responding to changes in the last five to ten years in which the character of Kaikoura township has changed from sleepy hollow to bustling visitor town. In response, they avoid it and wish it were like it was in earlier years. They are anti visitor.

Photograph 22: Motels signs (-3)

Subject 16:   "This is tasteless street scenery that is unappealing to me."

Subject 23:   "This represents what has happened to Kaikoura without proper community planning. I object to motels in the back of garages - the by-laws are too lax. There are too many fourth rate motels on this strip: they should put seven into one good block."

Subject 24:   "It's necessary but I don't like this side of Kaikoura."

Subject 26:   "This looks like Sunset Boulevard".

Subject 27:   "It's too busy and too commercial. Nicer signs are needed."

In keeping with the anti visitor theme, photograph 22 represents one of the worst consequences of tourism growth. The motel signs represent tourism development and this is their main objection - not the signs per se.

Photograph 12: Seafood factory (-3)

Subjects 16: "This is an industrial scene like boats in the ocean."

Subject 22:   "It shouldn't be there, it should be away from the public area and in a commercial area." Why? "Aesthetic reasons - just should not be there."

Subject 24:   "This is just an eyesore even though it's required." (Does not object to commercial fishing activity.)

Subject 26:   "This is just concrete."

Subject 29:   "I'm retired - this commercial enterprise is not my thing."

The recreational fishermen, somewhat surprisingly, do not like the seafood factory, seeing it as an eyesore even though they are not against the commercial fishing industry. In this way they express an aesthetic objection.

Photograph 10: The northern strip (-2)

Subject 16:   "This is tasteless street scenery that is unappealing to me."

Subject 23:   "There is haphazard expansion plus backpackers, bakers and service station."

Subject 24:   "Same as 22 - no appeal - I go to Kaikoura to relax and get away from business. I don't like the signs of commerce."

Subject 28:   "Like 18 it could be anywhere - it doesn't do much for Kaikoura."

The main theme of anti tourism development is seen in here, although the objection is to development in general, not specifically that related to tourism. There may also be an objection to the linear and unplanned nature of the northern strip on Highway One.

Photograph 26: Cows and pasture (-2)

Subject 16:   "They smell!"

Subject 28:   "Could be anywhere - it doesn't ring true even though it is dairy farming."

Subject 29:   "You can see this anywhere-it's ordinary."

There were few detailed comments about photograph 26 and it may be negatively rated because it relates to the dairy sector which, while significant in the greater Kaikoura district, is completely absent from the township or the Peninsula. Perhaps because these recreational fishermen are sea and Peninsula oriented they find photograph 27 to be quite odd.

Photograph 1: Railway, road and sea (-2)

Subject 26:   "Railway and road could be anywhere."

Subject 27:   "I suppose it's the road home! It looks scruffy - there's rust on the line."

Subject 28:   "Looking at a railway line doesn't do much for me. It is the journey there."

Photograph 1 received few comments and it is not clear precisely what is disliked about it.

The themes for the six bottom-ranked photographs for Factor 4, the recreational fishermen, express deep concern about tourism development, and development in general, because it is resulting in an increasing number of people that leads to crowding, congestion and noise. These recreational fishermen want peace and quiet and a chance to pursue their main interest of fishing. Since they are recreational in orientation they have some dislikes regarding commercial fishermen, dairy farming and anything that reminds them of work. Taking these latter themes into account the best label for Factor 4 is 'Recreational Fishing Retreat'.

Table 6 shows the distinguishing photographs for Factor 4. Of all factors, fishing boat returns (4) is liked strongly. This photograph is liked to some degree by all factors illustrating that it appears to have universal appeal, but for Factor 1 it is particularly significant as the most liked photograph. This is because the fishing boat is the key element of their experience of Kaikoura and the means of escape from their working world. Race track and South Bay (23) is disliked by all other factors and is neutral to Factor 4. While these recreational fishermen may not like it, they do not dislike it, and it is familiar to them because it is part of the South Bay area where the boat launching ramps are located. The photograph of the seafood factory (12) is not liked by all factors except Factor 3. Factor 1 likes it least, closely followed by Factor 4 and on this issue the recreational fishermen have some agreement with the Euro-visitors. It tends to remind recreational fishermen of commercial realities from which they seek to escape. The distinctiveness of the recreational fishermen is shown with the photograph of the railway, road and sea (1) because while the other factors are neutral or like this photograph, the fishermen do not. Perhaps it represents the burden of having to travel to Kaikoura in order to pursue their recreation, thus it is seen as a necessary evil or a hurdle to be overcome before they are free on the sea. Finally, the table shows that the recreational fishermen are neutral about the whale and boat (7) whereas three other factors like it, while Factor 2 dislikes it. While the recreational fishermen are not keen on tourism perhaps they are less critical of the boat scene since it is nautical and one that they are familiar with. However, their antipathy towards tourism prevents them from giving it a positive score.

Table 6
Distinguishing Photographs for Factor 4

Photograph	Factors (Scores)				
	1	2	3	**4**	5
4. Fishing boat returns	1	1	1	**4**	1
23. Racetrack and South Bay	-2	-1	-1	**0**	-1
7. Whale and boat	3	-4	2	**0**	2
1. Railway, road and sea	0	0	2	**-2**	3
12. Seafood factory	-4	-1	1	**-3**	-1

4.4 Factor 2: Coastal Retreat

Factor 2 accounts for 12 per cent of the total variance among the rotated factors and comprises four subjects: three were female New Zealanders and one German male, an artist. This group of respondents is labelled here as New Zealand Women to reflect the dominant characteristic.

The six top-ranked photographs, and their respective scores, were:

11. Bush clad hills and sea (+4)
16. Beach and trees towards Peninsula (+3)
5. From Whale Watch to the Peninsula (+3)
25. Peninsula from South Bay (+2)
20. Pa Site (+2)
3. Across the bay to the mountains (+2)

These six photographs show largely natural settings mostly focused on the Peninsula and there is none that include people. The following quotations are fewer in number than for those factors which have larger numbers of subjects with significant loadings on them. In a few cases quotations from the 'typical' and 'natural' Q sorts have been used where they indicate what the subject liked or disliked about the photograph. Fewer quotations make it harder to extract detailed themes for each photograph, and instead there are some general observations made. The description of themes is presented after all the available quotations are listed.

Photograph 11: Bush clad hills and sea (+4)

Subject 37: "I love rocks and bush and the water against the rocks. It's soothing and feels peaceful, even if windy."

Subject 38: (From natural Q sort) "This has a bit of everything: bare bits at back, grass, rugged rocks, rugged sea and coastline."

For the New Zealand women there is appreciation of the combination of rocks and bush; for subject 37 it is soothing and for subject 38 there is appeal in its rugged qualities.

Photograph 16: Beach and trees towards the Peninsula (+3)

Subject 38: "I like this because we go walking along the beach here. As kids we stopped with Mum and Dad at the garden for picnics. For this and 11 there is nobody there."

Subject 38 enjoys walking along this particular beach, particularly when it is deserted. To some extent it is her beach.

Photograph 5: From Whale Watch to the Peninsula (+3)

Subject 17: "I like the scenery - it is typical and not sandy - its black sand."

Subject 38: "This has the pier at the end (where we fish) and we fish from this spot on the beach. We build fires and spend a lot of time there."

Different elements of this scene appeal to the New Zealand Women: for one it is the scenery and distinctive sand, the other it is because of the experience of fishing there.

Photograph 25: Peninsula from South Bay (+2)

Subject 17:   "I like the scenery, it is nice."

Subject 38:   (From natural Q sort) "This has nothing (man made) in it - it has not been touched. It's pristine - no boats or people. It could have been taken like this one hundred years ago."

These two visitors are attracted to the apparent naturalness of the setting.

Photograph 20: Pa site (+2)

Subject 37:   "This is leading you on a walk. I enjoy walks. Not quite sure what you will see. I've not done this (track)."

Photograph 3: Across the bay to the mountains (+2)

Subject 37:   "I like the coastal view and being able to walk along (it)."

Subject 38:   "As for 16, and there is nobody there. They are beautiful hills - sometimes they have snow!"

While they enjoy the scenic view it is because they can walk along it or go there when nobody else is there.

The main themes across all six photographs are the appreciation of natural settings, especially the rocks and bush in photograph 11, and the pursuit of either walking or fishing at or in these environments. The photographs showing more distant scenic views (e.g., 3, 21 and 15) are liked but not strongly, while 30 is neutral, suggesting that they are focused more on the immediate experience of the coast rather than the broader scenic qualities. Another theme is the isolation or absence of people. These themes suggest a title for the New Zealand women of 'Coastal Experience - Walking'.

The six bottom-ranked photographs, and their respective scores, were:

7.   Whale and boat (-4)
22.   Motels signs (-3)
17   Whale Watch building (-3)
29.   Whalebone arch walkway (-2)
10.   The northern strip (-2)
2.   Airstrip (-2)

Photograph 7: Whale and boat (-4)

Subject 17: "I like to see animals in free nature (not like this). They are paying - its too commercial. Look at all the people with their cameras."

Subject 37: "I get seasick!"

These New Zealand women are not keen on whale watching and each has different reasons.

Photograph 22: Motels signs (-3)

Subject 17: "You can see this anywhere - it's too busy. The no vacancy shows its over-booked and busy. It's only for Whale Watch so people can say that they have done it."

Subject 37: "I hate imitating Hawaii in Kaikoura". From 'natural' Q sort: "This is visually horrible!"

Subject 38: "I'm a bit confused about this one - I don't mind them that much but they have increased in recent years."

The theme here is one of anti tourism with concerns about business and horrible signs.

Photograph 17: Whale Watch building (-3)

Subject 17: "I've been to Kaikoura twice now, it's big business."

Subject 37: "I hate buying tickets and worrying about sea conditions (I get sick very easily)."

Subject 38: From 'natural' Q sort: "I don't like anything organised."

These visitors have different reasons for disapproving of whale watching.

Photograph 29: Whalebone arch walkway (-2)

Subject 37: "I don't like this ornamental use of whalebones. I think of the whales as majestic and this denigrates them. Aren't the bones sacred to Maoris?"

Subject 37 continues the anti-whale watching theme but adds further to the earlier explanation (seasickness) by raising a more direct concern about the use of whale artefacts and what this signifies.

Photograph 10: The northern strip (-2)

Subject 38: "This is not the nice side of town. Photograph 22 is not so bad because I know there are pines nearby, and it reminds me of the UK - quaint. But here there are garages and sawmills and not much (for me) apart from the bakery, and there is heavy traffic."

Photograph 2: Airstrip (-2)

Subject 17: "You can see this every place in New Zealand and see whales by air. I like flying but it's (Whale Watch) is too popular."

Subject 37: "I hate flying in small planes - nothing less than two jet engines is suitable for me - I get airsick.

Subject 38: "I have no interest in flying! This has nothing for me."

There are mixed reasons for the dislike of photograph 2: in one case it is part of an anti tourism or anti Whale Watch feeling, in the other because they do not like flying.

The main theme across all six disliked photographs is anti tourism and anti whale watching in particular. These New Zealand women do not like commercialisation either because of how it treats or views whales, or because it results in too many people. For the New Zealand females, Kaikoura is enjoyed for its experiences of walking, pier or beach fishing and peacefulness (not seals). Taking these latter themes into account the best label for the NZ women is: 'Coastal Retreat'.

Table 7 shows the distinguishing photographs for Factor 2, the New Zealand women. Across all factors, bush clad hills and sea (11) is either liked or is neutral. The New Zealand women give it their highest score and the recreational fishermen also like it, but not quite as much. Factor 5, comprising New Zealand people, also likes this scene. However, the Euro-tourists and those on Factor 3 (from the United Kingdom) neither like it nor dislike it. Perhaps the New Zealand appreciation is due to the general awareness that New Zealand bush is 'rare'. The important point is that New Zealand women like it most, and highly, because this is what the see and value when they experience the Kaikoura coast. It is most appealing because it shows in close perspective the typical location of their coastal retreat. There are no signs of people, tourism or commercialisation. Their experience is immediate, not as a backdrop to the experience of the recreational fishermen who like it, but secondarily to their fishing.

Table 7
Distinguishing Photographs for Factor 2

Photographs	Factors (Scores)				
	1	**2**	3	4	5
11. Bush clad hills and sea	0	**4**	0	3	2
18. Café street scene	-2	**1**	-3	-4	0
2. Airstrip	0	**-2**	-2	0	0
17. Whale Watch building	-1	**-3**	3	-1	-1
7. Whale and boat	3	**-4**	2	0	2

The table also shows another interesting contrast with cafe street scene (18) because the New Zealand women like it somewhat while Euro-tourists, UK-tourists and the recreational fishermen dislike it. Factor 5 people are neutral. The New Zealand women like it presumably because part of their shore-based experience involves going to the township and having coffee there. While they do not like the general development of tourism, they apparently use some of the products of this development. The New Zealand women do not like the airstrip (2) along with the UK-tourist, while the other groups are neutral about it. The New Zealand women show a preference for shore-based experience which excludes the use of machines (boats, planes). The table illustrates the distinctive view of the NZ women regarding tourism among whales and they strongly dislike whale and boat (7) while all others like it or are neutral. Similarly they dislike the Whale Watch building (17) but are joined on this by all others except the UK-tourist.

4.5 Factor 3: Coastal Community

Factor 3 accounts for eight per cent of the total variance among the rotated factors and comprises three subjects: all are from the United Kingdom, with one male and two females. The only other person from the UK included in the sample loaded on more than one factor, one of which was Factor 3, and so does not figure significantly in factor interpretation. Of the three subjects, one had a negative loading on Factor 3. This means that her ratings were exactly opposite and her comments not useful. To supplement the remaining two, some comments from the multi-loaded UK male were used. This group is labelled here as UK-tourists.

The six top-ranked photographs, and their respective scores, were:

> 9.   Snorklers and seaweed (+4)
> 17.   Whale Watch building (+3)
> 24.   Fyffe house (+3)
> 28.   Visitor centre (+2)
> 1.   Railway, road and sea (+2)
> 7.   Whale and boat (+2)

These six top-ranked photographs show people and buildings and an absence of scenic views or views of beaches.

Photograph 9: Snorklers and seaweed (+4)

Subject 31: "They are getting into their environment." From typical Q sort: "This links snorklers to seals."

Photograph 17: Whale Watch building (+3)

Subject 4: "It is better to see whales on an organised basis and I like whales and it is nice for other people. I'm glad that others can watch (the whales)."

Photograph 24: Fyffe House (+3)

Subject 4: "I like historic buildings and museums, I like to see them preserved."

Subject 34: "I know it is not a house (but a museum) but because it represents history. You are fortunate to have it."

Photograph 28: Visitor Centre (+2)

Subject 31: "They provide detailed information - it's the way it's set up - very efficient, very good."

Photograph 1: Road, rail and sea (+2)

Subject 4: "I come here because of the low population and this shows the low population - unspoiled - there is openness or road and landscape, and there is good weather. This is the kind of photograph I would take."
From typical Q sort: "This is how I knew I had arrived at Kaikoura."

Subject 31: "I did the train journey and I saw seals and dolphins (from the train). It was a good introduction to Kaikoura.

Photograph 7: Whale and boat (+2)

Subject 31: "I like the chance to see whales in their natural habitat." From typical Q sort: "This is why we came - to see whales, dolphins in the sea."

Subject 32: "Although I didn't get out, everything is ideal for it. The whale is content and there is a nice background for the photograph."

The UK-tourists have come to Kaikoura for a number of reasons. They like whales and dolphins, and do not emphasise seals presumably because they occur around the British Isles. Subject 4 approves of the organised basis for watching whales and the UK-tourists put the Whale Watch building ahead of the actual experience of seeing the whale (photograph 7). They like the museum and its representation of history. They value the visitor centre; and they like the view of the road, railway and sea (photograph 1) because they associate with it, in positive ways, what they experience with this aspect of Kaikoura. Subject 4, responding to this photograph says that it shows the low population. These UK-tourists are coming from a

densely populated island to a low population one and value this quality. However, people do feature in these top-ranked photographs and one of the UK-tourists was aware of the irony of being a visitor who was concerned about the presence of visitors. Also, there is a strong theme of valuing buildings as experienced in photographs 17, 24 and 28. Other photographs liked, but not so much, include marae and buildings (8) and whalebone arch walkway (29), both examples of built structures. This unique attraction to buildings illustrates the UK-tourists' perception of Kaikoura as a symbiotic community, that is, a community at one with the sea, including its whaling past, in which the presence of community is symbolised or exemplified by buildings accepted as an inherent part of community. A tentative title for the UK-tourists is: "Coastal Community".

The six bottom-ranked photographs, and their respective scores, were:

6. Car park and seal colony (-4)
14. Motor camp and vehicle (-3)
18. Cafe street scene (-3)
22 Motels signs (-2)
26. Cows and pasture (-2)
2. Air strip (-2)

Photograph 6: Car park and seal colony (-4)

Subject 31: "There are loads of cars - overcrowding. I know its ironic for me as a visitor to be concerned about this."

Photograph 14: Motor camp and vehicles (-3)

Subject 31: "I don't like everybody crowding on coast."

Photograph 18: Cafe street scene (-3)

Subject 4: "This is getting too commercialised. It's the downside. I'm not against it - it's the face of commercialism with cars and problems. Too many people."

Subject 31: "This is built up just for visitors. (I have been there.)"

Subject 34: "I wouldn't put this in the positive end: it's OK in itself. There's no sea."

Photograph 22: Motels signs (-2)

Subject 4: (From natural Q sort) "This is the commercial aspect - plastic - advertising - it's not natural."

Subject 31: "This is all built up and commercialised. It's not a community".

Photograph 26: Cows and pasture (-2)

Subject 34: "I like it in a sense but you could photograph this in 100 places in New Zealand."

The comments on the photographs not liked show a single theme of concern with crowding, commercialisation, and 'build up'. This is consistent with them coming from the UK with its high population density and the results here support those photographs from the photographs that were liked. It appears also that the UK has beaches and scenery somewhat similar to those seen in photographs 21, 3, 25, 16, 11 and 5 and they put these in the middle of the Q sort so that they are not included in the six top of bottom-ranked photographs. An alternative explanation may be that the UK-tourists do not value beach scenes, irrespective of their presence or absence back home. The most appropriate label from the UK-tourists remains in "Coastal Community". What the UK-tourists are emphasising is the quiet, homely nature of community so that signs of development such as cars are disliked because they threaten the coastal community.

Table 8 shows the distinguishing photographs for Factor 3, the UK-tourists. Interestingly, the first four photographs listed in the table all show buildings, and the UK-tourists give mostly high and positive scores to these while the other factors nearly exclusively dislike them or are neutral about them. Clearly, the UK-tourists like buildings, even the seafood factory. At the dislike end of the table, the table shows the UK-tourists dislike of the car park and seal colony (6) and the motor camp and vehicles (14) is not shared by the other factors who are less concerned and give them low positive or negative scores. The table also shows that river, bar and sea (21) and across the bay to the sea (3) are not liked by the UK-tourists. This is surprising because the latter scene is well liked by all others and the former is somewhat liked by all others. Clearly, it is not scenes of mountains or oceans that are important to the UK-tourists in Kaikoura, but manifestations of community as built structures excluding cars and car parks.

Table 8
Distinguishing Photographs for Factor 3

Photographs		Factors (Scores)				
		1	2	3	4	5
17.	Whale Watch building	-1	-3	**3**	-1	-1
24.	Fyffe House	0	1	**3**	0	-4
28.	Visitor Centre	-1	0	**2**	-1	0
12.	Seafood factory	-4	-1	**1**	-3	-1
21.	River, bar and sea	1	1	**-1**	1	1
3.	Across the bay to the mountains	4	2	**-1**	2	4
14.	Motor camp and vehicles	1	-1	**-3**	1	0
6.	Car park and seal colony	-1	0	**-4**	0	0

4.6 Factor 5: Kiwi Family Holiday

Factor 5 accounts for ten per cent of the total variance among the rotated factors and comprises four subjects, three of whom are female New Zealanders associated with the diving club and one male New Zealander interviewed while he was fishing on the pier with his family. Quotes from one female New Zealander who loaded on Factor 5 and Factor 1 are included below. The members of the dive club were all one family and the important

characteristic of this group, while mostly women, is family, and they are labelled here as NZ-family.

The six top-ranked photographs, and their respective scores, were:

3.   Across the bay to the mountains (+4)
1.   Railway, road and sea (+3)
9.   Snorklers and seaweed (+3)
7.   Whale and boat (+2)
11.   Bush clad hills and sea (+2)
27.   People and seals (+2)

These six photographs show a mix of settings, activities involving whales, seals and diving, and the road and railway.

Photograph 3: Across the bay to the mountains (+4)

Subject 7:   "I've sat on this beach many times and seen this view. Its natural."

Subject 9:   "This is typical Kaikoura - mountains and the sea." From typical Q sort: "The first thing you see is this."

Subject 18:   "This always has tranquillity and blue hills - it's peaceful."

Photograph 1: Railway, road and sea (+3)

Subject 7:   (From natural Q sort): "See it by driving to Kaikoura."

Subject 9:   "This is basic Kaikoura, with main road and coast."

Subject 18:   "This is almost the most liked and the most disliked - it's the road to and from Kaikoura. Sad at leaving."

Photograph 9: Snorklers and seaweed (+3)

Subject 7:   "I've seen this many times."

Subject 8:   (From natural Q sort.) "Divers - our life has revolved around diving."

Subject 18:   "I got an octopus once - long before we had kids - we used to do this a lot."

Photograph 7: Whale and boat (+2)

Subject 7:   "I like whales - I want to go out."

Subject 8:   "I haven't seen it but I would love to go. I saw dolphins recently."

Subject 12:   "Its a nice photo with whales and scenery." From natural Q sort: "Everything is happening - its alive."

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Subject 18: "This (Whale Watch) brings it (the whale) to anyone. I feel pleasure seeing this."

Photograph 11: Bush clad hills and sea (+2)

Subject 12: from typical Q sort): "This has scenery and sea and mountains."

Photograph 27: People and seals (+2)

Subject 8: (From typical Q sort): "Ever since I've been coming to Kaikoura, I've seen this."

Subject 9: (From typical Q sort): "We always take our kids to the seal colony."

Subject 12: "I have a photo like this."

Subject 18: "This brings back memories of times with the kids and on the rocks."

There is an important element of scenic appreciation for these NZ family visitors but it is only an element because it stems incidentally from their activities. They like the view in photograph 3, but it is the only one of four larger-scale views (the others are: 11, 15 and 30) which is liked. Two NZ family visitors like the view of the road and railway because it symbolises Kaikoura to them, and one sees it as a key part of the journey both to and from Kaikoura.

Once at Kaikoura they pursue largely shore-based activities, fishing and diving in particular, and are keen to try the Whale Watch experience although few have actually done it. Bush clad hills and sea (11) was liked but drew little comment but it presumably complements photograph 3 and 1. Finally, photograph 27 is popular because it is something that these subjects have experienced many times and with members of their family. These themes suggest the title: 'Kiwi family holiday'.

The six bottom-ranked photographs, and their respective scores, were:

24. Fyffe house (-4)
26. Cows and pasture (-3)
20. Pa site (-3)
30. Sheep, pasture and mountains (-2)
8. Marae and buildings (-2)
15. Peninsula view (-2)

Photograph 24: Fyffe house (-4)

Subject 7:   (From natural Q sort.) "I've never seen this. People won't see it unless they stop and have a good look around."

Subject 8:   (From typical Q sort): "I've never seen it."

Subject 9:   "I've not seen Fyffe house." From natural Q sort: "This is not natural to me - it's too visitory."

Subject 12:   (From typical Q sort): "It's a place I wouldn't visit - I have no interest in it."

Photograph 26: Cows and pasture (-3)

Subject 7:   "Just animals - it could be anywhere."

Subject 12:   (From typical Q sort): "This is not Kaikoura."

Photograph 20: Pa site (-3)

Subject 7:   "This is just not Kaikoura."

Subject 12:   "This does nothing for me."

Photograph 30: Sheep, pasture and mountain (-2)

Subject 7:   Same as 26 - it could be anywhere."

Photograph 8: Marae and buildings (2)

Subject 7:   (From typical Q sort): "I've never seen this."

Subject 8:   (From typical Q sort): "I've never been - it is the marae."

Subject 9:   (From natural Q sort): "This is not Kaikoura." From typical Q sort: "I presume it's the marae - I've not actually been."

Subject 18:   "This doesn't appeal. We are getting forced to like all things Maori."

Photograph 15: Peninsula view (-2)

Subject 9:   I've not really seen it a lot."

The NZ family visitors come to Kaikoura to fish and see seals with their family and have never been into Fyffe House. They have no interest in history. Similarly, they have no interest in the Maori pa site or the marae: and while they recognise the marae they have never been there. Their strong association with coastal activities mean that they do not like the cows in pasture (26), nor sheep, pasture and mountains (30).

It is likely that NZ family visitors are not walkers and have no experience of the setting in photograph 15. The impression here is of conservative patterns of visitor behaviour in fairly limited ways - focused on coastal fishing. The visitor centre is unimportant to them (photograph 28 received a 0 score) and they appear to be unaware of tourism generally, evincing no concern over tourism development issues or overcrowding as was expressed in other factors. The best label remains as: Kiwi Family Holiday.

Table 9 shows the distinguishing photographs for Factor 5, the NZ family visitors. They share with the Euro-visitors a liking for people and seals (27), and they share with the recreational fishers some liking for South Bay road and houses (13). They are neutral about the cafe street scene (19) unlike NZ women who have some liking for it and unlike the remaining factors who dislike it. This reflects their emphasis on coastal holiday activities and lack of concern regarding tourism. The NZ family visitors are the only ones to dislike Fyffe House (24) and from Whale Watch to the Peninsula (5) presumably because they are unfamiliar with them.

Table 9
Distinguishing Photographs for Factor 5

Photographs	Factors (Scores)				
	1	2	3	4	5
27. People and seals	3	0	0	0	2
13. South Bay road and houses	-2	0	-1	1	1
18. Café Street scene	-2	1	-3	-4	0
5. From Whale Watch to the Peninsula	2	3	1	1	-1
24. Fyffe House	0	1	3	0	-4

4.7 Similarities Across Factors

A small number of photographs received similar scores across all factors. These photographs are known as consensus photographs and they indicate what is common across factors. In these results, all the scores are neutral, or close to neutral, showing that there is agreement only on photographs that do not arouse strong sentiments. While these results do not help distinguish among factors they are nonetheless an important aspect of Q method research and are considered briefly here as the last part of the Results chapter.

The consensus photographs are shown in Table 10. They are ordered so that the first photograph listed has the smallest difference across factors, and the first five all have a

difference of one or two in the rating score. Photographs 4 and 23 have a difference of three in the rating score but are included because their scores are similar, that is, positive for fishing boat returns (4) and nearly all negative for racetrack and South Bay (23).

The first point to note is that while the scores are similar there are still small differences across factors, so there is no one photograph that is perceived in an identical way by all factors. Also, there are few consensus photographs with high scores. However, focusing on the general patterns shows that photograph 19, across farmland to Peninsula, was either neutral or slightly disliked. In fact, it was really insignificant to the thinking of visitors. This was due to its unusual location, looking across land towards the sea, a view not readily available to visitors. While it had the Peninsula in the background, this was small and insignificant and not in keeping with the prominent role the Peninsula plays in visitor experiences. The visitors generally liked photograph 25, Peninsula from South Bay, because it does show the Peninsula more clearly along with the rocky sea edge which is distinctive. However, the appeal is modest presumably because the scene is stark. There is significant and uniform dislike for cows and pasture (26), a scene that has no obvious identity with Kaikoura, and no mountains, coast or sea. Similarly, there is modest dislike for motel signs. Finally, river, bar and sea is almost uniformly liked at a modest level by all factors. The remaining two photographs are included, even though they are not strictly consensus photographs, because they each have uniform evaluation. Fishing boat returns (4) is liked by all factors, but mostly by Factor 4 (Recreational Fishing Retreat), while racetrack and South Bay (23) is disliked except for Factor 4 for which it is neutral.

Table 10
Consensus Photographs

Photographs	Factor (Scores)					Maximum Difference in Scores
	1	2	3	4	5	
19. Across farmland to Peninsula	0	-1	0	-1	0	1
25. Peninsula from South Bay	1	2	0	2	1	2
26. Cows and pasture	-1	-1	-2	-2	-3	2
22. Motels signs	-3	-3	-2	-3	-1	2
21. River, bar and sea	1	1	-1	1	1	2
4. Fishing boat returns	1	1	1	4	1	3
23. Racetrack and South Bay	-2	-1	-1	0	-1	3

4.8 Conclusion

The results presented show five distinct factors or viewpoints shared by groups of visitors. Generous quotations were available for the first two factors and adequate quotations were available for the others on which to base the interpretations. In addition, the positioning of the top and bottom-ranked photographs provided a basis for the interpretation. There were few aspects of overlap between the factors as indicated by the analysis of consensus photographs. The distinctive viewpoints for each factor were matched by distinctive demographic features of the visitors who made up the groups.

Chapter 5

Discussion and Conclusion

5.1 Summary of Findings

The research reported here aimed to determine visitors' responses to the Kaikoura landscape and achieved this by emphasising their preferences for different types of landscape experience of Kaikoura and providing an understanding and interpretation of that experience. Five clearly different and distinctive categories of response have been identified, each of which represents a different characteristic visitor experience of Kaikoura. The salient features and structure of these responses clearly relate to the socio-cultural characteristics and expectations of the visitors. These results are typical of research paradigms at the right hand (experiential) end of Zube et al.'s range of paradigms of landscape perception research (see Table 1).

For the international visitors, Kaikoura is characterised in one of two ways. For one group, the Euro-tourists, their experience of the Kaikoura landscape compares closely to the identity that has been portrayed in promotional literature - the 'iconic' Kaikoura of mountains by a sea alive with mammals, including whales, dolphins and seals. For them, the experiences they recall and value were those of a natural, or at least semi-natural setting and the township did not figure in their positive responses. In contrast, the landscape settings and features they liked least were the commercial areas, or the settings associated with the racetrack and South Bay with which they clearly felt no connection.

The second set of international visitors, although a small sample, exhibited such distinctly different responses to suggest that they value a distinctive type of landscape experience. These UK-tourists appear to be expressing a desire for a form of 'maritime Arcadia'. The appeal of Kaikoura for them is not so much in the natural setting distinct from the township, but rather in the realisation of an ideal of a small coastal community and its buildings living in harmony with the sea. They appeared to appreciate more than any other group the historical dimension of Kaikoura's relationship with whales. What they actively disliked were the experiences that expressed the commercial reality of tourism, that reminded them of the more crowded conditions 'back home'. They expressed a particular antipathy to cars and traffic.

The New Zealand visitors fell into three distinct groups. The male Recreational Fisherman, sought a retreat from paid work, focusing instead upon the settings and activities that involved pleasure boats, fishing and diving. They demonstrated an antipathy towards any setting that appeared to show signs of commercial tourism, and business generally. The New Zealand Women focused upon the coastline away from the township, valuing its naturalness, the opportunities for active involvement (through walking), and the absence of activity and the derivative quietness. They demonstrated a real antipathy towards the settings that represented the commercial exploitation of whales - both historical and contemporary.

Finally, the New Zealand Family visitors seek the classic ingredients of the traditional family holiday - the beach, baches, and boating. Significantly, they displayed an antipathy towards evidence of cultural history - either Maori or European.

Two settings featured positively in the responses from all five groups: the wave cut rock platforms, the coast of South Bay and the fishing boat. In a sense, they capture much of the essential qualities of Kaikoura as a coastal settlement: the coastline itself, and the activity of fishing. The settings that were consistently disliked were the motel strip, the racetrack, and the cows in pasture. The presence of commercial tourism, and one of its most intrusive experiences, the signs, were rejected. The negative views of the race track appear to come from its perceived irrelevance, whilst the cows in pasture were seen as typical of New Zealand, rather than distinctive to Kaikoura.

Responses were <u>most</u> polarised on two settings (three images). Whale Watch stimulates either very positive <u>or</u> very negative responses. Similarly, Fyffe House, a symbol of historic relationships with whaling, attracted extreme responses. Clearly, the desire to experience a relationship with marine mammals, upon which the current popularity of Kaikoura as an international destination is based, is not shared by all domestic visitors - particularly those with long-standing association with the area.

In summary, the landscape experience of Kaikoura for visitors is strongly distinguished by the coastline and the activities associated with it, rather than its hinterland. Visible signs of visitor provision are not popular with any group, with some groups expressing particularly adverse reactions. Finally, there is a marked polarity in response to whales and whale watching as a dimension of landscape experience.

5.2 Comparison with Other Studies, and Future Research

These findings, and the pattern of response within particular groups, are consistent with the generic themes in the literature on landscape perception. That is to say 'naturalness' is an important component of preferred experiences, particularly when associated with high relief (mountains, cliffs), water, and natural vegetation. Familiarity, and involvement in particular activities, are key factors in understanding the response of particular groups, and may operate in positive or negative ways. Hence familiarity with some types of experience is viewed positively (boating, diving, etc.), whilst familiarity with other settings and experiences, either here or elsewhere, can evoke negative responses. Some domestic visitors reacted against the settings in which commercial industry was evident, and against evidence of cultural heritage, both of Maori and European; whilst visitors from the UK reacted negatively to settings which included cars, as evidence of a level of crowding.

The distinction identified between the preferred experiences of the Euro-tourists and the UK-tourists is potentially significant. It suggests that visitors from the UK may be seeking a different experience to those from Europe, which appears to be related to the differences in their own cultural contexts. The UK-tourists appeared to respond most positively to the dimensions of Kaikoura that corresponds most to an 'Arcadian' - a pastoral ideal - which includes 'community' in its characteristics. This sentiment was central to New Zealand settlement from Britain, and is still present in resource management legislation, and in community aspirations (Swaffield and Fairweather, 1998; Swaffield, 1997). The Euro-

tourists, on the other hand, appear to seek a more conventional 'natural' experience, with little recognition of social or cultural dimensions. This potentially significant distinction warrants further investigation, and comparison with wider knowledge of visitor behaviours and expectations.

The distinctions between the different domestic groups are also potentially significant, in that they suggest some links between gender and landscape preference within New Zealand that was not so evident in existing work. In particular, the male attitudes towards symbols of work and the role of machines (boats, cars) in recreational landscape settings appear to be expressing long-established archetypes of New Zealand male culture (Bell, 1996), and may inform some of the tensions emerging in recreation management within natural and semi-natural areas. Also of interest is how these results parallel those of Hendee et al. (1968) who found that blue-collar values emphasised extraction of resources while white-collar values emphasised appreciative symbolic values of nature.

The results confirm and provide detailed understanding of the general features of the Kaikoura 'destination image' identified by Kearsley et al. (1998). Kearsley et al. highlighted the role of scenery, coastline, food, and fishing, in domestic perceptions (as well as whales), that are clearly expressed in more detail in the three New Zealand-based themes. What was not apparent in the broader survey, however, was the distinction between groups, nor the antipathy to whale watching in two groups. Similarly, this study draws out in more detail the overseas visitors' perceptions. In particular, the recognition of the maritime 'Arcadian' theme, with community as a significant element, possibly explains the appearance of 'interesting seaside town' in Kearsley et al.'s results.

The particularity of many responses also confirms and highlights the need for locally grounded contextual understanding of visitor experience in order to interpret variations around and within generic themes of visitor experience in New Zealand. Responses to Kaikoura are very likely to be part of a broader pattern of response, of that group, to other places in New Zealand but their manifestations in Kaikoura are quite particular to this locality. Research in other regions is needed to identify the broader pattern of response. The marked gender differences in NZ visitors' preferences in particular warrant further investigation. Also, there is a need to extend the research to include both Kaikoura residents and a larger number of visitors, and to explore variations within the groups identified here. For example, among the Euro-tourists there may be subtle differences in experience depending on country of origin. Further, there may be groups with distinctive viewpoints not included in this study. For example, one group that did not appear in the sample was casual visitors using the state highway (due to the difficulty of administering a survey). Nevertheless, comparison with the profiles of visitors detailed elsewhere in the research programme suggests that the most dominant groups were included in this survey.

5.3 Methodological Implications

The approach adopted, of Q sort with photographs that are quite deliberately <u>not</u> standardised but instead chosen to evoke particular settings and experiences, was successful. The one area of possible concern, which involved clouds being provided in the two long views including the mountains, did not appear to distort the process. Analysis of locations within the Q sort of the two photos in question revealed that they were both positively and negatively scored, with no apparent systematic bias.

The key to this approach, however, and the feature which distinguishes it from the typical usage of Q sort in landscape research, is the use of interviews notes obtained during the sorting to provide a basis for subsequent interpretation. This enables respondents to explain the rationale for their choices in their own words and was essential because the important elements or features of the photograph cannot be judged objectively from the photographs alone. In this situation, the process recorded very clear patterns, with only a relatively small pool of respondents.

Q method appears to have significant potential for landscape research that seeks to combine the 'experiential' and 'socio-cultural' research paradigms. There is further potential to integrate with the analysis of image making, by introduction of promotional images into the photographic array, or to present an array entirely comprised of promotional images, in order to establish visitor responses to the marketing of particular destinations. In addition, mixed arrays could help establish the extent to which responses have been actually 'constructed' by image making. There is much potential for further development in subsequent stages of the overall programme.

5.4 Policy Implications

This research indicates several potential policy implications. The recent review of the effects of tourism by Kearsley and Higham (1997) noted that paucity of New Zealand research on landscape and scenic dimensions of tourism behaviour and impacts. Given the centrality of landscape and scenic values in New Zealand's destination image, this is a major shortfall. This modest study has provided some substantive findings on visitor perceptions of a significant destination, which are relevant to policy making and have implications at several scales.

First, at a national level, this study suggests that different market sectors, or cultural groups, have distinctly different patterns of preferred experience in relation to particular destinations. Furthermore, the patterns exhibit a significant degree of specificity to the localities. It is not wise to rely upon generalised themes to make predictions of responses to particular destinations. Locally grounded investigations are highly desirable. Further, the particular patterns in this study highlight the importance of the cultural context and landscape experience of visitors in their home country in determining their responses in New Zealand.

Second, at a district level, the survey highlights the importance of careful management of the physical and visual effects of tourism on the key natural features of the locality. Visitors, both international and domestic, seek experiences of apparently natural landscapes, and some groups (particularly from overseas) react very negatively to the visible manifestations of tourism provision. It is clear, for example, that overseas visitors can be more sensitive to the presence of cars and carparks, than are the New Zealand visitors. It is likely, therefore, that local planners and decision-makers may underrate the sensitivity of detailed design and planning decisions for the overseas groups which they are seeking to attract. It would appear that Kaikoura is at a critical stage in development, where over-commercialisation or insensitive development of key locations could impact very negatively on overseas visitors' perceptions.

One finding of particular relevance to Kaikoura is the polarity of response to whale watching. Clearly, many domestic visitors do not share the enthusiasm of overseas visitors for the experience of marine encounters of diverse kinds.

Finally, the emergent themes indicate that there are significant differences in preference and response within the New Zealand domestic market. Given its major role in the tourism industry, further work on domestic preferences appears to be highly desirable.

5.5 Programme Extension and Integration

This report is founded solely upon the results of the Q method study. However, this study was itself part of a wider objective, and part of a wider programme. Integration of results will be an essential follow up to this report. The findings also have implications for the detailed planning of subsequent case studies in the overall tourism programme, of which this is part.

Distinction between sub-groups, or market sections is clearly vital, and it could be of value to also extend the study to include residents. A significant finding in Kaikoura has been the relative 'invisibility' of Maori culture in visitor perceptions other than in the Whale Watch operation. The next case study, Rotorua, clearly presents Maori culture as a major visitor attraction, and investigation of its expression in landscape experience and in visitor responses will clearly be of particular significance.

Finally, the potential for linkage between the investigation of landscape perceptions of visitors, and critique of the contribution of place image, noted earlier, warrants attention. The next case studies in this FoRST programme offer unique opportunities to review the reflexive relationship between image construction, promotion, and visitor experience, which clearly underpins the actual development of tourism in New Zealand.

Figure 2
Photographs Used for Q Sorting
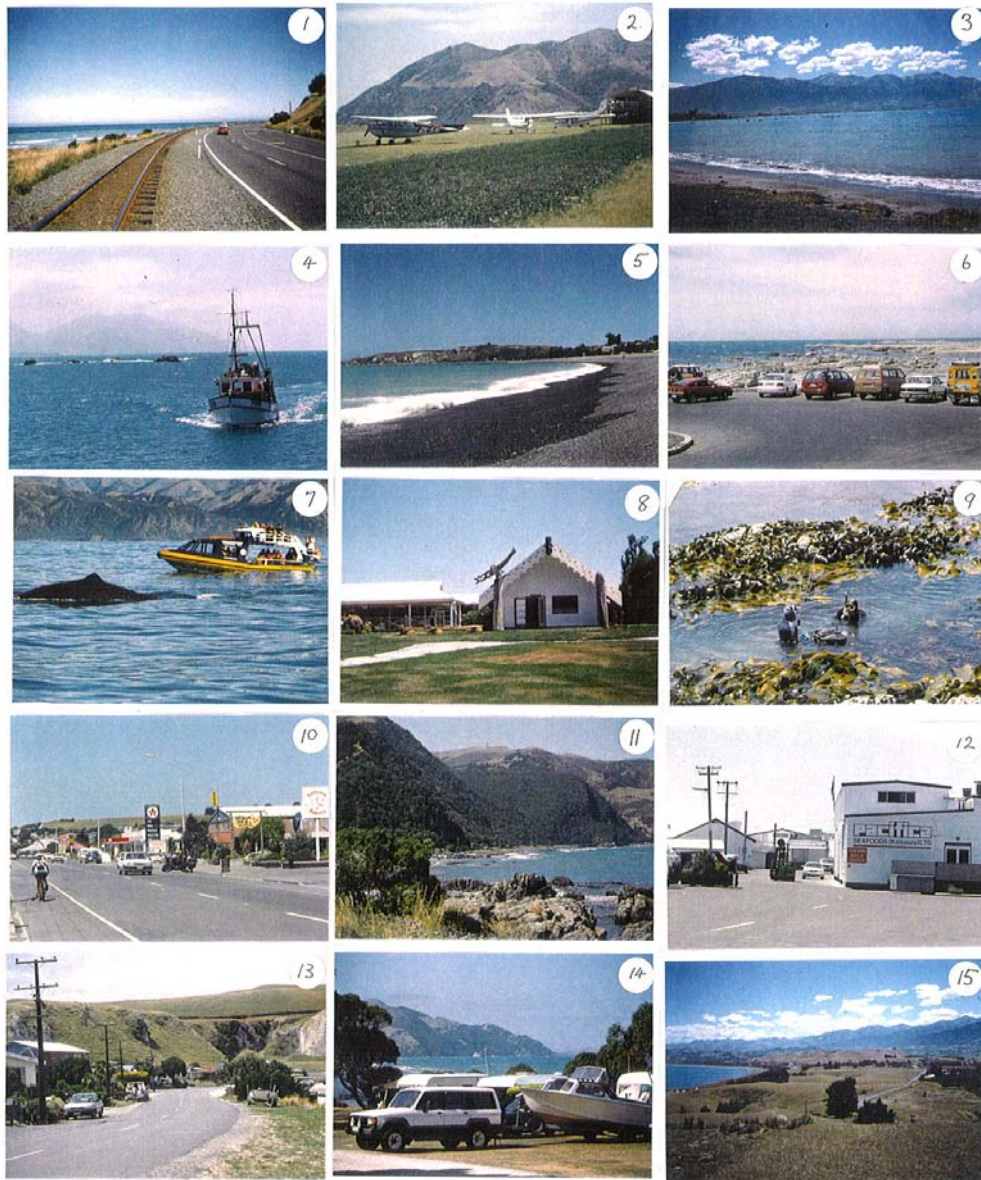
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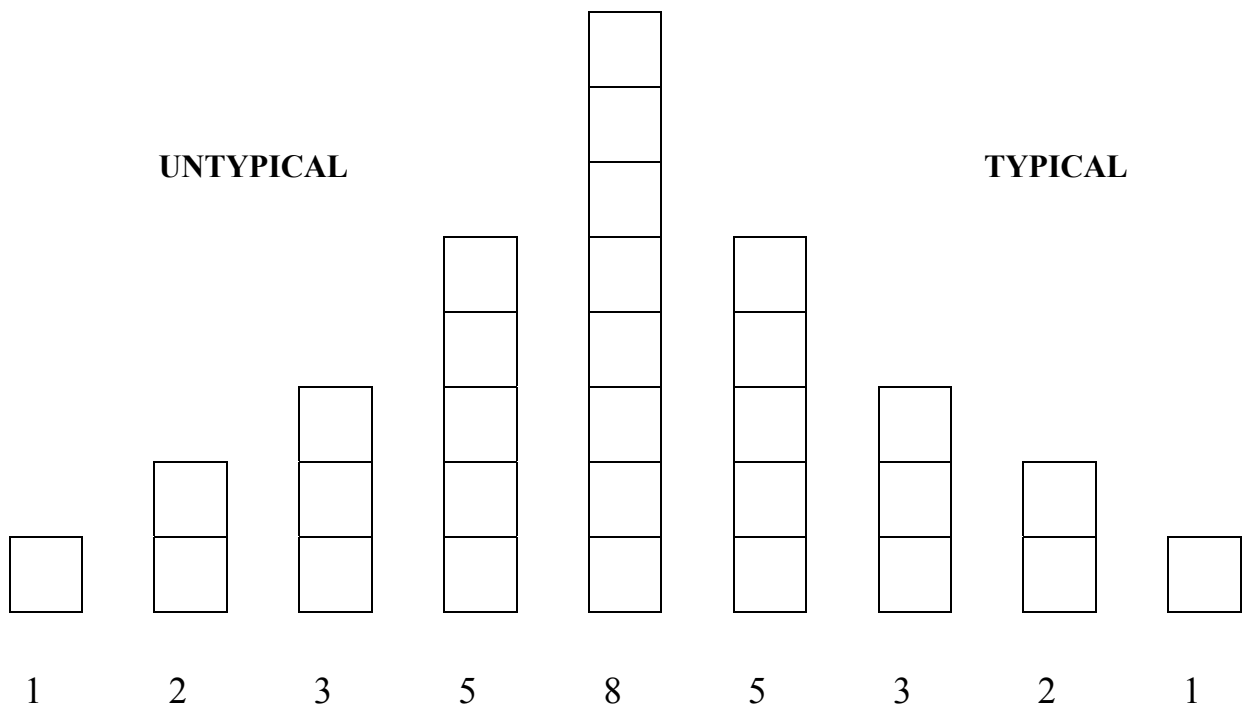
Appendix 1

Interview Recording Sheet

YOUR EXPERIENCE OF KAIKOURA

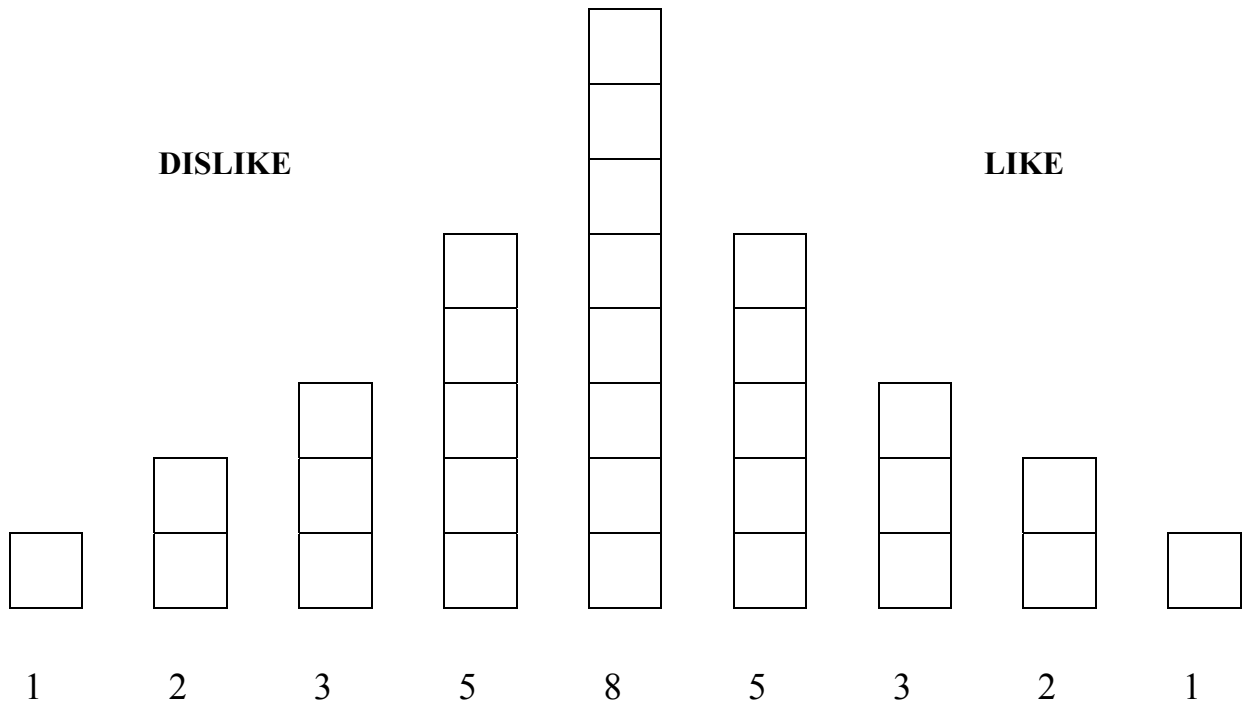Subject No:_____   Date:_____   Location:_____

First sort: most untypical to most typical

UNTYPICAL   **TYPICAL**

| 1 | 2 | 3 | 5 | 8 | 5 | 3 | 2 | 1 |

NB: Tick boxes for all places actually experienced

YOUR EXPERIENCE OF KAIKOURA

Second sort: most disliked to most liked

DISLIKE

LIKE

| 1 | 2 | 3 | 5 | 8 | 5 | 3 | 2 | 1 |

YOUR EXPERIENCE OF KAIKOURA

Third sort: most unnatural to most natural

UNNATURAL   NATURAL

1   2   3   5   8   5   3   2   1
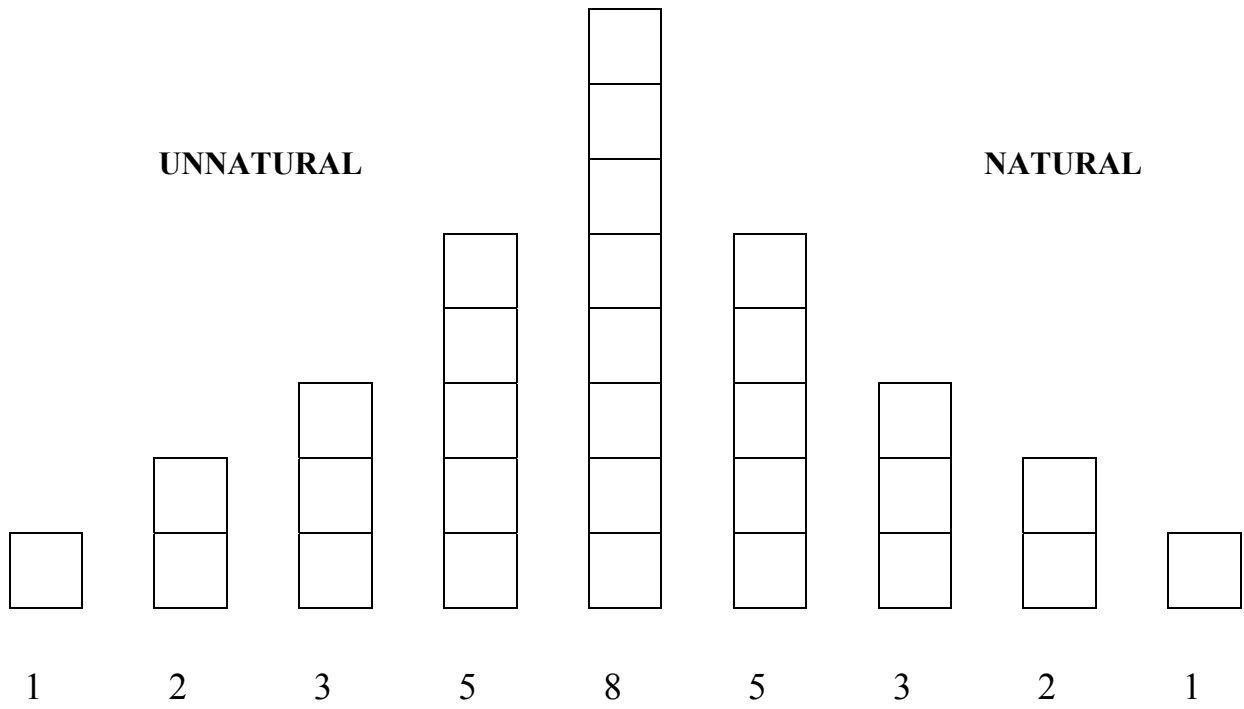
<u>Background Data</u>

Which country are you from?_____ City_____

Mode of travel_____ Town_____

Direction_____ Rural Place_____

Are you travelling through New Zealand? ☐   Or just visiting Kaikoura? ☐

If travelling, how many days are you travelling in New Zealand for?__ (days)

What day of your trip is it?_____ (No.)

What is the total number of days you have spent in Kaikoura?_____And will spend?_____

Type of accommodation_____

Gender:_____ Age:_____ Occupation:_____

Main recreational/sporting activities:_____

Actually done in Kaikoura:_____

Been on whale watch, swim with seals, dolphins? ☐