The Culture of self-exploring. Discourse representations of a globalized voyage through signs in tourism advertising

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Abstract: This paper aims at redefining travelling within humans' propensity of discovering the exotic and the challenging landscapes of otherness. In Western cultures, nowadays, travelling has acquired new acceptations, being frequently associated with leisure and its practices – tourism. I envisage explaining to what extent 21st century individuals have transformed this phenomenon into a complex need; I am also concerned with understanding the spatial reorganisations of the touristic group with respect to the concepts of (de)localization and globalization. At the same time, I intend to demonstrate how tourism advertising communicates by the means of signs a triadic message to a global Self, which allows the individual(s) to speculate an inherited cultural performance, and which, at the same time, determines a mental insight dominated by the culture of the Other. Eventually, the examined cases of South-African and Australian tourism not only translate the relation Self-Other into Anglo-aboriginal identities, but may also be understood in the light of national economic strategies and/or as an inter-cultural mass-mediatised industry.

Key-words: tourism, semiotics, local/global, cultural space, group identity, otherness.

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Motto: «…à travers le rétrécissement des trottoirs, c'est notre relation à la rêverie qui est bouleversée en profondeur. Si nous ne flânons plus, nous ne pouvons plus contempler le monde de la même façon.» (Fl. Zeller)

From ancient times, various aims of travelling depicted human's nature, its strengths or weaknesses and its capacity to adapt and relate to the exotic challenges of the newly discovered worlds. Given the 19th century starting phenomenon of massive urbanization, ancestral contacts with space knew different approaches, in that the relation individual-nature, individual-divinity diminished considerably. The new man saw himself as the prisoner of a plural space which annulled its proto-instincts of the former *homo ruralis*, and which, instead, cultivated its intrinsic sensorial genetic structure in a different form. Individuals have evolved to city predators, hunting down different sensorial experiences; thus, the urban space became an avatar for the group discourse, as the feeling of belonging to a community determined individuals to share and communicate day-to-day experiences of the urban jungle. One can assert that travelling along the city can be measured in a hierarchy of distances, which may describe ancestral reiterations of past activities that man had to perform with respect to a certain position occupied in the space of his/her community. In this view, perhaps nowadays' downtown, which represents a central point of the urban space discourse, is in fact, the *axis mundi* of a territory which communicates a complex message (through different sense-based codes) about the local community's identity. Together with identity comes the concept of authenticity; places construct themselves as authentic markers of a local community's identity, turning into pictures that can be virtually captured in a visitor's camera. Furthermore, these authentic in-lands of the visual discourse (the places), will pass into a process of memory, preserving a final image that would linger in the visitor's mind. That is, the visual sign travels from the sensorial to the mental plane, as being refined by senses (sight), in a first phase, and then transformed into a(n) (un)pleasurable memory, through the solidification of an *in*-corporation act. (Re)con-

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struction and deconstruction at the same time of the urban quality of life, the "notion of space is fetishized and the mental realm comes to envelop the social and physical ones" (Lefebvre, 1991: 5). This might turn into a mundane, global act of a specific behavior for the 21st century individual-tourist.

In addition to this, our cultural/social/economic/etc. inheritance/capital may be seen through the lens of an-other's *habitus*[1], as "these reflexive examinations of one's own spatial behavior will exhibit varying degrees of sophistication." Thus, we arrive at one important concept of our research - spatial behavior, which depicts the complex phenomenon of proxemics[2] understood within a wider dimension of the global arena (the territory[3]). The performing actors, in the light of this paper's argument, would be the guests and the tourists, or the local community and the other(s)/the stranger(s). Nevertheless, the concept mentioned above (spatial behavior) involves social representations of the territory and its nature as a signifier, standing actually for a code, in the process of communication (lat. *communis* = common, sociable, used by two) between groups. The territorialisation of the group is linked directly to the idea of performing a certain identity, which can be 'visually' advertised (lat. *advertere* = turn, face to, towards) by the means of contemporary totems – the signs. Actually, space is in itself a group of beings and social objects, and at the same time, the meaning of what is constituted as space is brought up by the semantic gaze. We can also assert that in his/her day-to-day routine, the individual's urban behavior is prone to a visual act of consuming places, reiterating space whenever the act is repeated, eventually, reiterating a whole inherited life-style

[1] An interesting aspect for this paper may be the fact that etymologically speaking, the Latin root of the noun 'habitation' is *habeō* = to have, to posses. N.B.: the concept *habitus* stands for its very usage in sociology, that is a corollary of lifestyle, values, dispositions and expectation of particular social groups that are acquired through the activities and experiences of everyday life.

[2] Edward T. Hall conceived 5 levels of distance between individuals: public space, social space, personal space, intimate space.

[3] There are four forms of human territory in proxemic theory: public territory, interactional territory, home and body territory).

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of a certain community. At the same time, "any attempt to use such codes as a means of deciphering social space must surely reduce that space itself to the status of a message, and the inhabiting of it to the status of a reading" (Lefebvre, 1991: 7). We can confer Lefebvre's assertion further understandings, and speculate that the message-generator spatial code involves two roles: one played by the actants who read the 'we were here' message, and the other role, by the ones who leave a readable trace; because places/humans as signs/texts can stand for the modifiers of an entire inimate in-habitation of the self as the utmost representamen.

Tributary to proxemics (physic distance between individuals, extrapolated groups, which establishes societal hierarchies) and to sociology, space, when encapsulated in the tourist's camera, becomes part of a yet local landmark of an-other'(s) place. The gaze of the tourist is eventually a social construct that mediates the meeting between the two groups (roles): visitors and inhabitants. At the same time, a matter of class, gender and race, the societal is included in the spatial, thus, we can assert that *le regard*[4] *in*-corporates the mythical meeting of the Self with the Other. The distance between the two is measured by a visual perception and translated into a linguistic discourse. Power relations depicted by the various scales of proxemics *in*-between hosts and guests, frames this research into a multi-disciplinary approach, from the perspective of the economic man's modern behavior-territorializing pleasurable *meetings* in a global space. Nevertheless, in tourism practices, the socio-cultural inheritance may be, at times, blurred by mechanical reproductions of space, or in anthropologic terms, of territorial identity, through the lens of a postmodern camera obscurae.

Tourism finds itself positioned in the space between goods/ services of desire that one finds in point B (destination), and point A (departure) – the tourist's *habitus*, attitude to the world, and degree of expectation regarding the socio-cultural immersion in

[4] Fr. 'the gaze'.

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the new society. The intangible side of the relation between the two points cannot confer a quantitative dimension to tourism, but rather a qualitative one, this aspect being 'measured' in a (non)-verbal feed-back that the guests eventually communicate to the hosts. Furthermore, "the culturalization of society has led to more and more areas of consumption being viewed as cultural" (Richards, 2007:1) and, in order for a feed-back to be a positive one, given the growing competition of traditional tourism, marketers had to find solutions in order to well- package the space of the Other and its socio-cultural avatars. The popular, contemporary 'local cultures' are hunted down by a globalized Self, who seeks into a mutual exchange of cultural signs, as "culture identity is the expression of one's place in the world" (*Idem*:35). In addition to this, tourism, as the mass-marketed economic wheel of space (re)production, is responsible for the creation of an architectural capital which would influence worldwide investments and thus, the division of labor. In this light, "within the context of urban regeneration of tourism development, it is more likely that spaces will be built for entertainment, leisure or recreation." (*Ibidem*: 95). Even more, architecture brings together urban regeneration and tourism development coining the modern avatars of culture:

> "Twentieth-century Modernism offered a symbolic means for erasing not only monuments but the memories of the recent past, offering a model for a new, forward-looking identity – coupled with the resurgence of suppressed cultures. Concrete, skyscrapers, flyovers, radio towers – these were the public signifiers of progress given an intellectual and cultural agenda by the avant-gardes of art, cinema, dance, music, and literature." (*Apud Idem*: 100)

Still, from a consumerist-capitalist point of view, mass-commodification may lead to standardization and leave aside the *intangible* component of space in the equation individual-place. Thus, the urban Self, finds itself obliged to start a journey towards a lost-in-space identity of the globalized village. The feeling of placelessness – "an intangible response to one's immediate envi-

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ronment" (Richards, 2007: 99), comes in contradiction with the proto-instinctive behavior of the individual to mark a place with the 'I was here' representational spatial totem in order to articulate the local "into a momentary politics of time and place" (Nicholson, 1990: 187).

T. Adorno concern about the notion of free time that he conceives as a continuum of the labor space (work field), regards one harsh consequence on contemporary space – its process of liquefying into time. This phenomenon of nowadays life-style is also encapsulated in Bauman's concept of 'liquid' society, where the boundaries of labor/free space/time have been abolished and a new, specific behavior had to emerge and be cultivated in order to fit the societal demands for leisure practices. The discourse of leisure, as an act of societal performance and/or competence, made eventually Adorno conclude that "free time then does not merely stand in opposition to labor. In a system where full employment itself has become the ideal, free time is nothing more than a shadowy continuation of labor." (Adorno, 2001:194). Still, distance, or the proxemics of time and space "trigger either nostalgia or the search for authenticity as a driving force in tourism." (Richards, 2007: 35).

Tourism takes an active part in the development of the local "where cultural expressions are used to create unique selling points that make the distinction between destinations. But it is more than being competitive in a tough market; it is also the rediscovery of identity." (Richards, 2007: 36). Local culture and its implications into day-to-day life emerges from social relations established in a certain territory; in a dominant-dominated culture equation, "the ontology of the Western subject necessitates and creates the other" (Nicholson, 1990: 181). Location can be defined as a place of constant contradictions, where the Self and the Other dispute territorial hierarchies; when the roles shift on the touristic chart of history, "the colonial subject as Other is central to the process I've called location" (*Apud Idem*: 183). Tourism may also be defined as an ontological experience of the new Western *flâneur* who grazes (Baudrillard) throughout the global vil-

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lage, pretexting de-localization of former places and localization of new ones: "the nomad or the tourist is posed as unthreatening, merely passing through; however, his person has questionable effects. Just as economically the benefits of tourism return to the first world, the tourist and the nomad camouflage the theoretical problematic of the ontological implications of Western subjecthood." (*Idem*: 184). This mundane, on the spot, unique experience of an individual who searches distinctiveness and identity in a globalized world, can give authenticity at the level of cultural, social and environmental realms of the space and its representations. We may even assert that space is socially reproduced by means of the pluralized Self's *gaze* in an epistemological reversion of the dominant-dominated cultural and economic actors.

This exploration of an-other's place is a metaphor of the way in which tourism, as an experience in itself, travels to the Self, dissolving the local into the global and vice-versa, eventually globalizing the story of a place, reiterated in a discourse of audio-visual reproductions (photos, entertaining industry, advertising) and linguistic ones, culturally marked by the habitus and competence of the individual-tourist. The experience is furthermore processed by the codes of senses which analyze a plurality of lexical and audio-visual connotations, deciphering thus a variety of cultural signs. The phenomenon of space reproduction and delocalization can be detected in advertising practices, within the triadic discourse (image, sound and text) encapsulated in a virtual space, but also, in connection to the way in which the individual delocalizes reality, most probably glo*c*alizing through a virtual sense experience: advertising gazing – a conative (Jackobson) process of training to "really see the world anew".

We can assert that the remote character of the world reduces it to the scale of an artificialized space as "much of this advertising markets leisure, travel and tourism products and services." (Morgan; Pritchard, 2000: 18). The repetitive process of advertising underlines its reproductive character, but at the same time, places are de-territorialized and re-built in a mass-globalized message that is meant to be transmitted to a plurality of

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Selves, more precisely, a plurality of receivers from the entire world. The story of a place is reduplicated in the virtual space of media by the means of the triadic *semiosis* that exploits human senses. The so-called 'local flavor' or the 'spirit of a place' is simulated within this triadic discourse of identity representations, as place is "a result of the union between space and lived culture" (Richards, 2007: 94); place can be seen as the continuum of a luring ritual that a community (I/Self/host) performs in front of the Other (guest). In his turn, the Other (I/Self/guest) receives the mass-mediatized message of the Other ((I/Self/host) and *in*-corporates it in a narrative of his own existential space. In a Lacanian equation, this situation is structured as it follows: "1) I see the other; 2) I see him watching me; 3) The other knows that I can see him" (*apud* Barthes, 1982: 243). Actually, "the concept of place embodies the geographies of our everyday experiences. It could be argued that places are constructed within a collective consciousness, building on both past and present cultural associations and memories" (*Ibidem*). As a matter of fact, the codes of space involve a specific behavior, which lead to assumed, prescribed roles; otherwise, the encounter of strangers, in Bauman's terms, is a story "to be consummated in full while it lasts and on the spot, without delay and without putting the unfinished business off to another occasion" (Bauman, 2000: 99).

The question which may arise in this process of communication is that**,** within the space of advertising, the semiotics of proxemics and the reciprocal gazing as a larger phenomenon=of the global village which establishes hierarchies between hosts and guests becomes difficult to translate and is reduced to a smaller scale. Nevertheless, under the non-immediate effects of advertising, with the consequences of an indirect, delayed feed-back, the Westerner will colonize once again geographical spaces represented by the culture of the Other, this time based on a journey towards Self-rediscovery. This particular encounter emphasizes the importance of the lingering *gaze* in the relation I-Other, a long-exploited need by tourism advertisers. At the same time, "cultural identity is the expression of one's place in the world. In

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tourism both the 'host' (provider) and the 'guest' (client) carry their awareness of identity with them and from the encounter of the two something new always emerges." (Richards, 2007: 35). On the other hand, the colonial heritage brings about Lacanian approaches[5] of an oppressive Other. But, in 'hope of reciprocation' (Bauman) the strangers of a prone-to-be-territorialized space will eventually experience the feeling of a common, shared identity. The former anthropophagic behaviour (Cl. Lévi-Strauss) is now exhausted by a process of in-corporating the other's culture through an almost ritualized gaze towards different discourses of meaning. As Lefebvre asserted, space always embodies a meaning, socially and culturally determined (Richards, 2007: 93).

In fact, in the touristic space, the territorialisation of the group as a signifier established between guests and hosts is encapsulated at the level of the visual semen, revealed in a discourse of proxemics, through an active, conscious, act of gazing together towards the same object. When space is transferred into a virtual process of communication – media, this reciprocity is no longer applicable, yet, the message is prone to direct the individual towards the experience mentioned above. It is the point where, within the space of advertising, the former roles turn into a transmitter-receiver(s) situation of communication. Actually, the act of gazing, *le regard*, concerns the visible and the visual representations of the Other (t.n. Barthes, 1982:156); advertising readapts the pleasure of gazing at three possible discourses which stand for consumption functions: a hedonist discourse reminding of the pleasure of repetitive consumption; a tribal discourse – which conveys the feeling of belonging to a certain fan club/tribe; and the discourse of identity, which allows oneself to have a position in a certain social group (t.n. Barthes, 1982: 167).

As R. Barthes writes in *L'obvie et l'obtus*, "repetition is a feature of culture" (t.n. *Idem* : 182), so may we derive and

[5] From postcolonial studies point of view, in the Southern African and Australian societies, the Westerner is seen as the *different* one (the white), the stranger, the exotic, eventually, the Colonizer.

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contextualize repetition in advertising as a feature of contemporary media space. Otherness is embodied in a time-and-space-based visual performance which modifies cultural knowledge and perception of it. The narrative voice of the Other is interwoven with picturesque local identities, basically constituted as *analogons* (Barthes) or perceptual connotations, standing as markers of the knowledge of signs. A temporal re-localization of a genuine geographical place, which turns into a touristic destination; the place becomes thus a good of desire, available for consumption.

A space in itself, the touristic destination cannot be identified within strict, precise boundaries; also, the distance between the tourist's point of departure and point of arrival constitutes an important factor which shapes the dimension of a destination. What actually tourism advertising does is structure an inherited knowledge of space and identities through signs; it speculates prototypes of different degrees of expectations, according to the receiver's profile. Thus, the corporality of the transmitters in a community transgresses to a semiotic of virtual anthropology, packaging local culture in a redirected gazing of the Other's desires. Much like the touristic destination finds itself situated at the crossroads of myth and desire, advertising situates itself between industry and art. When the four ingredients meet in the space of media, a triadic discourse is coined in order to create a representative message which might situate consumers on a certain position in their inner life, where higher needs (A. Maslow's theory[6]) will transform the individual into a seeker of adventure and a Self-explorer.

The cases of South Africa and Australia are the perfect examples of reciprocally tamed self-other relations based on the two-sense directed indigenous-Western cultural borrowings. What the population of the "rainbow nation"[7] has to 'exhibit' for ins-

[6] An American psychologist, who organized human needs in a hierarchy from the most fundamental ones at the bottom to the need for self-actualization at the top of his famous pyramid of needs.

[7] Southern African population.

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tance includes elements of tangible cultural patrimony, i.e. wildlife, cuisine, as well as urban totems of a *post* element witnessing a certain historical background. But what recent practices in advertising speculate is rather the intangible side of a culture's patrimony, 'materialized' perhaps into a lingering, unique, exotic and un-named feeling. The act of presenting their culture to the Other represents an exhibited signifier of a certain form of existential pride, as for instance, the Djabugay, an Australian Aboriginal community, considers cross-cultural interaction as "reducing stereotypical impressions thus enhancing understanding." (Richards, 2007: 73).

The first-phase immersion of the Self into a different space, life-story and culture via media takes *place* in an unquantifiable dimension situated somewhere in-between the inner proxemics of the individual's inhabitation and the virtual space of the advertising. From consumers to experience-seekers, the individuals will eventually accept to live a journey towards a destination of emotions – the second-phase and concrete immersion in an-other('s) space. Learning from the Other and with the Other in a grammar of knowledge-incorporating through communication on a common ground (place), represents the utmost form of interacting with the local community, where the 'mythical home' is reconstructed as an act of total refusal of the day-to-day routine lived by the *previous* Self.

Returning to the first immersion, within the act of gazing towards the virtual space, understood as a reading of the advertising text, the destination-product 'territorializes' through signs its USP[8], which creates *differentiation* in the mind of the consumers/tourists. Thus the *zoon semiotikon* (O. Bruno) of the contemporary society will resort to a travelling among sounds, images and texts. Starting from R. Barthes' assertion: "hearing the language which is the unconscious of the other, helping the other to rebuild its own history, revealing his unconscious desire (...)" (Barthes, 1982: 227), we might say that gazing is completed

[8] Unique Selling Proposal.

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by the discourse of sounds, standing for an-other's inlands of customs of self-expressing, be them local idiomatic flavours, or traditional music standing for the mythical lingering sound of a community's history and representations.

In an Australian tourism campaign, called 'Come Walkabout'[9], directed by Baz Luhrmann in 2008, under a logo representing a kangaroo and a sun, a typical Western life-style is presented in opposition with the imagery of a dream-experience and destination on an-other continent. In a first phase, the narrative of the ad proposes to the 'reader' a rainy background of an American (most probably) metropolis, where the a workaholic Western woman experiences the challenges of the post-modern space continuum of the over-whelming job into the personal environment. At a certain moment, while sleeping, the feminine character is taken on an unknown journey by an aboriginal mediatised icon child[10], who conquers the space of the Other on its bare feet. In connection with aboriginal beliefs, "the experience of Dreamtime, whether through ritual or from dreams, flowed through into the life in time in practical ways. The individual who enters the Dreamtime feels no separation between themselves and their ancestors. The strengths and resources of the timeless enter into what is needed in the life of the present. The future is less uncertain because the individual feels their life as a continuum linking past and future in unbroken connection. Through Dreamtime the limitations of time and space are overcome".[11] Furthermore, "corporality of speaking, the voice situates itself at the articulation of the body and the discourse" (Barthes, 1982: 226). The whispered, persuading discourse of the Aboriginal stands for the luring, ritualized sound of otherness: "Sometimes we have to get lost to find ourselves. Sometimes we got to go walkabout."[12]

[9] http://www.australia.com/campaigns/walkabout/uk/themes/themes-aboriginal-australia.htm.

[10] See the movie 'Australia'.

[11] http://dreamhawk.com/dream-encyclopedia/australian-aborigine-dream-beliefs/.

[12] http://www.youtube.com/watch?v=gQGMuxJ0vCc.

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Again, in Barthes' terms, "the hearing of the voice inaugurates the relation with the other" (*Idem*, 225), especially as in this situation of communication, the decoding of an intentionality in the discourse can be realised by the means of hearing.

At the same time, this temporal randomization of the Westerner's space and time might rebuild the inner space of the Self. Thus, from her desk, the woman 'dives' literally into the water of an Australian waterfall; accordingly to Gheerbrant&Chevalier's *Dictionary of Symbols,* this almost ritualized bathing stands for "the acceptance of an instance of forgetfulness, the renunciation of one-self's responsibility." (t.n. Gheerbrant; Chevalier, 1995: 170); in addition to this, "the bath satisfies a need of relaxation, of security, of tenderness (...), of a return to the beginnings" (t.n. *Ibidem*). So, in a psycho-analytical approach, the discourse of the ad emphasises Self-rediscovery, on the one hand, and the rediscovery of the Other – her partner, in the larger context of exoticism. On the other hand, the inner space is reconciled in the outer one dominated by the otherness which renders identity to a *post*-modern employee: ("She arrived as Ms K.Mathieson, Executive VP of Sales. She departed as Kate"[13]). The *homo universalis* emerges in a metaphor of the waterfall – a symbol of a continual movement of a world with changing elements, whilst the essence remains the same (t.n. Gheerbrant; Chevalier, 1995: 258) – human values.

Under the slogan 'Inspiring new ways', a 2013 TVC promotional tourism clip advertises South Africa as a destination of the *different*, as in comparison with other destinations (positioning strategy in marketing terms), or as an experience different from day-to-day routine. The first, large, impressive landscape centrings communicate an aestheticized message of a journey back in time, to the dawns of civilization, where the eternal couple rejoins the paradisiacal place. The repetitive, almost imperative verb 'meet' South Africa as a place of cultural, social and aesthetic patrimony emphasizes a mythical meeting with a sacred land

[13] *Ibidem*.

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where the first (social) groups had territorialized the cradle of civilization: "You will meet [...] the chief whose ancestors have lived above the Mgwalana river for a thousand years".[14] The meeting with the Other is suggested in the interaction with the local community: "You will meet a taxi driver and a shebeen queen[15] who you will never forget"[16]. Trespassing rules in a *post*-emerged economy represents a satisfying need of *disorder* for the rational Westerner. Actually, the individual is invited to perform a life-style that no longer exists in our post-modernized society, where the exotic, socializing experience with the other and the lingering memories of an unique *feeling* encapsulated by the senses become the worthiest good: "The you who leaves South Africa won't be the same you who arrived, because not one little bit is ordinary"[17]. The prone-to-be-continued phrase of the slogan ("Inspiring new ways" of life-style perhaps) leads to the idea of differentiation in a society of commodification, where the space of labour does not any longer satisfy socializing and identity group needs.

An interesting discourse of a submersible sound, translated by a traditional musical crescendo, confers new perspectives to the visual culture in the analyzed cases; sight-seeing and taking pictures is not the only capitalist gesture of re-producing space, because "the voice that sings, this precise space where a language meets a voice" (t.n. Barthes, 1982: 226) localizes a cultural identity within the boundaries of the sound. A mass-pluralized space of visual and musical meaning fills the gap of difference (I-

[14] http://www.youtube.com/watch?v=YjeRORAvkm8.

[15] Shebeen = (in South Africa) a place where Black African men engage in social drinking. Shebeen queens (and kings) emerged from a difficult and complex socioeconomic environment. These (mainly unregistered) liquor outlets survived deliberate actions by the apartheid government to shut them down as a black person by law was not allowed to brew or drink beer, not to mention spirits. Shebeen owners provide a socialising or entertaining environment for communities that have little of either. Source: http://www.citypress.co.za/columnists/shebeen-queens-nurture-communities-20121103/.

[16] http://www.youtube.com/watch?v=YjeRORAvkm8.

[17] *Ibidem.*

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Other, Colonizer-Colonized) through a process of differentiation, as "within many Western countries there is a growing interest in the regions, the dialects and regional languages, the past and nature. (...) In tourism, the regions try to build a distinct profile, based on the different atmosphere, different people, different culture, different language, different heritage, different food and different customs." (Richards, 2007:36). On the other hand:

> "Efforts to keep the 'other', the different, the strange and the foreign at a distance, the decision to preclude the need for communication, negotiation and mutual commitment, is not the only conceivable, but the expectable response to the existential uncertainty rooted in the new fragility or fluidity of social bonds." (Bauman, 2000:111)

This journey to the inexhaustible paths of meaning lead us to the narrative of an opened debate, framed within the semiology of culture; the distillation of space beyond the audio-visual discourse, conveys a sense-based experience which offers to the post-modern individual a perfect miroring of the Self through the eyes of the Other.

Eventually, according to Jean Jamin, "the notions of distantiation, exoticism, representation of the other, and difference are inflected, reworked, readjusted as a function of criteria no longer geographical and cultural but methodological and even epistemological in nature: to make foreign what appears to be familiar; to study the rituals and sacred sites of contemporary institutions with the minute attention of the 'exotic' ethnographer, and using his methods; to become observers observing those others who are ourselves – and at the limit. **This other who is oneself**" (Textual Practice, Sweeney, 2005: 145).

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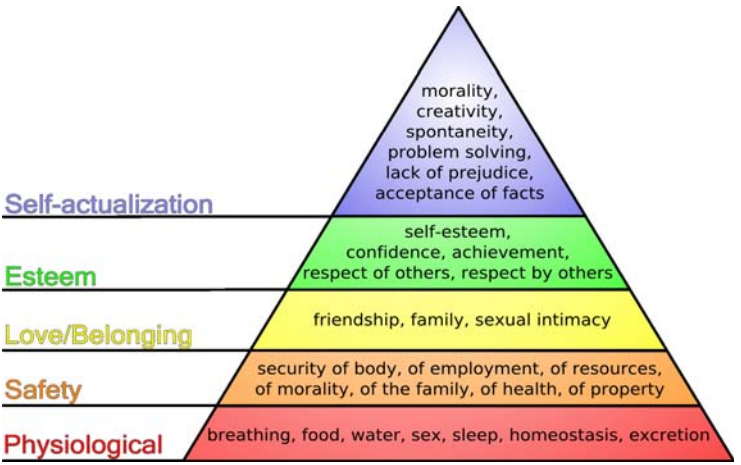
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Annexes



A. MASLOW's HIERARCHY OF NEEDS

Table 10.4 The values and personality of Brand Australia

Brand values	*Brand personality*
Youthful	Youthful
Energetic	Stylish
Optimistic	Vibrant
Stylish	Diverse
Unpretentious	Adventurous
Genuine	
Open	
Fun	

Source: *Brand Australia*, video produced by the Australian Tourism Commission, 1997.

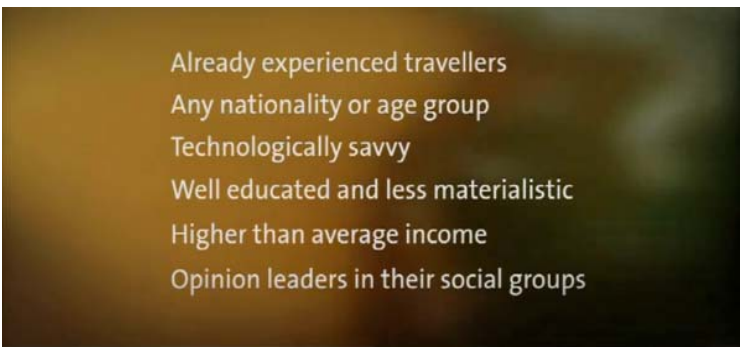
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Table 10.6 Translating the personality of Brand Australia globally

Region/ country	*Asia*	*USA*	*Japan*	*Europe*
Australia's attributes	Big nature, outdoors, city life	Fun, diversity, active, adventure, live it	Surprise, undiscovered, culture, lifestyle	Activity, relaxation, intriguing, enriching, diverse, powerful memories
Campaign	Let the magic begin	Holiday	Country of surprises	The sooner you go, the longer the memories
Message	Excitement, shopping, nightlife	Take a break from work and discover people and islands	Fast-paced, sophisticated, cosmopolitan, modern	Emotional, appealing, unique, travel now

Source: *Brand Australia*, video produced by the Australian Tourism Commission, 1997.

'Experience-seekers are tourism Australia's global target'[18]
Tourist profile



[18] Source: http://www.youtube.com/watch?v=ThhcYlYs3kc.

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Seven USPs that differentiate Australia from other competitors[19]



[19] *Ibidem*.

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