

The lingering effect of colonialism on tourists' destination choice.

A case of the Indo-European colonial relationship



Master's Thesis

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MSc Cultural Geography: Sustainable Tourism

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Leeuwarden, the Netherlands, June 10th 2022

*Thesis submitted in partial fulfilment of the requirement of the degree Master of Science in Cultural
Geography: Sustainable tourism*

Declaration of own work

Herewith I assure, that I wrote this master thesis independently. I did not copy from other work and I only used the sources and references indicated in the text. This thesis is my own original work and has not been submitted or published before.

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A handwritten signature in black ink, appearing to be 'Ayla Grotenboer', written in a cursive style.

Acknowledgements

Hereby, I would like to express my gratitude to all the informants for taking the time to select their favourite photographs and take part in an interview to share their views and express their feelings. This research would not have been possible without their input.

Moreover, I would like to take this opportunity to thank all the staff members at Campus Fryslân for their interesting classes that made me think of subjects I would have otherwise not thought of. In particular, I would like to express my gratitude to my supervisor, Meghan Muldoon, who has been amazing throughout the whole master's programme and has truly been the inspiration for this thesis. Without her enthusiasm, I would never have gotten interested in post-colonial studies. She has always given me the feeling I had it in me, and her kind words and supporting feedback have helped to believe in myself and have increased the quality of my work.

I would also like to give a special thanks to my family and friends, who have been of invaluable help during the process of writing my thesis. I'd especially like to thank my parents, who not only made it possible for me to pursue my studies but have always shown their everlasting support and have truly made me who I am today. On this note, I would also like to express enormous gratitude to my partner. I honestly could not have done this without his continuous support and many late-night pep talks. Sorry for my stressed out, insecure moments and many thanks for always cheering me up.

Lastly, I would like to thank my peers, and especially Lisa van der Lem for being a great friend. It means everything to me to be able to talk about our common insecurities, to support and lift each other up when we're feeling down.

Abstract

Keywords: *post-colonialism, tourist motivations, tourist experiences, tourism representation, tourist gaze, imperialism, cultural geography, hermeneutic cycle*

The aim of this research was to identify how the colonial relation between the Netherlands and Indonesia is replicated in how Dutch tourists select and experience Indonesia as their holiday destination. To do so, this research has looked into how Indonesia is marketed by Dutch tour-operators by the means of a textual and visual content analysis, and has identified the motivations and experiences of Dutch tourists that have visited Indonesia by the means of in-depth interviewing combined with photo elicitation. From the tourism media content analysis, it became evident that colonial patterns are in fact still replicated and actual colonial history is at times even used as a marketing tool in itself. From the interviews, it became clear that Dutch tourists often try to replicate these projections of a traditional, rural, poor, welcoming, untouched Indonesia. This representation clearly replicates imperialistic views of the Other and keeps inequality in place: the hermeneutic cycle. The thesis thus concludes that colonial patterns are most certainly still being replicated, even though often unconsciously. Becoming aware of these patterns and the immense influence they have on the relation between tourist and host is vital to break this pattern of inequality. It is therefore recommended that in further research, focus is laid upon identifying how the host gazes upon these concepts and to establish an idea of how they desire to be represented.

Without abstract, acknowledgments, references and appendices, this research paper comprises a total of 12.004 words.

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1. Introduction

Edward Said (2003) is often seen as the founder of post-colonial theory since he published his book *Orientalism: Western Representation of the Orient* in 1978. In his book, he demonstrated that the Orient (Southeast Asia) was represented from a Eurocentric point of view. Thus began the discourse on postcolonial research to give a voice to the people of decolonized countries, that for a long time had not had one (Ashcroft et al., 2013 as cited in Simonis, 2016). After the political decolonization of nations, the colonizing countries preferred to forget about their colonial past rather than to look into the long-term effects of post-colonialism, resulting in the post-colonial resistance to this ‘amnesia’ of the lingering colonial repercussions (Gandhi, 2019). Post-colonial research therefore focuses on critically studying the cultural, political and economic aftermath of both colonialism and imperialism¹. It focuses on the long-term effects of human power and exploitation on colonized people and their environments (Watson & Wilder, 2018).

The long-term impacts of colonialism have been getting more attention worldwide over the past few years (e.g., Laird, 2016; Legg, 2007; Sysling, 2013). European nations were among the biggest colonizers during the past few centuries, with Spain, Portugal, France, Great Britain, the Netherlands and Germany being the most active colonizers (Townsend & Peake, 1942). One of the most famous and richest companies ever to be known to the Dutch was The Dutch East India Company (“Vereenigde Oostindische Compagnie”, hereafter referred to as VOC), founded in 1602 (Gelderblom, de Jong, & Jonker, 2012). The company flourished throughout the 17th century, therefore also called the ‘Golden Age’ in the Netherlands. The Dutch used the Dutch Indies (now Indonesia) as their competitively located basis for trading spices and slaves, as well as for conquering other (is)lands to ensure future riches (Parthesius, 2010).

The discourse on the extreme violence used by colonizers has arisen over the past decade, not in the least in the Netherlands. Research has been conducted recently on the violent role played by the Dutch colonizers, and findings show that extreme violence did not occur occasionally, but on a structural basis to keep local inhabitants in line (Brocades Zaalberg & Luttikhuis, 2020), as well as on the long-term effects of colonization (de Zwart, 2022), making post-colonial research highly relevant.

When relating post-colonialism to tourism and cultural geography, research has been conducted on the presentation of previous colonies in advertising as a holiday destination to previous colonizers (Brito-Henriques, 2014), the (positive) influence of post-colonial relations on visa requirements (Vezzoli, 2017), tourist movements between (post)-colonizers and their previous colonies (Mckercher

¹ See Appendix 1 for the definitions of post-colonial terms

& L'Espoir Decosta, 2007), and the gaze a tourist holds over the destination and its inhabitants before and whilst on vacation (e.g., Palmer, 1994; Simonis, 2016) among others.

Even though these research projects provide valuable insights into the relation between tourism and post-colonialism, none of the research conducted gives any insights into why tourists with a colonizing past select a previous colony to spend their holiday. As the research project by McKercher and L'Espoir Decosta (2007) shows, post-colonial ties do influence the quantity of tourist movements to a previous colony, but the why behind these choices is yet to be discovered. Thus, the aim of this master's thesis is to look into the motivations of tourists in deciding to travel to a previous colony. The research question therefore is:

“How is the Indo-European colonial past present in how Dutch tourists select and experience Indonesia as their holiday destination? “

To aid in answering the research question, the following three sub-questions have been established:

1. How is the Indo-European colonial past replicated in the textual and visual tourism destination marketing of Indonesia in the Netherlands?
2. What is the role of the Indo-European colonial past in Dutch tourists' motivations to visit Indonesia?
3. How do the experiences of Dutch tourists on holiday in Indonesia reproduce the Indo-European colonial past?

Answering these sub-questions and finally the research question will provide valuable insights into the long-term effects of post-colonialism in terms of how a previous colony is viewed and what aspects of post-colonialism (if any) add to tourists' travel motivation to visit a previous colony. As research on post-colonialism becomes increasingly important, findings from this study can be of great societal value, as they will provide insights into unconscious post-colonial decisions made to promote a previous colony as a tourist destination as well as the decisions made by Dutch tourists to visit a destination. These findings can be linked to goal 10 of the sustainable development goals set by the United Nations, which is to reduce inequality (United Nations, 2020), whereas post-colonial promotion and views on Indonesia as a travel destination highlight inequality.

A literature review is presented to get an overview of the existing academic literature and to establish the gap in the research. A literature review critically reviews concepts related to the research. Answering the research question will be done by conducting primary research in terms of a textual and visual content analysis to determine how Indonesia is represented in tourism marketing, combined with in-depth interviews to determine how Dutch tourists select and experience Indonesia as their

holiday destination. Furthermore, an analysis section is presented, after which the thesis is concluded and recommendations for future research and the industry are given.

2. Literature Review

In this chapter, the most important concepts related to the research question are reviewed by the means of a selection of the core literature written. This is done by critically reviewing relevant academic literature on the concepts. Firstly, post-colonial theory is reviewed by looking into neo-colonialism, imperialism, and their relations to tourism. Secondly, the tourist gaze held on Indonesia and its representations through textual and visual destination marketing are reviewed, and finally, the push and pull factors influencing tourists' motivation for selecting a destination are reviewed. Lastly, the literature review is concluded by summarizing the most important secondary findings and linking them to the proposed research in this thesis.

2.1 Post-colonialism

2.1.1 Post-colonial Theory

Post-colonial theory can be defined as a theory used to critically understand how post-colonial relations still have an impact on current societies, both previous colonizers as well as the countries previously colonized. The main point taken in post-colonial theory is thus that, even though former colonies are not being imperialized nor colonized consciously anymore, colonial inequalities in the form of lingering imperialism do still exist (Said, 2019). Post-colonial theory is used to identify post-colonial inequalities and give voice to those treated unequally to provide everyone with the same right to cultural well-being (Young, 2020).

According to Sharp (2009, p. 5) cultural decolonization has been much more challenging than political and economic decolonization, stressing the importance of post-colonial research and discourse. This is in line with Said (1979), who stated that how culture is represented depends on how people imagine their geographies of otherness, in turn affecting how both societies and individuals see each other. In other words: people see others based on how they are shaped by their society (Said, 2019).

This phenomenon has also been explained by Michel Foucault (1980), namely by analysing the impact of power over a perceived truth. He states that every society has a truth that is politically constructed, and even though people may not individually agree to a politically set truth, they are still subject to society generally accepting a certain narrative as being true. Foucault's notion of this relationship between truth and power identifies the role political power plays in the views held over someone else.

Now that it has been established that decolonization is not actually as easy in terms of cultural decolonization, literature on the decolonization process and the post-colonial influences are discussed. Neo-colonialism as a concept is used to describe the fact that after colonies became independent, they were in many ways still indirectly ruled by their former colonizer (Young, 2020, p. 3). This was first

researched after many African countries were decolonized, but seemed to enter a different stage of colonization; neo-colonization. This form of colonization comprises of imperial control, both through economic and political means (Nkrumah, 1966). Even though the concepts of neo-colonialism and post-colonialism are often used interchangeably, literature also shows that post-colonialism as a theory looks at the lingering effects of colonialism, which can be unconscious, whereas neo-colonialism mostly exists in the form of conscious economic, political, or cultural control over a periphery nation (Inyabri, 2015).

2.1.2 Neo-colonialism in Indonesia

In order to understand neo-colonialism in Indonesia, it is first important to understand what the colonization of Indonesia looked like. Firstly, it is important to note that Indonesia had been a nation of great interest for its competitive location and sought-after spices throughout the years. The nation's first occupation goes back to the 16th century, when the Portuguese colonized Indonesia from 1512 until 1575, after which they lost all but three islands to the Dutch. The VOC was established in 1602 to increase the profits gained from trading and had a monopoly over trade from the East Indies until 1741, when the Dutch government took over. They did not recognize Indonesia as a sovereign state until 1947, after the United States threatened to withhold aid through the Marshall Plan, aid much needed to recover from the Second World War (Nurbiansyah, 2018).

After Indonesia's decolonization, the country was in economic ruins. The agreement formed between the Netherlands and Indonesia stated that all modern industry sectors would continue to be in the hands of the Dutch. These sectors comprised of for instance international trade, and finance and banking, resulting in the most profitable sectors being controlled by the "former" colonizer (Redfern, 2010). The years after, international companies were nationalized and Indonesia moved toward a communist regime during the Cold War. The United States intervened and president Sukarno of Indonesia stepped down and was imprisoned until his death in 1970. The second President, Suharto, ruled the country strictly and was highly influenced by the United States until 1998. It was in 1998 that the United States decided that Indonesia needed a "democratic" change and the country has seen four democratically elected presidents since then, with current president Widodo being the 7th (Nurbiansyah, 2018). It thus seems that the neo-imperial influence on Indonesia comes mostly from the United States due to their political interference in decolonizing Indonesia, rather than from the Netherlands.

A way that Indonesia is, however, still greatly influenced by the Netherlands and other Western countries, is tourism. The following section reviews how tourism in Indonesia is shaped and how this form of tourism can be considered a new form of imperialism.

2.1.3 Tourism and Imperialism

Indonesia has been considered a great tourist destination for years, starting in the 1900s with Dutch colonial families visiting and getting a boost in tourist arrivals in the 1930s, when Balinese Hindu shows were performed in the Netherlands. In awe of this unique culture, Western societies now saw Indonesia, and specifically Bali, as an exotic paradise to visit (Dragojlovic, 2016).

Tourism in Indonesia has seen a huge increase over the past 10 years, with especially Bali being the ultimate tourist destination, attracting more than 6 million tourists in 2019 (Statista, 2021). Even though a great increase in tourism would lead one to expect an increase in economic benefits for the community, this is hardly ever the case. According to the Balinese governor, locals benefit from tourism minimally or not at all, due to great economic leakage (Aszwar, 2021). This trend was already seen in 1994, when research showed that many enterprises like hotels and restaurants were internationally owned, resulting in economic leakage and thus in minimal or no benefits for the local community (Gehrmann, 1994). More recently, Cole (2012) conducted research on water equity in relation to tourism in Bali and found that tourism negatively impacts the availability of clean water for the local community.

These trends are in line with the meaning of imperialism, namely that there is an unequal (often economic) power dynamic in which one country is extending dominion over another. (Brenner, 2006). This is the case with tourism in Indonesia, with its foreign investment impacting development, great economic dependence on tourism, resulting in an unequal power dynamic (Brown & Hall, 2008). Tourism can thus be considered a new form of imperialism, as dominion is extended economically and often culturally (Nash, 1989 as cited in Sinclair-Maragh & Gursoy, 2015; Palmer, 1994).

Imperialism in the form of tourism has certain aspects in Indonesia specifically, even though these aspects are also common in other tourism-dependent (is)lands. Indonesia, and especially Bali, have become destinations of consumption, with locals catering to the tourists' needs. This often has an exotic layer, with the destination being romanticized and portrayed as paradise. This is done by ignoring urbanization as well as globalization, to show an "authentic" landscape that is rural rather than modernized. The tourist destination is thus commodified to better fit the tourists' needs (Smith, 2016). The following section goes more in depth on how a destination is viewed by its Western visitors and how local inhabitants may commodify their culture to match tourists' expectations.

2.2 The Tourist Gaze

As discussed, tourism can be seen as a new form of imperialism. This starts with how a tourist destination is perceived, even before traveling to the destination. As explained briefly, this perception is imagined and is highly influenced by politics and economics (Said, 2019). This phenomenon is

explained by Urry (1990) by introducing the concept 'the tourist gaze'. The tourist gaze investigates how a tourist's perception of their chosen destination is shaped by culture, which happens all throughout one's life; through films, novels, tourism marketing, stories of friends and families, and all sorts of other encounters projecting views of destinations. These perceptions are often shaped by the tourist's search for authentic experiences (Urry & Larssen, 2011), such as traditional rural villages, empty beaches, and traditional exotic dance. How a destination is promoted is thus consciously selected and even shaped to attract visitors. These shaped perceptions, in turn, influence how people are treated at these destinations (Urry, 1990).

These representations, especially of those in Southeast Asia (or the Orient), are often romanticized as a "dreamy, feminine, and overly abstract" (Shohat & Stam, 1994, p. 130) destination. Representing a destination this way is an example of the Eurocentric lingering of colonialism, inviting Western tourists to consume the local flora, fauna, and culture and thereby keeping unequal power dynamics in place. Indonesia is also represented this way, not as being modernized or globalized, but rather as rural and traditional clichés from imperialism (Caton & Santos, 2008; McRae, 2003). Urban and modern parts of the destination are thus not perceived by tourists before going on holiday, making it less likely for them to consume them whilst on holiday (Jazeel, 2019).

It is therefore argued by MacCannell (1979 as cited in Chhabra et al., 2003) that tourists seek an authentic experience, but that this is unrealistic, as the tourist perceptions of what this imagined authenticity to do exists. However, the tourist gaze is perceived as being so powerful, that *staged* authenticity is constructed in the tourist destination. The concepts of 'staged authenticity' and 'commodification of culture' relate to local customs and rituals turning into performances for touristic purposes (Cahyadi, 2016), whereas in reality, spaces like rice fields, traditional villages, and religious dances are modernized and often exist in an urban environment (McRae, 2003). However, as income depends on the exotic for many of the local inhabitants, they commodify their culture to meet the needs of the tourist gaze (Jazeel, 2019).

2.2.1 The Tourist Gaze in Tourism Advertising

How this tourist gaze is shaped, is naturally linked to photographs and texts (Urry & Larssen, 2011), as they view a destination in a certain way and thereby shape tourist expectations. In this section, some specific examples of how 'exotic' places (or Indonesia specifically, where possible) are gazed upon through the media.

Research conducted on the Australian tourist gaze through the media, shows that Indonesia is often shown as consisting of a tranquil landscape with a traditional culture; women and children are shown dressed traditionally, whereas men are mostly portrayed as laborers, for instance as farmers or

fishermen. Both types of representation occur mostly in rural areas and represent the lower income parts of society. The landscapes shown are mostly tranquil and rural, showing a Western search for escapism and diversity (Murti, 2020). By almost exclusively being projected this way, these projections are expected, and tourists expect to see poor but happy locals that welcome tourists with open arms (Crossley, 2012), traditional villages to be traditional to the point of almost being uncivilized, and Hindu dances to be exotic and sensual (Petriana, 2017). This is in line with findings from Petriana (2017), who found that Indonesia is most often described by Singaporean and Australian bloggers with the word 'traditional', describing activities such as dances, crafts, and food-tasting. The contrast of these activities with the tourist's own modernized world is what is considered attractive. Moreover, she found that the local population is mostly described with words like 'friendly', 'interesting', 'smiley', and 'simple', whereas the destination itself was mostly described with words like 'paradise', 'magical', 'romantic', 'exotic', and 'mystical' (Petriana, 2017). These findings relate to imperialist views of "purity and traditional" views of the 'other' (McRae, 2003).

Hunter (2008) conducted research on destination representation in visuals and identified four categories of how space (landscape) is represented, namely natural landscapes, cultivated landscapes, heritage and material culture, and tourism products. Representations regarding people were put into four more categories; no people, host only, tourist only, and host and guest together (Hunter, 2008). These categories are used in this study to categorize landscapes and people in terms of the visual content analysis, of which the specific definitions can be found in the Appendices.

With regards to photo representation of exotic places, these often try to reproduce the myth of an untouched world; exotic but uncivilized (Brito-Henriques, 2014). This is in line with findings from Ryan (2002), who found that tourists often aim to take photos in such a way that they replicate what has been photographed and published in tourism media. This phenomenon is called the hermeneutic circle and highlights the importance of the relationship between how a destination is represented in the media and the search for these experiences by tourists.

Research conducted on photo representation in Africa shows that photos mostly show a primitive, untouched land, focused on isolation and spaciousness (Brito-Henriques, 2014). Again, showing a destination this way does not include the great level of urbanization and modernization that in reality do play a big role. In all the photos analysed by Brito-Henriques (2014), almost no cities or traffic were portrayed. Echtner and Prasad (2003, p. 673) label these non-representations 'significant silences', referring to the conscious decisions not to show a big part of the destination's reality. They also state that a destination portrayed as savage but exotic, is seen as a destination open to be enjoyed and perhaps even civilized/corrected by the 'Modern West' (Echtner & Prasad, 2003).

2.3 Tourists' Motivation: Push & Pull Framework

The push and pull framework, introduced by Dann in 1977, is commonly used to explain tourists' behaviour, particularly in terms of why tourists select a certain destination over another (Klenosky, 2002). The framework states that tourists do so based on push factors, relating to motivations of the self, such as escapism, whereas pull factors relate to perceptions of the destination's characteristics, such as a hospitable host community or safe travel conditions (Nikjoo & Ketabi, 2015).

Push factors are also often defined as the socio-psychological needs of a person to travel to a chosen destination (Crompton, as cited in Seebaluck et al., 2015), and can also be related to Maslow's (1943) pyramid of needs, consisting of a person's basic, safety, and social needs as well as esteem and self-actualization (Seebaluck et al., 2015). Pull factors, in turn, relate more to the intangible as well as tangible aspects of the destination itself, known as the extrinsic motivations linked to the perceived attractiveness of the holiday destination (Kassean & Gassita, 2013). These can thus be linked to the construction of the tourist gaze by the means of destination marketing (Urry & Larsen, 2011).

2.3.1 Push Factors

Early research by Crompton (1979) found that there are seven push factors in pleasure vacations, namely escapism, ego enhancement, relaxation, prestige, regression, relationship enhancement, and social interaction facilitation. Similar outcomes were found by Yuan and McDonald (1990), who categorized tourists' travel motivations into five push factors: escapism, originality, prestige, relationship enhancement, and relaxation. In this research, they concluded that originality was deemed most important in selecting a destination, followed by escapism. However, in much other, more recent research on push factors, escapism and ego-enhancement (increasing self-knowledge) have been shown to be the two most common motivations for choosing a destination (e.g., Kim, Jogaratnam, and Noh, 2006; Kozak, 2002; Mohsin & Alsawafi, 2011; Phau et al., 2013, as cited in Nikjoo & Ketabi).

2.3.2 Pull Factors

As mentioned, pull factors relate to the destination's attributes, making the destination attractive in the eyes of the tourist (Kassean & Gassita, 2013). Findings from Crouch et al. (2000, as cited in Kassean & Gassita, 2013), state that pull factors can be divided into two main categories, namely service infrastructure and destination environment. These are in turn divided into smaller categories, as can be seen in Figure 1.

Yuan and McDonald (1990) distinguished seven pull categories; budget, culture and history, easiness to travel, wilderness, connectedness of the environment, facilities, and hunting. Research conducted on why tourists select Mauritius as their holiday destination, shows that beaches, climate and weather,

landscape and scenery, local hospitality, accommodation services, exotic atmosphere, and authentic culture are the seven pull factors most often mentioned (Kassean & Gassita, 2013). These results relate to some of the imperialistic concepts discussed earlier in reviewing the literature, namely exoticism and the search for an authentic experience (McRae, 2003).

Some research specifically on the role of exoticism in selecting a destination (pull factors) has been conducted as well, for instance by Correia, Pinto and Moço (2007) who found that the main pull factors influencing tourists' destination choice are the facilities and the core attractions, which according to them indicate a level of consciousness about traveling to a destination where development is relatively low, as tourists' main concern is where to eat, sleep and how to get around.

They also found that core attractions mainly consist of relaxation by the means of engaging in other things than at home, which can be related to the search for authentic experiences influenced by a Eurocentric tourist gaze (Urry & Larssen, 2011).

It is thus expected for this research that the push factors in identifying tourists' motivation for visiting Indonesia will give a general idea of their selection criteria, whereas the pull factors are expected to provide deeper insights into the relation to post-colonialism and imperialism.

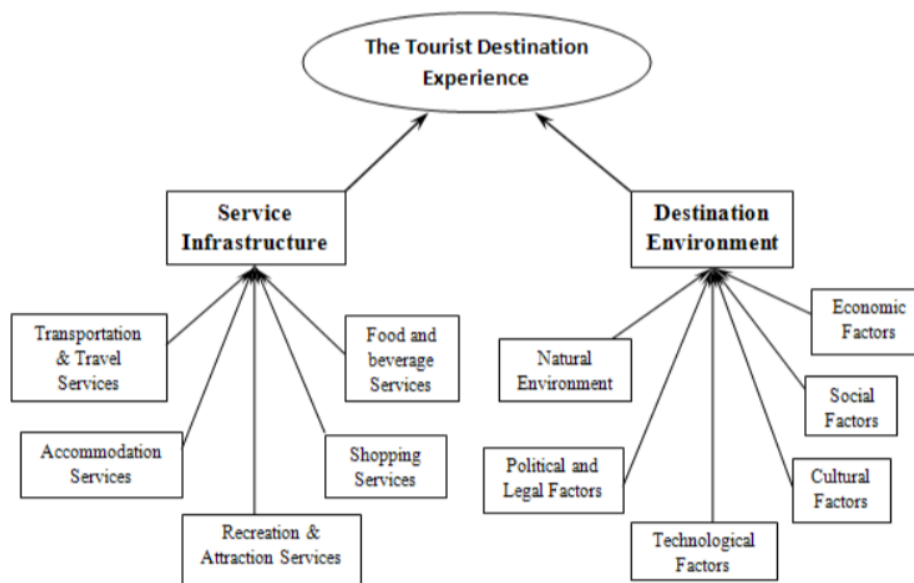


Figure 1: The Tourist Destination Experience by Crouch et al. (2000 as cited in Kassean & Gassita, 2013)

In conclusion, it is clear that post-colonial relations still play an important part in how destinations and communities are projected, perceived, and treated, resulting in a tourist gaze searching for authentic experiences that do not exist. These factors thus all play a role in this research aiming to identify the Dutch tourists' selection and experience of former colony Indonesia as their holiday destination. The following section provides information on the methods used to determine this.

3. Methodology

In this chapter, the methodology and methods used to answer the research question are explained and justified. Furthermore, the means by which data is collected and analysed is explained, as well as the ethical considerations made before, during, and after the research is conducted.

To identify in what way post-colonialism plays a role in selecting and experiencing a destination, use was made of primary qualitative research. This research falls into the interpretive paradigm, as it aims to look into the perceptions and motivations of people, identifying why people make a certain choice (Hay, 2016). The primary research was conducted by the means of a qualitative content analysis and semi-structured in-depth interviews combined with photo elicitation, as images can aid in identifying which identities and imagined landscapes are (dis)empowered through representation (Pritchard & Morgan 2003). Images are therefore increasingly being used in the social sciences and in tourism research specifically, as visuals play such an important role in the production, practice and performance of tourism (Crouch & Lubben, 2003 as cited in Pritchard & Morgan, 2003).

3.1 Data Collection

A content analysis was selected as a qualitative method to establish which post-colonial terms and visuals are used to promote Indonesia as a holiday destination to Dutch tourists, which answers sub-question 1. Content analyses are generally used to look into themes or concepts within qualitative data, such as texts or interview transcripts in order to determine underlying meanings and relations (Hay, 2016).

According to Smith (2016), travel/guidebooks often replicate colonial pasts in terms of representing European imagination of an 'exotic' 'authentic', 'wild', 'historic' destination. To detect these patterns, four rather well-known Dutch tour operators were selected, that both offer tours to Indonesia as well as advertise doing so sustainably and with consideration for the destination's environment and its inhabitants. Eco-tour operators have been selected, as they advertise their tours as being more sustainable and thus claim to focus more on local people's profits gained from tourism (Scheyvens, 1999), which makes it interesting to see if and how colonial patterns appear in their tourism marketing.

Furthermore, semi-structured in-depth interviews were conducted in the Netherlands, to get meaningful insights into the motivations and experiences of Dutch tourists having selected Indonesia as their holiday destination. During the interviews, use was made of photo elicitation, to be able to identify common patterns across visuals derived from the content analysis as well as the photo elicitation. Before conducting the interviews, an interview guide was created to serve as a guideline for the researcher. The interview guide was constructed by applying the funnel structure, meaning

that easy-to-answer questions are posed first, after which the more in-depth questions are posed. The selected type of interviews is semi-structured, meaning that the researcher leaves room for the informant's input and new topics may arise during the interview, which increases the credibility of the process (Hay, 2016).

Moreover, as briefly mentioned before, photo elicitation serves as secondary participant observation during the interviews, which adds to the understanding of the informant's interpretation of the destination and the meaning behind the photos (Bignante, 2010). Before conducting the interviews, the informants were asked to bring 1 to 3 photos that they thought represented Indonesia best as they saw it. The informants were asked questions about these photos during the interview, to determine their views and experiences whilst on holiday. The questions posed during photo elicitation be found in the interview guide.

The informants were selected non-randomly by the means of purposive sampling in the form of convenience sampling (Veal, 2011). Convenience sampling aided in gathering enough informants in the limited time span, and was done by the means of asking in the researcher's circle and in Facebook travel groups (however ultimately no informants were gathered there). However, participants were only selected if the researcher did not have a personal relation with the informants, which ensured some level of credibility. Moreover, informants were selected based on whether they had visited Indonesia in the past five years, and on the selection criteria that they do not have an Indonesian heritage.

This resulted in having interviewed five informants, all interviewed between Monday the 3th of May and Thursday the 12th of May. Two of the participants were recruited indirectly and had never met the researcher, whereas the other three participants were acquaintances of the researcher. The characteristics of the participants as well as information on their holiday can be found in the Appendices.

The informants were given the free choice of when and where to give the interview, resulting in three interviews held online via Google Teams, and two held face-to-face in the researcher's home, which was also by choice of the informants. Dependent on how many photos the participant chose to discuss and on how elaborate they were in their answers, the interviews lasted between 30 and 50 minutes.

3.2 Data Analysis

The selected tour operators are Dimsum Reizen, Van Verre, Djoser and Rikjsa. As established in the literature review, guidebooks often portray a Eurocentric gaze of the 'Other', in which exoticism, traditionalism, romanticism, and inferiority appear in both textual and visual tourism marketing (Smith,

2016). Half of the tours were selected based on whether they offer the islands most often selected by tourists, being Java and Bali, whereas for the other half, tours offering a selection of other islands were selected. This increased the possibility of analysing content of all islands that were later on discussed with the informants, and to get a general overview of Indonesia as a holiday destination, rather than just a view of the most touristic islands.

The textual content of these tour operators' websites was analysed by the means of word frequency of common post-colonial words to describe a destination and thematic coding when applicable. These words were derived from the reviewed literature and can be found in the Appendices. The visual content analysis consisted of looking at the photos used to advertise the destination and whether common post-colonial aspects were used in these. They were analysed from a metaphorical perspective, meaning that aspects of the image are seen as symbols of an underlying meaning (Stepchenkova & Zhan, 2013 as cited in Petriana, 2017), such as post-colonialism. These aspects were derived from the reviewed literature and were placed in categories, which can be found in the Appendices. Of all four selected tour operators, two tours were selected, which resulted in the analysis of eight tours in total. As the content analysis served to gain a deeper understanding of how the colonial relation between the Netherlands and Indonesia is replicated and thus served as a basis for the interviews, there was no need for analysing all tours presented on the websites of the tour operators.

The data collected by the means of in-depth semi-structured interviews was firstly transcribed by hand, after which the transcriptions were checked and sent to the informant to ensure an accurate representation of their feelings and views. The transcripts were analysed in terms of thematic coding (latent content analysis) whilst using ATLAS.ti. This was done by using both deductive and inductive coding, as some codes have been derived from the literature review, however in order not to limit the findings to these codes only, the researcher was open to new codes that emerged from the data (inductive coding) (Hay, 2016). The first phase of coding consisted of open coding, in which the researcher identified the main concepts mentioned in the interviews. These codes were then thematically analysed by clustering them together into overarching categories, which were then clustered together into overarching themes in the final coding stage. The coding process was done both on- and offline, dependent on how easy it was to find patterns. The finalized codebook can be found in the Appendices.

3.3 Ethical Considerations

Of course, there are several ethical considerations to keep in mind when conducting research. This is especially the case in qualitative research making use of interviews, as there is a direct connection

between the researcher and the informant (Bryman & Bell, 2007). It is therefore important to conduct the interview in a neutral space by the choosing of the informant, and to ask for consent for recording the interview as well as for using quotes and photographs made by the informant. In terms of using quotations, it is recommended to discuss whether the informant would prefer the research using a pseudonym of their name in the research, as well as to anonymize the informant's characteristics in storage of the data (Newcomer, 2015). To adhere to this, the participants names have been substituted by a pseudonym, as well as the names of friends and families used by the participant. Explicit consent was asked for recording and using their selected photographs in the report. The recordings were deleted as soon as the interviews were transcribed, whereas the transcripts will be removed after a year to ensure the possibility of showing proof if required by the university. Until then, the data is stored on a password protected device and pseudonyms are used for all informants' names.

Furthermore, this research deals with sensitive topics of former colonization, imperialism and general inequality, of which the researcher needs to be greatly aware in order not to harm any of the informants. For this reason, questions were asked in an open manner and not explicitly about post-colonialism, but rather on the motivations of Dutch tourists visiting Indonesia, after which a post-colonial lens was used by the researcher to detect post-colonialism patterns in motivations and experiences.

Therefore, in the consent letter, in which information on the research will be included, some background knowledge was given and the historical relation between the two countries was named as underlying reason of the researcher's interest, however the concepts related to post-colonial theory were not explicitly mentioned. By not mentioning these concepts, the informant is less inclined to respond in a biased manner and influence the outcomes. If the informant prefers to read or receive a copy of the finalized research, the researcher will provide a note with this copy to explain their reasoning behind this choice and give further details on the outcomes and their relation to post-colonialism.

Moreover, visual and textual data from four Dutch eco-tour operators was used, which need to be ethically considered as well. Regarding the photos used in this report, they are all sourced to ensure a clear projection of whose content is displayed. Moreover, the photos nor the texts are published, which ensures that no plagiarism or copyright violation occurs. For this reason, merely the links to the tours were included, rather than including the entire texts or photos. Regarding the conclusions drawn on the content displayed in relation to post-colonial themes, the author has been careful not to sound judging or harsh at any time and to merely display a theme coming forward and relating this to how destinations can be projected in a colonial manner both unconsciously and perhaps consciously.

At the time that the interviews were conducted, the measures regarding COVID-19 had been abolished, but the virus still plays a role in our current society, which is why informants were provided with the choice of conducting the interview either offline or online, to prevent them from any possible harm and to ensure a feeling of security.

As the conducted interviews are semi-structured, it is important for the researcher to constantly reflect on the process of interviewing, not in the least to detect potentially harmful aspects coming forth in the process (Nadin & Cassell, 2006). This was done by keeping a research diary, in which the researcher wrote down everything related to the interview, before, during and after, to be as reflexive as possible. This was mostly done to be able to reflect on the research process and its effects on the researcher, however something came forward whilst reflecting on the research that resulted in minor changes made in the research process. This related to the manner of asking questions, how to ask for the participant's photos, and how to keep the conversation flowing rather naturally.

All in all, both visual and textual analyses were performed to look into how Indonesia is portrayed and experienced as a holiday destination for Dutch tourists, resulting in four overarching themes (; tourist motivation, the tourist gaze, the hermeneutic cycle, and tourist experiences). The following section discusses and analyses the results from the eco-tour operators' content analyses as well as the results from the interviews and photo elicitations.

4. Results & Discussion

In this chapter, the empirical results are discussed and linked back to the reviewed secondary literature in order to detect relevant connections or similarities. First of all, the results of the textual and visual content analysis are discussed and analysed to answer the first research question. After having done so, the results of the in-depth interviews are discussed and reviewed.

4.1 Textual content analysis

A textual content analysis was performed to identify how post-colonial patterns are replicated in the way Indonesia is represented in eco-friendly tour operators' marketing of Indonesia as a holiday destination for Dutch tourists. Whilst analysing the texts, traditional, poor but happy and welcoming locals, and using the actual colonial past as a marketing tool came forward as post-colonial terms. Others, such as exotic, mystical, paradise, pure, and authentic, occurred 1 to 3 times, and are therefore not discussed.

4.1.1 Traditional

Traditional was amongst the words most often mentioned (21 times across 8 tours), appearing in texts from all 4 tour operators. Traditional was mostly used to describe the way local people live and act, as can be seen in the following two quotes:

“Explore the environment by bicycle or traditionally by horse and carriage.”

“(…) or visit a traditional dance performance.”

Both quotes describe a way of life that is supposedly traditional, whereas both clearly do so for touristic purposes, which is in line with findings from Cahyadi (2016), who found that local customs or traditions such as dances are turned into performances for tourists but are marketed as being traditional. This thus relates to the concept of staged authenticity, as in reality, these dances are modernized and often exist in an urban environment (McRae, 2003). Marketing activities or a way of life as traditional meets the tourists' need for authentic experiences (Urry & Larssen), influenced by what they find most attractive in a destination; the contrast with their own modernized world (Petriana, 2017).

4.1.2 Poor, but happy and welcoming locals

Describing the host as poor, but happy and welcoming, or a selection of the three, occurred 19 times across the texts, sometimes in an even belittling manner, as can be seen by looking at the following three quotes, all taken from different texts from different tour operators.

“You visit a family in their house. Children run around you and love to play.”

“The area is characterized by villages where there are still quite a few wooden houses, people are still saving up for stones.”

“The Bataks are also very musical and sing the nicest and happiest songs.”

“We brought small candies with us that you can hand out to children. They find it all very exciting and come running to you right away. It is better to give the children a candy than money and they are very happy with it.”

The local people are thus described as being happy, hospitable, and friendly, even though they are poor, which is in line with findings from Petriana (2017), who found that Indonesian people are most often described by the usage of words like friendly, interesting, smiley, and simple. Crossley (2012) states that hosts are often portrayed like this, resulting in tourists expecting to see locals that welcome them with open arms. Being represented in this way matches imperialistic views of “pure and traditional” views of the ‘other’ (McRae, 2003).

4.1.3 The colonial past as a marketing tool

As most of the literature focused on ‘the Orient’ as a whole or on the marketing of Indonesia in Australia, nothing on the use of the actual colonial past in texts was found. However, it appears that Dutch tour operators place rather much emphasis on the Dutch-Indonesian colonial past as being touristic sites. They do so without mentioning the long struggle for independence and the violence flowing from this. One of the tour operators even mentions a sense of pride, whereas another mentions a sense of nostalgia.

“The centre of the city is Lapangan Merdeka, the former parade ground. Here you will still find the Kantor Pos, the clock tower, the old train station, the town hall and the city's first hotel; Hotel de Boer. (...) and of course, grab a snack at the legendary Tip Top Restaurant, which has been operating since the early 20th century. And as befits a nostalgic Dutch restaurant: with croquettes on the menu!”

“If you walk towards the boulevard, you will already see the showpiece and Dutch pride of Makassar. Fort Rotterdam watches over the harbour and is one of the best-preserved colonial buildings”

As can be seen, colonial places, buildings, and sites are used as a marketing tool for tourism. This is especially the case for Java, as this island harboured most of the Dutch residents during colonial times. Even though these findings cannot be linked to any specific theory, it is interesting to see how colonial buildings or places are marketed in a neutral or positive manner, which may give the impression that the destination is still open to being civilized/corrected by the ‘Modern West’ (Echtner & Prasad, 2003).

4.2 Visual content analysis

For the visual content analysis, 8 photographs were analysed, all taken from one of the 8 tours that were textually analysed. Having selected the photographs this way ensures a range of islands being projected on the photo, providing a more general view of Indonesia rather than when only one or two islands would have been projected. The photos can be found in the Appendices, along with an explanation on which categories they were assigned.

For all photos portraying landscapes as the main theme, no people were projected. Photos 1, 2 and 4 belong to this category, where photo 1 shows the Borobodur temple in Java, with nice weather showing in the background and no tourists nor local people present, whereas photo 2 exclusively shows an orangutang up in a tree. Photo 4 shows a wooden house with a thatched roof, surrounded by rice terraces and green trees, without people or animals. All three show an “authentic” landscape that is rural rather than urbanized or modernized, giving the impression that the place is commodified to fit the tourists’ needs best (Smith, 2016).

Moreover, especially the first two photos, try to produce an untouched world, as was also the case in research conducted by Brito-Heriques (2014). In his findings, photo representation of Africa showed an untouched land without including urbanization or globalization, that in reality do play a big role. The photos of Indonesian landscapes thus relate to what Echtner and Prasad (2003, p. 673) call ‘significant silences’; consciously not showing certain parts of a destinations that are in fact present.

Concerning the photos with a focus on people, photos 3, 5, 7 and 8 show host(s) only, in a heritage and material/cultural landscape, whereas photo 6 shows tourists in a natural landscape, as defined by Hunter (2008). Of the photos showing only hosts, three of them show local people dressed in traditional clothing, the man on photo 3 showed praying, the woman on photo 5 in make-up, smiling toward the photographer, and the children in photo 7 smiling and waving at the photographer. Like in the texts, the local people are often portrayed as friendly, traditional, and welcoming to tourists, which relates to the imperialistic views of the traditional other, contrasting with the Western way of life (McRae, 2003). The last photo (8), shows men dressed in traditional clothes with bare torso holding spears. Traditional villages are shown as being almost uncivilized (Petriana, 2017), relating to the post-colonial view of portraying hosts as exotic but uncivilized (Brito-Henriques, 2014).

Lastly, photo 6 shows two white tourists on a selfie, whilst they are snorkelling in front of an island. They are wearing bathing suits and there is not a single other person in sight. The space being represented like this gives the impression that the space was prepared just for them, awaiting tourist arrival (Hunter, 2008).

From the content analysis, it thus becomes clear that Indonesia is in fact portrayed in a way that replicates colonial patterns. Places and people are described as traditional and poor but happy and welcoming, relating to imperialistic views of pure and traditional views of the Other. The colonial past is even often used as a marketing tool in itself, giving the colonial past an almost 'positive' spin. Moreover, places are shown (almost) untouched; commodified to meet the tourists' needs. These findings give a clear overview of how the colonial relation is still replicated in tourism marketing, which is of great importance in order to identify how this influences Dutch tourists' motivations to visit Indonesia and their experiences whilst on holiday. The following section looks into these motivations and experiences and relates them to these findings and to existing literature where possible.

4.2 Thematic analysis interviews

To answer the second and third research questions, looking into how the Indo-European past is present in Dutch tourists' motivations to select Indonesia as their holiday destination and experiences during holiday in Indonesia, five semi-structured, in-depth interviews were held. While analysing the data flowing from these interviews, four main themes were identified, which are discussed, interpreted and finally analysed in terms of whether patterns exist between the theory and findings.

4.2.1 Tourist motivation

4.2.1.1 Push factors

During the interviews, several internal reasons for choosing Indonesia as a holiday destination came to light. As explained in the literature review, push factors merely give a general understanding of internal motivations to visit a destination and do not relate specifically to a destination's attractive attributes, which can more easily be linked to post-colonial themes and are discussed in the next section.

Regarding the push factors, some of the participants mentioned a desire to go backpacking, to make local connections, or to visit family. All participants showed a desire for at least one of the following push factors, namely education (self-enhancement), escapism, or relaxation, of which escapism and relaxation were mentioned most often and are thus the ones discussed. When asked about their main reason for visiting Indonesia, Iris said:

"Because it's just really cheap, and very pretty and very warm and uh... very nice. So then I decided, when I actually ran out of money [laughs] let's just go to Bali for a while, then I can rest for a while, but cheaply."

As can be seen by looking at this quote, both how cheap the destination is as well as that the participant can come there to relax and rest are mentioned. However, as a destination's being cheap is a pull

factor, this factor is discussed in the next section, and focus is laid upon the internal need for relaxation and escapism, which is also mentioned in the following quote by Bernard:

“We are both not really into busy vacations. Hey, life is busy enough, so then it’s nice when you can just find your peace.”

Both quotes are in line with research conducted by Crompton (1979) who found that relaxation is among the seven push factors, and findings by Yuan and McDonald (1990) who found that relaxation is among the 5 push factors they identified. However, in more recent research, escapism and ego-enhancement were found to be the most common motivations for selecting a destination, which relates to the second quote where Bernard talks about escaping his busy life.

Even though push factors are more difficult to relate to the specific relation between the two countries in a post-colonial setting, the need for finding peace and going somewhere that offers an escape from daily life can be related to a tourist’s need to visit a country that is in many ways opposite of the country one lives in. Thinking of Indonesia as peaceful, quiet and relaxing does not take the country’s high level of urbanization and modernization into consideration, which relates to the Eurocentric tourist gaze (Urry & Larssen, 2011), clearly viewing Indonesia as tranquil and rural and thus keeping ‘significant silences’ in place (Echtner & Prasad, 2003).

The only clear relation between the two specific countries comes from two of the informants mentioning an Indonesian family member or friend as part of their reason to visit the country, which is slightly more related to colonial relations.

“But it was mainly that I had a neighbour who also lived on Java, so we also visited her. And of course, because my friend, that friend of mine is from there.”

In this quote, Lisa mentions knowing people that who from Java, which makes Indonesia a clear presence in her daily life, forming a reason to visit the country.

Tineke explicitly mentions the colonial relationship once, though a bit hesitantly, when she talks about her grandfather having walked where she now walked at the Borobudur, back when he worked there during the Indonesian occupation:

“Well, my grandfather, he is also, well the Dutch Indies back then, he was there then. And, well also, also what happened then between the Netherlands and Indonesia and well, he was there then, so I found that very special to go there as well (...) On the place where he had also been.”

From the conversation, it is clear that she saw this as her inspiration to visit Indonesia; to feel closer to her grandfather, which shows a clear colonial relation, even though not discussed in detail.

4.2.1.2 Pull factors

When asked about the main reasons for selecting Indonesia as their holiday destination, many different factors were mentioned, such as how beautiful the country is in terms of nature, its culture, accessibility, safety, climate, and affordability. When asked about their for visiting Indonesia, the following was said:

“It is a nice warm country, it has many islands, so of course you can go from island to island. It has different cultures, which always appeals to me when traveling anyway (...) and of course Asia is quite cheap in that sense too.”

“And I also had the feeling that it was accessible, and well, safe for backpackers.”

Selecting Indonesia for its different cultures across islands was mentioned several times during the interviews, putting focus on the versatility of the country in terms of levels of tourism, region, tourism attractions, and people. Most of the informants visited Java, Bali and the Gili islands, with one of the informants also visiting Lombok on top of that, and one of the informants sticking to just Bali. This relates to research conducted by from Correia, Pinto and Moço (2007), who found that most activities engaged in on holiday consist of things contrasting from those back home, relating to the tourists' search for an authentic experience from a Eurocentric tourist gaze (Urry & Larssen, 2011).

Indonesia being described as safe, accessible and cheap can be related to post-colonial theory in terms of Dutch tourists being able to receive a visa on arrival rather than having to apply beforehand, which could be influenced by post-colonial relations (Vezzoli, 2017). Moreover, budget travel is among the seven pull categories identified by Yuan and McDonald (1990) and indicates some level of tourist consciousness of traveling to a destination where development is low(er) (Correia, Pinto and Moço, 2007).

The pull factors mentioned during the interviews were mostly about the country's general attractiveness, as just discussed, rather than the informants relating them to the colonial relationship. However, when asking Lisa about what she was really looking forward to before visiting Bali, she mentioned the following:

“The food! The food, yeah!”

When asked whether she has experience with eating Balinese/Indonesian, she mentions that she also enjoys the food at home at times. Accessibility to these foods could be a consequence of the relationship between the Netherlands and Indonesia, but this was not explicitly mentioned by the informant.

Other than this quote, there was no mention of the specific relationship between the two countries, which resulted in the push and pull factors not relating to post-colonial themes as well as expected, and functioning more as an introduction to the tourist experiences than being of great value to the research.

4.2.1.3 Motivation shaped

How motivation is shaped depends on the information provided and sought after before and during a holiday. When asked about how the decision to visit Indonesia was made, all informants mentioned either friends, peers, or family having told them stories about Indonesia, which sparked their interest. Almost all participants also mentioned some sort of research before and during their travels, consisting of both offline (such as guidebooks) and online content (such as blogs).

“And we just really immersed ourselves in reading blogs, watching videos on YouTube.”

“And Xanne also always told beautiful stories about Bali.”

“Yes I had read some things about certain temples, where I’d like to go.”

It is thus clear that tourist motivations are either indirectly or directly influenced by the tourism media, which market a destination in guidebooks or on the Internet, thereby shaping tourists’ views beforehand. The following section explains how tourists gaze upon their holiday destination.

4.2.2 Tourist gaze

4.2.2.1 Gazing upon the host

When asked about whether the local population was a part of their decisions to visit Indonesia, all of the informants needed a moment to think about this and then answered by saying that they were not. When looking into how they gazed upon the locals during their holidays, they said:

” The people were so sweet, right, just really caring. Very nice people, really very sweet. (...) Yeah, just very sweet, always happy, big smile, even though they don’t have it easy.”

“Very helpful, friendly.”

Exactly as in the textual content analysis, it can be seen that the hosts are described with words like ‘friendly’, ‘smiling’, and ‘helpful’. Moreover, they are often described as being poor, but happy, as can be seen in the first quote and has been mentioned by both other informants as well as by tour operators in the textual analysis. It could thus be said that Crossley (2012) is correct in saying that when locals are portrayed as poor but welcoming, tourists expect and perceive hosts to be this way when they arrive. This relates to a search for contrast with the tourist’s own life and thus the search for an authentic experience (McRae, 2003).

4.2.2.1 Gazing upon the local environment

When looking into how the informants experience the local environment, negative as well as positive experiences are shared.

“I just thought it was a beautiful paradise island. There was just public, or no cars and stuff, just a bit of horse and carriage and all sorts of hippies and a wonderfully fun reggae bar.”

“So that is a downside, that in a country like this, yeah, you do get the wrong foods a bit. You don’t really have that here in the Netherlands.”

Both quotes express a contrasting environment to the one they are used to; food in the first quote, going back in time in paradise in the second. Moreover, the quotes both provide a sense of underdevelopment compared to Western standards. The first quote expresses a positive feeling and gives the idea that this is something she had been in search of (McRae, 2003), relating to the Western gaze and its search for traditional experiences (Urry & Larssen, 2011). The second quote is about food being unhygienic, of which she got sick, expressing that something like that would not happen back home, highlighting the underdevelopment even though this is also part of why she selected the destination (Correia, Pinto and Moço, 2007). Even though tourists often search for an exotic destination that contrasts with where they are from, findings show that negative feelings can be the result of this.

“At a certain point we would go on a biking tour, that you are the only white person and that then everyone starts waving at you and stuff and that is pretty awkward in a way.”

This feeling of awkwardness was expressed by all three female, white, and blonde informants when talking about their experiences with hosts. They also mentioned they never felt in danger, but rather experienced an awkward feeling, as if they were the first tourists the hosts had ever met. For one of the other informants, who is male, a similar feeling of awkwardness combined with guilt occurred when being confronted with the high level of contrast in terms of economic well-being. Thus, even though tourists search for an authentic experience that highlights contrasts between the host and the tourist, real-life contrasts may be too much.

4.2.3 The touristic experience

When discussing the touristic sites that the informants planned to visit beforehand, and their actual experience of visiting these, almost all touristic sites were experienced positively. The informants mostly talk about how great the experience was and how beautiful the tourist site.

“Yeah nature. Nature is really my thing. The nature was absolutely stunning.”

“It’s just very beautiful, I thought. Especially uh.. the beach.”

“I thought the volcano was super beautiful. (...) Yeah I thought the rice fields were very beautiful. In Ubud.”

“Borobodur, that is the big one, right? The square one. I thought that was very special, early in the morning. I thought Prambanan was less special, mostly just very crowded.”

All the informants talk quite positively about what they experienced as being the highlight of their vacation. Only Bernard adds that at one of his expected cultural highlights, the Prambanan temple, his experience was less special due to overcrowding.

When talking to the informants about their experiences as tourists, the photographs they selected to discuss during the interview came up as well. They were then asked more in-depth about their experiences related to the photos, and especially about expectations they had beforehand, and whether the photographs they took of the site would look the same if zoomed out or if I would visit right now. The informants would then think again, and it seemed as though these questions made it easier for them to go back to how they actually felt and experienced as site. These experiences are discussed in the next section.

4.2.4 Hermeneutic cycle of representation

Some expectations about attractions or landscapes were formed beforehand, which were sometimes met. For instance, when asking Lisa about her experience in the rice fields in Bali, she said:

“It was really when I came there, that I thought, this is what I expected from Indonesia, beforehand, that I would see.”

Apparently, Lisa already had an image of the rice fields in mind before she went there, and these expectations were met whilst being there, experiencing the ‘real Indonesia’. Even though the islands visited by all informants are greatly modernized and urbanized, all informants mention rural areas as the true experience rather than the crowded and dirty cities, relating to the pure and untouched views of imperialism sought after by Western tourists (McRae, 2003; Urry & Larssen, 2011).



Figure 2: Lisa at the rice fields

However, expectations were not always met, even though it may feel like they were when looking back on the experience. When asked about one of the photos Iris took, on which a small road amidst green jungle is projected, she first mentions that it feels peaceful looking back on it, even though she knows it did not feel peaceful at that moment:



Figure 3: Hermeneutic cycle replicated by Iris

“But I do remember that when I was walking there, it was busier than I would have liked. I also had to stand in the right place to take a photo without many people in it you know.”

This is a great example of trying to replicate visuals seen before traveling to a destination, that almost always project pristine spaces, ready for the tourist to consume. Like the photos in the tourism media, Iris tries to take a photo on the exact right moment so that the landscape is as empty as possible.

Even though deliberately photographed this way, I think the underlying decision of photographing this way is made unconsciously. However, it is important to point out that portraying a landscape like this will in turn let others believe this is the ‘real Indonesia’; rural, pristine, ready to be consumed, which in turn leads to other tourists in search of this authentic experience that does not exist (Smith, 2016; Urry & Larssen, 2011).

Lastly, sometimes expectations were very clearly not met, mostly in terms of over tourism. When Bernard was asked about how he experienced the temple and whether it was as projected in visuals seen beforehand, he answered the following:

“Yes I think those photos, I don’t know, everyone is chased away and then a photo is taken [laughs]. Just like in that Monkey Forest, you just walk in a line in that forest.”

He thus visited both sites he talks about, but experienced over tourism at both sites. He expressed his annoyance with the crowdedness, which is a logical consequence of expecting sites to be less crowded. However, this representation is kept in place by the informant as well, as can be seen in the photo he took that aims not to display any other people.



Figure 4: Representation by Bernard

Iris experienced a similar annoyance when she went on her snorkelling trip:

“All of a sudden there were very many boats and very many people snorkeling.”

It can really be sensed by the way she expresses herself that she was surprised with the number of other tourists there, as this was not the way it was marketed. Disappointment thus occurred in both cases, as the expectations set beforehand were not met (Jazeel, 2019; Urry & Larssen, 2011).

Overall, it has become clear that Dutch tourism media do replicate post-colonial concepts in their marketing of Indonesia as a holiday destination, that this (partly) shapes tourists’ expectations and motivations, and that this tourist gaze influences the way tourists experience sites and people whilst on vacation.



Figure 5: Untouched Borobudur, photo by Tineke

This is evident in how tourists replicate representations encountered before their travels in the way they photograph places and people. Some acknowledge that they have done so, like Iris in the discussion above, but all do so unconsciously whilst on holiday. This can be seen by looking at one of Tineke’s photos, which all show an untouched environment, ready to be consumed by tourists.

The section that follows discusses the most important findings and concludes the thesis by summarizing the thesis, answering the research question, and making recommendations for both the industry and future research.

5. Conclusions & Recommendations

The anticipated aim of this thesis was to identify how the Indo-European colonial past is present in how Dutch tourists select and experience Indonesia as their holiday destination. In order to answer this question, three sub-questions were formulated, the first one looking into how the colonial past is replicated in Dutch tourism destination marketing of Indonesia, the second one looking into the motivations influencing Dutch tourists' decisions to visit Indonesia, and the last one identifying how the actual experiences of Dutch tourists on holiday relate to the Indo-European colonial past. These three sub-questions, and finally the research question, are answered in this section, after which the limitations of the study and further recommendations are presented.

5.1 Resumé

As has been identified by conducting a textual and visual content analysis, post-colonial themes do occur in the Dutch tourism media marketing of Indonesia. Landscapes are shown and presented in-text in a rural, pristine, empty manner, whereas hosts are almost exclusively shown in traditional/ethnic clothing, smiling to the camera. These representations are clearly focused toward the tourists, creating an unattainable level of authenticity tourists expect to be able to consume, looking for sites, activities and people contrasting most with their own. Moreover, the 'real Indonesian' life is presented as being traditional, rural, and poor, which links back to imperialistic views of the traditional and lesser developed 'other', relating to the representation of hosts as exotic but uncivilized.

In terms of tourist motivation to select Indonesia as their holiday destination, the push factors of relaxation, education/self-enhancement, and escapism are mentioned most often by a variety of informants. In terms of pull factors, budget travel is mentioned quite often, which could relate to a level of consciousness related to travelling to a less developed country. Moreover, the versatility of the country is mentioned as a pull factor, relating mostly to the different people, religions, and tourist sites. Examples of sites and activities related to this pull factor are beaches, temples, snorkelling, rice fields; all offer a big contrast to sites and activities in the Netherlands. This again relates to the search for authentic experiences contrasting most with those back home, based on a Eurocentric tourist gaze. This Eurocentric tourist gaze is shaped by stories and visuals heard or seen before and during making the decision to select Indonesia as a holiday destination. The informants mentioned having heard about how beautiful the country is from friends or family, as well as having read about it in guidebooks or having seen cultural sites on television. Motivations are thus shaped by how a country is represented, which in the case of Indonesia has shown to include several post-colonial themes.

When asked about their actual experience of some of the pull factors or vacation highlights, the general feeling expressed is positive. However, when discussing the selected holiday photos, more in-depth questions result in more in-depth answers, showing some disappointment and, in some cases, even annoyance, caused by a gap between expectations and reality. At times, this disappointment was cast aside and the hermeneutic cycle of representation was replicated by the tourist, creating an untrue representation of authenticity as seen in the tourism media themselves, even though perhaps unconsciously. The selected methods thus ensured the possibility to reflect on this, as they show the differences between how a destination is marketed and how it is experienced, and an overlap between the untrue representation by tour operators and a replication of this image by the tourists.

Selecting, experiencing, and representing a destination in this way can have major implications, such as the continuation of post-colonial representation of a nation by means of presenting a very focused part of a destination. The destination is shown as being rural rather than urbanized, traditional rather than modernized, and pristine rather than cultivated, all relating to a sense of imperialism in terms of projecting the 'other' and their living environment as greatly contrasting to that of the Western tourist.

This thesis therefore concludes that the Indo-European colonial past most certainly has an effect on how Dutch tourists select and experience Indonesia as their holiday destination. The colonial past plays an explicit role in some of the motivations, mostly in terms of bonds with family or friends from Indonesia, but most of the motivations and experiences replicate colonial times unconsciously. Indonesia is both represented, experienced and then again represented (hermeneutic cycle) as traditional, pure and poor. Knowing so may aid in creating awareness of the post-colonial patterns present in tourism media and tourist decisions and the influence these have on local people and their living environments. At this moment, 'significant silences' are constantly being replicated, creating an untrue representation of Indonesia that keeps colonial views and thus inequality in place.

5.2 Critical analysis

This section gives an overview of the steps undertaken to ensure the validity of the research as well as some critical reflections on the research process and limitations flowing from this, together with their corresponding recommendations.

To ensure internal validity, a combination of methods was selected, namely a textual and visual content analysis, in-depth semi-structured interviews, and secondary participant observation. Using mixed methods increases the chance of ensuring the research measures what needs to be measured (Veal, 2011).

Also, to ensure dependability, the interview transcripts were shared with the informants, giving them the chance to point out anything they felt uncomfortable with or saw as a poor reflection of their views and feelings.

In terms of the research (process), some limitations were identified, such as when during the interview it became clear that some of the informants found it quite difficult to remember how they experienced a certain site or activity and how they felt during that time. One of the conditions for selection was that the participant had to have visited Indonesia in the past 5 years, which was set this way because of the past two years in which COVID-19 restrictions were in place, but proved difficult for the informants. However, by asking more in-depth questions about experiences and by taking the participants back to the place they visited, some more in-depth answers were given and the participants seemed to remember more about their emotions at the time. It is therefore not expected that this has greatly influenced the research, even though for future research it is recommended to select participants that went on holiday not so long ago.

Moreover, due to convenience sampling, all of the participants were aged between 22 and 40. Normally, the researcher would have continued searching for participants in other age groups, however, due to time constraints, this proved impossible. It is therefore important to note that, even though qualitative research is never truly generalisable, the findings of this thesis are probably not applicable to other age groups. This is especially so, as many of the informants were backpacking through Indonesia, which is most probably not generally the case within older age groups.

Related to this limitation is the one of not being able to gather more informants than the five selected. As mentioned briefly, the time span in which the research was conducted was relatively small, and this, combined with the May holidays taking place, resulted in the data not being completely saturated. However, during the last interview, only one new code was identified and all the data put together revealed similar codes and patterns, which is why it is not expected that more interviews would have made a big difference in terms of final findings.

Lastly, in the original research, quite some emphasis was placed on the push and pull framework, which in the end did not play a significant role but rather functioned as an introductory part of the interview. It is expected that this is partly due to the lack of recent experiences due to COVID-19, which made it difficult to discuss motivations, whereas it became easier to talk about experiences as the photos aided in remembering them. The most important findings were thus derived from talking about the photos and the experiences at the tourist sites. This has resulted in much of the data not discussing a specific relationship between the two countries, but rather relating to the colonial relationship between a Western country and one located in the Global South.

5.3 Recommendations for the industry and future research

Findings show that post-colonial patterns do exist in both the marketing of destinations as well as in the choices made and actions undertaken by tourists. For Dutch tour operators, it is therefore recommended to think more consciously about decisions made regarding how to project and represent destinations and to realize that the way destinations are represented in the tourism media does influence actual tourist choices and behaviour that impact hosts and their living environments.

Moreover, in terms of future research, it is recommended to look into the host gaze regarding post-colonialism. This research almost exclusively focuses on how tourists gaze upon the hosts, whereas it would also be valuable to see how hosts experience tourist behaviour and whether they prefer being represented and treated differently.

Furthermore, as suggested by the supervisor of this research, it would be interesting to let participants select tourism media photos they feel best represent the destination. However, due to time constraints and the willingness of potential participants to participate during the holidays, it was decided not to include this in this research. However, for future research, this would add a dimension to explaining the hermeneutic cycle of representation, which in this research has proven to play an important role in destination representation.

Lastly, as this research merely shows the effect of the Indo-European colonial relationship on tourism motivations and experiences, it would be interesting to see whether similar findings would occur when conducting research on the effect of other colonial relations, such as between Portugal and Cape Verde.

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Appendices

Appendix 1: Definitions Post-colonial terms LR

Term	Definition	Source
<u>Post-colonial research</u>	Post-colonial research focuses on critically studying the cultural, political and economic aftermath of both colonialism and imperialism. Its focus is on the lingering impacts of human power and exploitation of colonized people and their living environments	(Watson & Wilder, 2018)
<u>Neo-colonialism</u>	<p>The fact that after colonies became independent, they were in many ways still indirectly ruled by their former colonizer.</p> <p>This form of colonization comprises of imperial control, both through economic and political means.</p>	<p>(Young, 2020, p. 3).</p> <p>(Nkrumah, 1966).</p>
<u>Difference neo-colonialism and post-colonialism</u>	Post-colonialism as a theory looks at the lingering effects of colonialism, that can be unconscious, whereas neo-colonialism mostly exists in the form of conscious economic, political or cultural control over a periphery nation.	(Inyabri, 2015).
<u>Imperialism</u>	An unequal (often economic) power dynamic in which one country is extending dominion over another.	(Brenner, 2006).

Appendix 2: Textual analysis deductive codes

Post-colonial words	Source
Exotic	(Petriana, 2017)
Traditional	(McRae, 2003)
Romantic	(Petriana, 2017)
Paradise	(Petriana, 2017)
Magical	(Petriana, 2017)
Mystical	(Petriana, 2017)
Pure	(McRae, 2003)
Untouched	(Brito-Henriques, 2014)
Uncivilized	(Brito-Henriques, 2014)
Primitive	(Brito-Henriques, 2014)
Authentic	(McRae, 2003)
Dependent of touristic discourse	(Brito-Henriques, 2014)
Poor but happy and welcoming	(Crossley, 2012)

Table 2: Textual analysis deductive codes

Appendix 3: Visual analysis deductive codes

Themes	Categories	Definition of category (when necessary)	Codes
Landscape (Hunter, 2008)	Natural	Open spaces, pure and unspoiled	(e.g., mountains, oceans, beaches, forests, lakes, wildlife, sky)
	Cultivated	Open spaces, nature altered in a way.	(e.g., gardens, rice terraces, beach chairs)
	Heritage & Material Culture	Spaces highly people-related, focus on history and ethnicity.	(e.g., ruins, temples, relics, landmarks, traditional costumes)
	Tourism Products	Spaces “waiting to be consumed”	(e.g., lobbies, rooms, pools, restaurants)
People (Hunter, 2008)	Host only		(e.g., traditional clothing, occupational clothing, happy, welcoming, ethnic)
	Tourist only		(e.g., bathing suit, camera, posing, consuming tourist product)
	Tourist & Host		(e.g., unequal power relation, exchange, joined)
	No people		-

Table 3: Visual analysis deductive codes

Appendix 4: Content Analysis Data

Appendix 4.1 Van Verre Tour 1: Java & Bali

Link to the itinerary and photo:

<https://www.vanverre.nl/indonesie/rondreizen/hogtepunten-java-bali.htm>

Appendix 4.2 Van Verre: Sumatra, Java, Bali

Link to the itinerary and photo:

<https://www.vanverre.nl/indonesie/rondreizen/hogtepunten-van-sumatra-java-en-bali.htm>

Appendix 4.3 Dim Sum: Sumatra, Java, Bali

Link to the itinerary and photo:

<https://dim-sum.nl/sumatra-java-en-bali-reis>

Appendix 4.4 Dim Sum: Bali & Lombok

Link to the itinerary and photo:

<https://dim-sum.nl/indonesie-bali-en-lombok-reis>

Appendix 4.5 Riksja: Sulawesi, Lombok, Gili & Bali

Link to itinerary and photo:

<https://www.riksjatravel.nl/indonesie/rondreis/rondreis-sulawesi/>

Appendix 4.6 Riksja: Bali, Flores, Lombok, Gili

Link to itinerary and photo:

<https://www.riksjatravel.nl/indonesie/rondreis/eilandhoppen/>

Appendix 4.7 Djoser: Bali, Flores, Komodo, Sumbawa & Lombok

Link to the itinerary and photo:

<https://www.djoser.nl/rondreis-indonesie/21-dg-kleine-sunda-eilanden/>

Appendix 4.8 Djoser: Sulawesi & Papoea

Link to the itinerary

<https://www.djoser.nl/rondreis-indonesie/rondreis-sulawesi-papoea-21-dagen/>

Appendix 5: Textual analysis finalized codes and wordcount

Post-colonial word(s)	Island(s)	Nr. Of occurrences	Example quotes
Exotic	Bali	2	<p>Dim Sum: “The reef close to Menjangan exists of hard and swaying corals that attract the most exotic fish.”</p> <p>Riksja: “After arriving in Pemuteran, you check in at your bungalow located in a garden full of exotic flowers and palmtrees, on walking distance to the beach.”</p>
Traditional	Bali, Sulawesi, Java, Lombok, Papoea	21	<p>Van Verre: “Explore the environment by bicycle or traditionally by horse and carriage.”</p> <p>Dim Sum: (...) “or visit a traditional dance performance.”</p>
Mystical	Flores	1	<p>Riksja: “One of the most traditional villages is Bena. The little houses with thatched roofs stand in two lines with mystical stones in between for offerings to spirits. In this environment, the traditional customs are better preserved than in any other part of Flores. Rituals are held regularly.”</p>
Paradise	Sulawesi, Gili islands	2	<p>Riksja: “This place with snow white beaches, wooded cliffs and pristine cliffs is still relatively undiscovered by Western tourists, which makes it feel like a little hidden paradise.”</p>

			Djoser: "A boat trip to the paradisiacal Gili islands is also possible."
Pure (Untouched/Pristine)	Bali, Sulawesi	3	Dim Sum: "Here you still find an untouched jungle full of tropical birds and monkeys." Djoser: "In the fishing town of Bira you can relax on the pristine beaches of the turquoise sea."
Authentic	Sumatra	1	Dim Sum: "Scattered over the island you still find authentic houses with saddle-shaped roofs."
Poor, happy, welcoming locals (Contrasting lives with that of tourists)	Lombok, Flores, Bali, Java, Sulawesi	19	Riksja: "You visit a family in their house. Children run around you and love to play." Van Verre: "The area is characterized by villages where there are still quite a few wooden houses, people are still saving up for stones." Dim Sum: "The Bataks are also very musical and sing the nicest and happiest songs."
Colonial past presented as a touristic site (either neutral or positively mentioned)	Java, Sulawesi	16	Van Verre: "Bandung is known for its many colonial houses and buildings. The city was a popular residence for the Dutch because of the somewhat cooler climate. You will see villas from the Dutch era, many with Dutch names, such as Apeldoorn."

		<p>Dim Sum: “The center of the city is Lapangan Merdeka, the former parade ground. Here you will still find the Kantor Pos, the clock tower, the old train station, the town hall and the city's first hotel; Hotel de Boer. From here, walk down Ahmad Jani Street to visit the Chinese trading house of Tjong a Fie and of course grab a snack at the legendary Tip Top Restaurant, which has been operating since the early 20th century. And as befits a nostalgic Dutch restaurant: with croquettes on the menu!”</p> <p>Riksja: “If you walk towards the boulevard, you will already see the showpiece and Dutch pride of Makassar. Fort Rotterdam watches over the harbor and is one of the best-preserved colonial buildings”</p>
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Table 1: Textual analysis

Appendix 6 Visual content analysis

Themes	Categories	Definition of category (when necessary)	Codes
Landscape (Hunter, 2008)	Natural	Open spaces, pure and unspoiled	(e.g., mountains, oceans, beaches, forests, lakes, wildlife, sky)
	Cultivated	Open spaces, nature altered in a way.	(e.g., gardens, rice terraces, beach chairs)
	Heritage & Material Culture	Spaces highly people-related, focus on history and ethnicity.	(e.g., ruins, temples, relics, landmarks, traditional costumes)
	Tourism Products	Spaces “waiting to be consumed”	(e.g., lobbies, rooms, pools, restaurants)
People (Hunter, 2008)	Host only		(e.g., traditional clothing, occupational clothing, happy, welcoming, ethnic)
	Tourist only		(e.g., bathing suit, camera, posing, consuming tourist product)
	Tourist & Host		(e.g., unequal power relation, exchange, joined)
	No people		-

Table 2: Visual content analysis

Photo	Categories	Explanation
1 Error! Reference source not found.	Cultivated landscape + No people	The Borobodur temple is projected, showing no people at all and nice weather on the background.
2	Natural landscape + No people	An orangutan is projected staring toward the photographer, in its natural habitat with the only other thing showing being the tree in which it hangs.
3	Heritage & Material Culture landscape + Host only	The photo shows one person, a host, in traditional clothing, with a bowl balancing on his head, praying.
4	Cultivated landscape + No people	The photo shows rice terraces, palm trees and a wooden house with a thatched roof.
5 Error! Reference source not found.	Heritage & Material Culture landscape + Host only	The photo shows a woman in traditional and colourful clothing, smiling toward the photographer.
6	Natural landscape + Tourist only	The photo shows a so-called selfie, taken by two tourists snorkelling in front of an island. They are wearing bathing suits and there is not a single other person in sight.
7	Heritage & Material Culture landscape + Host only	The photo project three local children, smiling and waving at the person behind the camera. The photograph is quite zoomed in, as it cannot be seen what is behind the children except for some kind of brown and white structure.
8	Heritage & Material Culture landscape + Host only	This photo shows men dressed traditionally, with spears and head dressings and without clothing for their torsos. Behind the hosts, green scenery can be seen in which a certain building-like structure can be seen.

Appendix 7 Information and Consent Letter

Purpose of the study

Hello, my name is Ayla Grotenboer, a master student studying Cultural Geography at the University of Groningen. For my master thesis, I am conducting research on what motivates Dutch tourists to select Indonesia as their holiday destination. The aim of this research is to identify tourists' motivations and relate this to the historical relation between the Netherlands and Indonesia. To do so, it would be greatly helpful if you would participate in this in-depth interview.

Part of the interview will be about some of your self-taken photos taken whilst on holiday in Indonesia. Before participating in the interview, I would therefore like to ask you to select 1-3 photos you took whilst on holiday in Indonesia, that we can discuss during the interview. In the case the interview takes place online, would you please be so kind as to share the selected photos with me beforehand?

To give you an idea of what the interview will look like, the following questions serve as an example. One of the questions asked during the interview will be about why you choose Indonesia as your holiday destination; how did you think of Indonesia as a holiday destination; which of country's characteristics most attracted you to the destination.

Before consenting to being part of the research, it is important that you understand how your data will be used and what the research incorporates. To do so, please read the following information about the research and in case you have any questions or concerns, please feel free to contact me at any time at aylagrotenboer@live.nl or +316 319 56 275.

The interview

The interview will be in-depth and semi-structured, meaning that questions have been constructed by the researcher beforehand, but there is room for you as the informant to discuss anything you deem relevant as well. The interview will approximately last between 30 to 50 minutes, including the discussion on the photographs. The date and location of the interview fully depends on your preference. The uttermost important thing is that you feel comfortable with the place and time, meaning that we can meet anywhere, including online if preferred. The interview will be recorded by the means of a voice recorder (if you oppose to this, please let me know via e-mail or phone number as mentioned above). The recorded interview will be stored on a password-protected phone and will be deleted as soon as the interview is transcribed.

Voluntary participation

Participating in this research is completely voluntary, which also means that after having agreed to participating in the study, you are free to discontinue at any time. Moreover, if you feel uncomfortable answering any given question during the interview, you are free to refuse to answer them. Doing so will be without any form of prejudice, after which we can carry on with the rest of the interview if you are okay to continue. If just before, during or after the interview you do not feel comfortable with your participation, you are free to withdraw from the study without explanation or consequences. In the case this happens, any data acquired up to that point will immediately be destroyed.

I greatly appreciate your participation and will aim to make the interview a comfortable experience for everyone involved. In the case you feel uncomfortable or would like to take a break for any reason whatsoever, please let me know and I will gladly let you take your time.

Anonymity

Your data will be stored confidentially and pseudonyms will be used when referring to you as informant in the research. As mentioned, after having transcribed the interview data, the recordings are deleted immediately. Moreover, the transcripts will be shared with you via e-mail or phone for you to ensure valid representation of your views and feelings.

Consent

I have carefully read the information letter and understand what participating in this research entails. I have been given sufficient time to consider my participation in this research and have given the opportunity to express my concerns or ask questions. I am aware that I can withdraw from the research at any time, without the need to provide a reason and without any consequences. I permit to recording the interview and voluntarily agree to participate in this study.

Informant's signature

Date

I hereby declare that I have sufficiently informed the participant about the study and what it entails. I will contact the informant if any changes occur that may influence their participant in the research and will ensure ethical and confidential data handling.

Researcher's signature

Date

Appendix 8 Information and Consent Letter Dutch

Doel van het onderzoek

Hallo, mijn naam is Ayla Grotenboer en ik studeer Culturele Geografie aan de Rijksuniversiteit Groningen. Voor mijn master thesis doe ik onderzoek naar wat Nederlandse toeristen motiveert om Indonesië als vakantiebestemming te selecteren. Het doel van dit onderzoek is om toeristenmotivatie te identificeren and deze te relateren aan de historische relatie tussen Nederland en Indonesië. Hierbij zou het ik het enorm waarderen als u deel zou willen nemen aan dit interview.

Een deel van het onderzoek zal gaan over zelfgemaakte foto's tijdens uw vakantie in Indonesië. Voordat we aan het interview beginnen, wil ik u daarom vragen om 1 tot 3 zelfgemaakte foto's te selecteren die we tijdens het interview kunnen bespreken. In het geval het interview online plaatsvindt, zou u dan zo vriendelijk willen zijn de foto's van tevoren met mij te delen?

Om u een idee te geven van wat we tijdens het interview zullen bespreken, heb ik hier wat voorbeeldvragen opgesteld. Enkele van de vragen die u tijdens het interview kunt verwachten zijn bijvoorbeeld waarom u Indonesië als vakantiebestemming hebt gekozen; hoe komt het dat u aan Indonesië dacht; welke bestemmingskenmerken u het meest naar de bestemming trokken; en of de lokale bevolking hierbij een rol speelde.

Voordat u uw consent geeft om deel te zijn van dit onderzoek is het belangrijk dat u volledig begrijpt hoe uw data gebruikt wordt en waar het onderzoek precies uit bestaat. Om er zeker van te zijn dat het doel van het onderzoek en het onderzoeksproces u duidelijk zijn, vraag ik u de volgende informatie goed te lezen. Mocht u vragen hebben of meer informatie willen, voelt u zich dan alstublieft zo vrij contact met mij op te nemen via aylagrotenboer@live.nl of +316 319 56 275.

Het interview

Het interview zal semigestructureerd zijn, wat betekent dat een aantal van de interviewvragen van tevoren opgesteld zijn door de onderzoeker, waarbij er ruimte blijft voor u als informant om onderwerpen aan te snijden welke u relevant en belangrijk acht. Het interview zal tussen de 30 en 50 minuten duren, inclusief het bespreken van de foto's. De datum en locatie van het interview zijn volledig afhankelijk van uw voorkeuren. Het allerbelangrijkste is dat u zich comfortabel voelt met de plaats en de tijd, wat betekent dat we overal kunnen afspreken, waaronder online als dat uw voorkeur heeft. Het interview zal worden opgenomen met een spraakrecorder (als u hier bezwaar tegen heeft, laat mij dit dat alstublieft weten via e-mail of telefoon, welke hierboven genoemd staan). Het opgenomen interview zal worden opgeslagen op een telefoon met wachtwoord en zal verwijderd worden zodra het interview getranscribeerd is.

Vrijwillige deelname

Deelname aan dit onderzoek is volledig vrijwillig, wat ook betekent dat nadat u uw consent heeft gegeven, u zich alsnog ten alle tijde terug kunt trekken uit het onderzoek. Mocht u zich met welke van de vragen dan ook oncomfortabel voelen, voelt u zich dan alstublieft zo vrij deze niet te beantwoorden. Als u zich met de overige vragen comfortabel voelt, zullen we het interview hervatten zonder enige vorm van vooroordeel. Als u zich vlak voor, tijdens of na het onderzoek niet meer comfortabel voelt met uw keuze deel te nemen, bent u vrij zich terug te trekken zonder opgaaf van redenen en zonder enige vorm van consequenties. In het geval dat dit gebeurt, zal alle data die op dit punt verzameld is worden verwijderd.

Ik waardeer uw deelname ontzettend en zal er dan ook mijn uiterste best voor doen om dit een fijne ervaring te maken voor alle betrokkenen. Mocht u zich desondanks oncomfortabel voelen of een pauze willen inlassen tijdens het interview, laat dit dan alstublieft weten, dan geef ik u hier graag alle tijd voor.

Anonimiteit

Uw data zal vertrouwelijk worden opgeslagen en bij het refereren aan u als informant in het onderzoek, zal een pseudoniem worden gebruikt. Zoals vermeld zal de interviewdata, na het transcriberen, meteen verwijderd worden. Ook zullen de transcripten met u gedeeld worden via e-mail of telefoon, om er zeker van te zijn dat uw mening en ideeën naar waarheid gerepresenteerd zijn.

Consent

Ik verklaar hierbij dat ik de informatiebrief heb gelezen en dat ik begrijp wat mijn deelname aan dit onderzoek betekent. Ik heb genoeg tijd gekregen om over mijn deelname na te denken en heb de optie gekregen mijn zorgen en of vragen te uiten. Ik ben ermee bekend dat ik mij op elk moment kan terugtrekken uit het onderzoek, zonder hiervoor een reden op te geven en zonder enige vorm van consequenties. Ik geef hierbij consent tot het opnemen van het interview en ga vrijwillig akkoord met deelname aan dit onderzoek.

Handtekening deelnemer

Datum

Hierbij verklaar ik dat ik de deelnemer van voldoende informatie heb voorzien wat betreft het onderzoek. Ik verklaar hierbij dat ik contact met de informant zal opnemen mochten er enige veranderingen plaatsvinden die invloed kunnen hebben op de participant en verzeker de participant hierbij van een ethische en vertrouwelijke afhandeling van de data.

Handtekening onderzoeker

Datum

Appendix 9 Interview Guide

Topics	Questions	Probes
Opening questions	<p>How are you today?</p> <p>Have you read the information and consent letter and is everything clear?</p> <p>Is it okay if I start recording the interview now?</p>	
Informant characteristics	<p>Could you tell me a little bit about yourself? (name, age, where from)</p>	
Characteristics of the holiday	<p>Could you tell me a little bit about your holiday to Indonesia?</p>	<p>When did you visit Indonesia?</p> <p>For how long did you go?</p> <p>With whom did you travel?</p> <p>Which islands did you visit?</p>
Motivation (Push & Pull)	<p>How did you decide to go on holiday to Indonesia?</p> <p>What factors were most important to you when selecting Indonesia as your holiday destination? (e.g., safety, visa requirements, vaccinations, beaches, religion, etc.)</p> <p>Could you tell me something about things you really wanted to see or do and how you got this idea?</p>	<p>Did you know other people that went there on holiday, or did you come across marketing from tour operators for instance?</p> <p>Why were these factors most important to you?</p> <p>What would you say the people are like there?</p> <p>Were they part of the reason you selected Indonesia as your holiday destination?</p> <p>What did you like most about your holiday to Indonesia? Why?</p> <p>What did you like the least? Why?</p> <p>Whilst on holiday, were the expectations you had beforehand met in reality? Why (not)?</p>
Visual tourist gaze	<p>Could you tell me a little bit about this photo?</p> <p>Why did you choose this specific place (: landscape /person) to photograph?</p>	<p>Why did you bring this photo, where was it taken, what does it portray?</p>

	<p>Do you remember what you felt whilst being in this spot?</p> <p>Do you feel like this is an actual representation of what this location looks like?</p> <p>(If I would visit right now, would it look the way it does on this photo?)</p>	<p>Or if not, what do you feel when looking at this photo now?</p> <p>Why (not)? e.g., normally very busy, shops around, pollution, not as green, etc.</p>
Closing questions	<p>Is there anything else you would like to discuss?</p> <p>Do you have any questions for me?</p>	<p>Would it be okay if I send you the interview transcript via e-mail so you can check whether I presented your views and opinions correctly?</p>

Table 3: Interview Guide

Appendix 10 Interview Guide Dutch

Onderwerpen	Vragen	Vervolgvragen
Openingsvragen	<p>Hoe gaat het?</p> <p>Heb je de informatie en consentbrief gelezen en is alles je duidelijk?</p> <p>Vind je het goed als ik de spraakopname nu start?</p>	
Eigenschappen informant	<p>Kun je me iets over jezelf vertellen? (naam, leeftijd, waar je vandaan komt)</p>	
Kenmerken vakantie	<p>Kun je iets over je vakantie naar Indonesië vertellen?</p>	<p>Wanneer was je reis?</p> <p>Hoe lang was je in Indonesië?</p> <p>Met wie maakte je je reis?</p> <p>Welke eilanden heb je bezocht?</p>
Motivatie (push en pull factoren)	<p>Hoe werd het besluit om naar Indonesië te gaan gevormd?</p> <p>Welke factoren waren voor jou het meest belangrijk in het selecteren van Indonesië als jouw vakantie-land? (bijv. veiligheid, visa, vaccinaties, stranden, religie, etc.)</p> <p>Kun je me iets vertellen over dingen die je heel graag wilde zien of ondernemen en hoe je tot deze ideeën kwam?</p>	<p>Kende je bijvoorbeeld andere mensen die hier naartoe op vakantie waren geweest, of kwam je Indonesië als vakantie-land tegen door marketing van reisorganisaties?</p> <p>Waarom waren deze factoren voor jou zo belangrijk?</p> <p>Kun je me vertellen hoe de mensen daar zijn?</p> <p>Waren zij deel van de reden Indonesië als je vakantiebestemming te selecteren?</p> <p>Wat waren de beste aspecten van je vakantie in Indonesië? Waarom?</p> <p>Wat waren de minst leuke aspecten van je vakantie in Indonesië? Waarom?</p>

		Terwijl je op vakantie was, waren er bepaalde verwachtingen die je had die in realiteit anders bleken? Hoezo?
Visuele tourist gaze	<p>Kun je me iets over je gekozen foto vertellen?</p> <p>Wat is de reden dat je dit specifieke landschap of deze specifieke persoon hebt gefotografeerd?</p> <p>Kun je herinneren hoe het voelde om op deze plek te zijn?</p> <p>Heb je het gevoel dat deze foto een daadwerkelijke representatie van deze plek is? (Als ik hier nu heen zou gaan, zou ik de plek dan zo zien zoals deze op de foto is afgebeeld?)</p>	<p>Waarom heb je deze foto gekozen, waar is de foto genomen, wat wordt er op de foto afgebeeld?</p> <p>Zo niet, kun je me vertellen wat je voelt als je nu naar deze foto kijkt?</p> <p>Waarom (niet)? (bijv. normaal gesproken erg druk, winkeltjes om de plek heen, pollutie, niet zo groen, etc.)</p>
Afrondende vragen	<p>Is er nog iets dat je graag zou willen bespreken?</p> <p>Heb je nog vragen voor mij?</p>	<p>Is het goed als ik je het transcript van het interview via de mail stuur zodat je kunt controleren of ik je inzichten correct heb getranscribeerd?</p>

Table 4: Interview Guide Dutch

Appendix 11 Research Diary Interviews

The research diary is written from the beginning stages of interviewing, starting with the moment I sent my interview guide draft to my supervisor and ending with the coding process.

April 30th 2022

Today I start my content analysis by firstly selecting the tours and photos on the tour operators' websites. I look at whether both the popular and lesser well-known holiday destinations within Indonesia are present in my selected content and selected the first 3 photos of every tour to go with them. I read through all the tours to get a first impression of whether colonial words appear and whether colonial themes may be found in the selected photos. In a first glance, I see many colonial words like traditional and authentic, but also see the actual word 'colonial' appear quite often in describing towns and neighbourhoods.

I keep the gathered information for the first stage of the content analysis in mind when creating the interview guide. For the creation of the interview guide, I keep the reviewed literature in mind and think of what data I want to gather and what questions to pose in order to get to this data. I make sure I ask questions in a way that they are understandable, and list probes to aid in this understanding. I feel a bit unsure at times, as I have not constructed many interview guides yet, but feel like I am on the right track. As discussed with my supervisor, I will send the interview guide and consent form for a check before I start my interviews. This helps me in feeling more secure about my work.

May 1st 2022

I finalize my interview guide and prepare a Dutch version, which will be the most important version, as I will probably hold all interviews in Dutch (considering the target group). I check the level of formality and whether sentences also make sense in Dutch and send an e-mail to my supervisor asking her to take a look at my consent/information letter and my interview guide.

May 2nd 2022

I receive a reply from my supervisor stating that she received my e-mail and will get back to me with feedback the day after. I feel relieved, as this quick reply really helps with my stress-level due to the limited time left. Later that night, I already receive an e-mail with her feedback, even earlier than expected! I am happy to read that she is enthusiastic and my interview guide looks good. Just some minor notes, which I will incorporate tomorrow.

May 3rd 2022

I wake up ready to start my actual interviewing process. I open my supervisor's e-mail and go through her comments. I make the needed changes and feel pretty good about my work so far. My supervisor has also left a comment on adding photos from the tourism industry and let my participants choose the one that best represents how they see Indonesia or what they love most about the destination. I absolutely love this idea, but already have an interview that will probably last about an hour, so I think including this element will make the interview too long for some participants. Especially since it is May holiday, I already appreciate everyone taking out the time to meet with me extra.

After I have made the changes, I start to send out messages to people I have been put in touch with via people I know myself. Some come via colleagues of my partner, some via my own colleagues, some via Facebook groups and some via my sports team. The first person agrees to give an interview tonight, for which I am extremely grateful. It however also makes me quite nervous, as this only gives me a few hours to prepare. But I guess the first interview always causes nervousness and I am sure I will be fine. I go through the interview guide once more to check for a good flow and whether I myself would be able to answer the questions as they are posed now. I check whether a natural conversation could flow from the questions and make some minor changes in terms of vocabulary and sentence structure. I do the same for my information-and consent letter and after having done so, send the document out to the 5 people that have agreed to meet with me so far. As mentioned, the first one tonight already, the second one tomorrow, the third one on Monday, the fourth on Tuesday, whereas the fifth is on holiday at the moment and will contact me when she is back to schedule a moment somewhere next weekend. There is also a sixth person, whom has contacted me via Facebook and whom I have sent a direct message through Facebook to ask for his availability. No response yet.

I feel a little stressed about tonight, and decide to work on my content analysis a bit further, to keep my mind off it. I will go through the interview again around 4pm, so that I can memorize everything to make me feel more ready.

Time goes by pretty fast as I work on my content analysis. I make myself a cup of tea and go to my little in-house office to prepare for the interview. The informant runs late, which adds to me feeling a bit on edge. However, as soon as the call starts, my nerves move to the background and I just have a good time and try to make it as much fun as possible for the informant. I do notice some difficulties related to us being acquainted and have not spoken in a long time, as sometimes after I pose an interview question, the informant starts asking about my partner and other related subjects. This throws me off sometimes, but in the end I feel like I discussed everything I needed to. Due to the informant being really busy this time of year we decide to only discuss one of the three photos he sent, which actually works out nicely, because I noticed that I had not explained what kind of photos I was looking well

enough. Some of the photos selected by the participant were not as much about Indonesia specifically, even though the photo was taken there, but more about something the informant has been doing for a long time already (like diving). I decided to send out a WhatsApp message to the other participants with whom a meeting had already been confirmed, to ask them to select photos taken by themselves, that they feel best represent Indonesia.

May 4th

Today I have my second interview, the first interview with someone I have never met before and was even selected through someone I do not know, but who is a colleague of my partner. So: Quite exciting! As soon as the call starts, I feel quite at ease. Pieter is easy to talk to and his holiday to Indonesia occurred just before COVID-19 hit, which means that he remembers quite a lot still. I notice that it feels much easier to conduct an interview with someone you do not know, however this is only compared to the interview held yesterday. We have a nice, long chat about his motivations and experiences and I really feel like I got quite some interesting data! I feel much more ready for my next interview, which is scheduled for next Monday and will also be with someone I have never met before.

May 9th

This evening, I will have my third interview, with Tineke who lives in Joure, which is why this interview will once more take place online. I come from another appointment so have to hurry a bit to get to the online meeting on time, which adds to my nerves, but as soon as we start talking, everything just feels natural. Tineke truly prepared the interview by having discussed why they selected Indonesia as their holiday destination with her partner before her interview, and she has her photobook with the route at hand. As with Pieter, the conversation flows quite naturally and I feel like I get everything that I need from the questions and of course the answers given to them.

May 10th

Today I will have my interview with Lisa, who I know from volleyball. We have been in the same team for a few months now, so do not really know each other, except for some standard things like jobs and studies and all that. This will be the first interview with someone that I speak to on a regular basis and will also be the first one to occur face-to-face. She just came back from her vacation a few days back, so prefers meeting up for a coffee and a chat at my place. I notice that I am much less nervous, I think this has to do with meeting in real life and with some more experience in interviewing and with my own interview guide. I get us both a cup of coffee and we start the interview right away. All goes well and afterwards we chat about her job and volleyball a bit, after which we say our goodbyes and I continue transcribing the interview of the day before.

May 11th

A few days back, I received a WhatsApp message from a colleague who had heard that I was looking for participants in my research. As one of my informants is not able to meet up this week anymore and I have not heard back from the person who replied to my Facebook message, I decided to take her up on her offer and we agreed to meet up today, face-to-face, at my place. Similar to the interview of the day before, we share a coffee, have a chat, and then start the interview. It has been almost 5 years since she was in Bali, which is quite noticeable by the long time she sometimes needs to get to an answer, as it is difficult to remember how she felt and experiences things almost 5 years ago. However, after asking a bit more in-depth about experiences, I get some more information, and after all questions were asked, I ask her whether she also went to specific sites or attended in specific activities that I know are common in Bali. When she answers with yes, I ask some follow-up questions and this way I feel like we did get to a good overview of her motivations and experiences.

The days after I work hard on transcribing all the data, which all needs to be done by hand as there is unfortunately no application that works with Dutch audio transcription. I get a little bit nervous about the deadline coming up the 20th of May, but I will just try my best and try to let go of some of my perfectionism and tell myself that a not fully completed draft is also fine and that I still have a few weeks before the actual deadline.

I finish transcribing on the 16th of May and start my open coding, categorizing and thematic analysis. On the 19th of May, I finally feel completely ready to start writing up the results and discussion chapter. However, I get completely stuck half-way, as I cannot seem to remember why I thematised the way I did and how these themes aid in answering the research question. I am on the edge of breaking into tears, but then just tell myself to go over it again and look at the interview guide, what I aimed to research and how the data and codes correspond to this. I then realize that my research question is quite specific, as it only mentions the motivations of tourists, rather than including their experiences as well, which is something that was included in the interview guide and thus in the finalized codebook. I adapt the research question and sub-questions and feel like everything falls into place and finish writing up my discussion section in the middle of the night.

On the 20th of May, I feel pretty good about my research, even though I am sure it still needs improvement, but hey, I still have a few weeks for that. The basis is there and I feel like I at least reached the aim of my research in a clear and coherent matter. Let's hand in the final draft!

Appendix 12 Photographs selected by informants

Appendix 12.1: Photographs selected by Bernard



Figure 6: Photographs by Bernard

* Note: Only discussed the photograph with the temple called Prambanan in-depth (other photographs were discussed throughout the interview, but not in-depth due to time constraints)

Appendix 12.2: Photographs selected by Pieter



Figure 7: Photographs by Pieter



Appendix 12.3: Photographs selected by Tineke



Figure 8: Photographs by Tineke

Appendix 12.4: Photographs selected by Lisa



Figure 9: Photographs by Lisa

Appendix 12.5: Photographs selected by Iris



Figure 10: Photographs by Iris

Appendix 13: Participant characteristics

Appendix 13.1 Bernard

Participant characteristics		Holiday characteristics	
Name	Bernard	When	2019
Age	40	Which islands	Java, Bali, Lombok (incl. Gili islands)
Place of residence	Leeuwarden	With whom	Wife

Table 5: Participant characteristics Bernard

Appendix 13.2 Pieter

Participant characteristics		Holiday characteristics	
Name	Pieter	When	2019
Age	22	Which islands	Java, Bali, Gili's
Place of residence	Leeuwarden	With whom	Girlfriend at the time

Table 6: Participant characteristics Pieter

Appendix 13.3 Tineke

Participant characteristics		Holiday characteristics	
Name	Tineke	When	2017
Age	26	Which islands	Java, Bali, Gili's
Place of residence	Joure	With whom	Boyfriend

Table 7: Participant characteristics Tineke

Appendix 13.4 Lisa

Participant characteristics		Holiday characteristics	
Name	Lisa	When	2018
Age	28	Which islands	Java, Bali, Gili's
Place of residence	Leeuwarden	With whom	Friend

Table 8: Participant characteristics Lisa

Appendix 13.5 Iris

Participant characteristics		Holiday characteristics	
Name	Iris	When	2017
Age	25	Which islands	Bali
Place of residence	Leeuwarden	With whom	Alone

Table 9: Participant characteristics Iris

Appendix 14 Interview Codebook

Code	Category	Theme	Quotes (Translated from Dutch)
Participant characteristics	N/A	N/A	N/A
Holiday characteristics	N/A	N/A	N/A
Active	<u>Pull factors</u>	Tourist Motivation	<p>B: "Indonesia is simply beautiful, you can look up the crowds, but you can also just walk for hours and meet no one, so to speak. Also a lot of culture, well, also that it is quite safe. Think that did play a part."</p> <p>T: "And I also had the feeling that it was accessible, and well, safe for backpackers."</p> <p>L: "Of course I've seen things about Indonesia before, also from friends. It is a nice warm country, it has many islands, so of course you can go from island to island. It has different cultures, which always appeals to me when traveling anyway (...) and of course Asia is quite cheap in that sense too."</p>
Adventure			
Architecture			
Beach			
Beautiful			
Cheap			
Climate			
Cuisine			
Culture			
Hiking			
Romance			
Safety			
Sunsets			
Surfing			
Undiscovered			
Versatility			
Education	<u>Push factors</u>		<p>I: "Because it's just really cheap, and very pretty and very warm and uh... very nice. So then I decided, when I actually ran out of money [laughs] let's just go to Bali for a while, then I can rest for a while, but cheaply."</p> <p>B: "We are both not really into busy vacations. Hey, life is busy enough, so</p>
Escapism			
Relaxation			
Colonial family history			
Family visit			
Desire to backpack			
Make local connections			

Indo-European food experience	<u>Knowledge shaped</u>		then it's nice when you can just find your peace."
Guidebook			T: "And we just really immersed ourselves in reading blogs, watching videos on YouTube."
Internet informed			B: "And X also always told beautiful stories about Bali."
Vacation stories			I: "Yes I had read some things about certain temples, where I'd like to go."
Personal relation Indonesia			
TV			
Always happy	<u>Tourist view on locals</u>		B: "The people were so sweet, right, just really caring. Very nice people, really very sweet. (...) Yeah, just very sweet, always happy, big smile, even though they don't have it easy."
Caring			P: "At one point we came to a place with locals and then really very poor. But that was also nice in itself, because they were very nice socially and then they played a little guitar and we had a little campfire."
Crowding			T: "Very helpful, friendly."
Bargaining			L: "Very hospitable, they were truly, I have not felt for a moment that it was dangerous or something, people were all very friendly. You also noticed, there was of course a lot of poverty, you do see that on the streets, but you also see that people, even though there is much poverty, that they are all very hospitable and all that."
Grateful			T: "So that is a downside, that in a country like this, yeah, you do get the wrong foods a bit. You don't really have that here in the Netherlands."
Hospitable			L: "I just thought it was a beautiful paradise island. There was just public, or no cars and stuff, just a bit
Social			
Sweet			
Poor			
Tourism dependent			
Back in time	<u>Tourist view on local environment</u>	Tourist Gaze	
Contrasting islands			
Middle of nowhere			
Mysterious			
Paradise			
Peaceful			
Contrasting lives			
Unhygienic			
Touristic			
Tropical			
Polluted			
Less tourism is good for nature			
Concern for animal welfare			

Cultural shock	<u>Tourist feelings</u>		<p>of horse and carriage and all sorts of hippies and a wonderfully fun reggae bar.</p> <p>I: "In some cities and on some beaches, there was just so much waste."</p> <p>T: "At a certain point we would go on a biking tour, that you are the only white person and that then everyone starts waving at you and stuff and that is pretty awkward in a way."</p> <p>L: "When you get off the airport, then they all come at you like packages. You want taxi. So I was completely overstimulated."</p>
Feel guilty			
Feel spoilt			
Feels welcome			
Awkward as white tourist			
Cannot change poverty			
White savior			
Non-touristic experience	<u>Hermeneutic cycle confirmed</u>	Hermeneutic circle of representation	<p>P: "Have not really seen mass tourism anywhere."</p> <p>T: "But well on Lombok it was just, truly, still quite prue."</p> <p><u>About the rice fields on the photo:</u></p> <p>L: It was really when I came there, that I though, this is what I expected from Indonesia, beforehand, that I would see."</p> <p>I: "But I do remember that when I was walking there, it was busier than I would have liked. I also had to stand in the right place to take a photo without many people on it you know."</p> <p>B: "Yes I think those (guidebook) photos, I don't know, everyone is chased away and then a photo is taken ([laughs]. Just like in that Monkey Forest, you just walk in a line in that forest."</p> <p>I: "All of a sudden there were very many boats and</p>
Pure			
Considered representative			
No mass tourism			
Photo focus	<u>Hermeneutic circle replicated</u>		
Prefer no other tourists			
Romanticized	<u>Hermeneutic circle broken</u>		
Untrue representations in stories			
Touristic			
Polluted			

			<p>very many people snorkeling.”</p> <p>B: “Like in Ubud as well, that was also, they romanticize it a bit, because you walk through that rice field with a thousand other people.”</p>		
Religion	<u>Cultural</u>	Tourist experience	<p>B: “Borobodur, that is the big one, right? The square one. I thought that was very special, early in the morning. I thought Prambanan was less special, mostly just very crowded.”</p>		
Dance					
Cultural sites					
(Colonial) history					
Natural sites	<u>Natural</u>		Tourist experience	<p>I: In Uluwatu was a temple, so beautiful.”.</p> <p>P: Furthermore, I thought the volcano was super beautiful. That was during sunrise, so we were driving there at 3 in the morning and arrived around half past 4 and then the sun rose from behind the volcano. I think this was one of the most beautiful moments of Jakarta, or Java. And Bali, uh, yeah.. Yeah I thought the rice fields were very beautiful. In Ubud.”</p> <p>L: “Yeah nature. Nature is really my thing. The nature was absolutely stunning.”</p> <p>I: “It’s just very beautiful, I thought. Especially uh.. the beach.”</p> <p>T: “We were there with a few Spanish girls. So uh, well then you can also share your experiences, prepare the food together, eat it, that was super fun.”</p> <p>P: “The moment you are there yourself, you experience the tropical environment differently, you hear background noises, hear people, speak with people.”</p>	
Local nature conservation					
Natural beauty					
Sunsets					
Feeling of freedom	<u>Emotional</u>			Tourist experience	
Experience					
Meditative					
Meeting of other tourists					
Tensive					

			L: "While we were there we would just choose things to do spontaneously."
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Table 10: Interview Codebook