DIGITAL LENSES AND MOBILE SCREENS: REDEFINING THE TOURIST EXPERIENCE

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ABSTRACT

Photography and mobile connectedness have been discussed by past researchers as factors which shape and influence the tourist experience. Online photo-sharing enabled by mobile connectivity and social networking sites (SNS) have opened up opportunities for tourists to share visual content of their holiday with family, friends and followers who are not physically present. However, focus placed on camera lenses and mobile screens when taking and sharing holiday photos may limit immersion in the on-site travel experience. Subsequently, fulfillment of conventional travel motives such as escapism, resting and relaxing, and enhancement of kinship relationship may potentially be hampered. Online interactions stemming from photos shared via SNS may also alter the experience pursued at the destination. This is depicted through the recently established concepts of selfie gaze and social media pilgrimage, which view tourism as an activity occurring within the physical-virtual space, and hence allowing the absent others to co-participate in the experience. Yet limited studies have explored the implications of photography and online photo-sharing on the on-site tourist experience, taking into consideration the motivations driving the decision to travel. The aim of this study, therefore, is to investigate the kind of experience sought by present-day tourists, with attention paid to tourists' photo-taking and online photo-sharing endeavours at the destination.

This study adopted a sequential mixed-methods approach to gather qualitative and quantitative data across three stages of data collection. Non-participant observations were conducted in stage one with a sample size of 68 visitors. This was followed by 17 in-depth interviews conducted in stage two, and a survey of 405 respondents in stage three. Overall, findings of the study revealed that photos produced during the trip, as well as benefits drawn from photos shared online, make up the value of travel. Although potential implications for the on-site travel experience were recognised, the absence of photography and photo-sharing opportunities was viewed as a loss in the outcome of travel. Tourism has been widely discussed in existing literature as the visual consumption of places, and online photo-sharing allows for such consumption to be extended to

others, which subsequently enhances the tourist experience. Photography and photo-sharing were often pursued with an audience in mind which, to a certain extent, gave shape to the travel journey. The co-existence of others in the online space was embraced by most respondents, implying that travel is also pursued to be experienced with, or showcased to, an intended audience.

Theoretically, this study revealed new meanings to the present-day notion of on-site tourist experience and how travel motivations are fulfilled through a convergence of physical and virtual spaces. While leisure travel has traditionally been regarded as one's detachment from the mundane environment, this study found such detachment to exist only at a physical level, but not social and emotional. From a practical perspective, the findings shed light on the kind of services tourism and hospitality providers could offer to cater to the photography and online photo-sharing needs of present-day tourists. These include marketing strategies that can be implemented to draw the attention and interest of potential tourists.

TABLE OF CONTENTS

ABSTRACT v

TABLE OF CONTENTS vii

LIST OF TABLES ix

LIST OF FIGURES xii

ACKNOWLEDGEMENTS xiii

1. INTRODUCTION 1
   1.1 The technological evolution of photo-taking and photo-sharing 3
   1.2 Photo-taking, photo-sharing and the tourist experience 5
   1.3 Spillover-effect and the shifting notion of leisure travel 11
   1.4 Spill-over effect and the shifting notion of leisure travel 19
   1.5 Research scope and objectives 20
   1.6 Contribution of the thesis 22
   1.7 Format of the thesis 27

2. TOURIST MOTIVATION AND THE TOURISM EXPERIENCE 29
   2.1 Tourist motivation theories 29
   2.2 Identity-driven motivations 39
   2.3 Tourist motivation and the tourism experience: The 'why' and 'how' of leisure travel .. 44
   2.4 Mobile connectedness and the tourism experience: The good and the bad 55

3. PHOTOGRAPHY AND ONLINE PHOTO-SHARING IN THE TOURISM CONTEXT .. 67
   3.1 Photography and its historical movements: Pictorialism vs Realism 67
   3.2 Photography in the tourism context: From the Grand Tour to mass-tourism 69
   3.3 Photography and tourism: The ethics of seeing and the tourist gaze 73
   3.4 Photography and its subject in the 21st century: The photographer and the photographed 80
   3.5 Digital images and the extended utility 83
   3.6 Mobile connectedness and social networking sites: Platforms for online photo-sharing 86
   3.7 From the tourist gaze to the selfie gaze: A shift in the tourist experience and consumption of place 93
   3.8 Photo-taking, social media engagement and the tourist experience in the experience economy 97
   3.9 Gap in knowledge 101

4. RESEARCH METHODOLOGY 103
   4.1 Research paradigms 103

4.2 Research design: A sequential mixed-methods approach 106
4.3 Qualitative phase 113
4.4 Quantitative phase 131
4.5 Validity and reliability 142
4.6 Ethical considerations 144

5. QUALITATIVE FINDINGS AND ANALYSIS: STAGES ONE AND TWO 147
5.1 Stage one – Non-participant observation 147
5.2 Stage two – Semi-structured interviews 161

6. QUANTITATIVE FINDINGS AND ANALYSIS: STAGE THREE 217
6.1 Descriptive statistics 218
6.2 Statistical analysis 240

7. DISCUSSIONS AND FINAL REMARKS 267
7.1 Findings and discussions 267
7.2 Theoretical implications of the study 286
7.3 Practical implications of the study 290
7.4 Limitations of the research 294
7.5 Recommendations for future research 297
7.6 Final remarks 300

REFERENCES 305

APPENDICES 346
Appendix A: Semi-structured interview protocol 346
Appendix B: Design of survey instrument 349
Appendix C: Online survey questionnaire 355
Appendix D: Participant information and informed consent form 371

LIST OF TABLES

Table 2.1. The push and pull factors 36

Table 2.2. Memorable tourism experience scale 53

Table 2.3. Factors that boost or discourage mobile connectivity 64

Table 3.1. Social media features enabling the co-creation of experiences 88

Table 4.1. Research objectives and the corresponding data collection stages 111

Table 4.2. Description of observation sites 119

Table 4.3. Observation guide 122

Table 4.4. Studies referenced in the development of interview questions 125

Table 4.5. Studies referenced in the development of survey instrument 133

Table 4.6. Features of internet questionnaire 137

Table 4.7. Sample size of past studies in similar areas of research 140

Table 4.8. Reliability analysis 144

Table 5.1. Summary of key findings and application in stage two of data collection 160

Table 5.2. Nationality of interview respondents 162

Table 5.3. Motivation to travel on holiday 163

Table 5.4. Reasons for capturing holiday photos 172

Table 5.5. Impact of photo-taking on the tourist experience 178

Table 5.6. Reasons for maintaining communication while on holiday 187

Table 5.7. Reasons for sharing holiday photos 197

Table 5.8. Impact of photo-sharing on the tourist experience 206

Table 5.9. Summary of key findings and application in stage three of data collection 213

Table 6.1. Gender of respondents 219

Table 6.2. Age of respondents 219

Table 6.3. Qualification of respondents 219

Table 6.4. Annual income of respondents 219

Table 6.5. Nationality of respondents 220

Table 6.6. Respondents' country of residence 220

Table 6.7. Respondents' frequency of travel 220

Table 6.8. Type of destination visited 220

Table 6.9. Number of visits 220

Table 6.10. Duration of trip 220

Table 6.11. Motivation to travel on holiday 221

Table 6.12. Types of photography devices 222

Table 6.13. Level of camera usage when participating in tourism-related activities 223

Table 6.14. Types of image captured on holiday 223

Table 6.15. Photo-taking behaviour when travelling on holiday 224

Table 6.16. Motivation for photo-taking when travelling on holiday 224

Table 6.17. Influence of photo-taking on the tourist experience 225

Table 6.18. Sub-themes for negative feelings experienced in the absence of photo-taking opportunities 226

Table 6.19. Sub-themes for positive feelings experienced in the absence of photo-taking opportunities 228

Table 6.20. Importance of photo-taking to tourist satisfaction 229

Table 6.21. Level of mobile connectivity when travelling on holiday 230

Table 6.22. Reasons for maintaining mobile connectivity when travelling on holiday 231

Table 6.23. Period when holiday photos are shared 232

Table 6.24. Target audience for holiday photos 232

Table 6.25. Platform used to share holiday photos 233

Table 6.26. Type of holiday photos shared online 234

Table 6.27. Top five images captured on holiday vs images shared online 234

Table 6.28. Holiday images respondents prefer to share online 234

Table 6.29. Motivation for sharing holiday photos 235

Table 6.30. Influence of photo-sharing on the tourist experience 236

Table 6.31. Sub-themes for feelings of indifference in the absence of photo-sharing opportunities 237

Table 6.32. Sub-themes for negative feelings experienced in the absence of photo-sharing opportunities 238

Table 6.33. Importance of photo-sharing to tourist satisfaction 240

Table 6.34. Statistical relationships explored in past research..... 242

Table 6.35. Demographic variables vs level of camera use..... 243

Table 6.36. Trip characteristics vs level of camera use..... 243

Table 6.37. Demographic variables vs photo-taking behaviour 244

Table 6.38. Demographic variables vs photo-taking motivation 245

Table 6.39. Demographic variables vs the role of photo-taking in shaping the tourist experience 248

Table 6.40. Demographic variables vs the importance of photo-taking to tourist satisfaction. 251

Table 6.41. Trip characteristics vs the importance of photo-taking to tourist satisfaction 251

Table 6.42. Demographic variables vs photo-sharing behaviour..... 252

Table 6.43. Travel motivation vs period when holiday photos are shared 253

Table 6.44. Demographic variables vs photo-sharing motivation..... 255

Table 6.45. Demographic variables vs the role of photo-sharing in shaping the tourist experience 259

Table 6.46. Demographic variables vs the importance of photo-sharing to tourist satisfaction260

Table 6.47. Trip characteristics vs the importance of photo-sharing to tourist satisfaction 261

Table 6.48. When photos are shared vs the importance of photo-sharing to the overall travel experience 262

Table 6.49. When photos are shared vs the importance of photo-sharing to tourist satisfaction 262

Table 6.50. Travel motivation vs the importance of photo-sharing to tourist satisfaction 263

Table 7.1. Potential redefinitions of push factors 286

LIST OF FIGURES

Figure 2.1. Travel career patterns 32

Figure 2.2. Escaping and seeking dimensions of leisure motivation 38

Figure 2.3. Theoretical model of identity-related tourism motivation 41

Figure 2.4. The tourist experience conceptual model of influences and outcomes..... 50

Figure 2.5. Connected/ disconnected consequences model 60

Figure 2.6. Factors that boost or discourage use of connectivity 65

Figure 3.1. Conceptual model of study 102

Figure 4.1. Implementation of the research process..... 112

Figure 4.2. Steps in an observation project..... 115

Figure 7.1. Modified version of the dimensions of the tourist experience 288

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1. INTRODUCTION

Photography has long been recognised as a symbolic practice of tourism. Chalfen (1979, p. 436) labelled the camera as the identity badge of tourists, drawing attention to a Kodak advertisement stating "rare is the traveller who doesn't take a camera along. The need seems basic". The author also cited an advertisement dating back to June 1909 with the tagline "a Kodak doubles the value of every journey and adds to the pleasure, present and future, of every outing. Take a Kodak with you" (Chalfen, 1987, p. 101). Kodak, the company which introduced film camera to the commercial market, also carried the tagline 'A holiday without a Kodak is a holiday wasted' in its 1914 advertisement (Kodak Australasia Ltd., 1914, as cited in Munir & Phillips, 2005), encouraging people to take a camera with them when vacationing. These advertisements suggest that holidays have long been valued by the photographs taken during the trip. Markwell (1997) emphasised how the stereotypical images of tourists, which can be described as those carrying cameras, lenses, tripods and other photographic accessories, illustrate the significant relationship between modern leisure travel and photography. Haldrup and Larsen (2003) labelled tourism and snapshot photography as the modern twins, describing vacation as the one single event when most snapshots are taken. Photography has also been described as "a tool for consuming and constructing the tourist experience" (Scarles, 2013, p. 898) and hence an important part of being a tourist (Albers & James, 1988; Gillet, Schmitz, & Mitas, 2016).

While photography has been recognised as the 'thing-to-do' for tourists, Bærenholdt, Haldrup, Larsen, and Urry (2004) highlighted the need to understand how and why tourists are occupied with producing photographic images. Markwell (1997) found photography to be a highly important and prioritised activity for tourists, recognising photographic collection as a form of artefact and visual record of past experiences. According to Belk and Yeh (2011), numerous researchers have discussed travel photographs as a form of souvenir that tourists take home from a trip. Photography has also been considered as a way for tourists to acquire something from an

intangible experience (Urry, 1990), the same way they would acquire a tangible product that was purchased. This suggests the role of photography in capturing an experience, place or moment in time that cannot be retained in the present. As mentioned by Van House (2011), photographs are instances of Latour's (1987) 'immutable, combinable mobiles' which take action and meaning across different times and places. It is a tool used to reconnect to a 'once upon a time' moment, bringing back memories and feelings that were previously experienced.

Bruno (2003) described photos as a way for tourists to congeal time of their travel and construct memories of places. In the same vein, Haldrup and Larsen (2003) found the desire to stop or arrest time for memory-making to be the primary goal of tourist photography. Similar arguments were presented by past researchers stating that people capture photos as a way to remember events in their lives (Chalfen, 1998; Harrison, 2002; Markwell, 1997; Sontag, 1979; Stylianou-Lambert, 2017). Such motivation for photography was attributed to the fear of forgetting moments and pleasure experienced during a holiday, as having visited a place does not guarantee one's memory of it (Haldrup & Larsen, 2003). The importance of photographing to document one's travel rationalises the observation made by Crang (1997), claiming individuals do not primarily experience tourist events for themselves but for the future memories it will generate. Similarly, in the context of family holidays, Haldrup and Larsen (2003, p. 27) stated "the question is not whether the performance of family vacationing mirrors reality, but what imaginations and traces of future memory it produces".

Capturing travel experiences through photos allows tourists to share their experiences with family and friends back home (Coghlan & Prideaux, 2008). It makes an experience visual, enabling others to imaginatively or virtually live through and share the moments with them. Edwards, Griffin, Hayllar, Dickson, and Schweinsberg (2009) found tourists to recreate the visual experience for others through photos taken of tourist sites. The authors added that tourists capture specific images to highlight sights and objects which they believe will be of interest to people back home. Termed by Edwards (2005) as 'relational objects', photographs fill in spaces between

people and people, as well as people and things. Furthermore, Coghlan and Prideaux (2008) discussed photo-sharing as an important practice for tourists as it provides a means to justify expenses spent on the trip. Similarly, Konijn, Sluimer, and Mitas (2016) highlighted the intertwined relationship between social sharing of photos and tourist photography. In an attempt to explore the photography and photo-sharing behaviour of tourists, the authors found over half the participants (52.3%) indicated they take photographs 'very often' during their holiday, while 32% 'often' share their photos after taking them and 32% do so 'sometimes'. This demonstrates the central role of photo-taking and photo-sharing in the make-up of a tourist's experience.

1.1 The technological evolution of photo-taking and photo-sharing

The above-mentioned phenomenon has greatly evolved over time, following the development of photo-taking devices and mobile technology, as well as the growing popularity of social-networking platforms. The evolution of photo-taking devices has witnessed a transition from traditional film and polaroid cameras to digital cameras such as the compact point and shoot, and professional digital single-lens reflect (DSLR) cameras. More sophisticated devices such as action cameras (e.g. GoPros) and omnidirectional cameras (e.g. 360 cameras) have also been introduced in the consumer photography market. This has made the practice of photo-taking easier and quicker, providing opportunities for anyone with a digital camera to take photos of anything at any time. Limitation to the number of photos taken is no longer bounded by film counts but by a much larger digital space available on devices, which can be further expanded with external memory cards. Subsequently, one can take as many photos with minimal to no additional cost as the storage of photos becomes digital. Digital cameras make it easy to take multiple shots, immediately assess the quality of photos and delete or recapture them if necessary (Gillet et al., 2016). Having built-in cameras on mobile devices also creates great convenience for individuals to perform photo-taking. The number of smartphone users worldwide is forecasted to hit 2.5 billion in 2019 (Statista, 2016) and this growth would imply an increase in smartphone

camera ownership, turning photography into an activity that is becoming more and more accessible.

Digital photography has significantly changed the photo-taking behaviour of people, including tourists, as Henkel (2014) described the convenience of photographing to be as easy as pointing and shooting. According to Van House (2011), the development of digital technologies has enhanced the use of and enthusiasm for photography. The author associated the current trend of impulsive, opportunistic photo-taking and experimentation with snapshots to the availability of digital cameras, particularly cameras built into mobile phones. The emergence of digital cameras and camera phones have also provided a leading platform for low-end consumer photography, while facilitating the practice of photo-sharing (Van House, Davis, Ames, Finn, & Viswanathan, 2005). In a similar note, Larsen (2008) addressed the role of digital photography in facilitating photo-taking and photo-sharing, claiming tourists' photographing behaviours to have become more social with the shift from analogue to digital cameras.

The use of social media has also been argued by past researchers to be rooted within the practice of travel, making it part of the daily routine and experience of a tourist (Kim & Tussyadiah, 2013; Magasic, 2014). According to a study conducted by MDG Advertising (2018), a marketing and advertising agency, 74% of American tourists use social media while on vacation, with the most popular activity being sharing photos on different social networks. The study revealed that 60% of American tourists share photos while travelling and this figure increases among younger travellers, with 90% of Millennials posting photos on social media while on vacation. Furthermore, 32% of American tourists track interactions on their social media postings while travelling. In a separate study conducted by WeSwap, a peer-to-peer currency exchange platform, 31% of Millennials place the same level of importance on sharing holiday photos and the actual holiday itself (Haines, 2018). Here, the interwoven relationship between photo-taking and photo-sharing when travelling becomes apparent. The photographic visualisation of one's travel experience has become an essential part of the increasingly digitised society (Konijn et al., 2016).

As it has always seemed mandatory for people to share holiday photos with family and friends upon their return home, Stvilia and Jörgensen (2009) highlighted how information and communication technology has made it easy for photographs to be shared online. Travel photos can now be shared instantly through social media, travel blogs, instant messaging or other online platforms while travelling. As Munar and Gyimóthy (2013, p. 2) stated "tourists share their travel images on Flickr, upload videos to YouTube, write personal stories on Travelblog, provide reviews on TripAdvisor, and publish updates about their tourism experience on Facebook". Numerous social networking platforms have been established, with the most popular being Facebook, YouTube, Whatsapp, Facebook Messenger, WeChat and Instagram (Statista, 2019). The popularity of these platforms can be seen in the way they assimilate into the lives of people, using it as a space to obtain as well as share knowledge (Buhalis & Law, 2008; Volo, 2010), experiences (Jacobsen & Munar, 2012), feelings and information. The utility of social media channels as a platform for photo-sharing is evident through the statistics presented by Brandwatch, a social media monitoring company. According to Brandwatch, 350 million photos are uploaded on Facebook per day (Smith, 2018a) while 80 million photos are shared on Instagram (Smith, 2018b). In regard to the type of personal information and photos shared online, 87% of global internet users reported they share photos and videos of travel, making it the highest category of personal content shared online in 2017 (Statista, 2017b).

1.2 Photo-taking, photo-sharing and the tourist experience

Advances in mobile technology have been found to enhance the tourist experience in a multitude of ways. The recent years have seen the term 'technology-enhanced tourist experience' coined by Neuhofer, Buhalis, and Ladkin (2014) to represent the new level of experience created through the integration of mobile connectivity in tourism. Online connectivity enables travellers to communicate on a variety of platforms as people send texts as well as share images, videos and experiences either publicly or to selected group of friends and families while travelling (Tanti &

Buhalis, 2016). According to Coghlan and Prideaux (2008), digital cameras and the internet have allowed tourists to keep family and friends updated with the progress of their travels, including positive and negative aspects of their trip. The parallel development of photo-taking devices, mobile technology and social networking platforms have created opportunities for travel photography and photo-sharing to be performed instantly, to an intended audience online. Keeping continuous contact with those in the online virtual realm was also addressed by Kirillova and Wang (2016) to be an important and expected element of the tourist experience.

A growing number of tourism establishments have started leveraging on this phenomenon, including hotels, resorts and tour operators. In 2013, the 1888 Hotel in Sydney, now Ovolo 1888, dubbed itself as the world's first 'Instagram Hotel', designed to provide guests with photo-worthy surroundings in every angle of the hotel (Stoneman, 2013). The hotel offers a dedicated 'selfie-space' and Insta-walk maps which guests can pick-up from reception for a walk through Sydney's Instagrammable sights (Stoneman, 2013). Later in 2014, a travel company named El Camino Travel started including a personal photographer as part of its small group tours in Colombia and Nicaragua, whose role is to capture and deliver Instagram-ready images to travellers every day of the tour (Coldwell, 2015). As Coldwell (2015) reported, El Camino is one of the increasing number of travel companies capitalising on the growing desire to document one's trip in striking photos and more importantly, share them online. The author also made reference to companies employing similar strategies targeting the Instagram-generation. For example, Flytographer and Shoot My Travel offer more local and authentic experiences by connecting travellers with local photographers who will take them around the city, provide them with travel tips and take holiday shots of them along the way. The concept is parallel to booking a vacation photographer who will look after travellers' photography needs while they relax and enjoy the holiday.

More recently, the five-star Conrad Hilton Resort in Maldives Rangali Island introduced its exclusive service of the 'Instagram butler', which is believed to be the first of its kind (Mulvihill, 2017). The Instagram butler plays a crucial role in assisting guests with capturing picture-perfect

moments on the paradise island of Maldives. According to Mulvihill (2017), the service of the Instagram butler includes conducting tours to the most photogenic spots around Rangali Island, as well as offering advice on the best times of the day to photograph and the best camera angles to use. The integration of photography features into hospitality and tourism offerings signifies the importance of not just the travel experience but the aesthetics of travel. The growing appetite for photography and photo-sharing on social networking sites is evident among present-day tourists.

The desire and opportunity for photography, however, comes at a cost. A study conducted by Bansal, Garg, Pakhare, and Gupta (2018) revealed 259 reported deaths caused by selfie attempts between October 2011 to November 2017, which the authors termed as 'selficide'. The tourism industry has witnessed multiple accidental deaths resulting from the use of cameras at picturesque sites, as tourists fall to their death while trying to photograph. Miller (2016) reported the death of a 51-year-old German tourist who slipped and fell while trying to take a photo atop Machu Picchu in Peru. In the following year, Fox News (2017) reported the death of a tourist who fell into a creek while photographing the scenery at Montana's Glacier National Park in the United States of America (U.S.A.). In more recent times, two tourists were believed to be trying to take a selfie when they fell off a cliff at a seaside town of Portugal (Clun, 2018). Such news demonstrates the great desire to capture travel images and the extent tourists would go to for photography, even if it means risking one's safety. Photo-taking was also reported to cause a brawl between tourists wanting to take photos at the iconic Trevi Fountain in Rome, Italy (Schneider, 2018). This exhibits how tourist photography, when not performed or managed carefully, could negatively impact the tourist experience.

Photography increases tourists' level of happiness (Gillet et al., 2016) and makes experiences more enjoyable (Diehl, Zauberman, & Barasch, 2016). Gillet et al. (2016) found people who take more photos on holiday to experience more positive emotions, especially when social interaction with travel companions is involved in the process. Besides that, utilisation of social media has

also been acknowledged to empower tourists by changing the way they access, share, distribute, discuss and create information, hence altering the 'how' and 'when' of their participation (Sigala, Christou, & Gretzel, 2012). However, engagement with photography and mobile devices (including the use of social media) while travelling has been reported to also alter, distract or diminish the experience of travel.

According to Ayeh (2018), tourists multitask when they perform several tasks simultaneously such as chatting online while listening to a tour guide commentary, or taking photos and videos during a walking tour. When tourists' conscious attention is divided, they could potentially cease to fully engage with the immediate environment at the destination (Gergen, 2002). This echoes the sentiment of Simons (2000), stating people who engage with their smartphones are more inclined to 'inattentional blindness', hence less likely to take note of distinctive stimuli in their environment. Magasic (2016) argued that engagement with digital technology and different social media platforms while travelling could change the way travel is experienced and recorded. Similarly, according to Sigala (2016), tourists' perception of the mobile device as a 'travel buddy' suggests the role of mobile technology and social media in influencing the tourism experience. Multitasking on the mobile device while on holiday raises concerns about the quality of tourism experiences; an area that has not been given sufficient attention in past research (Ayeh, 2018).

Tanti and Buhalis (2016) found tourists to be consciously selective about maintaining connectivity while travelling as they begin to realise the side effects of connected-experiences. According to the authors, tourists carefully limit their overdependence on technology to enhance both physical and emotional experiences at the destination. The authors argued the sense of escaping everyday realities and immersing in the tourism experience to be achievable only through disconnection from the online world. After all, "travel can be conceptualized as a move from the mundane everyday routines of home with its routines and sameness, to experience the excitement of being away from home and experiencing the Other" (Suvantola, 2002, p. 81). In a later study, Ayeh (2018) explored tourists' awareness of the impacts of multitasking with mobile

technology on the tourist experience, particularly in vacation contexts. The findings revealed that tourists are, to different extents, aware of the impacts mobile technology has on the quality of their experience. These include the sights and sounds encountered, their wellbeing, social interactions, as well as the experience of others. However, while tourists are generally conscious of how mobile devices may bring about "visual, aural, manual, emotive, and cognitive distractions" that could hamper their travel experience, the author noted that such knowledge does not always translate into the appropriate or careful use of mobile technologies while travelling (Ayeh, 2018, p. 35).

In terms of travel photography, Henkel (2014) recognised the practice of photo-taking as requiring additional time and attention to capture the perfect shot, which could therefore deter tourists from fully immersing in the experience. Henkel further argued that one's attention is divided when photographing a scene, which the author similarly compared to the behaviour of multitasking. On the same note, Markwell (1997) found camera-related behaviours such as purchasing a new camera and shopping for a suitable camera flash to take up participants' time during a tour, thus restricting the activities they could participate in while at the destination. More recently, Barasch, Zauberman, and Diehl (2017) found people who take photos for the anticipated purpose of sharing enjoyed their experience less compared to those who take photos for personal memory and safekeeping. The authors explained such findings to be an outcome of self-presentational concerns and the desire to present oneself in a positive light. The concern was seen as an indirect deviation from one's enjoyment as it decreases the level of engagement in the actual experience. According to the authors, "seeking future utility from sharing photos can diminish hedonic utility in the present" (Barasch et al., 2017, p. 1233).

In the same vein, Haldrup and Larsen (2003) found family tourists to choreograph their bodies for photographs, putting on hold activities that are taking place to pose and portray themselves as future memories. The authors labelled such behaviours as the 'theatrical' nature of tourist photography which could come at the expense of other touristic activities and experiences. Gillet

et al. (2016) identified the photographing sequence of tourists at attraction sites to consist of four steps: searching for a suitable photo-taking location, composing to find the best angle with or without someone in the frame, taking one or multiple shots, and examining the quality of the photos. Tourists would then pursue the following phase of searching, that is looking for the next thing to photograph, or return to the composition stage to readjust the angle and improve the quality of photos taken. This suggests that tourists' behaviour and consumption of place may be shaped or directed by the photographing sequence. The potential deviation from fully experiencing and immersing in the tourist site is also evident.

With a focus on photographing in a museum, Stylianou-Lambert (2017) found visitors to have either positive or negative attitudes towards photography. According to the author, visitors with positive attitudes perceived cameras as,

> tools that enhance certain aspects of the museum experience, promote further education, extend and expand the museum experience beyond a museum's walls, provide entry points to exhibitions, and sometimes even enhance the viewing process by making some individuals more attentive and providing a more interactive, personal experience (Stylianou-Lambert, 2017, p. 133).

On the other hand, visitors with negative attitudes see the camera as a mediating or distracting lens that would negatively impact their experience at the museum. This resonates with Bærenholdt et al.'s (2004) perception of photography as a static, distanced and disembodied encounter with one's environment. However, similar to the findings of Ayeh (2018), such attitude or awareness does not necessarily lead to the avoidance of camera use while visiting a museum. The author found that the majority of visitors with negative attitudes participate in photography as they see the potential future use of photos taken. Therefore, taking the risk of diminishing the quality of their experience becomes worthwhile. In instances where photographing attitudes and behaviours of visitors are conflicting, the author believes visitors partake in a 'balancing act',

where the negative effects of photography are balanced out by the perceived benefits of photos captured.

1.3 Spillover-effect and the shifting notion of leisure travel

Tourist experience has conventionally been portrayed as being distinct from the everyday mundane life (Cohen, 1979; Graburn, 2001; MacCannell, 1973; Vogt, 1976) as tourists consciously gaze upon sights that are different from their home environment (Urry, 1995). On the other hand, tourist photography serves as evidence that the exotic life of the 'other' has been experienced (Chalfen, 1979). According to Chalfen (1987, p. 100), "tourists often try to photograph people, places, activities, events that are not normally part of their at-home experience".

Numerous studies on tourist motivation have also discussed 'escapism' as the primary factor motivating people to take vacations (Burton, 1995; Cohen, 1979; Crompton, 1979; Dann, 1977; Fodness, 1994; Graburn, 2001; Jamrozy & Uysal, 1994; Krippendoorf, 1987; Mannel & Iso-Ahola, 1987; Oh, Fiore, & Jeoung, 2007; Turnbull & Uysal, 1995; Yuan & McDonald, 1990). When going on holiday, people detach from social obligations of the everyday life and the world of production (Perkins & Thorns, 2001) to pursue anonymity and freedom (Jafari, 1987; Kim & Jamal, 2007) in an environment away from home. Tourism allows people to become temporarily disassociated, psychologically and emotionally, from the normal (Carr, 2002), thus providing a liminal experience. While it seems logical for travel to satisfy such motivation, the growing dependency on technology may begin to fill in the previously existing gap between going away and being home.

According to Tan (2017), the notion of escapism needs to be revised considering the spillover-effect of mobile device usage from people's everyday lives into the tourism environment. The spillover-effect has been studied by past researchers in relation to the usage of mobile devices

(Dickinson et al., 2014; Hannam, Butler, & Paris, 2014; MacKay & Vogt, 2012; Molz & Paris, 2015; Pearce & Gretzel, 2012; Wang, Xiang, & Fesenmaier, 2014, 2016) and engagement with social media (Sigala et al., 2012; Sigala, 2016; Tussyadiah & Fesenmaier, 2009) in the context of travel. Sharing one's travel experience was also attributed to the routine of sharing one's daily experiences with others online (Peddibhotla, 2013), thus reflecting some kind of spillover-effect from the everyday life. Interestingly, in a study conducted by Magasic (2016), the integration of social media use in the tourist experience was illustrated as a set of mundane activities which includes charging electronic devices, searching for internet connection and establishing connection in order to maintain online presence while travelling. The author extended the set of routine activities to include a continuous cycle of planning, capturing, editing, sharing and monitoring materials designed for social media content.

The use of smartphones and social media while travelling is turning travel into a less substantial way of escaping. Mobile devices and connectivity (Ayeh, 2018; Dickinson, Hibbert, & Filimonau, 2016; Kirillova & Wang, 2016; Tan, 2017; Wang et al., 2014, 2016; White & White, 2007) as well as social networking platforms (Fotis, Buhalis, & Rossides, 2011; Magasic, 2016; Sigala, 2016; Xiang & Gretzel, 2010) have been recognised by past authors to encourage online connection and engagement which could potentially alter the experience of travel. The ongoing connection with one's usual home environment could diminish tourists' sense of escape and clarity about where they are (Dickinson et al., 2014; White & White, 2007), which according to Tan (2017) could interfere with the pursuit of an escapism experience. Similarly, Neuhofer (2016) recognised the role of mobile connectivity in shifting the idea of escaping. The author described tourist experiences as events that are no longer isolated, but are "at the intersection of travel, work and life" (Neuhofer, 2016, p. 781). A similar concern was raised by Dickinson et al. (2016) on the actuality of modern society's motive to 'escape' through travelling, particularly at campsites, and how this motive is realised.

Ayeh (2018) highlighted in his study that while tourism has long been recognised for its function to restore one's psychological wellbeing, some tourists acknowledged the ability of continuous mobile connectivity to diminish the restorative value of travel. The author made reference to Hills' (1965) view, claiming people travel on holiday as a response to the feeling of damage or depletion, signifying holiday as a time for replenishment and restoration. As Pearce (2011) stated, rest and relaxation is a central motivation for people to go on holidays and is one of the earliest known motivations for travel. Similarly, Cutler and Carmichael (2010) gathered a list of travel motivations presented by past researchers and found the primary motives to be escape and relaxation. According to Kirillova and Wang (2016), the ability to restore one's wellbeing has previously been attributed to two sources: the tourism setting and the nature of the tourist experience. While destination attributes can create a sense of being mentally and physically away, which consequently improves one's recovery (Lehto, 2013), the kind of vacation experience created could be altered when tourists establish connection online. This therefore highlights the role of both the destination (the provider) and the tourist (the seeker) in shaping an experience that will allow for restoration to take place.

A study conducted by Expedia (2018a) found over 60% of tourists use their smartphones when travelling. Similarly, in a study conducted on vacationers' use of mobile devices, Ayeh (2018) found all participants to have engaged with their mobile devices when partaking in tourist activities, with some emphasising they do so on a regular basis. Respondents revealed that when engaged on mobile devices, they were likely to be doing several things such as searching for travel-related information; "instant messaging; sending and checking emails; monitoring friends' updates or updating their own profiles on social networks; microblogging on Twitter; or playing games and taking real-time photos and videos and uploading on social media sites" (Ayeh, 2018, p. 33). Although it was not known if escaping or relaxing served as the primary travel motive, it can be suggested that the notion of 'going away' is becoming blurred by what Molz (2012) labelled as 'virtual proximity' to friends and family in the online world, that is, a proximity afforded by mobile connectedness and the usage of smartphones.

Smartphones allow users to occupy multiple spaces at one time (Misra, Cheng, Genevie, & Yuan, 2014), which according to Lemos (2010) opens up new means of territorialisation. When used on-site at the destination, convergence occurs between the physical space where the tourist is present and the virtual space online (Tan, 2017). The convergence of spaces was identified by Tan (2017) as the physical-virtual space, adding that the tourist experience is "no longer bounded by the physical limits imposed and the actors being physically present within the destination" (Tan, 2017, p. 615). The concept of travelling between two places has been displaced by the notion of 'digital elasticity' as modern-day travellers seek to explore the world while remaining connected to their home environment. Digital elasticity was described by Pearce (2011) as replacing the concept of liminality embedded in travel.

Recognising the conflicting nature between mobile connectedness and tourism, Neuhofer (2016) explored the paradox to better understand how technology could potentially co-create and co-destruct the value of travel. The author argued that technology is not always value-adding and can in fact be value-destroying. Based on the author's findings, tourists often find themselves focused on taking photos for future viewing as well as posting and sharing their experiences with others online, which subsequently hampered the real-time experience of seeing and living the destination. Furthermore, when technology takes over activities associated with travel, it could hinder tourists from experiencing the 'now'. This was supported by the findings of Ayeh (2018), where travellers discussed how distraction caused by mobile devices steals time away from the 'real' experience, thus limiting their ability to achieve travel-related goals.

The impact of mobile connectivity on the travel experience was argued by Tanti and Buhalis (2016) to be dependent on three factors, which are: travellers' level of control over the decision to maintain connectivity (i.e. disconnection that is forced upon travellers or disconnection that is self-imposed); openness for usage (i.e. active connection, selective unplugging or self-imposed total disconnection); and the context of travellers (i.e. travelling party, familiarity with the

destination and purpose of travel). The authors concluded that striking a balance between being connected and disconnected is achievable through the freedom to select when and what travellers wish to disconnect from. Here, the role of travellers in determining the type of experience attained needs to be highlighted, the same way travellers are seen by Neuhofer (2016) as co-creators and co-destructors of experiences. Building on Latour's (1991) actor-network theory, which views technology merely as an actor, Larsen (2008) argued it is neither the photography technology nor the photographer that produces images, but the hybrid of both. Larsen continued to describe photos as being both man-made and machine-made, giving the term 'networked-cameras-tourist' to represent the hybrid. Similarly, engagement with the virtual world when travelling is an outcome of both the mobile technology and the tourist's decision to utilise it.

Terms such as the 'social media pilgrimage' (Magasic, 2016), 'selfie gaze' (Magasic, 2016; Sigala, 2016) and 'distracted gaze' (Ayeh, 2018) have been coined in recent years, indicating the increasing role of photography, mobile connectivity and social media engagement in moulding the tourist experience. These terms represent an evolution of the seminal theory, the 'tourist gaze', introduced by Urry (1990) in the author's examination of the relationship between tourism practices and photography. According to Urry, the tourist gaze imposes a particular way of seeing a destination which is shaped by the kind of imagery created by the tourism industry, for the destination. These images tell tourists what is considered important, extraordinary and worth seeing, and thus is central to the constitution of the tourist experience (Urry, 2002). Subsequently, the tourist gaze takes form through photography as Urry (1990) described tourism to be a production system and photography to be a tourist practice. The redefined gazes mentioned above suggest new ways of seeing, thus experiencing a destination. These gazes are not influenced solely by the destination imagery but also by those present in the physical-virtual space who mediate or distract the tourist's way of seeing.

Magasic (2016) introduced the concept of social media pilgrimage, proposing that tourists monitor and respond to feedback shared on their social media travel content, with the aim of

improving their online status. Consequently, tourists visit places recommended by the online audience and engage in social media interactions during their time at the destination. Similarly, Sigala (2016) identified, through a conceptual study, the role of social media interactions in altering and shaping the nature of tourism experiences. This can be linked to the concept of selfie gaze, which Magasic (2016) explained as the act of photographing oneself with the realisation that there is an audience out there who will be viewing these images. Magasic (2016, p. 180) further added that "the selfie gaze is the mode of conception which helps us decide when, where and how we produce these self-referential texts" when sharing textual and visual travel-related content with an online audience. On the other hand, the distracted gaze introduced by Ayeh (2018) suggests that when multitasking on mobile devices, the gaze of the tourist becomes distracted as one's attention is divided.

While tourism has previously been discussed as the visual consumption of places (Haldrup & Larsen 2003; MacKay & Fesenmaier, 1997; Rakić & Chambers, 2012; Scarles, 2014; Urry, 1990; 1995; 2002), Tan (2017) argued that tourism could also serve as a form of symbolic consumption, with past researchers identifying prestige, status, ego-enhancement and self-concept as reasons for participating in travel (Crompton, 1979; Dann, 1977; Gazley & Watling, 2015; Swarbrooke & Horner, 1999; Pudliner, 2007; Youngs, 2013). As travel permits individuals to symbolically express their status, personality or identity (Vogt & Fesenmaier, 1998), the symbolic consumption of tourism could be extended to facilitate the development and maintenance of one's self-identity (Bond & Falk, 2013; Noy, 2004). In the same vein, Dann and Parrinello (2007) claimed the practice of sharing one's experience to potentially result from the need for ego-enhancement.

According to Sigala (2016), one of the main motivators for using social media is to construct the identity of oneself. Photographs, on the other hand, have previously been recognised as a tool for self-representation and identity formation (Belk & Yeh, 2011; Crang, 1999; Stylianou-Lambert, 2017; Van Dijck, 2008; Van House, 2011). Subsequently, Sigala (2016) proposed that trips taken

and experiences sought by tourists are lived to be photographed within the eyes and scrutiny of others on social media. Munar and Jacobsen (2014) also found tourists to be more willing to share visual content such as photographs on social media, than to use information available on the platform for their trip. Perhaps the development of photography and mobile technology have afforded consumption beyond those that are visual.

According to Tan (2017), when travel experiences are shared online, tourists receive instant responses and comments from virtual networks. These feedback can be gratifying, and positive feelings rising from such feedback contribute to the enhancement of tourist experience as well as satisfaction. This aligns with the findings of Kim, Fesenmaier, and Johnson (2013), revealing the significant effect of social media-enabled communications on the emotions, and thus on the experience of tourists. The authors found positive emotional support received on social media to produce more enjoyable and memorable experiences during one's travel. Tanti and Buhalis (2016) echoed the same sentiment, stating tourists have more enjoyable and memorable experiences when positive emotions are received on social media during the trip. Sharing one's impressions, emotions and views with others while travelling were later reported by Kim and Fesenmaier (2017) to be a therapeutic experience. Similarly, Magasic (2016) hinted that sharing travel experiences on social media platforms is becoming an essential part of experiencing travel moments.

Nevertheless, maintaining social media engagement while travelling requires interaction with mobile devices which, as mentioned earlier, could impact on the real and immediate encounters in an undesirable way (Tan, 2017). According to Munar (2013), maintaining connection on social media creates a stronger attachment to home and work while travelling. Interpersonal encounters in the physical environment could be neglected (Turkle, 2011) as engagement with social media reduces travellers' ability to be socially present and attentive at the destination. Molz (2012) argued that having virtual proximity to friends and family in the online space could potentially

make tourists more ‘distant’ from travel partners who are present at the destination. In the same vein, Gretzel (2010) highlighted the potential of mobile connectedness in altering the tourist experience through disengagement from the destination, leading to disembodied experiences, loss in one’s sense of place and hampered interaction with those present on-site. Connection with people at home or those who are physically distant was discussed by White and White (2007) as being socially present yet physically absent. This demonstrates implications for tourism experiences, particularly those driven by motives such as enhancing relationships or strengthening social ties. As Mitas, Yarnal, and Chick (2012) stated, people often travel on vacation with friends or family, which reinforces established social relations.

Experience has been defined as being a memorable encounter (Pine & Gilmore, 1998), with past studies attempting to identify the essence of memorable experiences (Tung & Ritchie, 2011) and construct a tool for measuring memorable tourism experiences (Kim, Ritchie, & McCormick, 2012). According to Kim et al. (2012), tourism experiences in general do not translate into memorable experiences, but are selectively constructed based on one’s assessment of the experience. However, when intersecting the practice of travel photography and the construction of memorable tourism experiences, it is apt that the photo-taking-impairment effect established by Henkel (2014) is brought to attention. In a study conducted to examine if photographing in a museum would impact the memory retained by visitors, Henkel found visitors who photograph objects in their entirety to have lesser memories of what they saw. This group of visitors displayed fewer memories of objects, details and locations compared to visitors who did not participate in photography. Henkel concluded that photographing objects had a detrimental effect on a visitor’s memory, a phenomenon which the author termed as photo-taking-impairment effect. The study indicates that reliance on the camera as a device for ‘external memory’ does not equate to or result in memorable experiences. A paradox is identified here as photos have been widely discussed as a form of memento and “function as a container of memories as it can remind visitors of a personal and multisensory experience they had at a specific time and place” (Stylianou-Lambert, 2017, p. 127).

The study conducted by Henkel (2014) was later criticised for its experimental nature. According to Stylianou-Lambert (2017), because participants were directed to look at selected objects and photograph them, the possibility remains that participants' lack of personal interests in the chosen objects have influenced their visual memory. Here, the highly personalised nature of one's interest and experience, thus memory, should be recognised. Pine and Gilmore (1998, p. 99) depicted experience as "inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level". Past researchers have also described tourist experience as inherently subjective and personal (Campos, Mendes, Valle, & Scott, 2018; Tung & Ritchie, 2011; Urry, 1990). It can only be interpreted by reflecting on the specific individuals involved in the experience, and the specific settings where the experience occurred (Jennings, 2006). The same view was shared by O'Dell (2007), describing experience as a phenomenon that is subjective, intangible, continuous and highly personal. Lounsbury and Polik (1992) argued that no two people can have the same experience.

1.4 Spill-over effect and the shifting notion of leisure travel

As discussed throughout this chapter, cameras and mobile devices could distract or mediate the experience acquired by tourists, as well as the extent of interaction with the destination and its people. In the same vein, Ayeh (2018, p. 35) fairly questioned, "to what extent could a tourist give receptive attention to and be fully aware of ongoing events and experiences on the tourist trail (i.e., sights, sounds, people, etc.) while concurrently engaged with information processing on mobile media devices?" In the present study, emphasis is placed on photography and online photo-sharing as such behaviours require engagement with photo-taking devices and the virtual space, which may influence the on-site tourist experience. The focus on photography corresponds to Barasch et al.'s (2017) claim stating that most research on experience-sharing tends to focus on verbal and written communication, with photographic communication being insufficiently

explored. After all, as Scarles (2014, p. 331) stated, visuals have been the "central component to tourism since its inception".

Numerous studies have attempted to investigate tourists' photography behaviour and motivation (Belk & Yeh, 2011; Garlick, 2002; Garrod, 2009; Konijn et al., 2016; Markwell, 1997; Pan, Lee, & Tsai, 2014; Prideaux & Coghlan, 2010; Stylianou-Lambert, 2012, 2017), the impact of mobile connectedness on the tourist experience (Ayeh, 2018; Dickinson et al., 2016; Lalicic & Weismayer, 2018; Lamsfus, Wang, Alzua-Sorzabal, & Xiang, 2015; Neuhofer et al., 2014; Neuhofer, 2016; Paris, Berger, Rubin, & Casson, 2015; Pearce & Gretzel, 2012; Tanti & Buhalis, 2016; White & White, 2007) as well as tourists' behaviour and motivation to share travel-related content on social media (Kim et al., 2013; Konijn et al., 2016; Lo, McKercher, Lo, Cheung, & Law, 2011; Munar & Jacobsen, 2014; Magasic, 2016; Sigala, 2016; Tanti & Buhalis, 2016). However, research focusing on the relation between travel photography, online photo-sharing (including interactions deriving from photos shared online) and the subsequent influence on tourists' on-site experience has yet to be investigated. Past studies on travel photography, social media engagement and mobile connectedness while travelling have also resulted in diverse views. This, therefore, warrants the need for further inquiry into the role of photo-taking and online photo-sharing in shaping the experience sought by present-day tourists.

1.5 Research scope and objectives

In the present study, tourists' behaviour and motivation in relation to photo-taking and online photo-sharing are intersected with the experience sought at the destination. Motivations can reveal why people take photographs, what people choose to photograph, the meaning of photographs captured and how it might influence their experiences (Stylianou-Lambert, 2017). Stylianou-Lambert (2017) described motivations and attitudes towards photography as the invisible photographic processes, claiming the examination of photo-taking behaviours to display only the tip of the iceberg.

According to Tan (2017), tourist experience and satisfaction are to various extents augmented by smartphone usage and motivation to share travel experiences while at the destination. The view of the author will be further investigated in the context of travel photography and subsequent online photo-sharing. The inquiry raised in this study concerns the realisation of conventional travel motives (e.g. escaping, relaxing, enhancement of social relationships, and seeking encounters different from the everyday life) in an environment where tourist photography co-exists with connectedness to the virtual world for the purpose of online photo-sharing. Perhaps it can be suggested that the kind of experience sought by present-day tourists is shifting from the visual consumption of the 'other' to a more symbolic consumption relating to the 'self'. The present study, therefore, aims to achieve the following objectives:

Research Objective 1:	To examine tourists' photo-taking behaviour while travelling on holiday
Research Objective 2:	To examine tourists' photo-taking motivation while travelling on holiday
Research Objective 3:	To identify the role of photo-taking in shaping the tourist experience on holiday
Research Objective 4:	To examine tourists' online photo-sharing behaviour while travelling on holiday
Research Objective 5:	To examine tourists' online photo-sharing motivation while travelling on holiday
Research Objective 6:	To identify the role of online photo-sharing in shaping the tourist experience on holiday

1.6 Contribution of the thesis

Numerous scholars have pursued research on memorable tourism experiences and recognised its significance in influencing tourists' behaviour, particularly the decision-making process. According to previous studies, when making travel decisions and selecting destinations, individuals will first recall their past experiences (Kerstetter & Cho, 2004; Raju & Reilly, 1980). Similarly, experiences remaining in one's memory were found to be the best predictor for the desire to take a similar trip in the future (Wirtz, Kruger, Scollon, & Diener, 2003). This highlights opportunities for tourism providers to encourage return visits by designing and offering experiences that are memorable. However, the photo-taking-impairment effect established by Henkel (2014) revealed how photography may impact the memory retained by tourists after the trip. Furthermore, Barasch et al. (2017) argued that while numerous service establishments invest in resources encouraging consumers to take photos and share their experiences, such strategy could be counterproductive as it may lessen the level of enjoyment attained from the experience. Subsequently, this may reduce consumers' likelihood to return or recommend the experience to others. Perhaps opportunities for photography at tourist destinations need to be approached strategically to ensure memorability is achieved and not diminished by photographing and photo-sharing practices.

Memorable tourism experiences were also found to increase the tendency and variety of content that tourists are willing to share on social media (Minazzi & Mauri, 2015; Tanti & Buhalis, 2016). From a marketing perspective, user-generated content such as photos, videos and information shared online could serve as effective marketing materials for destinations. As Coghlan and Prideaux (2008) stated, digital photography has been turned into digital word-of-mouth. A National Geographic article penned by Miller (2017) discussed the role of Instagram in changing the way people travel. Miller highlighted the effectiveness of Instagram as a marketing tool for tourism destinations, citing examples such as Trolltunga Cliff in Norway and the alpine town of Wanaka in New Zealand. According to the author, Instagram-famous shots of the Trolltunga Cliff

have increased the number of visitors to the site from 500 to 40,000 between 2009 and 2014, an 80-fold increase within the span of 5 years. Haines (2018) described such phenomenon as a 'monkey-see-monkey-do' behaviour as most photos shared on social media platforms were found to be identical. A similar sentiment was shared by Scarles (2014), claiming that visuals are used to produce and consume destinations. According to the author, the convenience of creating and sharing travel experiences have directly positioned tourists as 'authors' or producers of a destination.

Understanding why tourists focus on capturing specific images and the process involved in transforming those images into social media content will allow tourism organisations to enhance the kind of experiences offered at destinations (Magasic, 2016). Investigating tourists' photography practices, online photo-sharing behaviours and experiences sought from their travels is vital to the tourism industry, particularly destination marketing organisations (DMOs). As Scarles (2009) fairly stated, photographs both produce and are produced by tourists. Similarly, Urry's (1990) theory of the tourist gaze views tourists as active players in the production and maintenance of a destination's image. DMOs and tourism providers could leverage on such knowledge to devise effective strategies that will generate healthier tourist arrivals and earnings.

Recent studies also hinted at the potential for promoting online disconnection as travellers seek experiences that take them away from their day-to-day context (Neuhofer, 2016; Paris et al., 2015; Tanti & Buhalis, 2016). Destinations offering online disconnection were termed by Pearce and Gretzel (2012) as 'technology-dead zones', which the authors believe would lead to positive experiences. Similarly, Smith and Puczkó (2015) associated digital disengagement in tourism with positive wellbeing. This is in line with the findings of Harwood, Dooley, Scott, and Joiner (2014), revealing the adverse effects of constant connectedness on the mental health of individuals. Furthermore, being technologically connected could create a sense of stress stemming from the expectations of those in the social circle to maintain communication while travelling (Molz & Paris, 2015; Pearce & Gretzel, 2012). The detrimental effects of constant

connectedness could weaken the role of tourism in providing an escape from the everyday life, as well as opportunities to regress, relax and recuperate.

In contrast to the call for digital disconnection, Kirillova and Wang (2016) argued the importance of communication and technological infrastructures provided at tourism destinations. Complete disconnection when travelling has been discussed by past authors to cause anxiety to travellers with addiction to the internet (Gretzel, 2010; Hannam et al., 2014; Paris et al., 2015) as well as those who rely on the internet for a sense of security in a foreign place (Tanti & Buhalis, 2016). Kirillova and Wang (2016) found the inability to receive updates from loved ones back home to create stress for tourists, thus compromising the process of recuperation during travel. The authors added that social presence and closeness to others online enhance a destination's ability to provide tourists with psychological comfort as well as a sense of recovery. Nevertheless, it should be noted that the study was conducted among Chinese tourists and cultural values towards the family unit may have influenced the findings of the study.

Similar to enforcing mobile disconnection, the ban on photography in museums and historical attractions has been described by Zagorsky (2016) to be frustrating for tourists with immense desire to visually record their lives. Although postcards and souvenirs can be purchased as alternatives, the lack of personalisation does not offer the same level of meaning and significance to individuals. Markwell (1997) emphasised the importance of taking one's own photos to capture encounters that are important and meaningful to the tourist, adding that the inability to do so brings about feelings of anxiety. Perhaps the ban on photography and complete online disconnection do not immediately translate into memorable or desirable tourism experiences, and should be pursued with caution. In discussing the ban on photography in museums, Stylianou-Lambert (2017) argued the real question is not whether or not photography should be banned, but how museums could accommodate the various photography needs and desires of visitors. Understanding factors which affect the enjoyment of experiences is important to companies

providing and marketing experiences, as well as to consumers seeking happiness from such experiences (Barasch et al., 2017).

According to Kirillova and Wang (2016), maintaining online connection or disconnection should be the decision of the tourist and should not be imposed by the destination. The authors revealed that spending holiday time on activities preferred or chosen by the tourist could enhance rather than hamper the process of recovery during travel, even if it means connecting back to one's mundane everyday environment. Tanti and Buhalis (2016) also emphasised the need to recognise that travellers adjust between two states of connectivity rather than being entirely connected or disconnected. Here, it can be implied that tourists make conscious decisions and adjustments to their state of connectivity by considering the implications of mobile-connectedness and disconnectedness. Such adjustments can be linked to the balancing act discussed by Stylianou-Lambert (2017), which is shaped by the benefits and costs weighed by the individual. Therefore, this study aims to better understand the level of adjustment opted for by tourists in order to identify desired experiences and envisage the meaning of travel among present-day tourists.

Findings derived from the present study will illustrate the level of flexibility tourism providers should afford to tourists in relation to photo-taking and online photo-sharing. Furthermore, strategies and policies on photography and mobile connectivity can be devised accordingly. As Stylianou-Lambert (2017) stated, in order to attain a more comprehensive depiction of the relationship between photography and experience, the photographic and photo-sharing practices as well as the complexity of what people do for what particular reasons should be considered by researchers. Furthermore, understanding the importance of images captured by tourists, and the meanings associated with them, can assist tourism marketers in designing suitable marketing campaigns that will appeal to people, based on the kind of experiences they will value (Edwards et al., 2009).

From a theoretical perspective, the view of past researchers which sees tourist motivation as a predictor of tourist behaviour (Crompton, 1979; Fodness, 1994; Kim, Lee, & Klenosky, 2003; Pearce, 1991) and experience sought at the destination (Mannel & Iso-Ahola, 1987; Wahlers & Etzel, 1985) is revisited in this study. The relationship between tourist motivation and the kind of experience pursued is suggested to be mediated by photography and online photo-sharing practices in the tourism space. Perhaps the idea of vacationing as a way of escaping or going away from one's mundane environment no longer carries the same meaning as identified in the works of earlier researchers. As Dickinson et al. (2016) stated, it is no longer normal for people to be disconnected, which might give new meanings to the sense of escaping or going away. According to Kirillova and Wang (2016, p. 166), the benefit of vacationing is no longer a direct outcome of one's disassociation from the everyday life and "can be no longer treated as an activity taking place in a liminal environment". The authors highlighted the need to re-evaluate previous assumptions about the outcomes of vacation, such as satisfaction, recovery and wellbeing, in order to achieve a better understanding of the contemporary tourist experience. Besides that, the link between tourist motivation and destination choice may also be mediated by the practice of travel photography and online photo-sharing. Particularly for Millennials, Haines (2018) revealed 61% are inclined to visit a destination based on its potential for Instagram-worthy snaps. More importantly, 29% reported they would not consider a holiday destination if they were not able share their experiences on social media. Exploring if the same level of influence applies to travellers from different generational groups would produce valuable contribution to the existing body of knowledge, as well as knowledge for tourism practitioners.

Following the increasing prominence of travel photography and experience-sharing online, motivation relating to one's self-identity and self-esteem discussed in recent studies (Bond & Falk, 2013; Magasic, 2016; Noy, 2004; Sigala, 2016) will be further explored. Findings derived from this study would contribute to Magasic's (2016) conceptualisation of the selfie gaze and social media pilgrimage through further research. The role of social media engagement in co-creating tourism experiences, which Sigala (2016) presented in a conceptual study, could also be

investigated with emphasis placed on photo-taking and photo-sharing. As Sigala mentioned, the framework requires further validation through empirical study and expansion in various contexts.

1.7 Format of the thesis

This thesis consists of seven chapters. The first chapter presents the intertwined relationship between photography and tourism, which has been heightened by the simultaneous development of digital photography, mobile technology and online social networks. Statement of the problem is addressed as the consequence of digital photography and online photo-sharing on tourists' on-site travel experience. The objectives and scope of the research are subsequently presented, followed by contribution of the research to both academia and industry practitioners.

In chapter two, a review of literature on tourist motivation is presented, portraying a transition from the conventional motivations of going away and seeking rewards to identity-related motivations concerning the self. The role of travel in curating and maintaining one's identity is examined as an outcome of self-representation motives, accomplished through the practice of sharing travel photos to an intended audience online. The influence of such motives in altering the tourist on-site experience and consumption of place are also discussed.

Chapter three presents further literature on the evolution of travel photography and the motivation to photograph. The seminal concept of the tourist gaze is examined, followed by ensuing concepts of the family gaze and selfie gaze. Tourists' online engagement while travelling is also examined, with focus placed on online photo-sharing and the interactions that follow. Past research investigating the implications of tourists' mobile connection and disconnection on the tourist experience are then discussed.

The fourth chapter outlines the methodology used in the present study, which is guided by two research paradigms and three stages of data collection. The application of a sequential mixed-

method approach is explained and justified. The research design and development of data collection tools will be detailed, alongside data collection methods, sampling methods, administration procedures and analysis of data implemented in each stage of data collection. Finally, validity and reliability, as well as ethical considerations of the research process are addressed.

In chapter five, analysis of qualitative data gathered in the first two stages of data collection is presented in two consecutive parts, namely, stage one and stage two. The profile of research participants, which comprise the subjects of observation and interview respondents, is presented at the beginning of each part. Subsequently, using thematic analysis, findings gathered will be analysed in accordance with the corresponding research objectives.

Chapter six details the analysis of quantitative data gathered in the third stage of data collection. This chapter consists of two main parts; descriptive statistics of the survey data, and further statistical analysis. Results of the descriptive statistics include the profile of respondents, and an analysis addressing all six objectives of the present study. In the second part, relationships between variables are explored using a combination of cross-tabulation, independent samples t-tests and one-way ANOVA tests.

In chapter seven, findings of the study are discussed and linked to existing literature in relevant areas of research. Theoretical and practical implications of the study will then be outlined. Limitations of the study are addressed and recommendations for future research are proposed. Finally, a conclusion is presented to summarise key discoveries of the study.

2. TOURIST MOTIVATION AND THE TOURISM EXPERIENCE

In this chapter, a review of literature on tourist motivation and the tourism experience is presented. In an attempt to delineate the relation between tourist motivation and the benefits sought from the tourism experience, it is essential to first define motivation in the tourism context. The abundance of research in this area has resulted in varying definitions and understanding of tourist motivation. Murray (1964) defined motivation as an internal factor that stimulates, directs, and integrates a person's behaviour. Berkman, Lindquist, and Sirgy (1997) described motivation as the drive to satisfy both psychological and physiological needs. Dominant in most theories of motivation is the notion of need, which is regarded as the force that stimulates motivated behaviour (Hudson, 1999). Therefore, to understand motivation, Hudson (1999) argued it is crucial to first ascertain the needs of people and how these needs can be fulfilled. As Pizam and Mansfeld (1999) stated, need is the key driver motivating behaviour and is crucial to understanding human motivation. The later part of this chapter will examine the different definitions of tourism experience, followed by the notion of memorable tourism experiences. Implications of connected and disconnected tourism experiences will also be presented.

2.1 Tourist motivation theories

Past studies have explored tourist motivation through the lens of various theories. This section examines some of the most prominent theories applied in tourism research alongside critiques made by past researchers.

2.1.1 Maslow's Hierarchy of Needs

One of the earlier theories applied in tourism research was Maslow's Hierarchy of Needs introduced in 1954. The theory, which was originally developed for clinical psychology, has since

been applied in numerous areas of social science research, including tourism (Hsu & Huang, 2008). Maslow (1970) organised the human needs in a pyramid-shaped hierarchy consisting of five layers; in the first and bottom layer lies psychological needs, followed in an ascending order by safety needs, belongingness and love needs, esteem needs and finally self-actualisation. According to the author, an individual will first attempt to satisfy the basic needs before ascending and pursuing higher-level needs. However, it is not necessary for each need to be 100% fulfilled before a higher-level need arises. Maslow recognised that higher-level needs may prevail in one's mind even before lower-level needs are fulfilled.

Albeit characterising the theory as "one of the most influential motivation theories in the academic world and in the public domain", Hsu and Huang (2008, p. 14) noted the various critiques and limitations of the theory. The authors addressed the criticism of Witt and Wright (1992), who argued the absence of needs such as dominance, abasement, play and aggression, which are crucial for explaining tourist behaviours. Although Maslow (1970) has discussed two other sets of human needs, known as the aesthetic need and the need to know and understand, Hsu and Huang (2008) highlighted how these needs were not considered in Maslow's Hierarchy of Needs pyramid. The authors insinuated the importance for such needs to be measured in tourism research, arguing that people travel to learn about new things and expose themselves to objects of beauty. Further criticism of the theory was made by Dye, Mills, and Weatherbee (2005), claiming the theory is untestable with inadequate empirical evidence.

2.1.2 The Travel Career Ladder and Travel Career Patterns

Following Maslow's theory, Pearce developed the Travel Career Ladder (TCL) comprising five levels of needs affecting the tourist behaviour. The five levels, which are organised in a ladder, were defined by Pearce (1996, p. 13) as "a concern with biological needs (including relaxation),

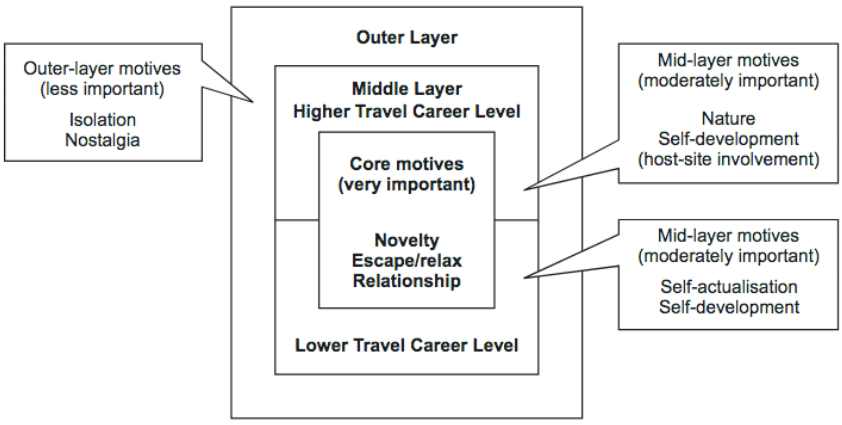
safety and security needs (or levels of stimulation), relationship development and extension needs, special interest and self-development needs, and fulfilment or deep involvement needs". According to Pearce (1991), as tourists become more experienced, they begin to seek satisfaction needs in higher levels, proposing some kind of career goal in tourism behaviour. Researchers later addressed the confusion that could potentially be caused by the word 'ladder', which visually implies the need to ascend from lower to higher levels (Kim, Pearce, Morrison, & O'Leary, 1996; Ryan, 1998). These researchers further explained how travellers' needs may start at any level of the TCL and ascend or descend depending on factors such as past experiences, knowledge of the activity and level of investment in the activity. The direction of change within the TCL is variable (Kim, 1994), as most travellers primarily ascend the ladder while some may stay at a particular level contingent on restraining factors such as health and financial considerations (Hsu & Huang, 2008). Kim (1994) compared the travel career to 'career at work', stating people may start at different levels of the ladder and are likely to change levels across their lifespan. Ryan (1998) discussed the developmental and dynamic nature of this model, recognising the changes in travellers' motivations as they acquire and accumulate tourism experiences.

Pearce (2005, p. 53) later clarified the application of the TCL, stating, "travellers were considered to have more than one level of travel motivation, though it was suggested that one set of needs in the ladder levels might be dominant". However, similar to Maslow's theory, the TCL has been criticised for lacking strong empirical evidence to support its underlying assumptions (Ryan, 1988). Additionally, in a study conducted by Wong and Musa (2014), the authors presented critical evidence demonstrating the presence of a single motivation theme (i.e. self-fulfilment) across different travel career levels, thus challenging the distinct association of motivations to specific levels.

An adjusted version of the TCL was later introduced by Lee and Pearce (2002, 2003), known as the Travel Career Patterns (TCP). The TCP model was empirically tested by the authors using

two different studies, one targeting respondents from Western countries (Lee & Pearce, 2002) and the other targeting respondents in a non-Western context (Lee & Pearce, 2003). Here, the rather misleading ladder presented in the TCL is de-emphasised, and travel motivation is viewed in a more dynamic, multidimensional, multi-level structure approach (Lee & Pearce, 2002; Pearce, 2005). As seen in Figure 2.1. below, the TCP is illustrated as three layers of travel motivation, with each layer comprising different sets of travel motives. The core layer contains motives that are most important and common to all travellers, such as novelty, escape/ relaxation and enhancement of relationship(s). In the middle layer, moderately important motives are listed, which changes from inner-oriented motives such as self-actualisation and self-development, to externally oriented motives such as nature and self-development through host-site involvement. The authors found respondents who are on higher levels of their travel career to place greater importance on externally oriented motives, while those on lower levels emphasise internally oriented motives more. The outer layer contains factors which are less important to all travellers, such as isolation and nostalgia.

Figure 2.1. Travel career patterns



Note. Reprinted from *Tourist behaviour: Themes and conceptual schemes (*p. 79), by P. L. Pearce, 2005, Clevedon, United Kingdom: Channel View Publications. Copyright 2005 by Channel View Publications.

In this model, travel motives were distinguished based on their level of importance and whether they are significant to travellers in the higher travel career levels, lower travel career levels or both. According to Lee and Pearce (2003), all vacation travellers, regardless of their levels on the travel career, are driven by the most important core motives. However, as they progress to higher levels in their travel careers, that is through accumulating more travel experiences and passing through their life cycle, the moderately important motives shifts upwards from internally oriented needs to externally oriented needs. The less important motives are those which have least influence on vacation travellers irrespective of their travel career levels.

However, similar to earlier motivation models, the TCP received its share of criticism. Hsu and Huang (2008) implied the need for more rigorous studies to test the validity of the model, adding that the authors compared groups of travellers in the lowest and highest travel career levels but failed to consider those between the two levels. In an attempt to strengthen the theoretical robustness of the model, Filep and Greenacre (2007, p. 24) identified three main issues of the TCP model being "(1) the present definition of travel experience within the TCP model; (2) the appropriateness of predominantly quantitative approaches to examining travel motivations using the TCP model; and (3) the subsequent extension of the TCP model to a new setting". By undertaking two TCP studies using different methods, one qualitative and one quantitative, the authors found qualitative methods, such as essays, to be applicable in replacement of quantitative method, especially when quantitative analysis is not possible or not advisable—for example, when only a small sample size is available or accessible. The authors emphasised the effectiveness of essays in eliciting more in-depth findings and unique insights into travel motivations. Through the use of essays, the application of the TCP model was extended to a new setting of Australian university students embarking on a study-abroad experience. Finally, an alternative definition of one's travel experience was proposed by the authors, arguing against age as a way of measuring one's travel experience, thus travel career level. According to the authors, travel experience should be measured using three indicators: the number of times a person has

travelled, the number of destinations that have been visited and the amount of time or days spent travelling. This, perhaps, is a more logical way of measuring one's travel career level as Millennials have been reported to travel more frequently than former generations (Expedia, 2018b). Hence, measuring one's travel experience or travel career level in accordance with age can be misleading or inaccurate.

2.1.3 The Push and Pull Theory

Another travel motivation theory that has been widely applied in tourism research is the Push and Pull Theory established by Dann (1977) and later extended by Crompton (1979). Dann (1977) defined pull factors as those attracting tourists to a particular destination, which value is attributed to the object of travel, while push factors include factors predisposing one to travel, such as escape and nostalgia. Pizam, Neumann, and Reichel (1979) explained push factors as a set of needs and wants driving a person to participate in a tourist activity. On the other hand, pull factors are external factors drawing a person to visit a place. This refers to the attractiveness of a destination which entices people to travel such as beaches, shopping and entertainment (Dann, 1981) or as Uysal and Jurowski (1994) listed, beaches, recreation facilities and cultural attractions. According to Uysal, McLellan, and Syrakaya (1996), pull factors direct the traveller towards a certain destination due to its attributes, which differentiates it from other destinations. When destination attributes respond to or support the intrinsic motives to travel, it results in the decision to travel to the destination (Dann, 1981).

Past researchers have also addressed the concurrent nature of the push and pull effect, claiming people travel because they are pushed by internally driven forces while simultaneously pulled by destination attributes and appeal (Uysal & Jurowski, 1994; Cha, McCleary, & Uysal, 1995). On the other hand, Dann (1977) argued the need to focus on push factors, which the author claimed

to be an antecedent to pull factors when making travel decisions. According to the author, one's need to travel is recognised independent of pull factors, or value offered by a destination, as it is driven by concepts of anomie and ego-enhancement. Anomie was explained as a notion of 'getting away from it all' and the need for social interaction that is attainable when travelling away from one's home environment. On the other hand, ego-enhancement was described as one's need to be recognised or the desire for one's status to be enhanced. Dann justifies travel as an activity which provides opportunity for self-recognition, hence an alternative strategy to the traditional socio-economic measurement of one's status.

Among these motives lies the idea of fantasy, which Dann (1977) described as an alternative world to one's daily life. The author further explained how travel provides an outlet for travellers to do what they desire, including indulging in behaviours that are frowned upon in the home environment or restricted by one's current role expectations of the society. However, the work of Dann was later critiqued by Pearce (1982) for its failure to fulfill many other criteria required to adequately explain travel motivation.

The push and pull factors were later applied by Crompton (1979) in a study aimed at identifying motives driving vacationers' choice of destination. The author described push factors as internally driven socio-psychological motives which can be used to explain the desire to go on vacation. On the other hand, pull factors were described as motives triggered externally by the destination and are therefore useful in explaining the choice of destination. Crompton established a conceptual framework of push and pull factors, grouped as socio-psychological and cultural motives respectively. The author classified push factors into seven motives and pull factors into two motives, as summarised in Table 2.1. below.

Table 2.1. The push and pull factors

Push Factors	**Description**
Escape from a perceived mundane environment	• A temporary change of physical and social environment – An escape sought from one's usual residence or mundane home and job environments.
Exploration and evaluation of self	• Opportunity to re-evaluate (e.g. self-status, self-worth, lifestyle) and discover more about oneself through exposure to new situations in an unfamiliar environment • Opportunity to act out self-images thus redefining or modifying them
Relaxation	• Achieving a mental state of relaxation by pursuing activities of interest that one does not partake in as part of one's time-restricted daily life
Prestige	• A motive identified for motivating the trips of other holidaymakers, although few recognised it as a motive driving their own pleasure travel decisions
Regression	• Opportunity to withdraw from one's role obligations and do things that are unimaginable in the context of the daily life, often due to the customs, values and expectations imposed by society. E.g. immature and irrational behaviours of the adolescent years or a search for the simple previous life
Enhancement of kinship relationship	• Opportunity for family relationships to be enhanced or enriched, resulting from the considerable exchange and understanding of one another when travelling on vacation
Facilitation of social interaction	• Opportunity to meet new people outside one's usual social groups in different locations. E.g. local people or other tourists in the area
Pull Factors	**Description**
Novelty	• Opportunity to experience new stimuli. E.g. curiosity, adventure, new or different
Education	• Opportunity to witness particular cultural phenomena thus acquiring educational benefits that contribute to the development of an individual

When compared to the previous study conducted by Dann (1977), Crompton's motives of escaping one's mundane environment and regression were somewhat manifested in the desire displayed by anomic tourists, while prestige was manifested in the desire found in ego-

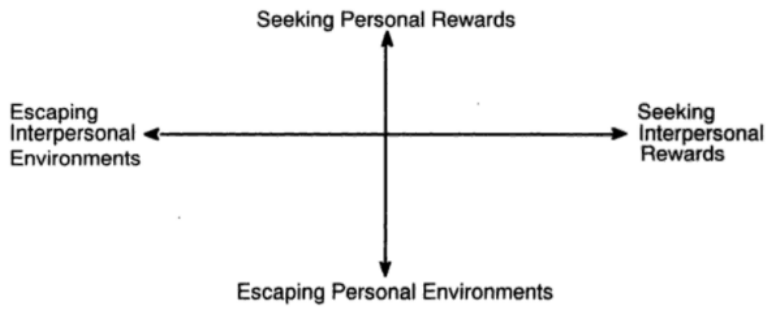
enhancement tourists. Novelty aligns closely to the term 'wanderlust', which Gray (1970) defined as the desire to leave the familiar, to travel and see different cultures and places or relics of past cultures. On the other hand, Pearce (1982) identified Dann's (1977) analysis of anomie as one that lies within the love and belonginess needs of Maslow's theory, while ego-enhancement reflects the self-esteem need. This demonstrates common travel motives exhibited in the different theories of motivation developed by past researchers.

Crompton's model was not spared from the critique of Hsu and Huang (2008), who argued against the classification of 'novelty' as a pull factor. According to the authors, novelty, which is synonymous to 'curiosity', is more suitably categorised as a push factor. The authors also made reference to Maslow (1970), who discussed curiosity as one of human's basic cognitive needs, defining the term as one's desire to know and understand. The argument was consistent with the study conducted by Yuan and McDonald (1990), where the authors identified novelty as a push factor, and found it to be the most significant motivation in the decision-making process of overseas vacationers. Nevertheless, Hsu and Huang (2008) acknowledged Crompton's model as an insightful and imperative addition to travel motivation research.

2.1.4 The Escaping and Seeking Dimensions of Leisure Motivation

Mannel and Iso-Ahola (1987) later established the Escaping and Seeking Dimensions of Leisure Motivation, a two-dimensional tourist motivation model. The model suggests that people are motivated to travel as a way to leave behind personal and interpersonal problems in their everyday environment and consequently seek compensating personal and interpersonal rewards. The authors applied the push and pull concept which was identified as escaping and seeking motives respectively, as seen in Figure 2.2. below.

Figure 2.2. Escaping and seeking dimensions of leisure motivation



Note. Adapted from "Psychological nature of leisure and tourism experience", by R. C. Mannell and S. E. Iso-Ahola, 1987, *Annals of Tourism Research, 14*(3), p. 323. Copyright 1987 by Pergamon Journals Ltd.

According to the model, tourist behaviours are influenced by the two simultaneous motivational forces. The personal rewards sought through travel were identified as self-determination, sense of competence and mastery, challenge, learning, exploration and relaxation, while interpersonal rewards are those obtained through social interactions. The authors postulate that for most people under most circumstances, tourism should represent an escape-oriented activity rather than seeking-oriented. The motivation to escape signifies leisure holidays as a way to get away from the usual over-stimulating or under-stimulating environment. Travellers seeking to escape an over-stimulating environment would participate in fewer leisure activities and place lesser importance on seeking intrinsic rewards compared to those escaping an under-stimulating environment, and vice versa. Similarly, Wahlers and Etzel (1985) stated that when people travel to escape a less-stimulating everyday environment, they are inclined to seek greater stimulation and novelty while on vacation. In contrast, people who travel to avoid an over-stimulating everyday environment will desire a more tranquil and relaxing vacation.

Krippendorf (1987) identified a common theme which runs through the different theories of tourism motivation. According to the author, travel is driven by the need to 'go away from' rather than 'going towards' something, adding that motives and behaviours of travellers are noticeably

self-oriented. Krippendorf categorised the different theories of motivation into eight reasons for travel, which are: recuperation and regeneration, compensation and social integration, escape, communication, freedom and self-determination, self-realisation, happiness and broadening one's mind.

Although similar themes can be recognised across past travel motivation theories, the prominent theories analysed above were developed between the 1950s and the 1990s, thus warranting the need to test the applicability and relevance to present-day tourists. The present-day tourists demonstrate a notable dependency on mobile technology, which Magasic (2016) argued to be changing the way people travel and the reason why travel is experienced. The following section examines travel motivation relating to one's self-identity, which has emerged and evolved over the last two decades as a prevalent area of research.

2.2 Identity-driven motivations

Kleine and Kleine (2000) defined identity as who an individual is or who the individual wishes to become. The definition presented by these authors resonates with Bond and Falk's (2013) view of identity as an aspect of the individual that is more changeable and dynamic. This view contrasts the conventional definitions of identity which Bond and Falk (2013, p. 431) claimed to be bounded by the "long-standing intellectual traditions that have tended to limit definitions of identity to relatively stable, core aspects of an individual's makeup such as place of birth, religion, race/ethnicity or gender".

The relationship between travel and self-identity has been studied in the past under two separate contexts. Firstly, travel has been discussed as a transitional experience which shapes one's understanding of one's own identity (Cohen, 2010; Desforges, 2000; Galani-Moutafi, 2000;

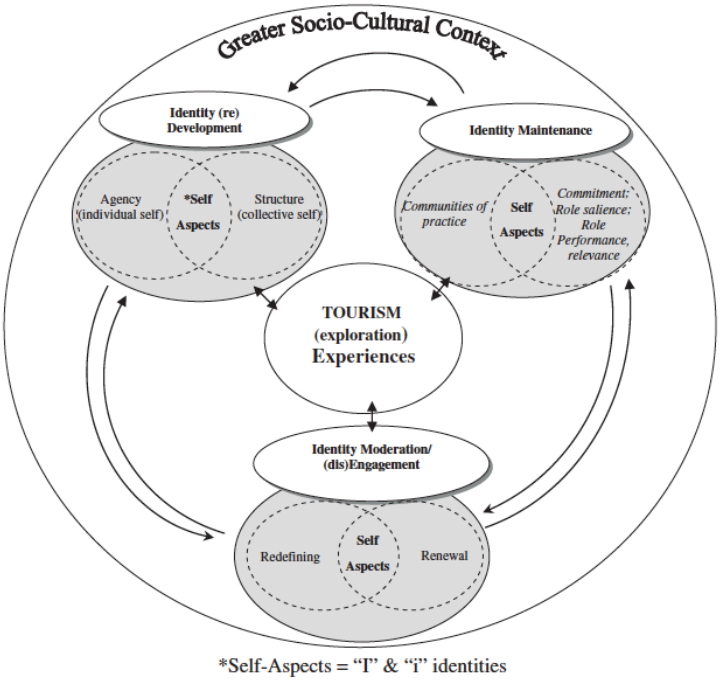
Palmer, 2005; Selstad, 2007; Vogt, 1976; White & White, 2004). Within this perspective, Galani-Moutafi (2000) explained how the identity of oneself is drawn from a comparison between the individual (the tourist) and the other (the local population at the destination) in the elsewhere (the destination visited). Likewise, Desforges (2000) described identity as involving a connection between the individual and society, as well as the individualistic or unique sense of a person. Hence, one's self-identity is constructed by evaluating the identity of others in contrast to one's own, parallel to the travel motive 'exploration and evaluation of self' identified by Crompton (1979).

Secondly, previous studies have identified the desire to construct a new temporary identity as one of the primary motivations driving people to travel (Burns & Novelli, 2006; Maoz, 2007; Richards & Wilson, 2004; Uriely, Yonay, & Simchai, 2002). Baumeister (1991), from a psychology lens, offered an interesting perspective, stating individuals may attempt to escape the existing notion of the self, which could be temporarily achieved if applied in the context of tourism. Similarly, Parra-López, Bulchand-Gidumal, Gutiérrez-Taño, and Díaz-Armas (2011) emphasised the centrality of identity-related motivations in the tourist experience, suggesting the functionality of tourism as a vehicle for discovering, retaining and sometimes separating oneself from certain aspects of one's identity. Desforges (2000) argued how anticipation of a trip, experience of a place and narratives used to present the experience to others, make up processes of redeveloping one's self-identity. This was supported by Noy (2004), acknowledging experiences as enablers for identity-related stories to be told, thus providing manifestations which validate the transformation of the individual. Travel has also been reported as a means to imply high status and the improvement of oneself (Pudliner, 2007; Youngs, 2013).

Bond and Falk (2013) highlighted the lack of research in determining how identity-related motivations could potentially influence the tourist experience and how such motives may impact the consumption of certain tourism experiences. In an attempt to portray the complex relationship

between identity and tourism, the authors constructed the 'Identity-Related Tourism Motivation Model' depicting the role of tourism experiences in establishing, maintaining and re-creating aspects of one's identity. As seen in Figure 2.3., the model explains how individuals use tourism experiences as a way to enact the identity they wish to portray to themselves and others.

Figure 2.3. Theoretical model of identity-related tourism motivation



Note. Reprinted from "Tourism and identity-related motivations: Why am I here (and not there)?", by N. Bond and J. Falk, 2013, *International Journal of Tourism Research, 15*(5), p. 437. Copyright 2012 by John Wiley & Sons, Ltd.

When integrating identity-related motivations with the practice of photography in tourism, it is reasonable to suggest the role of travel photos in facilitating the development, maintenance and moderation of one's identity when shared with an intended audience. The subject of photography and type of images captured during one's travel could play an integral role in representing one's identity when images are displayed for others to see. As Crang (1999) explained, in a conscious attempt to manipulate or alter one's self-image, tourists take and retain travel photos selectively,

bearing in mind the selected audience they intend to share those photos with. According to Markwell (1997), in order to display the perfect holiday, tourists avoid photographing disturbing or unpleasant sights that are less flattering. The author further explained how such selective photography conceals parts of the trip tourists do not wish to share with the audience, hence denying aspects that make up the reality of the destination. After all, as Jenkins (2003) mentioned, photos make up tools that can be used to tell desired stories about a place.

Haldrup and Larsen's (2003) work on family photography noted similar patterns as images of crying children, non-behaving teenagers and stressed parents were nowhere found in family holiday photos, implying attempts to project the perfect family and the perfect holiday. The authors described photography as a way of immortalising and celebrating the high points of family life for future pleasures. According to the study, while tourists find pleasure in performing photography in itself, images that are carefully staged will ensure no matter how insignificant, boring or disappointing the actual experience was, the desired impression of the holiday will be captured for future reflection. If transferred from a place to person context, images can be used for the same intent, that is, to tell desired stories about oneself and to keep stories that are less desirable from others.

Markwell (1997) linked such photography practices to the highly selective filter of the tourist camera lens, a concept that was introduced by Teymur (1993). According to Teymur (1993), photography discards, takes in and transforms whatever goes through the camera lens. The author's view was in line with the depiction made by Foucault (1997, as cited by Garlick, 2002, p. 296), labelling tourist photography as "the technology of the self". Foucault portrayed photography practices as a way of relating to and producing one's notion of his or herself by determining what is allowed and what is refused in the frame. Putting together the views of Foucault and Teymur, a tourist with a camera possesses the power to select the kind of images

taken during a trip, therefore having control over portraying the perfect holiday and the ideal identity.

While studies conducted by past researchers have discussed the careful selection of travel images, it is worth noting that these studies were conducted during a time when digital cameras and social media-enabled devices were not a commonplace. Photo-taking was bounded by practical and financial limitations while photo-sharing was traditionally performed in person, upon returning home from travel. Digital cameras allow travellers to view and delete images that do not adequately portray the perfect holiday destination, or images that do not correspond to the preferred identity one wishes to display (Scarles, 2014). Besides that, individuals are able to carefully select images they wish to share with the intended audience, either in person or online, accompanied by captions or narration that tell the story behind each photo. These narration can be shaped according to how one wishes to talk about their holiday and about themselves, making it a powerful story-telling tool. As Sontag (1979) stated, a photograph in itself cannot explain anything, and only through the one which narrates can a photo be understood.

While photos function as evidence that an experience has taken place, it is the narrator who puts life, emotions and events into the frame. The story-teller, in favour of him or herself, can utilise this opportunity to tell stories of the captured image in a way that he or she wants to be seen or understood by others. As Van Dijck (2008) mentioned, photos make up the process of communication and identity formation. According to Baym (2010), individuals share travel experiences to portray emotions, imaginations and fantasies about aspects of their holiday. The author further explained how these emotions can be displayed using tools such as photographs, emoticons and other linguistic markers available via online communication platforms.

According to Falk (2009), individuals proclaim their identity through the leisure activities they choose to participate in. The author explained the selection and participation in leisure activities as something individuals have control of, making it an effective tool for building one's identity. Tourism, which largely represents a form of leisure activity, would therefore provide opportunities for one to realise such goals. On the same note, Bond and Falk (2013) argued one's identity to be an underlying and motivating factor affecting all aspects of an individual's daily life, including travel activities. In an effort to manage one's identity online, tourists' usage of social media while travelling may, to a certain extent, be seen as imposing significant influence on their travel plans, motivating them to visit or omit places of interest based on the perceived effect a site or activity may have on their online profile (Magasic, 2014). From here, it can be suggested that the decision-making process and experience attained from one's travel journey may be somewhat influenced by emerging identity-related motivations. This therefore poses the question of whether present-day tourists are travelling for themselves, or for their ideal-self in the eyes of others.

2.3 Tourist motivation and the tourism experience: The 'why' and 'how' of leisure travel

Understanding tourist motivation and the tourism experience is crucial as it identifies the reason 'why' people travel and 'how' these motives are fulfilled, respectively. Tourist motivation has been recognised by past researchers as a predictor of tourist behaviour (Crompton, 1979; Fodness, 1994; Kim et al., 2003; Pearce, 1991) and the decision-making process (Dann, 1977). Motivation was also argued to be a determinant of experiences sought at the destination (Cutler & Carmichael, 2010; Mannel & Iso-Ahola, 1987; Wahlers & Etzel, 1985) and the evaluation of tourist satisfaction (Moutinho, 2000; Ryan, 2002). Moutinho (2000) described motivation as a state of need or condition driving an individual towards actions that are seen as likely to bring satisfaction. On the other hand, Ryan (2002) outlined motivations as personal factors influencing the overall evaluation of travel.

While the importance of examining tourist motivation is indisputable, several researchers argued it may be more valuable to identify the benefits gained from one's actual consumption compared to benefits intended at the planning stage (Dann, 1981; Pearce & Caltabiano, 1983; Shoemaker, 1994; Woodside & Jacobs, 1985). In a study conducted by March and Woodside (2005), the authors measured similarities and differences between tourists' planned behaviour and actual consumption behaviour at the destination. March and Woodside found actual consumption behaviour during the trip to not always correspond to planned consumption behaviour. Subsequently, the authors highlighted the need to understand benefits sought by tourists in the planning stage and benefits realised during the trip in order to generate valuable knowledge contributing to the construction of tourism theories.

The spillover-effect of mobile usage and social media engagement discussed in chapter one should also be recognised when examining tourists' planned and actual consumption behaviours. According to Wang, Park, and Fesenmaier (2012), the usage of smartphones changes the tourist behaviour and emotional state, and is therefore capable of mediating the tourist experience. Similarly, Sigala (2016) claimed the virtual presence of others on social media could significantly affect what tourists choose to experience, why they wish to experience it and how their experience is evaluated. According to the author, the construction of one's travel experience is not always a deliberate process, but rather developed through the tourist's behavioural and mental process when sharing, discussing and interpreting the experiences within their social ecosystem online. The same view was shared by Magasic (2016), who stated that the decisions to alter one's travel itinerary may occur with minimal or no planning as feedback from the online audience is given in real time. Therefore, it can be assumed that travel motivation no longer functions as an effective or direct predictor of tourist behaviour and experiences, particularly when engagement with mobile technologies and online social networks is involved. To better understand the actual consumption behaviour and experiences pursued by tourists during their travels, the following

section will examine different definitions and scopes of the tourist experience presented by past researchers.

2.3.1 Defining the tourist experience

Early researchers have paid notable attention to the relation between the tourist experience and authenticity (Boorstin, 1964, as cited in Cohen, 1979; MacCannell, 1976; Mannell & Iso-Ahola, 1987). Following the emergence of mass-tourism, Boorstin (1964) addressed the ongoing and unfortunate loss of real travel attributed to mass-tourists' desire and satisfaction for staged events. The tourism setting staged for tourist consumption was termed by Boorstin (n.d.) as a 'psuedo-event', stating:

> these "attractions" offer an elaborately contrived indirect experience, an artificial product to be consumed in the very places where the real thing is as free as air. They are ways for the traveller to remain out of contact with foreign peoples in the very act of "sight-seeing" them. They keep the natives in quarantine while the tourist in air-conditioned comfort views them through a picture window (as cited in MacCannell, 1976, p. 103).

Boorstin also distinguished a traveller from a tourist, describing a traveller as someone who is active and strenuously working in search of people, adventure and experience. In contrast, Boorstin described a tourist as a passive pleasure-seeker who goes 'sight-seeing' and expects everything to be done to him and for him. However, MacCannell (1976), in his seminal piece, argued against Boorstin's view, claiming that tourists demand authentic experiences, perceptions and insights of the natives through their travels. Nevertheless, the author recognised that it can be difficult to determine if the experience is in fact authentic, as touristic spaces and displays could be purposefully set up for the consumption of tourists.

Cutler and Carmichael (2010), however, logically argued that the relation between authenticity and the tourist experience prevails only if authenticity is sought by tourists from their travels. This echoes the view of Cohen (1979, 2004), claiming the search for authenticity to be absent in certain types of travel, such as recreational travel, as this category of tourists seeks pleasure from their experience rather than realness and deeper meanings of people and places. Authenticity is considered essential when visiting historical districts, where the authentic character of the site is important to tourists (Hayllar & Griffin, 2005). The same argument was presented by MacCannell (1976), stating not all travellers are interested in seeing the 'behind the scenes' of a destination, adding that some tourists find such practice to be obtrusive.

Numerous definitions of the tourist experience have been established in the existing body of research. In a quest to construct a tourist experience model, Cutler and Carmichael (2010) reviewed the different definitions of tourist experience and identified two main streams of definitions. The first stream focused on experience encompassing the pre-, during and post-travel stages, while the second stream focused on tourists' on-site experience. In the first stream, Stamboulis and Skayannis (2003) defined tourist experience as an interaction between the tourist and the destination. Tourists were described as actors of the experience, while destinations were depicted as the site of the experience. This can be linked to Noe's (1987) concept of expressive and instrumental attributes used to predict tourist satisfaction. Expressive attributes relate to the act of the experience itself, while instrumental attributes refer to facilitators allowing for the attainment of the experience (Yoon & Uysal, 2005). When analysed alongside Stamboulis and Skayannis's (2003) work, it can be implied that tourist experience occurs when an individual participates in the act of an experience (expressive attributes) at a specific destination (instrumental attributes), which subsequently predicts tourist satisfaction.

Other researchers have shared similar views of the tourist experience, defining it as:

- interactions between the individual, the environment and the provider (O'Sullivan & Spangler, 1998)

- interactions influenced by the physical environment, people (personnel and other tourists) and products or souvenirs offered (Mossberg, 2007)
- outcome of interactions between the tourist, the destination, tourism system and its people (Larsen, 2007)
- interactions between the tourist, tourism environment (including its elements and people), and tourism information (Tussyadiah, Fesenmaier, & Yoo, 2008).

As depicted in the definitions above, engagement between the individual and various elements of the destination plays a pivotal role in shaping the tourist experience.

In the second stream, Tung and Ritchie (2011, p. 1369) defined tourism experience as "an individual's subjective evaluation and undergoing (i.e., affective, cognitive, and behavioural) of events related to his/her tourist activities that begins before (i.e., planning and preparation), during (i.e., at the destination), and after the trip (i.e., recollection)". The authors' definition incorporates all three stages of travel, which supports the notion of tourism experience as one that begins prior to the trip (i.e. during the planning and preparation stage), and extends to when the tourist returns from the trip, through recollection and communication about events that occurred (Clawson & Knetsch, 1966). Similarly, according to Killion (1992), the tourist experience comprises phases of planning and anticipation, travel to the destination, on-site activities, return travel and finally, recollection. As Andereck, Bricker, Kerstetter, and Nickerson (2006, p. 82) stated, experience is "not a snapshot, but rather a complex process, that involves multiple parties, evolves over time, and retains value long into the future".

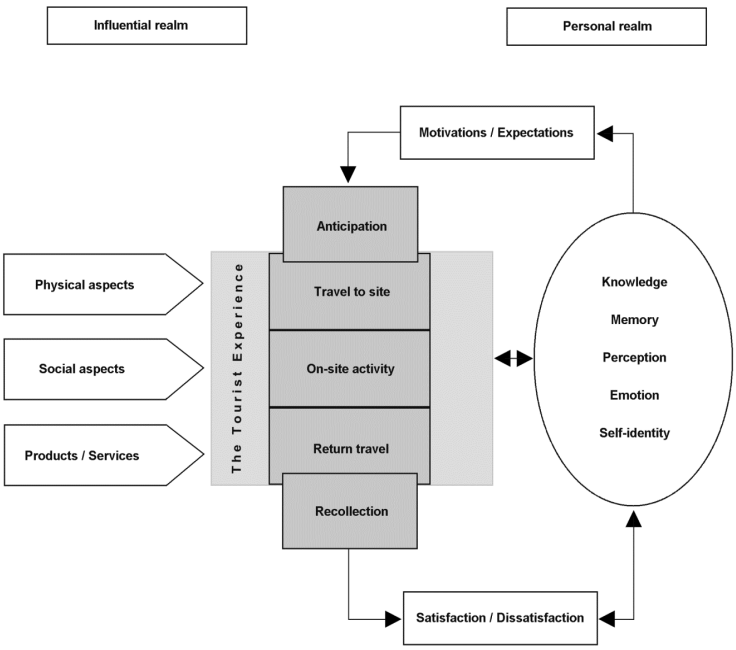
Although no one exact definition has been agreed upon by scholars, different researchers have shed light on the components that make up the tourist experience. Factors influencing the outcome of the tourist experience was encapsulated by Nickerson (2006) to include three interrelated factors: the traveller, the product, and the local population. According to the author, the traveller arrives at the destination with ideas about the kind of experiences that could be

encountered or participated in. These ideas are shaped by one's social construction, which includes perceptions built from exposure to the media, product or destination images, past knowledge, tourist expectations, previous travel experiences, as well as other influencing factors (i.e. activities the traveller participates in, the type of interactions taking place between the traveller and the environment, and the informal social interactions that occur). Furthermore, Nickerson believes the attitude and sense of place created by the local population could impact the overall experience of the tourist. Overall, through an examination of definitions and meanings associated to the tourist experience, it can be seen that the experience is one that is shaped or influenced by various elements encountered before, during and after the trip.

Cutler and Carmichael (2010, p. 8) designed a conceptual model of the tourist experience which encompasses the "multi-phased, multi-influential and multi-outcome nature of the tourist experience". As seen in Figure 2.4., the tourist experience is depicted as an embodiment of all stages taking place during a travel event, which the authors divided into the following phases: anticipation of travel, travel to the destination, on-site activity, return from travel and the recollection phase. In this model, two realms influencing the tourist experience were identified, namely the influential realm and the personal realm. The realms were distinguished as elements that are external and internal to the individual, respectively.

The influential realm encompasses factors such as physical aspects of the destination, social aspects of the experience, as well as products and services available to the traveller. On the other hand, the personal realm comprises elements that could affect or be affected by the overall evaluation of the trip, such as one's past knowledge, memory, perception, emotion and self-identity. The function of the personal realm in shaping one's motivations and expectations for future travel experiences was also displayed, creating a cycle of motivations, expectations, experiences and outcomes. Larsen (2007) similarly linked expectations of the tourist experience to motivations and states of affect (constituting moods and emotions), on top of other phenomena such as value systems and attitudes, personality traits and self-esteem.

Figure 2.4. The tourist experience conceptual model of influences and outcomes



Note. Reprinted from "The dimensions of the tourist experience", by S. Q. Cutler and B. A. Carmichael, in M. Morgan, P. Lugosi and J. R. B. Ritchie (Eds.), *The tourism and leisure experience: Consumer and managerial perspectives* (p. 8), 2010, Bristol, United Kingdom: Channel View Publications. Copyright 2010 by Channel View Publications.

Within the personal realm, the element of knowledge was described by Cutler and Carmichael as a cognitive aspect of the tourist experience involving learning and education. The authors considered arguments presented by past researchers (Li, 2000; Smith & Jenner, 1997) claiming the practice of tourism to be one that embodies experiential learning as it expands a person's knowledge about people and places. This can be tied in to the education travel motive presented in Crompton's (1979) push and pull framework. In regard to memory, the notion of memorable experience has been widely discussed by researchers in past studies (Fridgen, 1984; Larsen, 2007; Pine & Gilmore, 1998; Tung & Ritchie, 2011). It is therefore reasonable to establish a link between memory and the tourist experience, which Cutler and Carmichael argued to be the most influential aspect of the experience. In an attempt to analyse tourist experience from a psychological standpoint, Larsen (2007) described experience as memories created through a

constructive and reconstructive process within the individual, hence an outcome of memory processes. Next, previous researchers (Larsen & Jenssen, 2004; Tung & Ritchie, 2011; Wirtz et al., 2003) have recognised the role of emotions or affective feelings such as happy, pleasant, sad, irritated, guilty and worry in creating memorable tourism experiences, thus reinforcing the element of emotion as one that is crucial to the tourism experience.

Cutler and Carmichael claimed perception to be "influenced by an individual's inner psychology including motivations, emotions, values, opinions and worldviews as well as the characteristics of the environment" (2010, p. 19). The authors also made reference to the definition presented by Reisinger and Turner (2003), that is, a process where meaning is ascribed to one's environment, event or object. Subsequently, meaning assigned to the destination and travel experience is one that is unique to the individual, reflecting the highly personal nature of the tourist experience. Perception was also considered by Larsen (2007) as an element of the tourist experience, which the author believed to be affected by motivational and emotional states. Finally, as discussed in Section 2.2, self-identity has been examined in past research as a motive influencing the type of experience pursued at the destination. From this model, attention will be paid to specific aspects of the personal realm due to their relevance to the scope of the present study. Following the extensive research on memorable tourism experience, the element of 'memory' will be further explored in the next section.

2.3.2 Memorable tourism experience

Pine and Gilmore (1998), in their infamous work on 'the experience economy', described experience as encounters that are memorable. A similar ideology was presented by Fridgen (1984), who identified an interrelation between memory and evaluation of the tourist experience. The author further explained how memory of negative experiences tends to fade while positive experiences are remembered more precisely. Positive memorable tourism experience was later defined by Kim et al. (2012, p. 13) as "a tourism experience positively remembered and recalled

after the event has occurred". The notion of memorable tourism experience was also hinted at by Larsen (2007, p. 15), in defining the tourist experience as "a past personal travel-related event strong enough to have entered long-term memory".

Through a grounded theory approach, Tung and Ritchie (2011) explored the essence of a memorable tourist experience. The authors found four dimensions of the experience which makes it particularly memorable. These dimensions are affect, expectations, consequentiality and recollection. According to the authors, affect refers to positive emotions that were felt and associated with the tourist experience such as happiness and excitement. This is in line with the findings of Kim et al. (2012), revealing a higher tendency for tourists to recall positive experiences compared to negative ones. On the other hand, expectations is aligned with the fulfilment of one's travel intentions including/or elements of unexpected surprises that were unplanned but encountered during the trip. The third dimension, consequentiality, refers to forms of personally perceived importance attained as a consequence of the trip. The authors further divided this into four sub-dimensions, namely: (i) enhancing social relationships as an outcome of interactions occurring during the trip, (ii) intellectual development through acquisition of new knowledge about the destination, (iii) self-discovery resulting from permanent changes in one's state of mind, and (iv) overcoming physical challenges, resulting in the development of skills and expertise, hence improvement in one's physical abilities. Finally, recollection relates to actions taken to remember and/or reflect on the experience, including the act of telling stories, sharing photographs and purchasing souvenirs as a reminder of the experience.

The fourth dimension of recollection, particularly story-telling, has also been explored by past researchers. According to Moscardo (2010), tourists construct stories from their experiences, which are presented to others as memories of the trip. Similarly, McGregor and Holmes (1999) discussed the role of story-telling in shaping memories and impressions of events over time. When comparing the framework established by Cutler and Carmichael to the findings generated

by Tung and Ritchie (2011), similarities can be drawn particularly in aspects relating to emotions, fulfillment of one's travel expectations, acquisition of knowledge, and memory.

In a later study, Kim et al. (2012) developed a measurement scale for memorable tourism experiences comprising 24 indicators. These indicators were represented using seven domains which are hedonism, refreshment, local culture, meaningfulness, exploration, involvement and novelty. As seen in Table 2.2., the seven domains outline components of the tourist experience which significantly affect individuals and their memories. The measurement scale offers a reliable and valid tool applicable to most tourism destinations. While the scale was designed to measure memorable tourism experience in a broader sense, applying it to the context of connected tourism experience may offer insights to the value co-creation and co-destruction of mobile technologies in achieving the seven domains presented below. As Kim et al. (2012) revealed, tourists who experienced local culture closely were more likely to realise memorable experiences. However, virtual connectedness with people back home could possibly limit the connection established between tourists and the local people, therefore hindering exposure to or immersion in the local culture. As Neuhofer (2016) stated, when information and communication technologies are incorporated with the tourist experience, it could create interference from living the tourist experience, or in other words, from being 'in the moment'.

Table 2.2. Memorable tourism experience scale

Domains	**Items**
Hedonism	• Thrilled about having a new experience • Indulged in the activities • Really enjoyed this tourism experience • Exciting
Novelty	• Once-in-a lifetime experience • Unique • Different from previous experiences • Experienced something new

Local Culture	• Good impressions about the local people • Closely experienced the local culture • Local people in a destination were friendly
Refreshment	• Liberating • Enjoyed sense of freedom • Refreshing • Revitalised
Meaningfulness	• I did something meaningful • I did something important • I learned about myself
Involvement	• I visited a place where I really wanted to go • I enjoyed activities which I really wanted to do • I was interested in the main activities of this tourism experience
Exploratory	• Exploratory • Knowledge • New culture

Note. Adapted from "Development of a scale to measure memorable tourism experiences", by J. H. Kim, J. B. Ritchie and B. McCormick, 2012, *Journal of Travel Research, 51*(1), p. 18. Copyright 2012 by SAGE Publications.

Apart from that, it is also worth investigating if the utility of mobile technologies would alter the type of experience attained based on Tung and Ritchie's (2011) dimensions of memorable tourism experience, as well as Cutler and Carmichael's (2010) model of the tourist experience. Tanti and Buhalis (2016) discussed how online connectivity could confine travellers to the 'online world', causing one to miss out on potential learning experiences at the destination. Here, it is implied that mobile connectedness could modify the tourist experience, particularly in the dimensions of 'exploratory' found in Kim et al.'s (2012) scale, 'consequentiality' constructed by Tung and Ritchie (2011) as well as 'knowledge' presented in Cutler and Carmichael's (2010) model. According to Larsen, Urry, and Axhausen (2007, p. 245), the increasing mobile networks and connections suggests tourism should no longer be treated as "a predominantly exotic set of specialized consumer products that occur at specific places and times". Subsequently, tourism should no longer be perceived as an experience which primarily focuses on exposure to the other, authenticity of the other or engagement with the other. An overlap existing between the physical

space of the destination and the virtual space of home needs to be recognised in the tourism experience, particularly in relation to capturing and sharing photos of one's travel on online social networks.

2.4 Mobile connectedness and the tourism experience: The good and the bad

In this "era of constant connectedness" (Neuhofer, 2016, p. 780), mobile devices and communication technologies have become an integral part of travel. Numerous researchers have investigated the role of mobile technologies in the travel experience and found tourists to perceive mobile phones as a travel buddy or companion when travelling (Gretzel, 2010; Tanti & Buhalis, 2016; Tussyadiah, 2013). As tourists are on the road in unfamiliar places, a tendency exists to rely on mobile technologies for solving practical travel issues and enhancing the travel experience (Gretzel, 2010). According to Tanti and Buhalis (2016), pairing online disconnection and unfamiliarity with the destination could result in frustration and to a further extent, stressful experiences for travellers when information is needed. Mobile phones allow tourists to access relevant information at their fingertips (Höpken, Fuchs, Zanker, & Beer, 2010; Tanti & Buhalis, 2016), and provide tourists with a sense of support which subsequently enriches their holiday experience (Tussyadiah & Fesenmaier, 2009; Wang et al., 2014, 2016).

Mobile connectivity allows tourists to remain in touch and 'virtually present' while being away from home (Höpken et al., 2010; Larsen et al., 2007; Sheller & Urry, 2006; White & White, 2007). According to Neuhofer et al. (2014), through technology, tourists are able to experience physical presence at the destination while simultaneously engaging with physically distant environments. One's virtual presence back home has been discussed by past researchers as being socially present while physically absent (Lury, 1997; Short, Williams, & Christie, 1976; Urry, 2002; White & White, 2007). In the context of social media engagement, Sigala (2016) described the growing use of social media to be 'pluralising the time and social spaces', adding that tourists can maintain interactions and engage in social activities with others who are not physically

present with them. However, the ability to remain connected while travelling can have a two-way effect on the tourist experience. While providing tourists with the comfort of being closer to home (Höpken et al., 2010), keeping regular contact with the home environment could produce negative emotions that disrupt the travel experience. White and White (2007) conducted a study to investigate if regular communication between tourists and their family and friends back home creates a sense of being 'home and away'. The study revealed that being in touch with people back home does not always lead to positive experiences and can be emotionally disruptive as people may be reminded of unpleasant situations which they have intentionally left behind. Similarly, Neuhofer (2016) discovered the use of such technologies to offer social connectedness with people back home, therefore reducing the spatial and temporal isolation felt from one's usual lives.

According to Larsen et al. (2007), people can connect with the absent others in a faster, cheaper and more convenient manner, which the authors linked to the time-space compression discussed by Harvey (1989). Similarly, Molz and Paris (2015) examined how digital technologies have transformed the spatial and temporal dimensions of the social life, claiming that being together does not equate to the opposite of being apart, and being away does not always mean one is absent. When applied to the context of mobile connectedness in tourism, going away would no longer mean detaching, disconnecting or being absent from the everyday life in its absolute sense. As White and White (2007) stated, the gap between going away and being home becomes less distinct when travel experience is shared with people back home while travelling.

2.4.1 Mobile technology in the co-creation or co-destruction of the tourist experience

Neuhofer (2016) attempted to investigate how mobile technology could potentially construct value for, or de-value the tourist experience, or in the author's words 'co-create' or 'co-destruct' experience. The author first contextualised value co-creation by explaining that resources, such as technology per se, do not offer any value in itself. Value is only co-created by individuals when

resources are utilised or integrated into specific situations, or into the tourist experience. In contrast, value co-destruction was built upon the belief that individuals and resources may not always create but could in fact, destroy value when integrated in certain situations (Neuhofer, 2016). The notion of co-creation was discussed in a similar fashion by Sigala et al. (2012), focusing on tourists' social media engagement. According to the authors, social media enables tourists to become co-designers, co-producers and co-marketers of their personalised travel experience. However, the level of social media engagement in co-creating the tourist experience exists at varying extents. Sigala (2016) poses that this can range from very passive to very active participation, such as:

- reading comments posted by others
- planning or shaping one's own travel experience
- commenting, posting, discussing and evaluating the comments given by other users
- creating and contributing content to be shared with others
- utilising the provider's infrastructure to design, produce, sell and promote one's own personalised experience
- leveraging on the technology to become a tourism entrepreneur.

Subsequently, the co-creation and co-destruction of value is dependent on the individual's level of mobile usage and social media interaction, which determines the enhancement or diminishment of experience tourists craft for themselves.

The findings of Neuhofer (2016) were consistent with the two-directional findings of other studies (Ayeh, 2018; Dickinson et al., 2016; Lalicic & Weismayer, 2018; MacKay & Vogt, 2012; Molz & Paris, 2015; Pearce & Gretzel, 2012; White & White, 2007), displaying both positive and negative consequences of maintaining mobile connectivity while travelling. The first major finding derived from Neuhofer's study is the sense of social connectedness which compensated for the feeling of physical absence from home, and therefore enhances the value of the tourist experience.

Secondly, social-sharing and co-living through social media allowed tourists to share their travel experiences as they unfold. This reportedly increased the value of the experience as it generates positive feelings of inspiring, influencing and contributing to others through recommendations of places worth visiting. To a further extent, social media was seen as a platform enabling tourists to invite others to virtually co-live the experience with them. On a similar note, Tanti and Buhalis (2016) found travellers to maintain online connectivity while travelling as a way to co-create travel experiences with friends, families and tourism suppliers. Virtual presence of the distant others was also discussed by Sigala (2016), as the author explained the capacity of social media to create a sense of omnipresence. According to Sigala, when sharing travel experiences on social media, tourists acquire a feeling of being constantly surrounded and observed by others in the virtual world, whom they can interact with to share opinions, experiences and information. Tanti and Buhalis (2016) found tourists who are travelling alone to be more inclined to maintain online connection compared to those travelling accompanied. The authors' findings could potentially be attributed to the notion of omnipresence proposed by Sigala (2016), suggesting the role of social media in reducing the feeling of being alone even when one is travelling solo.

Interestingly, Neuhofer (2016) found co-creation of value to also stem from tourists' desire to disengage from their physical environment or travel companions at the destination. The author described such phenomenon as 'mental detachment' or 'de-territorialisation' that is achievable through reconnection with distant friends and families. The need to take a break from the tourist experience is particularly noteworthy as it contradicts and deviates from the widely recognised travel motive, that is to escape one's everyday mundane environment and routine life.

Value co-destruction was also discovered in the realm of connected tourism experiences. Neuhofer (2016) found tourists to lose their sense and purpose of going away, hindering their

ability to immerse in the destination and live the 'tourist life'. However, the author acknowledged that mobile connectivity in the present day is almost inevitable, making it challenging for tourists to escape their everyday lives. According to Neuhofer, value co-destruction in some instances can be self-induced. The author associated such occurrence with the availability of information and communication technologies (ICTs), leading to a perceived sense of pressure and addiction to utilise mobile connectivity while travelling. Lalicic and Weismayer (2018) revealed through their study that seeing the mobile phone as a travel companion could potentially indicate the existence of an obsessive passionate relationship between the traveller and the device. This could subsequently produce negative feelings such as guilt and nervousness. To make better sense of these findings, Lalicic and Weismayer (2018) explained obsessive passion towards an object or activity (i.e. mobile phone or its usage) as causing an individual to feel pressured to engage with the object or activity. Sigala (2016) offered an interesting view on the relationship between people and their mobile devices, stating people anthropomorphise smartphones, a term which the author explained as attributing humanlike traits to non-human agents. Consequently, people react to their smartphones in a social manner, the same way they would respond to people.

Similar to the study conducted by Neuhofer (2016), Tanti and Buhalis (2016) identified five consequences of being connected and disconnected while travelling. As presented in Figure 2.5., these consequences are: (i) availability of one's presence in the virtual and physical world, (ii) communication in the form of face-to-face and text-based conversations, (iii) information obtainability, (iv) time consumption, particularly the effective use of time, and (v) supporting tourist experiences.

According to the authors, availability of online connectivity enables tourists to maintain connection with their normal lives as it permits ongoing contact with family, friends and work. However, initial connection established with people back home could create expectations to maintain regular contact throughout one's travel. Adding on to such expectations is the sense of obligation imposed by constant connectedness to maintain the same level of presence, attention

and intimacy with friends and family, even when going away (Larsen et al., 2007; Pearce & Gretzel, 2012). On the flipside, the absence of connectivity allows travellers to escape everyday realities and immerse in the destination they have set out to visit (Tanti & Buhalis, 2016).

Figure 2.5. Connected/ disconnected consequences model

Connected		Consequences	Disconnected	
Positive	**Negative**	← →	**Positive**	**Negative**
Engaged with home	Creates expectation to keep contact	**Availability**	True escape	Disengaged from home
High online presence	Offline Unsociability	**Communication**	Offline Sociability	Low online presence
Ample Information	Overload of information	**Information Obtainability**	Unplanned discoveries	Lack of instant information
Efficiency	Time wasted on non-holiday activities	**Time Consumption**	Time exclusively spent on holiday	Inefficiency
Additional dimension	Excessive reliance on connectivity	**Supporting Experiences**	Personal skill development	Missed Opportunities

Note. Reprinted from "Connectivity and the consequences of being (dis)connected", by A. Tanti and D. Buhalis, in A. Inversini and R. Schegg (Eds.), *Information and communication technologies in tourism 2016* (p. 41), 2016, Cham, Switzerland: Springer. Copyright 2016 by Springer International Publishing Switzerland.

In relation to communication, Tanti and Buhalis found online connectivity to provide opportunities for developing relationships and networks in the virtual space, during time of temporal distance. However, the authors highlighted how online connectivity could potentially result in neglecting people who are physically present at the destination. Subsequently, disconnection from the online space would result in travellers becoming more sociable, thus engaging in more frequent face-to-face interactions with travel companions, the local population and other travellers (Tanti & Buhalis, 2016). This implies the opportunity raised by mobile disengagement to realise and fulfill travel motives such as enhancement of kinship relationship and facilitation of social interaction established in Crompton's (1979) framework. After all,

travelling allows individuals to get away (Krippendorf, 1987; Mannel & Iso-Ahola, 1987), which Suvantola (2002) explained as one's deliberate absence and distance from specific places and relationships.

The third consequence was associated with accessibility to vast information while on the move, which Tanti and Buhalis (2016) reported to enhance the tourist experience through retrieval of travel-related details, navigation, online reviews and prompt information. Yet the overwhelming amount of information online was found to have negative implications on the tourist experience, owing to its ability to reshape the travel journey which would have otherwise been experienced differently. According to the authors, disconnection from the internet opens up room for exploration and unplanned discoveries, which could be more satisfying when compared to pre-planned activities. Tanti and Buhalis' view echoes the findings of Tung and Ritchie (2011), suggesting memorable tourism experiences to be attainable through both the fulfillment of tourists' travel expectations and/or unanticipated surprises that were unplanned yet encountered. These findings offer a different view from Leclerc, Schmitt, and Dube (1994), as the authors discussed the non-transferability and non-substitutability of time factor, implying the importance of careful planning and utilisation of travel time in order to maximise experience. According to the authors, time lost in unplanned activities or unexpected encounters cannot be transferred or substituted due to the pre-fixed duration set for travelling. However, it should be noted that this study was conducted prior to the times of widespread internet connection, making access to on-the-go information rather limited. Under such circumstances, careful planning and compliance to a pre-fixed travel itinerary takes greater importance. According to Wang et al. (2014, 2016), the use of mobile devices has resulted in tourists planning less prior to travelling and pursuing traditionally pre-trip decisions during the consumption stage. The authors highlighted how accessibility to information could lead to both spontaneous yet informed decisions, and unexpected discoveries at the destination. These contrary findings hint a shift in tourist behaviour and travel styles, altered by the development of information and communication technology.

‘Time consumption’ was also reported by Tanti and Buhalis (2016) to be a consequence of online connection and disconnection. This can be closely linked to ‘information obtainability’, as online connectivity reduces the amount of time spent on information search, and hence leaving more time for travel encounters and the fulfillment of travel intentions. In contrast, staying connected while travelling was reported by the authors to bring about inefficient use of time as time is wasted in the virtual space, ignoring opportunities to explore the destination and its physical surroundings. When time is spent pursuing non-holiday related activities online, which Wang et al. (2016) identified as communicating with friends and family back home, checking in on work and engaging on social media, travellers are more likely to be distracted from the holiday experience (Tanti & Buhalis, 2016). Again, when fitted within the notion of non-transferability and non-substitutability of time, duration spent in the ‘online world’ occurs at the expense of time that could have been spent engaging with the destination.

Finally, ‘supporting experiences’ was found by Tanti and Buhalis (2016) to be the consequence of online connectedness as it provides travellers with a sense of security in a foreign place where culture, language and norms are different. According to the authors, the sense of security takes away anxiety that comes with travel as it allows tourists to instantly address arising needs. This prevails particularly among tourists visiting the destination for the first time. Such finding is consistent with past researchers’ view of the mobile phone as a facilitator to the tourist experience (Gretzel, 2010; Höpken et al., 2010; Tussyadiah & Fesenmaier, 2009; Tussyadiah, 2013; Wang et al., 2014, 2016). Conversely, online disconnection was found to also enhance experiences by creating opportunities to interact with places and people in the physical space (Tanti & Buhalis, 2016). Overall, major resemblance can be found between the findings derived from Neuhofer’s (2016) as well as Tanti and Buhalis’ (2016) investigations. This could be attributed to the proximity of the period when both studies were conducted, therefore portraying similar patterns of mobile utility, online connectivity and consequently, impact on the tourist experience. A comparable methodology was also applied in both studies, employing qualitative approaches using semi-structured interviews and purposive sampling methods.

Within a similar period of study, Dickinson et al. (2016) explored the impact of mobile disconnection on the camping experience. The characteristics of campsites generally reflect the idea of being close to nature, with access to basic needs, minimal convenience of modern technology and geographically distant from the everyday mundane life, which altogether logically supports the disconnection from mobile technologies. Through their study, Dickinson et al. (2016) found campers to express mixed views on mobile disconnection at campsites. Participants conveyed the intention to switch off their mobile phones for reasons such as eliminating mobile intrusion on the camping experience, desire to get away from day-to-day routine, wanting to be immersed in the natural environment, and parents wishing for their children's detachment from technology. These expressed desires, however, were met with conflicting circumstances such as parents who needed to remain contactable by their children back home, dependency on mobile technologies for information search, as well as a positive interest among social individuals to write about their camping experience and share photos with intended viewers online.

2.4.2 Factors influencing mobile connection or disconnection while travelling

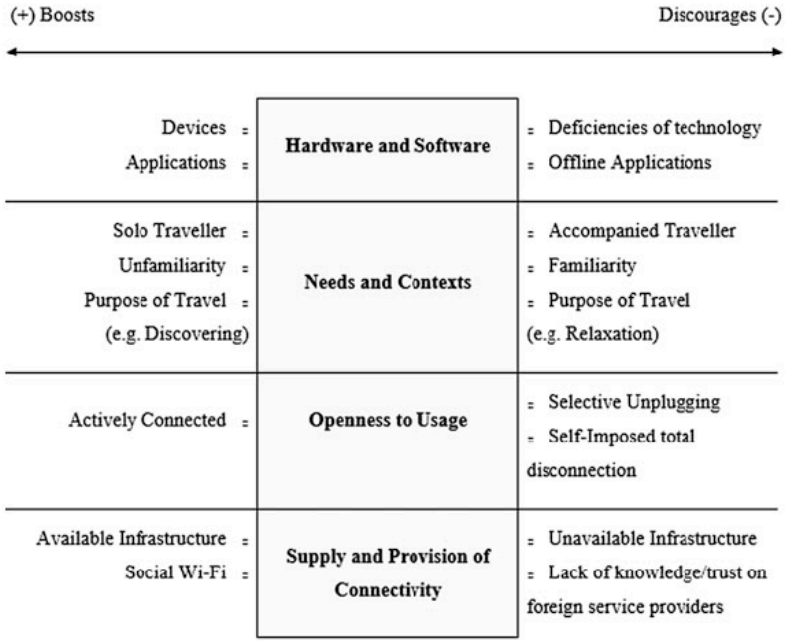
While digitally connected and disconnected tourism experiences have been extensively explored in recent years, Tanti and Buhalis (2016) highlighted the lack of research in understanding factors which heighten or discourage the use of mobile devices while travelling. In exploring this gap, the authors found the need to maintain connectivity while travelling to be linked to the following technological and non-technological factors: (i) hardware and software, (ii) needs and contexts, (iii) openness to usage, and (iv) supply and provision of connectivity. The ways in which these factors promote or limit internet-enhanced travel experiences are summarised in Table 2.3. below.

Table 2.3. Factors that boost or discourage mobile connectivity

Factors	Description
Hardware and Software	• The speed at which information can be obtained • Technology deficiencies (e.g. short battery life on devices, slow and non-intuitive devices or mobile applications)
Needs and Contexts	• Personal characteristics, interests, culture and past experiences of travellers • Three factors influencing connectivity while travelling are: i. Travel party ii. Familiarity to the destination (including ability to communicate in the spoken language, previous experiences at the destination and pre-trip preparation) iii. Purpose of travel
Openness to Usage	• Voluntary approaches to online connectivity: i. Active connection: Travellers who desire to remain socially informed, stay up-to-date with work, co-create travel experiences with people back home as well as search for information and reviews on specific places ii. Selective unplugging: Travellers who remain partially connected and disconnected resulting from conscious selections of what they would like to disconnect from. This include restricting mobile usage to certain times of the day iii. Self-imposed total disconnection: Travellers who deliberately block online connectivity to escape from technology and the everyday life
Provision and Supply of Connectivity	• Telecommunication infrastructures (i.e. mobile data networks and Wi-Fi connection) • The availability and cost of internet connection • Wi-Fi hotspots are often preferred over data networks although coverage is limited. Travellers relying on data networks would limit usage to only essential activities as a way to minimise data consumption, thus cost • Four factors impacting travellers' willingness to connect to social Wi-Fi (the provision of free Wi-Fi requiring logins containing social data) were identified as: i. Individual's attitude towards privacy invasiveness ii. Availability of alternatives iii. Individual's perceived value of online connectivity iv. Individual's perceived reputation of the supplier

Factors presented in the table above were illustrated by the authors in Figure 2.6. below.

Figure 2.6. Factors that boost or discourage use of connectivity



Note. Reprinted from "Connectivity and the consequences of being (dis)connected", by A. Tanti and D. Buhalis, in A. Inversini and R. Schegg (Eds.), *Information and communication technologies in tourism 2016* (p. 38), 2016, Cham, Switzerland: Springer. Copyright 2016 by Springer International Publishing Switzerland.

Findings derived from this study illustrate similarity to those of previous research, while providing new insights on factors that may boost or discourage mobile connectivity during travel. When analysing travellers' approaches to online connectivity, the authors revealed three distinct categories, namely active connection, selective unplugging and self-imposed total disconnection. Here, travellers seeking active connection were found to leverage on the benefits offered by mobile connectivity while those opting for total disconnection intended to eliminate the negative effects or intrusions of mobile connectivity. On the other hand, travellers who are selectively unplugging can be described as those capitalising on the benefits of both mobile connection and disconnection. Similarly, Dickinson et al. (2016) found campers to be consciously careful about their mobile connectivity as a way to get away from it all, but at the same time recognise the

convenience of switching the mobile phone back on when something is needed. The campers exhibited awareness of technological intrusion that could negatively impact the camping experience if used in an unrestrained manner. From these studies, it can be deduced that mobile connectivity is driven by various external and internal factors, depending on the circumstances as well as benefits sought from one's travel experience.

The scope of the present study focuses on mobile connectivity for the purpose of sharing holiday photos via online social networks while travelling, therefore taking a narrower stance compared to previous studies. The emphasis on online photo-sharing is grounded in the intertwined relationship between travel photography and tourism, as well as the growing recognition of identity-related travel motivations in recent years. To better understand how travel photography and online photo-sharing may give shape to the present-day tourist experience, the following chapter will examine existing literature on travel photography as well as tourists' mobile connectivity, particularly in relation to online photo-sharing and the interactions that follow.

3. PHOTOGRAPHY AND ONLINE PHOTO-SHARING IN THE TOURISM CONTEXT

Following the literature presented in chapter two, this chapter will focus on travel photography and online photo-sharing afforded by the development of photography devices and mobile technologies. Mobile connectedness enables tourists to instantly share photos captured on holiday, and interact with an online audience through reactions and comments received on photos shared. However, as discussed in previous chapters, maintaining online communication while travelling may result in favourable and non-favourable outcomes that could alter the tourist experience. This was attributed to distractions that the virtual world may bring to the interactions between tourists and the destination, which encompass the physical environment, the people, tourism offerings and information. Engagement with the online space may also detract from the fulfilment of conventional travel motives such as escaping, resting, relaxing and enhancing kinship relationship. Nevertheless, motivation driven by the development, maintenance and re-creation of one's identity may be fulfilled. This chapter therefore aims to examine the inseparable nature of tourism and photography, with attention paid to the history and evolution of photography practices. Existing literature on tourists' engagement with social networking sites will also be reviewed to draw a link between travel photography, online photo-sharing, and the tourist experience acquired on-site at the destination.

3.1 Photography and its historical movements: Pictorialism vs Realism

To attain an in-depth understanding of travel photography, examining the history and subsequent development of photography is key. Some of the notable pieces written on photography date back to the 1970s and 1980s, during the post-industrialisation era of photography (e.g. Barthes, 1981; Chalfen, 1987; Sontag, 1979), signifying a rising interest on the topic and its relation to numerous aspects of people's life during that period. The 1840s and 1850s were termed by Sontag (1979, p. 7) as "photography's glorious first two decades", adding that the inventory of photographs

started back in 1839. According to the author, the succeeding decades witnessed an increasing spread of a mentality which viewed the world as a set of potential photographs.

With the invention of cameras, it seemed just about everything has been photographed (Sontag, 1979). Barthes (1981) portrayed photography as an activity comprising three players: the operator who is the photographer, the referent who is the person or object being photographed, and the spectator comprising people who will look through the collection of photos. Subsequently, images of the referent are captured to serve or appease the viewers which the photographer had in mind. Chalfen (1987) claimed the emergence of photography to have influenced the way people keep track of who they are and how their lives have been lived. The author argued that the easy access to cameras grants people with a modern expressive form of communicating information about themselves, to themselves and to future generations. Here, the social function of the camera begins to emerge, a shift from its function when the first cameras were made, which according to Sontag (1979), had no clear social use. It was the industrialisation of photography that turned it into its own art and offered social uses for the work of the photographer (Sontag, 1979). The industrialisation led to what Bunnell (1992) called 'a movement in photography' known as Pictorialism, which emerged in the last decade of the 19th century and lasted until the beginning of World War One.

Pictorialism holds an artistic style as the basis of photography, in which "expression, not depiction, is the key concept in understanding the substances and meaning of pictorial photographs" (Bunnell, 1992, p. 11). The origins of pictorial photography have been linked by past authors (Bunnell, 1992; Sontag, 1979) to the book of Henry Peach Robinson in 1869, entitled 'Pictorial Effect in Photography', which concentrated on the aesthetics of photo-taking. Pictorialism viewed photography as a medium of creative expression which Alfred Stieglitz, an American photographer instrumental to this movement, believed to be capable of artistic expression, comparable to the art of painting (Hostetler, 2004). On the same note, Edward Weston, an influential American photographer in the 20th century, insisted on the ultimate

opportunities for self-expression offered by photography (Sontag, 1979). The efficacy for self-expression was argued by Weston to be far greater than that of paintings (Sontag, 1979).

The realism movement later emerged as a counter to pictorialism. Berenice Abbott, a renowned American photographer vital to this movement, claimed realism to be the very essence of photography, that is to serve as photo-documents (Sontag, 1979), documenting the real life, the now (Abbott, 1951, as cited in PhotoQuotes.com, n.d.). Abbott (1951) condemned pictorialism as a system of flattering everything, to correct what the camera saw, and went as far as describing Robinson's book as the 'greatest disaster of all'. Similarly, Sontag (1979) defined realism as the creation of images which represent and inform the viewers about the world. While recognising photography as a means of expression, Abbott (1951) argued that for a photograph to be entirely honest and direct, it needs to be related to the life of the times, that is, 'the pulse of today'. These two major streams of photography demonstrate the dual directions for which photography has been purposed, that is, for its aesthetic significance and for documentation of the real world.

3.2 Photography in the tourism context: From the Grand Tour to mass-tourism

The early relation between photography and tourism has been notably discussed by Sontag (1979, p. 9), stating "photography develops in tandem with one of the most characteristic of modern activities: tourism". According to the author, most tourists feel the need to put a camera between themselves and anything they encounter during their travel that is noteworthy or extraordinary, claiming the role of travel as a strategy to accumulate photos. The same view was shared by Chalfen (1987, p. 100), who stated "touristy, vacationing, and amateur photography have paralleled one another since the introduction of mass-produced portable cameras". Mass tourism was also revealed to have developed within two years of the introduction of photography (Coghlan & Prideaux, 2008). However, the practice of capturing images witnessed during one's travel can be traced back to an era prior to the industrialisation of photography and mass tourism.

The Grand Tour, which began in the late 16th century, was a tour which introduced young aristocrats to the arts and culture of France (i.e. Paris) and Italy (i.e. Rome, Venice, and Florence), while serving as the pinnacle of their classical education (Sorabella, 2003). The tour was mostly practiced by Englishmen, Germans, Scandinavians and Americans from the wealthy class, as travel during that period was both strenuous and costly (Sorabella, 2003). An article produced by Google Arts and Culture (n.d.) discussed how wealthy elites who embarked on the Grand Tour commissioned portraits of themselves with renowned Italian landscapes in the background. The article compared these portraits to photographs commonly taken by modern-day tourists, labelling them as 'selfies in disguise'. Similarly, an article written by Sorabella (2003) stated how grand tourists would purchase paintings of Roman views, including ancient structures such as the Colosseum, painted by prominent artists during that era. According to the author, these paintings or drawings served as mementos of their travel, with some grand tourists inviting artists from their homeland to produce drawings of views specific to their travel itinerary. Sketching images of ancient ruins was also discussed as an activity which the grand tourists participated in (Google Arts and Culture, n.d.), demonstrating an existing interest in capturing sights and experiences even in the pre-photography era.

Notable artists produced images commissioned for the grand tourists as a way to remind them of their travels and also to display the adventures they were able to undertake (Oglethorpe University Museum of Art, n.d.). The practice of sharing views and landscapes witnessed during the Grand Tour is an exemplary of the modern-day travel photo-sharing, manifested in its 18th century form. The grand tourists were also known to document experiences and lessons learned during their travels using diaries and letters, comparable to the modern-day travel blogging (Google Arts and Culture, n.d.). To chronicle, narrate and tell stories of one's travel can therefore be viewed as a practice which dates back to the Grand Tour, and has continued to exist in present times.

Cameras have been a successful consumer technology following their introduction by Kodak, a company pioneering the production of imaging products in the late 19th century (Van House,

2011). Past authors have portrayed the development of travel photography with reference to Kodak's advertisements (Chalfen, 1979, 1987; Munir & Phillips, 2005), which emphasise the necessity of carrying a camera when going on holiday. As Sontag (1979, p. 9) wrote, "it seems positively unnatural to travel for pleasure without taking a camera along". Tourism is regarded as the visual consumption of places (Haldrup & Larsen, 2003; MacKay & Fesenmaier, 1997; Rakić & Chambers, 2012; Urry, 1990, 1995, 2002), and photos function as evidence that the individual has experienced some form of authentic, exotic, other life (Chalfen, 1979; Lo et al., 2011). Photographs provide unquestionable proof that one has gone on a trip, participated in a program and that fun was had (Sontag, 1979).

When capturing images on camera, tourists convert an experience into resources that can later be used for (re)presentation to others (Garlick, 2002). Pictures, therefore, verify the consumption of a place or as Hillman (2007) stated, confirm a person has personally visited the destination. A study conducted by Haldrup and Larsen (2003) on the photographing practices of family tourists found most images taken of cultural sights to include faces of family members. The authors explained how such photos provide tangible evidence of the family's travel encounters and experiences together.

According to Chalfen (1987), in an unfamiliar environment, tourists try to capture images of people, places, activities and events that are unusual and different from their at-home experiences. On the other hand, Sontag (1979) claimed that when travelling, photography helps people take possession and control of the unfamiliar space in which they feel insecure. Photography functions as a way in which people put an intangible experience into perspective (Markwell, 1997), construct their realities (Crang, 1997) and grasp the world through their lenses (Haldrup & Larsen, 2003). The camera allows tourists to capture how they saw and interpreted the world, as well as the people and places in it (Markwell, 2000). Photos transform an intangible experience into something tangible (Osborne, 2000), the same way grand tourists tangibilised their travels through paintings and sketches. This echoes the sentiment of Sontag (1979) on the role of

photography in providing tangible appearance to one's experience, therefore turning the camera into one of the primary devices for experiencing something. Photography has also been described as a way to acquire and possess something (Urry, 1990), which may symbolise the way tourists try to acquire the destination visited. Photos serve as a form of artefact or souvenir which tourists take home, thus representing the ownership of an experience in its physical form. Utilising the camera as a tool for acquisition has also been discussed by Sontag (1979, p. 3), who stated "photographs really are experience captured and the camera is the ideal arm of consciousness in its acquisitive mood".

Apart from tangibilising the intangible, photos help people document and construct memories of their travel (Baerenholdt et al., 2004; Coghlan, & Prideaux, 2008; Haldrup & Larsen, 2003; Larsen, 2008; Lo et al., 2011; Stylianou-Lambert, 2017; Urry, 1990), which they can review later in their lives. Sontag (1979) described the role of photos as providing tourists with a relation to the past, giving evidence to a passage of time that cannot be regained. Photos also capture spaces or places that have been experienced. As Garlick (2002) mentioned, looking at photos takes people back to a certain space and time that was encapsulated within the frame. The author continued to explicate how a moment that was temporary can be eternalised through photos, stating "this moment is at once eternal, and at the same time ephemeral, it has passed and yet it continues to exist in the present" (Garlick, 2002, p. 296).

Photos allow one to reconnect with the past while being in the present, a phenomenon which permits the absent to be present, or as Sontag (1979) puts it, a pseudo-presence and a token of absence. A similar notion was shared by Haldrup and Larsen (2003), claiming the ultimate goal of tourist photography is to stop time and immortalise shared experiences for future pleasures. According to the authors, tourists take photos to capture and freeze a specific moment, eternalising it from the mutation of time and serving a timeless memory. This supports the words of Sontag (1979), stating that photos testify to time's relentless melt, by slicing out a particular moment in time and freezing it in a frame. Even after the event has ended, the photo will continue

to exist, bestowing some sort of immortality and importance to the event which it would have never otherwise had (Sontag, 1979).

Photos actively bring about feelings of nostalgia (Sontag, 1979) and allow people to "dream, remember, hope, despair, mourn, gossip, hate and love with their photos" (Haldrup & Larsen, 2003, p. 26). Apart from capturing and freezing a given moment in time, Haldrup and Larsen (2003) highlighted the potential of photos in setting off a series of memories that drift far into or further away from the image captured. The authors added that photos could trigger memories about what happened before and after the moment captured, as a single image carries multiple stories.

3.3 Photography and tourism: The ethics of seeing and the tourist gaze

The role photography plays in shaping the way people look, see and observe the world has been widely discussed in the earlier works on photography. Sontag (1979) explained how the introduction of cameras has taught people a new way of seeing, or what the author termed as the new 'visual code'. According to Sontag, photography modified and extended people's notion of what is worth looking at and what is in their rights to observe. Sontag labelled this as the grammar and ethics of seeing. When examined in the context of tourism, perhaps the visual code of seeing has been shaped prior to the invention of cameras, when the grand tourists took home with them paintings and sketches of landscapes and architecture witnessed during their travels. These paintings and sketches displayed imageries of places which most people would have only heard stories of. It may have subsequently shaped the views people held of the foreign lands, influencing what they ought to see when travelling to these places. Photographs have, after all, been discussed in relation to paintings, particularly in the era of pictorial photography.

Following the parallel development of photography and mass tourism, the visual code of tourism was introduced by Urry (1990) through the author's seminal concept of the tourist gaze. Urry

defined the tourist gaze as a selective way of seeing the world, which is imposed upon tourists and shaped by the tourism industry through images created for the destination (e.g. tourism advertisements, television broadcasts, movies, brochures, travel books and postcards). The author further explained how travel motivation is formed by such visual representations, leading tourists to anticipate and travel to specific destinations for the purpose of gazing at views, landscapes, architecture, people and other symbolic representations they expect to find. Similarly, Scarles (2014, p. 327) stated that "visual representations of place are constructed to purposively determine the gaze through which places become recognizable, familiar, appealing and achievable".

The concept of the tourist gaze echoes MacCannell's (1976, p. 41) definition of a tourist attraction, which the author outlined to be "an empirical relationship between a tourist, a sight and a marker (a piece of information about a sight)". According to MacCannell, markers can be represented in different forms such as guidebooks, travel books, informational tablets, slide shows, travelogues and souvenir matchbooks. A marker distinguishes an attraction from every other sight, therefore plays an influential role in directing tourists to the type of attractions visited upon arriving at the destination (MacCannell, 1976). As MacCannell appropriately states, when tourists go to San Francisco, they do not, in an empirical sense, see San Francisco. In fact, they see the Fisherman's Wharf, Golden Gate Bridge, Union Square, Coit Tower, the Presidio, City Lights Bookstore, Chinatown and other elements in a set called 'San Francisco'.

Urry (1990) also emphasised the intertwined relationship between tourism and photography. According to the author, the tourist gaze shapes tourists' decisions about where to go to capture anticipated images on camera, therefore forming the tourism experience. This echoes the view of Sontag (1979) on the influence of photography in shaping one's travel experience, that is to stop, to photograph and to move on. Garrod (2009) summarised Urry's conceptualisation of the tourist gaze as the following:

> (i) that to photograph something is in some way to acquire and possess it; (ii) that photography is (or at least seems to be) a means of transcribing reality; (iii) that photography involves the selection, structuring, and shaping of what is to be acquired, enabling an idealized image of the object of the gaze to be captured; (iv) that the power of the photograph is in its ability to pass itself off as a genuine miniature version of the real thing; (v) that photographs enable the photographer to interpret the image captured thereon and to tell stories about it; (vi) that photography is a ubiquitous phenomenon in society and a democratized practice; (vii) that photography gives shape to travel, in major part determining which destinations we visit as well as what we do while we are there, implying that travel is a strategy for acquiring photographs; and (viii) that photography may thus be seen as part of a "hermeneutic circle" of tourism (re)production, in which tourists seek to acquire photographic images of the place they are visiting so that they can prove to others that they have been there. (p. 347)

Garrod (2009) conducted a study to empirically test Urry's theory which depicts photography as a 'closed circle' of tourism reproduction. In this study, the author set out to investigate the extent to which photographs captured by tourists at Aberystwyth, a small seaside town in Wales, U.K., represent the same images found on postcards. The findings supported Urry's theory, as tourists, both first-timers and repeat travellers, set out to capture images iconic to the town. Garrod found subjects of photography and photography spots to be predetermined by images seen prior to visiting the destination, as promoted by the tourism industry. Albers and James (1988) argued that tourists travel to a destination to capture images identical to those seen on promotional materials which anticipate a trip. The authors labelled such photography practice as a 'hermeneutic circle'. Therefore, when travelling, tourists participate in a journey of directed viewing (Scarles, 2009) or a "pre-programmed shooting of image-driven attraction" (Haldrup & Larsen, 2003, p. 24). Scarles (2009, p. 469) shared a similar view, stating "whether driven by compulsion or obligation, tourists engage in practices of 'hunting' and 'capturing' as they fulfil anticipations of destinations".

Escaping images tourists have been exposed to, however, can be a challenge (Albers & James, 1988). Caton and Santos (2008) found the hermeneutic circle of reproduction to be manifested through images captured by students on their 'Semester on Sea' program. Ironically, the program was intended to provide students with international exposure, reduce stereotypes and enhance cross-cultural understanding. Tourists participating in the reproduction of images were described by past researchers (Sontag, 1979; Urry, 2002) as passive consumers of a destination. Stylianou-Lambert (2012) interprets Sontag's (1979) depiction of passive consumers as tourists who mindlessly capture what they see at the destination without being immersed in the unfamiliar experience they have set out to undertake. The author portrayed the camera's role as a filter separating the known from the unknown, adding that it provides tourists with a sense of control and security. As Bourdieu (1990) stated, in the pursuit of photos, tourists are occupied with capturing images without looking at what is actually being photographed, therefore never knowing or learning what they have reproduced through their cameras. According to the author, tourists are often bogged down by what needs to be photographed and how a landscape or portrait photograph should be taken, linking it to the cultural idea of what is 'natural' to capture on camera.

Sontag (1979) considered tourist photography to represent merely the appearance of participation at the destination. According to the author, as "a way of certifying experience, taking photographs is also a way of refusing it – by limiting experience to a search for the photogenic, by converting experience into an image, a souvenir" (Sontag, 1979, p. 9). The same sentiment was shared by Teymur (1993) describing the act of seeing through the selective lens as providing a respectable excuse for not having to know or learn beyond what is expected. Such phenomenon could potentially deny tourists the authenticity of experience that would have otherwise been attained, in the absence of the selective lens. Therefore, when combined with Urry's hermeneutic circle of reproduction, it is fair to question if the behaviour of tourists, who are absorbed in capturing

images they anticipated to find, could potentially limit them from realising a more truthful and fulfilling experience.

Crang (1997) offered a contrasting view, describing travel photography as an activity which allows tourists to participate in, rather than reflect upon, the world. Garlick (2002) described photography as a process driven by creativity, therefore not completely passive in nature. In the same vein, Haldrup and Larsen (2003) revealed that tourists carry personal cameras to capture photos of their own, apart from those seen on postcards, and beyond the hermeneutic circle. Konijn et al. (2016) presented a similar argument, viewing tourist photography as an active consumption of place, especially when images are originally or creatively captured with special meanings assigned by the photographer. Likewise, Stylianou-Lambert (2012) conducted a study to examine tourists' photographic representations and processes at a tourist site in Cyprus. While tourists were found to consciously or unconsciously reproduce postcard images, creative photos that are playful and original were also produced, therefore creating a sense of ownership over such photos. It was concluded that tourists are not exclusively passive nor active, but can simultaneously reproduce postcard images while producing those that are unique or meaningful to them.

Markwell (1997) studied the photography behaviour of participants on a nature-based tour and found different photographing preferences, with some being inclined to capture images of landscapes and some preferring to capture images of people. The author discovered participants who prefer taking photos of people, including photos of other tour participants, to perceive images of pure sceneries to be boring as they do not provide tangible evidence of one's travel experience. Markwell found photo-taking to display social significance, reinforcing the bond between travel members, as well as between travellers and the local residents. Photography was described by the author as a 'vehicle for tourist-host interaction' which also signifies photo-taking as a non-passive activity, owing to its ability to develop relationships between people. Furthermore, Scarles (2012,

p. 941) highlighted the role of photography in creating "opportunities for inter-subjective communication and exchange", particularly when photographing images of local people. According to the author, social relations are formed through conversations and socio-cultural exchange occurring between tourists and the locals. Here, the social function of travel photography is noted and Sontag's notion of passive consumerism is challenged.

Other researchers have taken a similar stance, stating tourists are no longer fulfilled by the passive consumption of gazing, but are becoming involved in the meaning of tourist sites when sharing their experience online (Kang & Gretzel, 2012; Pera, 2017). Perkins and Thorns (2001) viewed tourists as co-performers of their experiences, adding that photos allow places to be framed as well as experiences to be formed, encountered and preserved through physical, intellectual and cognitive activity. A similar argument was posed by Halrdup and Larsen (2003), portraying tourists as active performers of places, scripts and roles to and for themselves, hence labelling the practice of photography as a 'theater of life'. Likewise, Scarles (2009) described photography as enabling places and experiences to be created and liven up, as tourists travel through places imaginatively and experientially. In a later study, Scarles (2014) emphasised the capacity of travel photography to facilitate in-depth understanding, engagement and experience with the destination, its people and the local culture. Perhaps the diverse opinions on tourist photography and the views of active versus passive consumption are areas that require further exploration.

From Urry's (1990) concept of the tourist gaze, Haldrup and Larsen (2003) introduced the 'family gaze', which depicts how family photos are socially organised and systematised in family tourism. According to the authors, holiday photos are captured with the aspiration of portraying idealised family relations. The ideal family relations are learned through prevailing mythologies of the family life, images that were shown on television and conceptions that have been inherited (Hirsch, 1999), which people gaze at and later seek to portray through photos of family vacation (Haldrup & Larsen, 2003). The term family gaze was introduced following the authors'

realisation that past tourism studies tend to focus on the spectacular, the exotic, or the other, with little attention paid to the social aspect of tourist practices. The exclusion of more mundane types of tourism, such as family holidays in resorts, was also evident. In explaining the concept of the family gaze, Haldrup and Larsen (2003) stated:

> the 'family gaze' is concerned with the 'extraordinary ordinariness' of intimate 'social worlds'. Yet material places are not unimportant to this vision. Rather, it performs places differently from the other gazes: places become scenes for acting out and framing active and tender family life for the camera. Family members and their performances make experiences and places extraordinary and full of enjoyable life. (p. 24)

In this context, the performing family is portrayed as active participants, and the role of the destination changes from offering visual consumption to providing frames for portraying the ideal family life. Haldrup and Larsen (2003) bring the performing family to light, arguing that much of tourist photography involves producing social relations rather than the mere consumption of places. As Wang (1999) mentioned, these tourists do not primarily seek picturesque places or the authentic other, but are in search for authenticity between themselves. The different priorities and travel preferences of family travellers was also highlighted by So and Letho (2007). Photography plays a role specific to family tourism, that is, to document family experiences, as well as to portray a sense of success, unity and love (Haldrup & Larsen, 2003). The family gaze was also discussed by Baerenholdt et al. (2004), as frames sought in tourist photography to portray positive images of family togetherness. After all, one of the earliest popular use of photography was to document the family life and memorialise achievements of family members, such as wedding photographs (Sontag, 1979). As Bourdieu (1990, p. 14) fairly stated "photographic practice only exists and subsists for most of time by the virtue of its family function".

3.4 Photography and its subject in the 21st century: The photographer and the photographed

The development of camera technology has turned photography into an activity accessible not only to professionals but also amateurs, which Bunnell (1992) noted to be the case since the invention of Kodak in 1888. During the early periods of consumer photography, Barthes (1981) classified the primary subject of photography to the following categories: landscapes, objects, portraits and nudes. Additionally, photography was closely tied in to family life (Sontag, 1979) and a lens that is selective (Abbott, 1951; Teymur, 1993). Selectivity was discussed by Abbott (1951) as photographing subjects which create a 'significant document', or a 'penetrating statement'. According to Abbott, to define selection, photographers focus on the kind of subject matter that hits them hard with its impact and arouses their imagination to the extent they are compelled to capture it. The value of a photo was determined by the strong and stirring motive power which provokes the photographer to take action (Abbott, 1951). What was worth photographing during this period comprised a narrow selection of subject matters, perhaps owing to the respective movements of photography (pictorialism vs realism) and the limitation of camera technology existing during that period.

In the later decades, as camera technology advanced from film to digital cameras, Van House (2011) highlighted how changes were witnessed in the realm of personal photography. According to the author, digital technology allows people to capture images conveniently and spontaneously, at any time and place, without prior planning. The kind of subjects photographed have also expanded to include things people encounter as part of their everyday lives, therefore not limited to significant events (Murray, 2008; Van House, 2009; Van House et al., 2005). Here, a shift in photo-taking behaviours, including subject matter captured, is noted. To further explore this shift, research looking into the subject of photography is reviewed and discussed in the following paragraphs.

A study conducted by Markwell (1997) during the time of film photography found the majority of images captured by tour participants to focus on natural phenomena, followed by other members of the tour group. In a later study conducted by Coghlan and Prideaux (2008), where the majority of travellers carried a digital camera, most photos taken were found to feature images of landscapes, people, tourist attractions and the general life. Changes in the subject of photography over time and across different camera technologies were not significant. The slight difference identified was the documentation of the 'general life', which could be attributed to Chalfen's (1979) discussion on the tendency for tourists to photograph the authentic, exotic, other life, that is, the general life of the local people. Although such findings were not highly reflective of the belief that photography subjects have expanded and changed over time, it should be noted that these studies were conducted prior to the work of Van House (2011). Perhaps the change has become more apparent in the later years of digital photography. It is important to also note that both studies were conducted in the context of nature-based tourism, which may have resulted in the high volume of landscape photographs.

Outside the context of nature-based tourism, a research conducted by Haldrup and Larsen (2003) on the family gaze drew interesting findings on the subject of photography. According to the authors, images typical to the tourist gaze were not captured on the same scale during family holidays. Rural landscapes were found to be the most photographed image, followed by residences and beaches. The large number of photos taken on residences, or the second home cottage of family travellers, reflect images that are more mundane to the everyday life, hence supporting the notion of 'extraordinary ordinariness' introduced by the authors. The authors also considered images of residences to portray a family's 'way of being together', therefore serving the kind of image travellers wish to portray. Additionally, images that include familial faces were more frequently captured, with iconic landmarks serving as backgrounds to remind families of where they were, and as stages for embodying family stories played-out for the camera. As the

authors mentioned, the family gaze allocates no symbolic or aesthetic value to major attractions as these sites are treated simply as an appropriate location for family holidays. More than half the photos featured family members or friends, a much higher number compared to the findings of Markwell (1997) with only 24% of images found to include members of the tour group. While notable differences were demonstrated between family holidays and nature-based tours, it is essential to highlight the consistency in findings across all three studies, revealing the most common subject of travel photography to be landscapes, either natural or rural, followed by people.

In a more general context, statistics on subjects that smartphone owners are most likely to photograph in the United States as of 2015 (Statista, 2015) were examined. According to the statistics, both animals and life events were ranked as top images smartphone owners are most inclined to capture (63% respectively), followed by travel (60%), nature (54%), parenting (43%), architecture (40%), selfies (37%), food (36%), music (31%) and sports (29%). These figures support Van House's (2011) argument on the expansion of photography subjects when compared to the pre-smartphone era, or the era prior to the commercialisation of digital cameras. While some subjects of photography such as life events, travel and parenting remain inherent from the late 19th century, numerous subjects which may seem less significant to one's life are being widely photographed by smartphone owners in the present day. For example, animals, selfies and food. Portrait photographs loses its popularity and the rise of 'selfies' is witnessed. The rising trend of selfies has in fact earned the term a place in the Oxford Dictionaries, and was awarded '2013 word of the year', the BBC (2013) reports. Oxford Dictionaries (n.d.) defined selfie as "a photograph that one has taken of oneself, typically with a smartphone or webcam and shared via social media". Although these figures are generic to the everyday life of a smartphone owner, its application to the context of travel photography could indicate a growing trend in capturing images beyond those conventional to the tourist frames.

With the expansion of photography subjects, tourists may capture not only images of significant and unique encounters, but also those similar to their everyday lives. This may suggest that tourists are photographing more, thus spending more time on their cameras and experiencing the destination through those lenses. However, Henkel (2014) found visitors to pay less attention to what is being observed when capturing photos on camera. The author described the camera as an external device which facilitates the limitation of the human memory, while photos provide external memory to one's experience. This resonates with the findings of Van House et al. (2005), where respondents discussed how they transfer or 'off-load' memories to photos taken, indicating a reliance on the camera to capture and remember details of experiences.

Bowen and Petrelli (2011) found the extensive amount of digital photos and their lack of organisation to discourage people from accessing and looking back at them. Such instances challenge the functionality of photos as artefacts for memory construction and retrieval cues which help people relive past experiences. As Henkel (2014, p. 401) logically stated, "our photos can help us remember only if we actually access and interact with them, rather than just amass them". The nature of interaction with digital photos is suggested to have changed from those of physical printed photos, which could also hint a potential change in the roles and meanings associated to photos produced during travel. Therefore, examining the type of images captured by tourists, the motivation for capturing such images, and the utility of photos taken becomes valuable.

3.5 Digital images and the extended utility

Postcards have previously been discussed by Waitt and Head (2002) as objects which shape the tourist practice and guide the tourist gaze. According to the authors, postcards tell tourist where and when to gaze, and how to capture a particular site through the camera lens. Garrod (2009, p. 350) argued it is expected for tourists to capture photos similar to those of postcards as "the habit of sending postcards exists because the act stands as a sign of the sender's act of conspicuous

consumption". Here, the practice of photographing a predetermined set of sites is said to produce physical evidence of one's consumption of a place. With the development of photography and mobile technology, Munar and Jacobsen (2013) found photos or short videos sent from mobile phones to increasingly act as the new postcard. Postcards which were previously purchased as a travel memento can now be produced by tourists as a version of their own. Postcard images and views can be digitally captured through one's own camera and instantly sent to recipients with personalised messages. Similarly, Haldrup and Larsen (2003) found family tourists to search for beautiful and scenic spots to frame family photos, labelling the act as a production of personalised postcards. These studies highlight the extended role of photos, from the documentation of travel experiences and construction of memories to a form of 'postcard' used to send greetings and messages back home.

Posts on online social networks are also beginning to function as the modern-day postcards, according to Minazzi and Mauri (2015). The widespread use of social media has created a platform allowing tourists to share travel-related content instantly and efficiently, while enabling an international reach (Sigala, 2016). This can be performed real-time while travelling, turning photos and videos into some kind of 'live' greetings. The easy access to network technologies such as mobile devices and Wi-Fi means one can view, upload, email or post their photos online, immediately after capturing them (Van House, 2011). According to Coghlan and Prideaux (2008), digital cameras, smartphones and the provision of internet access have opened up opportunities for tourists to not only gaze, but share the gaze through instant broadcasts of holiday photos. The interval which once existed between capturing photos and sharing them is now shortened or eliminated, while the social functionality of travel photos is enhanced.

Van House et al. (2005) found personal photography, which includes travel photography, to carry four social functions, namely personal and group memory, relationship creating and maintenance, self-representation and self-expression. In a later study, Van House (2011) addressed how images allow individuals to express themselves, including expressions of emotional representation. For

example, one can portray feelings of excitement, content, fear, disappointment and other kinds of emotion through the type of images one carefully selects, retains and shares. The utility of photography as a means for self-expression was also discussed by Sigala (2016), claiming tourists carefully capture selfies to show feelings felt during the trip, which they then share for the consumption of others on social media. This, however, is not a concept new or unfamiliar to the body of literature as it resonates closely with the late 19th century movement of pictorial photography. Nevertheless, unlike the era of pictorialism, photography for self-expression in the present day is not restricted to professional photographers but practiced also by amateur photographers or individuals with access to cameras. The subject and style defining the aesthetics of photography may have also been altered when linked to Van House's (2011) claim on the expanded scope of the photography subject.

Apart from self-expression, past researchers have recognised the functionality of photos as a tool to represent oneself when shared with an intended audience. According to Van House (2011), individuals are given the opportunity to present a 'carefully curated' life by using photos as an instrument for self-representation. The same view was shared by Haldrup and Larsen (2003), depicting the practice of tourist photography as producing not just memories but also narratives of oneself. Similarly, Osborne (2000) claimed that when taking photos, a person engages in an act intended for self-fashioning. According to Stylianou-Lambert (2012), photos taken of oneself must reflect a desired image or will otherwise be dismissed. The author described a desired image to correspond with 'one's sense of identity', labelling photography as an identity creation tool for both the photographer and the subject being photographed. In a later study, Stylianou-Lambert (2017) identified six motivations driving museum visitors to take photos, which included the motive of acquiring material for constructing one's self-identity. On the same note, Magasic (2016) recognised travel selfie as a prevalent way to develop one's identity. Magasic's view was in line with the argument presented by Belk and Yeh (2011), rationalising the staging and posing of shots involved in tourist photography as producing photos for reasons beyond the documentation of travel experiences, for example, the viewership of an audience. In addition to

forming one's identity, tourist photography has also been discussed as a way of crafting a family's identity. Haldrup and Larsen (2003, p. 26) described tourist photography as "modern ways through which families produce life-narratives that are constructing them as families in a mobile world".

According to Belk and Yeh (2011), tourist photography is aimed at representing the individual as a tourist more than portraying people and places. The authors added how "travellers become the author/ playwright/ director/ cinematographer/ photographer in crafting these imagined narratives of self" (Belk & Yeh, 2011, p. 349). As photos are captured and shared by individuals in a space and time that do not continue to exist in the present, they are, to a given extent, granted the freedom to narrate and explain these images according to what they wish for others to know. As Grant McCracken (1988, as cited in Belk & Yeh, 2011) mentioned, photos can be used to displace actual meanings that cannot be held in the current place and time. It becomes a story which only the individual can tell and instinctively, its validity becomes less questionable, requiring lesser verification by the audience (Belk & Yeh, 2011). When applied to the tourism setting, the spatial and temporal nature of travel turns tourists into owners of experiences which they can direct, structure and measure (Schroeder, 2002; Sontag, 1979). The experiences are told in stories which would portray them as the kind of tourist they would like to be perceived as (McCabe & Stokoe, 2004). After all, tourism exists in the interaction between places visited and stories told (Goodman, 2007).

3.6 Mobile connectedness and social networking sites: Platforms for online photo-sharing

The development of mobile technology and new media has been noted by numerous researchers as factors opening ways for the real-time sharing of experiences (Bødker & Browning, 2012; Litvin, Goldsmith, & Pan, 2008; Munar & Jacobsen, 2014; Shih, 2009; Sigala, 2016; Tussyadiah & Fesenmaier, 2008; Van House, 2011). A study conducted by Munar and Jacobsen (2014) found

31% of travellers to have shared content about their holiday while at the destination, using email, text messages and multimedia messages (MMS), with 28% intending to do so. The authors also found 11% of respondents to have shared their experiences in a video or photo album on Facebook, while 31% planned to do the same. According to the study, the most common platforms used by respondents were email as well as mobile messaging in the form of texts, photos or videos. This was followed by Facebook and other social media sites.

Magasic (2016) described the sharing of travel content as an essential component of the pre-, during and post-travel stages, classifying it as one of the most consistent practices of the travel experience. The author acknowledged the growing normalisation of mobile device usage while travelling and addressed the body of research targeting this phenomenon, termed as 'social media tourism'. Munar, Gyimóthy, and Cai (2013) described social media tourism as a developing mode of travel, in which travellers utilise different social media platforms that intersect with, support or enhance the process of travelling. Similar to the utilisation of mobile devices, tourists engage and interact on social media for a multitude of reasons. According to Sigala (2016), social media offers tourists a platform to create, share, promote and discuss their experiences, as well as store memories of past travels. The author conducted a study to explore the role of social media in shaping the tourism experience, and found tourists to utilise social media for reasons such as: (i) connecting with others, (ii) sharing travel experiences, (iii) acquiring travel information and planning on-the-go, (iv) enriching travel experiences, as well as (v) creating a sense of connectedness with friends and families. Sigala identified six major features of social media which enable tourists to exchange resources and actively participate in the co-creation of travel experiences and value. These features are presented and briefly explained in Table 3.1. below.

In an earlier study, Munar and Jacobsen (2014) found tourists to utilise social media for the purpose of sharing visual content of their trip. According to the findings, the primary reason for sharing travel experiences on social media was to help others make better travel decisions and

prevent them from making poor travel purchases. This was followed by contributing knowledge to websites which they found useful, maintaining social connections and friendships, sharing impressions online and the desire to be recognised for their travel experiences. The authors' findings were comparable to those of Sigala (2016), with both studies revealing the function of social media in maintaining social connections, sharing one's travel experiences, as well as assisting in travel planning, either for themselves or others.

Table 3.1. Social media features enabling the co-creation of experiences

Features	**Description**
Sharing	Social media allows tourists to share visual and textual content in a fast and efficient manner, on an international scale.
(Virtual) presence	Social media offers tourists a constant sense of connectedness to others through a virtual presence.
Conversations	Social media provides a platform for tourists to initiate and engage in conversations by commenting and exchanging views about experiences.
Identity	Social media enables tourists to construct and promote their identity through the sharing of content and interaction with others.
Relationships	Social media can drive the establishment of relationships and bonds as tourists are able to identify, network and exchange resources with others.
Groups	Tourists are able to create and partake in social media groups within which they can interact, collaborate and co-create value.

Content sharing on online social networks was also recognised by past researchers as affording a platform for staging virtual identities in late-modern societies (Beck & Beck-Gernsheim, 2002; Munar, 2010). This sentiment was supported by Sigala (2016), describing the practice of taking and sharing selfies on social media as a prevalent means of self-representation, online identity creation, communication and appeasing others online. According to Magasic (2016), one of the most evident consumer behaviours in the past decade of social media is the practice of utilising photographic images as a form of everyday self-expression. The author added that tourists create a representation of themselves through the process of constructing a digital persona. This is

performed by capturing photos during the physical travel journey, which are later edited to conform to the ideal self-image and feedback received from the audience online.

An analysis of tourists' post-travel blogging behaviour was conducted by Bosangit, Dulnuan, and Mena (2012) to examine how bloggers construct their travel experiences for readers, and their reasons for blogging. The authors found content on travel blogs to be predominantly driven by motives such as representing places, presenting oneself, constructing one's identity, and 'othering'. The study made reference to the different self-presentation strategies discussed by Lewis and Neighbors (2005), particularly self-promotion, blasting, self-handicapping and enhancement. According to Bosangit et al. (2012), self-promotion is aimed at acquiring attention for the recognition of one's accomplishments, while blasting is directed toward associating oneself with others in hopes of being positively viewed by the readers. On the other hand, the authors explained self-handicapping as the use of excuses or obstacles to prevent others from making belittling suggestions about one's failure, while enhancement is intended to convince others that the outcome of their experience is better than it actually was. Apart from that, Bosangit et al. (2012) found travel blogging to be utilised as a self-extension tool. According to the authors, self-extension is performed based on how stories are told, and how experiences are rearranged and reframed through choice of words and self-presentation strategies. As past researchers mentioned, social network services (SNS) and blogs are especially effective tools for managing one's image and self-representation (Bortree, 2005; Boyd & Ellison, 2007).

Contrary to that, Munar and Jacobsen (2014) found travellers to be least motivated to share travel experiences on social media for the purpose of gaining recognition. However, when analysed in accordance with the type of social media used, the authors found motivation for sharing on Facebook to be statistically significant among travellers who want to maintain social connections and friendships, share their impressions online and be recognised for their travel experiences. On the other hand, travellers who shared travel stories on Twitter showed statistical significance in

wanting to be recognised for their travel experience. Similar to businesses attempting to achieve branding and positioning goals via social media marketing, individuals can leverage on these platforms to brand and establish an identity for themselves, within their social circle or to a greater extent, on a global scale. With over 2.3 billion social media users worldwide (Statista, 2019), an extensive audience can be reached through postings made on these platforms. The ability to determine one's social media audience (e.g. public viewers, closed groups, or a more restricted audience of family, friends and acquaintances) also allows individuals to communicate with great social cues and manage their digital identities with ease (Baym, 2010; Munar, 2010; Munar & Jacobsen, 2014). Instead of having impressions created through physical or personal interactions, the audience is now being informed by the individual himself/herself through visual and written content selectively shared online.

The growing popularity of online photo-sharing has the potential to turn travel into a stronger self-presentation management tool, particularly among younger generations (Lo et al., 2011). After all, people require adventure to construct and maintain satisfactory life stories (Scheibe, 1986), and the holiday experience opens up opportunities for such adventures. According to Lo et al. (2011), earlier researchers have identified age as a factor influencing the utilisation of online platforms for the purpose of presenting, manipulating and/or managing a desired self-image, with younger groups of individuals being more prone to such behaviours (Pfeil, Arjan, & Zaphiris, 2009; Strano, 2008; Trammell & Keshelashvili, 2005). Consistent with this belief, the study conducted by Lo et al. (2011) found older travellers to be less interested in creating or altering their self-image when posting on online platforms. The study revealed that older travellers share photos online with a more private audience, usually friends and family, which is comparable to the conventional practice of archiving travel photos in physical photo albums, and sharing them with close ones.

Past researchers have referred to the 'intended audience' as a group of people who did not participate in the actual trip but were kept informed about one's travel experience through photos shared with them (Belk & Yeh, 2011; Magasic, 2016). This may include families, friends and acquaintances as well as followers on social networking sites. However, Haldrup and Larsen (2003) found the audience for family holiday photos to differ, stating the intended viewers of photos produced through the family gaze to be the family itself. According to the authors, family tourists construct travel narratives to and for themselves, as such photos are not captured for the viewing of others but for those in the family. Therefore, family members play the role of producers, performers and audiences who accumulate family experiences and stories for future communal consumption. In this context, communal consumption involves family members, such as children, who will appreciate looking back at photos of their former, younger selves, in the future (Haldrup & Larsen, 2003). What is worth noting here is that the study on the family gaze was conducted in the earlier years of social media emergence. The study was also conducted using photos taken by Danish and German families while travelling on holiday in two Danish destinations; this potential limitation was noted by the authors (Haldrup & Larsen, 2003). With the growing number of social media users and increasing access to online photo-sharing, perhaps the family gaze may begin to consider an audience beyond family relationships and viewership.

Munar and Gyimóthy (2013) proposed two forms of travel undertaken by tourists, namely the physical journey of travelling or going away, and the online journey represented through the recording and sharing of experiences on social media. The authors portrayed the online journey as one that is virtual, emotional and imaginative, which runs in parallel with the physical journey. However, simultaneous engagement in the physical and online journey may bring about detrimental impacts on the travel experience, as discussed in chapter one. Salehan and Negahban (2013) identified the use of social networking sites to be a significant predictor of mobile addiction, verifying a strong interrelation between the two. Similarly, Harwood et al. (2014)

attributed the constant need to check and think about new notifications on social media to the widespread use of smart devices.

Neuhofer (2016) proposed the provision of ‘technology-free sites’, ‘disconnected spaces’ or ‘digital-detox zones’ as a strategy to eliminate mobile connectivity, therefore limiting the potential diminishment of value attained from the tourist experience. The author addressed the need to create space for tourists to disconnect and live the tourist life without physical and social disruptions induced by mobile technologies. After all, tourism is founded on the premise of separation from home and work life which contributes to the well-being of individuals (Krippendorf, 1987). According to Paris et al. (2015), the inability to connect online could either be forced upon the traveller or determined by the individual’s own choice, with the former being achievable through technology-dead zones and the latter being a conscious decision made by the traveller. However, according to Tanti and Buhalis (2016), disconnected tourist experiences are positively enhanced only if the decision to disconnect was determined by the traveller, or if the traveller was well aware the destination is a technology-dead zone. In the contrary, negative consequences of online disconnection are amplified if disconnection is imposed upon travellers through denied access. Similarly, Paris et al. (2015) found the kind of reactions resulting from total disconnection to be dependent on three factors: the initial intention of the trip, the perceived need to maintain connection, as well as the level of control and choice over the disconnection. Travellers who are aware of their journey to technology-dead zones, or who desire to be in such areas experience lower levels of anxiety, as the awareness and preparation for disconnection were dealt with prior to the trip. Furthermore, Hannam et al. (2014) found travellers who are addicted to their mobile phones to experience higher levels of anxiety or distress when faced with disconnection during their trip. The authors further highlighted how addicted users consider denied mobility to be unacceptable.

3.7 From the tourist gaze to the selfie gaze: A shift in the tourist experience and consumption of place

To further examine the two forms of travel (physical journey and online journey) proposed by Munar and Gyimóthy (2013), this section will focus on tourist experience guided by the selfie gaze, which represents a shift from the conventional tourist gaze. As discussed in chapter one, the selfie gaze posits a way of seeing which involves higher levels of sociality and engagement with people in the virtual space. Tourists visit certain places, participate in selected activities, take and share particular selfies or photos, all while keeping an online audience in mind. Factors that give shape to the travel experience have been transformed by the increasing level of interaction with one's mobile device and social media (Sigala, 2016). According to Wang et al. (2014, 2016), technology shortens the pre-trip consumption or planning stage, resulting in a tendency to plan less prior to travelling. This consequently turns tourists into more flexible travellers who are open to influences and feedback of the online audience while on-site at the destination.

Magasic (2016) conducted a study to investigate the role of the social media audience in shaping tourists' perception of travel, and framed the term 'selfie gaze'. Magasic acknowledged the emergence of the internet as a platform for disseminating information, therefore expanding channels through which people learn about tourism. Subsequently, the way of seeing a destination is no longer formed solely by the tourism industry and its promotional materials, but also through the travel content shared by other social media users. A similar sentiment was quoted in the National Geographic article written by Miller (2017, para. 16), stating "now you can almost curate your whole experience based on the images you see online, and it's an unnatural approach to travel. It makes me wonder what happened to exploration". Apart from highlighting how travel decisions can be shaped and influenced by images seen online, the quote also distinguishes such form of travel-planning from exploration. Exploring to seek and experience the authentic other

could perhaps be diminished through the practice of planning according to images found on social media.

Magasic (2016) illustrated the interrelation between social media, self-representation and the tourist experience, stating:

> The selfie is frequently taken with an audience in mind: we pose, search for our best side and delete less appealing drafts while questing for an ideal image. Cognizant of the online audience, the digitally connected traveller's selfie gaze searches for sites that will improve the traveller's esteem in the eyes of their social networks. It is implicitly aware of the potential connectivity of the people and spaces which surround it with global trends providing short lived avenues for inspiration and status accrual, and tagging a means of collective communication. (pp. 176-177)

Here, the selective filter of the camera lens is at work, existing within the paradigm of the selfie gaze. Tourists pursue elements of the landscape which they believe will appeal to the intended audience as experiences are increasingly shared online, within the scrutiny of others (Magasic, 2016). Posing with an audience in mind, however, is not a practice new to the 21st century but one that can be traced back to the earlier work of Barthes (1981). In the context of portrait photographs, the author mentioned that in front of the camera lens, he plays four simultaneous roles: the one he thinks he is, the one he wants others to think he is, the one the photographer thinks he is and the one the photographer makes use of to exhibit his art. The author further described the situation as a 'strange action' where he does not stop imitating himself but consistently suffers from a sense of inauthenticity and sometimes, imposture. However, the audience existing within the selfie gaze goes beyond those which Barthes had in mind, potentially increasing the complexities and considerations involved in posing for an intended audience.

While the practice of selective photo-taking and photo-sharing can be tied back to Teymur's (1993) notion of the selective filter, the development of mobile technologies and social media platforms means the viewership of photos is no longer bounded by the personal connections or relationships of the traveller. Perhaps, with an extended audience, the exposure as well as scrutiny of visual images is enhanced. Subsequently, the selectivity of photo-taking and photo-sharing practices takes greater importance, and is thus intensified. Such intensification may alter tourists' behaviour as well as motivation to capture and share holiday photos, and hence requires attention through empirical research.

According to Magasic (2016), the selfie gaze grants individuals with the three values of surveillance, (micro) celebrity and the omnivorous voice. Following the prospect of a boundless audience online, surveillance suggests that social media users take into consideration the personal, professional and social implications of their posts, both in the present and future. Furthermore, the author implied that social media users participate in micro-celebrity practices by sharing appropriate content contributing to their social esteem. The third value insinuates that through an omnivorous voice, social media postings are made to appeal to the mass audience rather than personal memory. Consequently, travel content shared by travellers is extrinsically motivated rather than intrinsically motivated. Similarly, in an earlier study, Magasic (2014) revealed how travellers seek to fulfil expectations imposed by the online audience through the creation of travel content. In the same vein, Sigala (2016) poses that one's self-esteem is developed from the fan base which selfies can create on social media. Travellers can be a (micro) celebrity not only within their personal social circle but to a much larger fan base. This also suggests that photos, when shared on social media, create an opportunity for what Marwick and Boyd (2011) called the 'quantifiable metric for social success', measured through the number of friends, followers, likes and shares gained from the fan base.

According to Sigala (2016), a major reason for experiencing travel moments lies within the intention to share those experiences, suggesting the function of online social engagement in motivating or mediating the experience of travel. Magasic (2016, p. 178) characterised the concept of social media use as a form of pilgrimage stating, "traveller seeks online recognition in combination with physical experience as a way to maximise the value produced within their travel". The author explained this concept as the specific behavioural patterns of tourists using social media while travelling. As engagement with social networking sites has, over the last decade, 'spilled-over' into the on-site tourism experience, benefits tourists seek from both the physical and virtual space need to be explored and further understood.

The selfie gaze and social media pilgrimage put forward ideologies that may assist researchers and practitioners in attaining a better understanding of the experience valued by present-day tourists. As the ways of seeing and pursuing a destination become altered, the link between tourist motivation, travel photography, online photo-sharing and the tourist experience can be drawn. An examination of existing literature suggests that travel may be undertaken with the motive of self-representation; a motive that has been lightly emphasised in earlier tourism motivation studies. Knowledge generated in this area will contribute to the gap highlighted by Parra-López et al. (2011) on the lack of studies focusing on identity-related motivation and its effect on all types of tourist experience. The value produced from one's travel may no longer be rooted merely in the fundamental motives of going away, relaxation or exposure to the other, but also in the social recognition acquired through visual travel content shared online.

Past definitions which view the tourist experience as a notion of interactions between tourists and the various destination elements (Larsen, 2007; Mossberg, 2007; O'Sullivan & Spangler, 1998; Stamboulis & Skayannis, 2003; Tussyadiah, Fesenmaier, & Yoo, 2008) should subsequently be reviewed. With the convergence of physical and virtual spaces discussed by Tan (2017), it can be argued that the tourist on-site experience encompasses aspects which go beyond physical people and places. Wang and Fesenmaier (2013) found the use of smartphones to transform the

tourist experience through changes in travel planning, construction and deconstruction of one's sense of tourism, and reconfiguration of the relationship between tourists, places and others. The authors explain how such findings "highlight the importance of time and space in conceptualizing the foundation of the travel experience" (Wang & Fesenmaier, 2013, p. 67). The pluralisation of space afforded by mobile connectivity therefore suggests the need to further explore the concept of tourist experience, particularly in the context of photo-taking and online photo-sharing.

The next part of this chapter aims to tie together the implications of photo-taking and social media engagement on the present-day tourist experience, with application to Pine and Gilmore's (1998) experience economy. This concept, which defines experience as an outcome of 'customer participation' and 'connection', implies that tourism experiences range from the mere and esthetic exposure to the other, to those that entail more depth and intensity.

3.8 Photo-taking, social media engagement and the tourist experience in the experience economy

In Pine and Gilmore's (1998) seminal piece on the experience economy, the authors examined experience in a broader, non-tourism-specific context, and considered experience across two intertwined dimensions. The first dimension relates to customer participation, which the authors divided into passive and active participation. Passive participation was depicted as customers who do not play a role, and therefore do not affect the performance they are observing. In contrast, active participants play crucial roles in creating the performance, thus realising an experience from the event. When tied in with Urry's (2002) concept of the tourist gaze and Sontag's (1979) notion of the passive photographing consumer, passive participation mirrors the act of photographing images tourists anticipate to find at the destination, prior to visiting. Images established by promotional materials or as MacCannell (1976) states, markers of the destination, drive passive consumers to search for the same images to be photographed, potentially disregarding in-depth experiences that could have otherwise been acquired. On the other hand,

active participation mirrors consumers who demonstrate an immersion in the experience through exploration as well as active engagement with the destination and its people. Such participation is not shaped by mere visitation to pre-informed sites and the visual documentation of what is being observed.

The second dimension was explained by Pine and Gilmore as the connection unifying an individual with an event, which the authors divided into absorption and immersion. Immersion in an event was described as an exposure to the sights, sounds and smells that surround the customer, while absorption is simply the viewing of an event taking place before one's eyes. When analysed alongside customer participation, passive participation portrays an act of absorption while active participation displays immersion in the destination. Linking this again to Sontag's (1979) notion of passive consumers and Urry's (2002) concept of the tourist gaze, it can be proposed that engagement in photo-taking and photo-sharing practices illustrates an act of absorption rather than immersion. Placing a camera lens or digital screen between the traveller and the destination may produce an experience that is superficial, creating barriers to one's immersion in the experience.

According to Pine and Gilmore (1998), when the five senses (i.e. sight, sound, smell, taste and touch) are engaged in an experience, the experience becomes more memorable. Subsequently, when tourists are occupied taking and sharing holiday photos online, one's engagement could potentially be confined to the device, leaving everything around them to go unnoticed or partially unnoticed. The sense that is actively engaged is narrowed down to sight through the lens or screen, while other senses become hampered, or as Ayeh (2018) puts it, distracted. The traveller allows himself/herself to be a passive participant who does not actively participate in the activities or events taking place, therefore not acquiring deeper experiences. The connection between the individual and the destination exists at an absorption level.

In contrast, when the camera or mobile device is removed, travellers gain flexibility to participate in the physical and cultural aspects of the destination, resulting in greater engagement of the five senses. Therefore, experiences that are more meaningful and memorable can be attained. Similarly, Campos et al. (2018) described active participation and interaction as sources of experiences which increase tourists' levels of engagement, and thus memorability. According to the authors, experiences are derived from activities which tourists mentally, emotionally, physically and/or spiritually participate in. Active participation and immersion may also facilitate the achievement of travel motives which drove tourists' decision to travel in the first place. For example, active involvement in learning about the destination and the authentic other would facilitate education and acquisition of knowledge through travel. Engaging with travel companions and those who are physically present would enhance kinship relationship and social interaction, respectively. On the other hand, detachment from one's usual mundane environment would allow tourists to escape, regress and relax through their travels. Nevertheless, active engagement in photo-taking and online photo-sharing may facilitate the achievement of identity-driven motivations. Hence, questions relating to tourists' motivation to travel and how such motivation is fulfilled through the on-site experience is raised through the present study, taking into consideration the widespread use of cameras and mobile devices in the current tourism context.

The notion of passive consumers engrossed in online photo-sharing and interactions was, however, challenged through an argument presented by Sigala (2016). The author claimed that the usage of mobile devices for social media engagement could transform tourists from receivers of messages to receivers of experiences, from interpreters of meaning to creators of meaning, and from mere observers or consumers to active participants. Sigala highlighted how online interactions on social media could significantly influence the way tourists interpret, choose and evaluate their experiences. In the same vein, Boley, Magnini, and Tuten (2013) discovered

vacationers who share photos on social media to display higher levels of engagement with the culture of the destination.

Furthermore, Gillet et al. (2016) found tourists to view photographing as a mechanism for driving social interactions with travel companions. According to the authors, social connection is established through discussions about how to pose for photos, laughing while posing and taking photos of each other. Comparably, Markwell (1997) found photo-taking to enhance social relations between tourists and their travel companions. This stemmed from 'camera-talks' and the construction of group identity through group photos captured during the trip. Past authors also depicted photo-taking as an avenue for communication between tourists and the local people, hence encouraging tourist-host interactions (Markwell, 1997; Scarles, 2012). Such interactions create room for social and inter-cultural exchanges, resulting in deeper understanding of the local people and their lives (Scarles, 2012). Unmediated knowledge of the other can be attained as cultural identity is shared and mobilised (Scarles, 2012). On the other hand, a study conducted by Edwards et al. (2009) found images captured by tourists to display feelings, thoughts and behaviours that go beyond the mere documentation of places. The study revealed that travel photography is pursued as part of:

(i) the learning experience

(ii) immersion in activities and surroundings

(iii) connections formed with family members and the destination

(iv) fun that was had in the city

(v) capturing symbols which represent the nationhood of the country.

The diverse views on photo-taking and photo-sharing as passive versus active consumption depict the capacity of such activities to enhance as well as hamper the tourist experience. While the mixed perspective is recognised, the need to understand the experience valued by present-day tourists, and how such value is realised through engagement or disengagement in photo-taking

and photo-sharing, is central to the present study. The section below highlights the gap in knowledge that this study aims to address.

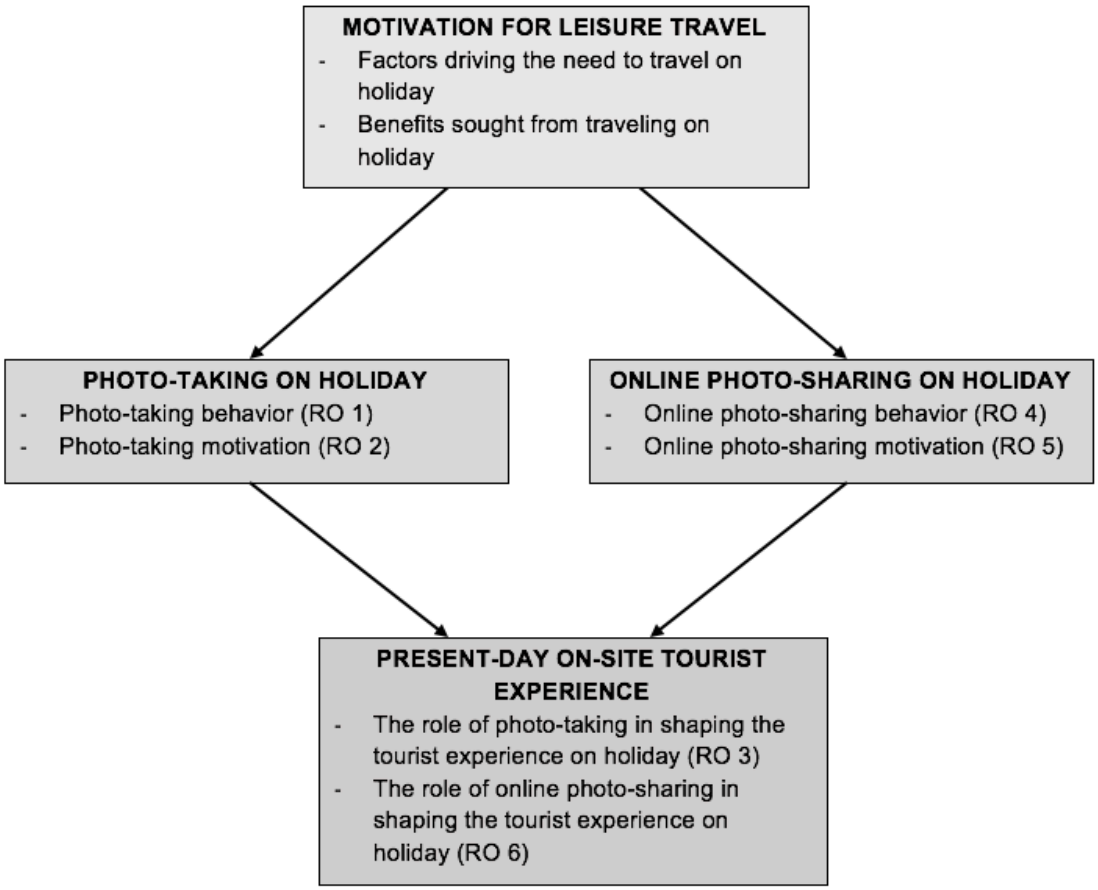
3.9 Gap in knowledge

Through a detailed examination of the literature, the potential role of photo-taking and online photo-sharing in re-shaping the tourist experience is identified, particularly within the paradigm of social media pilgrimage and selfie gaze. Capturing visual content and converting it into online travel postings requires the use of cameras and mobile devices which, to a certain extent, detaches the traveller from his/her surrounding environment (i.e. people and places). Implications for the emotions and senses that could have been experienced on-site were also noted. As Magasic (2016) mentioned, the process of travel blogging and writing demands regular connection to the internet to keep track of feedback and maintain relationships. Online photo-sharing, when undertaken at the destination, becomes integrated into the actual consumption of place, turning it into part of the physical journey. This translates into a travel experience where one is physical present, but potentially absent in the social and emotional realms.

Haldrup and Larsen (2003, p. 42) stated, in the context of family vacations, that "ambivalent holiday experiences are transformed into snapshots of happy moments and familial togetherness; a holiday that perhaps only existed because of the photographic culture". It is therefore fair to question if the same is pursued by present-day tourists when travelling on holiday. The phenomena of selective photo-taking, online photo-sharing and identity creation is also worth exploring, particularly in a society which Gretzel and Jamal (2009) described as displaying an accelerated and inherently mobile lifestyle. As Miller (2013) stated, in light of the latest technological and social environments, there is a need to recognise meanings behind the behaviours and texts of modern-day tourists. Interactions on social networking platforms allow for the absent others to co-participate through the virtual space, making their role in influencing tourists' on-site consumption a key emphasis of the present study. The need for mainstream

tourism research to focus on topics relating to the sociality and co-presence of the absent others, as well as the role of tourism in (re)producing social relations with distant friends and families, was also hinted at by Larsen et al. (2007). The implications of mobile connectivity discussed in chapters one, two and three warrant the construction of the present study which ties together tourist motivation, photo-taking and online photo-sharing in defining the present-day tourist experience. This will allow both academics and practitioners to understand, in depth, the notion of place consumption among tourists in the mobile social life. Figure 3.1 encapsulates the conceptual model of the present study which aims to address the abovementioned gap in knowledge, as well as the six research objectives listed in chapter one.

Figure 3.1. Conceptual model of study



4. RESEARCH METHODOLOGY

This chapter details the methodological considerations involved in the empirical stage of the present study. Research paradigms informing the different phases of the study will be discussed, alongside the ontology, epistemology and methodological views associated with each paradigm. In explaining the research design, application of a sequential mixed-method approach will be justified. The empirical stage of the present study is divided into three data collection stages, and the development of data collection tools, sampling methods, sampling sizes, administrative procedures as well as data analysis techniques will be further explained for each stage. Finally, ethical considerations of the research are addressed.

4.1 Research paradigms

Research paradigm was defined by Guba (1990) as a basic set of beliefs which guides action taken in connection with a disciplined inquiry. Guba's classification of paradigms was guided by three basic questions which the author characterised as the ontological, epistemological and methodological questions. The ontological question inquires into the nature of 'reality' or the 'knowable', while the epistemological question probes the nature of the relationship between the knower, that is the 'inquirer', and the known, that is the knowable. The methodological question concerns how the inquirer should go about finding out knowledge. Jennings (2001, p. 33) described Guba's set of questions as the following: "How is the world perceived? (Ontological basis); What is the relationship between the researcher and the subjects or objects of research? (Epistemological basis); How will the researcher gather data/information? (Methodological basis)".

The present study was informed by two research paradigms, resulting in a mixed-method approach involving three sequential stages of data collection. The two paradigms which guided

this multi-stage study are the constructivist paradigm, followed by the positivist paradigm, which will be detailed in the following sections.

4.1.1 A constructivist paradigm

The constructivist paradigm was applied in the first two stages of the present study, which from an ontological basis, views the world to be constituted by multiple realities, therefore multiple explanations can be used to explain a phenomenon (Denzin & Lincoln, 1994; Jennings, 2001). The phenomenon that is being investigated in the present study is the tourist experience, particularly in relation to tourists' photo-taking and online photo-sharing behaviours on-site at the destination. The constructivist paradigm holds a subjectivist epistemology (Denzin & Lincoln, 1994) which views the relationship between the researcher and the subject of research to be subjective (Jennings, 2001). Knowledge is gathered from the empirical world to attain an understanding of the phenomenon from an insider's (i.e. participant's) perspective, which Fetterman (1989, as cited in Jennings, 2001) believes will allow for multiple realities to be identified. Reliance is placed upon actors involved in the phenomenon to provide personal explanation to their behaviours (Veal, 2005). The insider's view, also known as the 'emic perspective', provides the researcher with the best lens to understand the phenomenon being studied (Fetterman, 1989) as many different 'voices' are allowed to speak (Marshall & Rossman, 1989). The views of all respondents are taken into consideration and valued equally (Jennings, 2001). As Boas (1942, p. 314) mentioned, "if it is our serious purpose to understand the thoughts of a people, the whole analysis of experience must be based on their concepts, not ours" (as cited in Jennings, 2001). This resonates with Decrop's (1999) discussion on the constructivists' or interpretivist' view of multiple and socially constructed realities, which focuses on what is specific and unique in order to understand and produce interpreted meaning.

To gather information relating to the 'what' and 'why' of the abovementioned phenomenon, qualitative methodology was employed using two stages of data collection. The first stage utilised

non-participant observations followed by semi-structured in-depth interviews in the second stage. Qualitative methodology was applied due to its inductive nature, allowing in-depth knowledge to be gathered about the phenomenon. The basic assumption underlying qualitative research infers that reality is socially and subjectively constructed, rather than objectively determined (Veal, 2005). As Jennings (2001) stated, qualitative methodology commences in the real-world setting, gathering text-based information which represents the social reality, context and attributes of the phenomenon being studied. The author added that data gathered from emic perspectives are analysed and applied for the creation or modification of theoretical constructs. Neuman (2000) described such an approach as inductive theorising, which commences with a few assumptions and broad concepts. Theory is then developed from a ground-up approach as the researcher gathers and analyses data from emic perspectives. For the present study, commencing with qualitative methodology is imperative as it allows the phenomenon to be explained by participants providing valuable 'insider' views. Due to its subjectivity, the approach recognises that reality may be different for different actors of the phenomenon.

4.1.2 A positivist paradigm

Findings gathered from the abovementioned qualitative phase are then translated into measures applied in the third stage of data collection, informed by the positivist paradigm. The positivist paradigm views the world as "being guided by scientific rules that explain the behaviour of phenomena through causal relationships" (Jennings, 2001, p. 35). The ontology of positivism was discussed by Jennings as a world perceived to be organised by universal laws and truths that explain causal relationships used to shape, control or predict the human behaviour. According to the author, positivism is founded upon facts that are observable and testable, from which generalisations can be drawn to develop theories and explain human behaviours in a social world. Likewise, Decrop (1999) explains that reality is considered to be objective, tangible and single, with focus placed on achieving statistical generalisation and prediction. The positivist paradigm asserts that there is a reality out there to be studied, captured and understood (Guba, 1990).

Application of the positivist paradigm, which ensues the constructivist paradigm, is logical for achieving generalisation and predictability of the tourist behaviour. As Yang, Wang, and Su (2006) stated, from a practical perspective, the two most crucial elements of research which ensure instrumentality for real life applications are validity and generalisability. Furthermore, validity and reliability of qualitative approaches have been previously questioned (Decrop, 1999). Therefore, the subsequent application of quantitative approach will allow for validity, reliability and generalisability to be measured and achieved in the present study.

The epistemological basis of positivism views the relationship between the researcher and the subject of research to be objective and value-free, thus allowing the same research to be replicated and conducted for the attainment of the same outcomes (Jennings, 2001). The researcher takes on a position which detaches him/her from the subject, or as Veal (2005) stated, the world is external and objective to the researcher. The outsider's view is gathered, therefore an etic perspective is considered. To ensure an objective epistemology is achieved, research is conducted using quantitative methodology that is deductive in nature. Subsequently, for the present study, variables constructed from data gathered in the qualitative phase will be tested quantitatively, in this stage of data collection. An online survey was utilised for the collection of data, which will be further explained in the later part of this chapter.

4.2 Research design: A sequential mixed-methods approach

Mixed-methods has been defined by Hanson, Creswell, Plano Clark, Petska and Creswell (2005, p. 224) as a combination of methods which involves the "collection, analysis, and integration of quantitative and qualitative data in a single or multiphase study". Both qualitative and quantitative data are used to address a set of research questions (Hesse-Biber, 2010). In the present study, a sequential mixed-methods approach was applied, guided by the two abovementioned paradigms. The study first undertakes an exploratory inductive process which later progresses into a level of

abstraction, theorising and generalising (Denzin, 1970). As mentioned above, data collection was conducted across three stages, with non-participant observations applied in stage one, semi-structured in-depth interviews performed in stage two and online surveys implemented in stage three. Findings derived from each stage were analysed, reflected upon and later utilised to inform the following stage of data collection. This allows the researcher to attain a comprehensive understanding of the phenomenon without relying solely on numerical data or narrative explanation which, on its own, will not provide an understanding of phenomenon in its entirety (Hesse-Biber, 2010). Adopting a mixed-method approach resonates with the argument presented by Fetterman (1989) stating:

> a researcher may adopt an emic approach to data gathering and analysis, but there comes a time when the researcher has to stop being one with the field and make sense of the data by adopting the mantle of a researcher/ interpreter, an 'outsider' rather than an 'insider'. With this stepping back, the researcher generally utilises both emic and etic perspectives, since the writing of the final depiction of the study phenomenon is constructed using the researcher's voice, which is now no longer an insider's voice but a scientific voice (albeit based on the participants' voices and confirmations). (p. 129)

Similarly, past researchers (Decrop, 1999; Veal, 2005) have recognised the effectiveness of qualitative methods in generating knowledge useful for developing further quantitative research. According to Filep and Greenacre (2007, p. 26), "qualitative approaches are often followed up with a quantitative study to refine the exploratory research". Fetterman (1989) also acknowledged the widespread use of qualitative methods as a forerunner to quantitative methods in tourism research, with Brannen (2005) identifying such approach as the most common type of sequential mixed-methods design. It allows researchers to discover the subjective experiences of the researched while "providing the means to test out theories generated from in-depth research samples" (Hesse-Biber, 2010, p. 9). Sequential mixed-methods approach has been utilised by past tourism researchers (Erawan, 2016; Jenkins, 2003; Kim et al., 2012; Lee & Wilkins, 2017) to

develop variables or questionnaire items based on findings derived from prior qualitative interviews or focus groups. Such design, according to Morse (2003), fulfills the need for generalisation as qualitative findings are subsequently applied in a large-scale quantitative study.

Nevertheless, concerns relating to the application of a dual-paradigm approach was recognised and acknowledged. Such an approach has previously been criticised by researchers for contradictions in the ontological, epistemological and methodological basis bounded in each paradigm. Guba and Lincoln (1988) argued against the methodological mixing of different inquiry modes owing to the opposing logic and internal consistency existing within individual paradigms. On the same note, Patton (1990) questions how a paradigm could be simultaneously inductive and deductive, or be open to emergent data from the insider's perspectives while being hypothesis-focused from an outsider's position. Similarly, Bryman (2008) noted the epistemological concerns present in mixed-method approaches.

Rossman and Wilson (1985) identified three key positions taken on mixed-method approaches, as well as discussions on whether the application of qualitative and quantitative methods associated with contrasting paradigms of inquiry are meaningful, useful and sensible. The three stances identified were the purists, the pragmatists and the situationalists. According to the authors, the purists (e.g. Guba & Lincoln, 1988; Smith, 1983; Smith & Heshusius, 1986) strongly argue that different paradigms represent views of the world which are incompatible, as each paradigm embodies a 'synergic set' that cannot be meaningfully fragmented or divided. Therefore, qualitative and quantitative methods lying within different paradigms cannot be sensibly implemented in a mixed-method evaluation design. On the other hand, the pragmatists (e.g. Reichardt & Cook, 1979) claim the characteristics of each paradigm to be logically independent and therefore, choice of methods can be mixed to achieve a combination that is most effective for the phenomenon being studied. From the view of the situationalist (Kidder & Fine, 1987), a researcher's understanding of a particular phenomenon can be considerably enhanced if a convergence of findings generated from the different paradigms were explored.

The different views towards mixed-method approaches were also addressed by Jennings (2001). The author found advocates to highlight the ability of mixed-methods to overcome the respective deficiencies or limitations of qualitative and quantitative methodologies. On the other hand, the author acknowledged criticism of non-advocates who argued against mixing theoretical world views that are opposing and contradictory to one another. Nevertheless, Jennings highlighted how mixed-method research has begun to evolve in tourism studies as it allows researchers to attain a more comprehensive insight into the phenomenon being studied.

Greene, Caracelli, and Graham (1989, p. 259) rationalised the use of mixed-methods as a way "to increase the breadth and depth of inquiry results and interpretations by analyzing them from the different perspectives of different methods and paradigms". Similar arguments were presented by other authors, with Ho, Milne, and Cottrell (2006, as cited in Koc & Boz, 2014) viewing the mixed-method approach as allowing the researcher to see divergent views of the phenomenon being studied. In the same vein, Johnson and Onwuegbuzie (2006) claimed that the mixed-method approach adds insight and increases understanding of the phenomenon, which may have otherwise been missed if only a single method was used. According to the authors, through the convergence and collaboration of findings generated from different methods, stronger evidence can be produced to draw greater conclusions. Miles and Huberman (1994) suggested four possible combinations of mixed-method approaches, with two strategies utilising quantitative and qualitative methods concurrently, and two others utilising both methods in a successive manner. Jennings (2001) explained the latter strategies as approaches undertaken in multi-stage research, with each stage being informed by findings of the former.

Taking into consideration the opposing views, this study takes on the position of the pragmatists, employing a multi-stage, sequential mixed-methods strategy. Data is gathered and analysed in each stage to minimise the aforementioned paradigm-clash claimed by the purists. The different methods are utilised in a successive and developmental manner, enabling the researcher to

leverage on the complementary benefits derived from both qualitative and quantitative methodologies (Creswell & Plano Clark, 2017). Khoo-Lattimore, Mura and Yung (2019) conducted a systematic review of mixed-methods research published in tourism journals between 2005 and 2016. The authors found majority of the research to adopt a sequential mixed-methods approach commencing with a qualitative phase, followed by quantitative phase. Dickinson et al. (2016) utilised a similar approach in their study on campers' digital disconnection at campsites. The authors employed a sequential mixed-methods approach combining exploratory in-depth interviews in the first stage, and a survey in the second. While epistemological concerns were noted by the authors, the approach was justified through a sequential implementation of qualitative and quantitative methods.

Through a review of theoretical and empirical literature on mixed-methods inquiry, Greene et al. (1989, p. 259) developed a conceptual framework which identifies five key purposes of mixed-method evaluations, as listed below:

i. To seek convergence, corroboration, correspondence of results from the different methods
ii. To seek elaboration, enhancement, illustration, clarification of results from one method, with the results from another method
iii. To use the results from one method to help develop or inform the other method
iv. To seek the discovery of paradox and contradiction, new perspectives of frameworks, the recasting of questions or results from one method with questions or results from the other method
v. To seek to extend the breadth and range of inquiry by using different methods for different inquiry components.

The multi-stage mixed-methods approach adopted in the present study corresponds to all five purposes identified by Greene et al. (1989). This was manifested throughout the study, predominantly the second, third and fifth purposes. As each method carries its own strengths,

limitations and biases (Greene et al., 1989), and using a single methodology may result in personal or inquirer biases, applying multiple methods produces findings which are more credible and dependable (Decrop, 1999). Creswell (2009) presented a similar view, stating that researchers applying a mixed-methods approach recognise the limitations inherent in all methods. The biases rooted in one method is therefore used to offset the biases of a different method. Johnson, Onwuegbuzie, and Turner (2007, p. 112) went as far as labelling mixed-methods as "the third major research approach or research paradigm". However, Denscombe (2008) later outlined some of the inevitable variations and inconsistencies existing within this third paradigm, resulting in its fragmented ideas and practices. These inconsistencies pertain to the purposes of mixed-methods research, the relationship between qualitative and quantitative components, the interpretation of pragmatism, and boundaries of the paradigm. Discrepancies in the way past researchers have defined and conceptualised mixed-methods was also highlighted by Tashakkori and Creswell (2007). To accommodate such inconsistencies and afford flexibility, Denscombe (2008) proposed the use of the term 'communities of practice' as an alternative to paradigm.

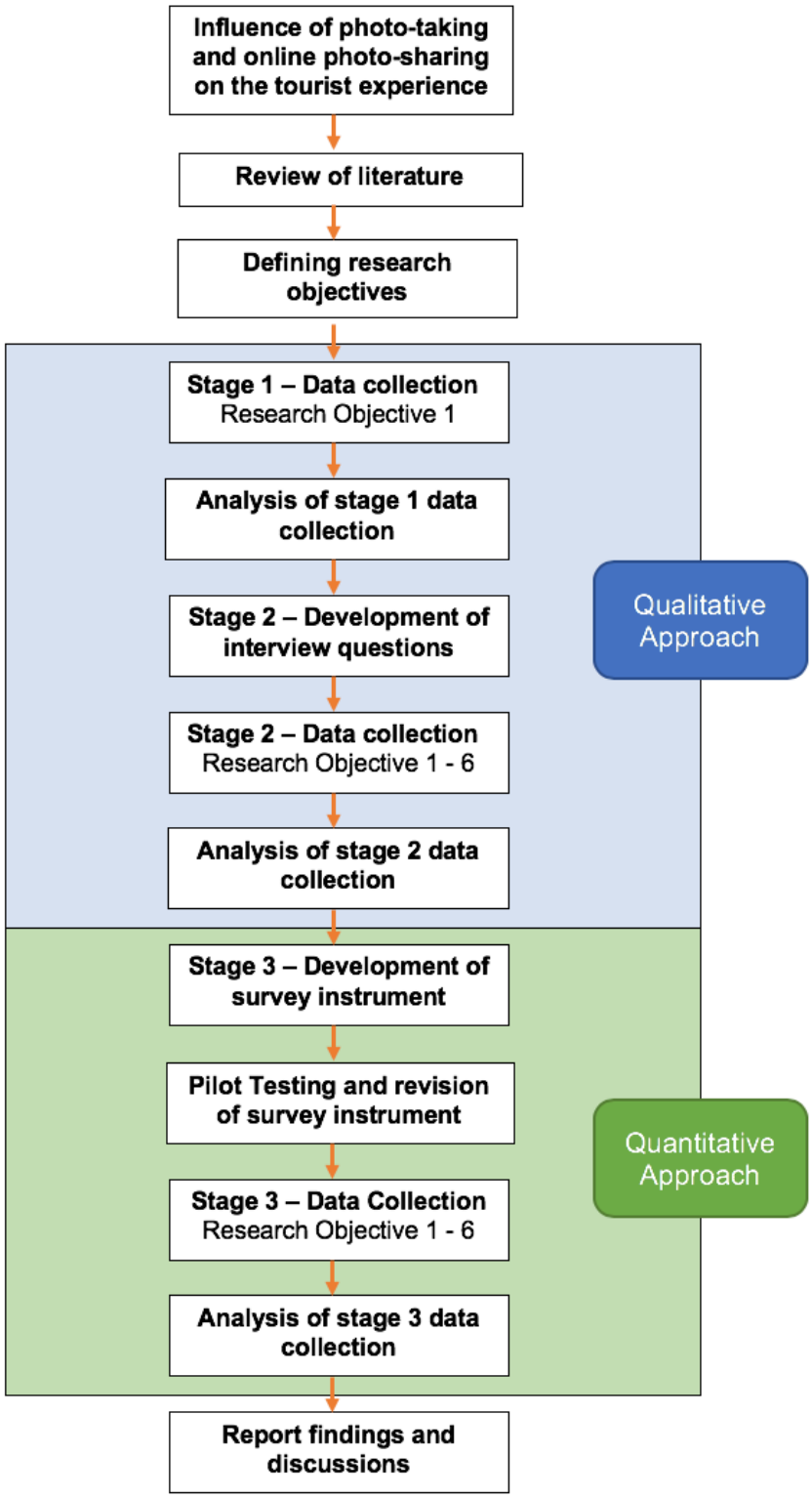
As seen in Table 4.1., each stage of the data collection was designed to correspond to a specific set of research objectives, considering the strengths and limitations of each method.

Table 4.1. Research objectives and the corresponding data collection stages

	Research Objective	**Data Collection**
RO 1.	To examine tourists' photo-taking behaviour while travelling on holiday:	Stage 1, 2, 3
RO 2.	To examine tourists' photo-taking motivation while travelling on holiday:	Stage 2, 3
RO 3.	To identify the role of photo-taking in shaping the tourist experience on holiday:	Stage 2, 3
RO 4.	To examine tourists' online photo-sharing behaviour while travelling on holiday:	Stage 2, 3
RO 5.	To examine tourists' online photo-sharing motivation while travelling on holiday:	Stage 2, 3
RO 6.	To identify the role of online photo-sharing in shaping the tourist experience on holiday:	Stage 2, 3

Figure 4.1. illustrates the research process of the present study, which portrays the implementation of a sequential mixed-method approach.

Figure 4.1. Implementation of the research process



The remaining parts of this chapter will detail the different stages of data collection, including the development of data collection instruments, sampling methods, sample sizes, data collection processes and data analysis techniques.

4.3 Qualitative phase

In this section, the qualitative phase of the present study will be detailed, encompassing stage one and two of data collection.

4.3.1 Stage one – Non-participant observation

In the first stage of data collection, which is preliminary in nature, descriptive research was conducted using the non-participant observation method. Also referred to as 'unobtrusive' methods (Kellehear, 1993), the researcher makes no attempt to control, influence or manipulate the variables in the setting (Ely, 1981). A non-participant observer watches and takes field notes from a distance, with no direct involvement with the activity of people under study (Creswell, 2013). The aim of this stage was to observe and describe the photo-taking as well as mobile engagement behaviours of visitors at tourist sites. Mobile-engagement was observed as it was not feasible to identify photo-sharing behaviours through an unobtrusive process. Corresponding to research objective one, the following research question was addressed in this stage:

Research Question 1: What are visitors' photo-taking behaviours when visiting a tourist destination?

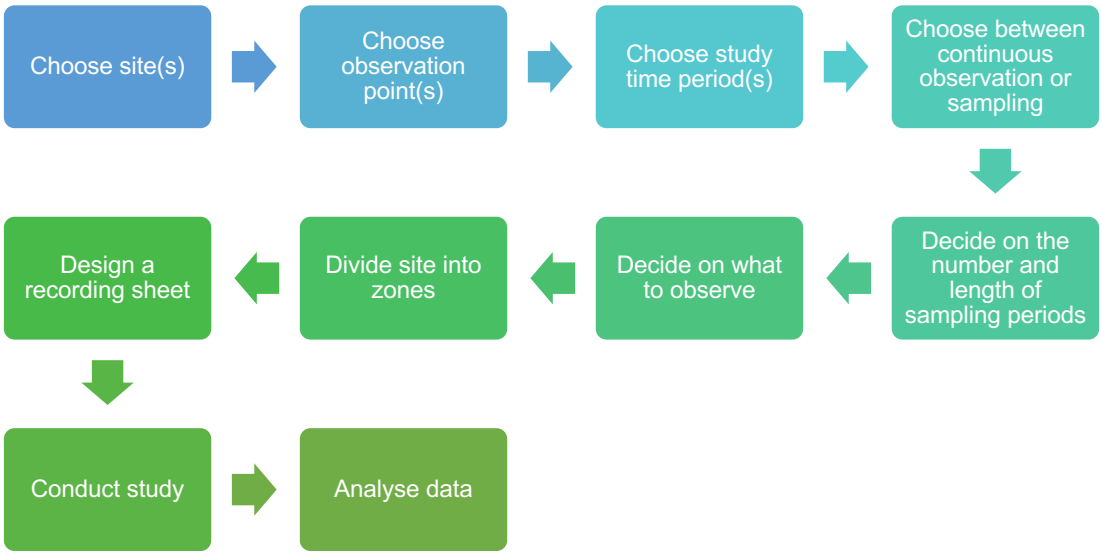
According to Jennings (2001), descriptive research is designed to describe the tourism phenomenon being studied and is geared towards understanding the 'who' and the 'what'. Neuman (2000) explained descriptive research as addressing the 'who' and 'how', which helps

paint a 'picture' of the phenomenon. Therefore, through the non-participant observations conducted in this stage, the 'what' was addressed by observing the activities visitors participate in at the tourist attraction. On the other hand, the 'how' was examined by observing the way visitors spend their time at the tourist attraction, including their photography behaviour. The identification of 'who' becomes challenging as interaction was not established with the subjects of observation. Therefore, ascertaining visitors' profiles was not possible and only a general identification of age range, gender and ethnicity was made based on the judgement of the observer. According to the World Tourism Organisation, (UNWTO, n.d., pp. 3-4), "a visitor (domestic, inbound or outbound) is classified as a tourist (overnight visitor), if his/her trip includes an overnight stay". As it was difficult to distinguish tourists from non-tourists during the observation process, the use of the term 'visitors' instead of 'tourists' is necessary.

Observation was described by Adler and Adler (1994) as the fundamental base of all research methods in social and behavioural sciences, therefore justifying its application in this preliminary stage of investigation. The observations were conducted according to the steps proposed by Veal (2011), as presented in Figure 4.2. below. Slight adjustments were made to better fit the context of the present study. Step number eight was removed as different techniques were utilised to record the observed behaviours. This will be further explained in Section 4.3.1.2 of this chapter.

Five popular tourist spots in New South Wales (NSW), Australia, where a large number of tourists were expected to congregate, were selected as data collection sites. Of these five sites, four were listed by Destination New South Wales (2019) as the top attractions in Sydney, the capital city of NSW. On the other hand, one site, which is located in the Blue Mountains National Park, was listed by Tourism Australia as one of the top attractions in NSW (Schneider, 2019). Observations were conducted during mid-day on weekends. This provided the researcher with opportunities to observe a large group of tourists in their touristic nature. The observations took place in the month of March and April 2017, with one visit conducted per site.

Figure 4.2. Steps in an observation project



Note. Adapted from *Research methods for leisure and tourism: A practical guide (*p. 216), by A. J. Veal, 2011, Harlow, United Kingdom: Financial Times Prentice Hall. Copyright 2011 by Pearson Education Limited.

The observations were performed covertly, and the identity of the researcher remained undisclosed. This was implemented to ensure the observation process did not interrupt or interfere with the people being observed and the activities they were engaging in. As Veal (2005) stated, awareness of the researcher's presence may modify the behaviour of subjects being observed. Although discussing ethnographic research more specifically, Angrosino and Mays de Pérez (2000, p .676) stated how careful researchers have always been conscious that "in naturalistic settings, the interaction of researcher and subjects of study can change behaviors in ways that would not have occurred in the absence of such interaction".

For the present study, the role of the observer was far from being a 'participant' in the activity or a 'member' of the group being studied, which is more prevalent in ethnographic studies and fieldwork requiring full participant observation. According to Patton (1990), the researcher's role in fieldwork may vary depending on their level of participation or 'participantness'. The level of

participation was presented by Patton in a continuum, with full participant observation positioned on one end, and onlooker observation as an outsider on the other. Considering the descriptive nature of the present study, the researcher was not involved in intensive fieldwork requiring immersion in the group or culture being studied. Therefore, the behaviour of visitors were observed as an outsider or a complete observer, through what Patton termed as 'onlooker observation'. To effectively attain empirical data on visitors' behaviour, the researcher was stationed at prominent locations across the selected tourist sites, without interrupting the ongoing activities. Where necessary, the observer walked and moved around the tourist site to shadow the movement of visitors being observed.

According to Angrosino and Mays de Pérez (2000), although objective rigor is commonly linked to quantitative methods, researchers pursuing qualitative methods have also placed substantial effort in organising observational data in the most objective manner for analysis. Apart from that, avoidance of observer bias has been discussed as a key consideration for producing objective findings. Likeliness of the observer to affect what he or she observes has been widely acknowledged in many areas of social sciences, and careful researchers are expected to adhere to standards of objective reporting intended to overcome potential bias (Angrosino & Mays de Pérez, 2000).

To limit personal bias, a second observer who, unlike the researcher, does not hold the same depth of knowledge on the research topic, was invited to partake in the observations. This was aimed at reducing the level of selectiveness which may be present, unconsciously, in the observation of the researcher. A similar process was adopted by Angrosino (1997), albeit in an interview setting, where the author invited three graduate students to assist in an interview process. The assistants functioned as 'reality checks', ensuring important cues were not missed or taken for granted following the author's in-depth knowledge on the topic of investigation. The second observer in the present study also comes from a different cultural background from the researcher, which corresponds to Patton's (2002) claim stating:

> What people "see" is highly dependent on their interests, biases, and backgrounds. Our culture shapes what we see, our early childhood socialization forms how we look at the world, and our value systems tell us how to interpret what passes before our eyes. (p. 260)

The advantage of using an unobtrusive observation method, as Jennings (2001) mentioned, is manifold. It allows for behaviours of visitors to be examined in a real-world setting and provides opportunity for examining behaviours which the observed may not wish to discuss in person. Insights into matters which participants cannot or will not express verbally can also be gained (Zikmund, Babin, Carr, & Griffin, 2013). In addition, a wider range of behaviours can be identified such as time spent on photo-taking, the process and steps involved in photography, as well as level of mobile engagement on-site at the tourist attraction. As Stylianou-Lambert (2012) mentioned, observation can reveal the process of photographing within a real tourism setting. Such information could be challenging to recall or specify if gathered through self-reported data using interview or survey methods. During the observation, the nature of interaction between visitors and their travel companions, if any, can also be observed to determine how mobile devices and travel photography may hamper or facilitate communication. Furthermore, behaviours of non-English speakers who may not be able to participate in interviews or surveys can be identified (Konijn et al., 2016). Collection of empirical material in a real-world setting also allows for more accurate data to be gathered, eliminating bias that may be embedded in responses provided through a self-elicitation process (Veal, 2005).

Existing debates concerning the ethics that surround covert observation was carefully considered by the researcher of the present study. Such method of data collection has been opposed by Shils (1959, as cited in Patton, 1990) who argued that researchers should ensure the purpose of the study is disclosed to the observed at the very start of the observation. In contrast, Douglas (1976) believes all covert methods should be deemed acceptable in a researcher's search for truth. Similarly, Denzin (1968, p. 502) expressed the rights of a researcher to perform covert

observation "to the extent that he does so with scientific intents and purposes in mind". The author justified such rights by explaining the aim of scientific research, that is, to achieve advancement of knowledge and not the deliberate harm of subjects.

According to Patton (1990, p. 273), "those who advocate covert research usually do so with the condition that reports conceal names, locations, and other identifying information so that the people who have been observed will be protected from harm or punitive action". The author added that in academic research, the researcher is concerned about seeking truth rather than action; therefore, it is easier to maintain the anonymity of the observed. With this sentiment, the present study pursued covert observations in its search for reality, while safeguarding the anonymity of respondents to reduce issues pertaining to ethics and morality. While photos and videos were taken in disguise, the utility of these empirical materials were carefully considered and managed during and after the research process. This will be further discussed in Section 4.6 on ethical considerations.

4.3.1.1 Sampling method and sample size

According to Ticehurst and Veal (2000), a study population compromises all study subjects or units that make up the focus of the study. While the population of the present study consists of tourists who have travelled internationally or domestically, the target population determined for this stage of data collection includes inbound and domestic tourists, as well as visitors travelling to and within NSW, Australia. Target population was defined by Neuman (2000) as subjects or units in the population which the researcher intends to target for the study. As this stage was bounded by geographical, financial and time limitations, observation sites were selected based on their popularity and proximity to the location of the researcher, that is Sydney, Australia. This allowed the researcher to be physically present at the observation sites.

A combination of purposive and convenience sampling methods, both which are non-random, was adopted in this stage of data collection. Purposive sampling was explained by Kerlinger (1986) as sampling characterised by the use of the researcher's judgement, and the deliberate effort to attain a representative sample by including typical areas or groups of people. The selection of five prominent tourist attractions across NSW served the purpose of capturing different visitor segments which may be drawn to different types of attraction. As shown in Table 4.2., each site represents a different category of attraction, and hence tourism offering. Subsequently, behaviours that are more representative of the general tourist population can be captured. A similar method of site selection was adopted by Dickinson et al. (2016) and Gillet et al. (2016) for the distribution of survey questionnaires. Dickinson et al. (2016) intentionally selected three campsites to reflect the different location contexts, campsite sizes and characteristics. Similarly, Gillet et al. (2016) distributed questionnaires and conducted on-site observation at three different sites to include a variety of tourist types within the sample.

Table 4.2. Description of observation sites

Observation Sites	**Type(s) of Attraction**
Sydney Opera House:	- Manmade architecture - Sydney's iconic landmark
The Australian Museum:	- Australia's first museum - Features educational exploration of natural and cultural wonders around the world
Wild Life Sydney Zoo:	- Wildlife park in the heart of the city - Exhibits iconic Australian wildlife, including feeding and talk times
Bondi Beach:	- Natural attraction offering sun, sea and sand - One of Australia's most iconic beaches
Echo Point Lookout, Blue Mountains National Park:	- Lookout point for the legendary Three Sisters formation and Jamison Valley - Part of the Greater Blue Mountains area, classified as a UNESCO World Heritage Site

Convenience sampling was subsequently applied to select subjects which were readily available during the time of observation. Convenience sampling was defined by Jennings (2001, p. 138) as "the selection of participants for a study based on their proximity to the researcher and the ease with which the researcher can access the participants". According to Bryman and Bell (2015, p. 201), "a convenience sample is one that is simply available to the researchers by virtue of its accessibility". The sampling method has also been termed by previous researchers as 'availability sampling' (Konijn et al., 2016; Marshall, 1996). Visitors that were available at the place and time of observation were selected as subjects of study. Konijn et al. (2016) applied a similar sampling method to examine the on-site photo-taking and photo-sharing behaviour of tourists. The authors selected their subject of observation by casually walking, standing and sitting around six prominent tourist sites in the Netherlands.

A total of 10 to 20 visitors, or groups of visitors, were targeted per site. Visitors travelling with companion(s) were observed as a group. This took into consideration the limitation highlighted in Stylianou-Lambert's (2017) study on museum photography, where family and group interactions were not observed. Subsequently, the author recommended for future studies to explore photographic interactions between family and group travellers. A total of 68 sample units were observed across the five sites, which included visitors who participated in photography as well as those who did not. The sample size was guided by Rakić and Chambers's (2012) study on tourists' consumption of places, in which the authors observed 50 individuals visiting a tourist site using a convenience sampling method.

4.3.1.2 Administrative procedure

Throughout the observation process, behaviours of visitors were documented using photo and video-recording. The purpose of visually documenting the observed behaviours was to aid the process of looking (Veal, 2005) and to facilitate the data analysis process through available empirical materials that can later be revisited. Past researchers have implemented a comparable

strategy (Stylianou-Lambert, 2012; Belk & Yeh, 2011), which allows gestures and social relations to be captured and later, analysed. In a study conducted by Stylianou-Lambert (2012), permission to record was not obtained to avoid influencing the photography behaviour of tourists. According to the author, as most tourists were photographing on-site, the utility of a camera during the observation process was unsuspecting, and hence unobtrusive (Stylianou-Lambert, 2012). The same view was shared by Belk and Yeh (2011), stating nearly everyone at the observation site carried a camera or camcorder. Therefore, the authors fitted easily in the observation setting.

Simultaneously, narration of the observed behaviours was recorded using a mobile device. Similar to the work of Konijn et al. (2016), an ongoing verbal commentary was performed to provide the study with the most complete and comprehensive description of behaviours observed on-site. Rather than ticking boxes and confirming what the researcher initially expected to find, verbal commentary allows for rich and thorough description to be recorded while making room for unanticipated findings (Emerson, Fretz, & Shaw, 2011).

Past researchers have recommended the use of a recording sheet (Veal, 2011) or observational protocol (Angrosino, 2007; Creswell, 2013) to aid the process of documenting field notes. The observational protocol designed by Creswell (2013) was adapted and applied in the present study. The protocol contains three key sections: a header, descriptive notes and reflective notes. The header presents information about the session, while descriptive notes provides a description of activities, including "the observer's attempt to summarize, in a chronological fashion, the flow of activities" observed (Creswell, 2013, p. 169). On the other hand, 'reflective notes' presents notes relating to the process, reflections and summary conclusions of the activities observed. While Creswell's observational protocol was designed in a note-taking format, the present study utilised visual documentation and verbal narration as recording techniques. These technique enabled the collection of rich data while reducing distractions that may occur in the process of writing field notes.

Table 4.3. Observation guide

Visitor's profile	
1. Gender (Dickinson et al., 2016; Markwell, 1997; Stylianou-Lambert, 2017) 2. Ethnicity (Konijn et al., 2016) 3. Approximate age range (Munar & Jacobsen, 2014; Stylianou-Lambert, 2017) 4. Group composition, if travelling as a group of two or more (Konijn et al., 2016; Markwell, 1997)	
On-site behaviour	
Non-photo-taking behaviour	**Photo-taking behaviour (if applicable)**
1. Activities undertaken on-site (Park & Santos, 2017; Rakić & Chambers, 2012) 2. Type of mobile device(s) used, if any (Dickinson et al., 2016) 3. Level of engagement with mobile device(s), if any (Ayeh, 2018; Dickinson et al., 2016; Munar & Jacobsen, 2014; Tan, 2017) 4. Interaction with travel companions (Ayeh, 2018; Dickinson et al., 2016; Tanti & Buhalis, 2016) 5. Time spent on-site 6. Emotions displayed through body language and facial expressions such as smile, laughter, frown, and physical affection (Ayeh, 2018; White & White, 2007)	1. Types of photography devices used (Prideaux & Coghlan, 2010) 2. Types of photos taken (Konijn et al., 2016; Lo & McKercher, 2015; Markwell, 1997; Prideaux & Coghlan, 2010; Stylianou-Lambert, 2012, 2017) 3. Frequency and time spent photographing (Konijn et al., 2016; Markwell, 1997) 4. Sequence of photographing (Gillet et al., 2016; Konijn et al., 2016; Lo & McKercher, 2015; Stylianou-Lambert, 2012) 5. Interaction with travel companions (Gillet et al., 2016; Konijn et al., 2016; Markwell, 1997) 6. Emotions displayed through body language and facial expressions such as smile, laughter, frown, and physical affection (Diehl et al., 2016; Gillet et al., 2016; Stylianou-Lambert, 2017)

To ensure the necessary data was gathered, the observation process was guided by the research question associated to this stage of the study. For each sample unit, attention was paid to visitors' profile and on-site behaviour. Items listed in Table 4.3. were observed and where relevant, past

studies which informed the observational guide were noted. At the end of each on-site observation, the photos, videos and narration of both observers were combined, transcribed, discussed and reflected upon. This step was performed to achieve a 'neutralist' outcome and to identify areas of improvement for upcoming observations.

Two mobile phones were utilised throughout the observation process: one was held by the principle observer for the recording of commentary, and the other by the co-observer for photo and video-recording. Mobile phones were utilised for their versatility to perform multiple functions (e.g. capturing images, recording videos and recording commentary). The devices were also easy to manage owing to their size, and do not appear 'out-of-place' or conspicuous when compared to voice recorders. Notes were not taken during the observation as it may be perceived as unusual behaviour, therefore distinguishing the observers from the rest of the visitors on-site. Furthermore, a checklist of behaviours was not utilised to embrace the inductive nature of the process. As Gillet et al. (2016) stated, observation allows researchers to gain insights into tourists' behaviours which may not have been expected or considered. The authors added that observation provides opportunities to find and understand new perspectives, rather than explaining existing perspectives or those which were expected.

4.3.2 Stage two – Semi-structured interviews

Findings derived from the first stage of data collection provided the researcher with a picture of prevailing photo-taking behaviours and mobile engagement of visitors at tourist attractions. As descriptive research does not attempt to explain reasons for the behaviours observed, or the phenomenon being studied, it serves as a foundation which moves the researcher into a mode of inquiry to explore the 'why' of the phenomenon, that is the essence of explanatory research (Neuman, 2000). As Punch (2014, p. 20) stated, "description is a first step towards explanation. If we want to know why something happens, it is important to have a good description of exactly what happens".

The second stage of data collection, which is explanatory in nature, involves inductive in-depth semi-structured interviews to elicit reasons for behaviours identified during the observations, and to address the six objectives of the present study. A similar approach was applied by past researchers within the same area of study. Rakić and Chambers (2012) conducted semi-structured interviews, which followed the participant observation performed on-site at a renowned tourist attraction in Greece. Markwell (1997) conducted participant observation on tour members' photography behaviour, followed by semi-structured interviews three weeks after returning from the tour.

In this stage, the multiple realities of respondents were considered for an in-depth understanding of the phenomenon, from the insiders' perspectives. Meanings associated to travel photography, online photo-sharing and the tourist experience were elicited from the viewpoint of tourists. As Denzin and Lincoln (2007) stated, qualitative methods pursue answers to questions emphasising how social experience is created and given meaning. Such methods enable the researcher to understand and explain in-depth the personal experience of individuals through participants' interpretation of behaviours (Veal, 2005). Semi-structured interviews also allow for more specific issues or phenomena to be addressed, and results obtained can be easily interpreted (Zikmund et al., 2013).

According to Pearce and Gretzel (2012), applying an emic approach avoids the pre-judgement of researchers on the area of focus under study. Furthermore, Rossiter (2011) explained how researcher-dominated research, which is top-down in its approach, may be misleading as structured response scales and measures are applied to new topics of inquiry. Consequently, all aspects of interest relating to the study may not be captured successfully.

This stage of data collection corresponds to all six objectives of the present study, and therefore aims to address the following research questions:

Research Question 1: What are tourists' photo-taking behaviours when travelling on holiday?

Research Question 2: What motivates tourists to take photos when travelling on holiday?

Research Question 3: How does photo-taking shape the tourist experience in a holiday context?

Research Question 4: What are tourists' photo-sharing behaviours when travelling on holiday?

Research Question 5: What motivates tourists to share photos when travelling on holiday?

Research Question 6: How does photo-sharing shape the tourist experience in a holiday context?

4.3.2.1 Semi-structured interview design

Findings obtained from stage one were carefully reflected upon and utilised to inform the design of questions employed in this stage of data collection. Questions were also constructed with reference to past studies in relevant areas of research, as presented in Table 4.4. below. Additionally, videography and video-sharing behaviours were incorporated as the observation findings revealed the use of cameras and mobile devices for video recording purposes. After all, video-taking and video-sharing require tourists to engage with cameras and mobile devices, similar to photo-taking or photo-sharing. A sample of the interview protocol is presented in Appendix A.

Table 4.4. Studies referenced in the development of interview questions

Key areas of investigation	Sources
1. Details of respondent's most recent holiday (e.g. choice of destination, travel duration, travel companion, first time/repeat visit)	Konijn et al. (2016); Lo et al. (2011); Munar and Jacobsen (2014); Prideaux and Coghlan (2010); Tan (2017); Tanti and Buhalis (2016); and findings from non-participant observations
2. Motivations or reasons for travelling, including plans made prior to travelling	Lo et al. (2011); Park and Santos (2017); Rakić and Chambers (2012); Tan (2017)
3. Places visited, activities participated in and engagement with local people at the destination	Park and Santos (2017); Rakić and Chambers (2012)

4.	Devices carried during the holiday (e.g. mobile phones, iPads or tablets, laptops, cameras) and reasons for carrying them	Dickinson et al. (2016); Lo and McKercher (2015); Prideaux and Coghlan (2010); and findings from non-participant observations
5.	Photo and/or video-taking behaviour at the destination (e.g. type of photos/videos captured, reasons for capturing photos/videos, approximate number of photos/videos captured, photography/videography style or technique, utility of photos/videos during and after the trip)	Belk and Yeh (2011); Gillet et al. (2016); Konijn et al. (2016); Lo and McKercher (2015); Markwell (1997); Prideaux and Coghlan (2010); Stylianou-Lambert (2012, 2017); and findings from non-participant observations
6.	Mobile connection/disconnection during the holiday (e.g. who participants maintained communication with, reasons for maintaining communication, platforms used to maintain communication)	Ayeh (2018); Kirillova and Wang (2016); Lo et al. (2011); Tan (2017): Tanti and Buhalis (2016); White and White (2007)
7.	Photo and/or video-sharing behaviour during the holiday (e.g. who participants shared travel photos/videos with, reasons for sharing, platforms used to share travel photos/videos, when photos/videos were shared, frequency of sharing)	Konijn et al. (2016); Lo and McKercher (2015); Lo et al. (2011); Munar and Jacobsen (2014); Tan (2017); and findings from non-participant observations
8.	Level of mobile engagement (e.g. usage of mobile devices, reasons for using mobile devices)	Ayeh (2018); Dickinson et al. (2016); Kirillova and Wang (2016); Minazzi and Mauri (2015); Munar and Jacobsen (2014); Tan (2017); Wang et al. (2014, 2016); White and White (2007)
9.	Implications of travel photography, online photo-sharing and mobile connectivity on the tourist experience	Ayeh (2018); Dickinson et al. (2016); Gillet et al. (2016); Kim et al. (2013); Kirillova and Wang (2016); Markwell (1997); Minazzi and Mauri (2015); Neuhofer (2016); Stylianou-Lambert (2017); Tanti and Buhalis (2016); White and White (2007); and findings from non-participant observations
10.	Emotions felt if participants did not have the opportunity to take photos/videos during the trip	Diehl et al. (2016); Gillet et al. (2016); Lo and McKercher (2015); Stylianou-Lambert (2017)
11.	Emotions felt if participants did not have the opportunity to share photos/videos taken during the trip	Ayeh (2018); Dickinson et al. (2016); Kim et al. (2013); Kirillova and Wang (2016); Neuhofer (2016)

Questions relating to items four, five, nine and ten were aimed at explaining the photo-taking behaviours observed in stage one, in line with the sequential approach of the present study. While the 11 items listed above gave some form of structure to the interview process, the nature of every interview was fluid, with the order of questions organised according to the thinking process of the interviewee (Jennings, 2001). Where relevant, probing questions were posed to invite further explanation to statements (Whyte, 1982) and uncover meaningful data which would have otherwise been missed. As Ticehurst and Veal (2000) stated, the role of the interviewer is to listen and encourage respondents to speak. After all, the aim of qualitative method is to honor the voice and unveil the multiple perspectives of participants (Creswell & Plano Clark, 2017). Probing for more information was performed carefully as the interviewer's intervention may influence the responses provided by participants, which Bryman and Bell (2015) noted. To limit such influence, probing techniques recommended by the authors were employed. The interviewer utilised standardised probes such as "can you explain what you mean by that?", "are there any other reasons why you do/say that?" and "how would you define that (e.g. a good photograph)?".

Upon completion of each interview, the researcher took time to reflect on the quality, clarity and relevance of questions asked, including the overall flow of the interview process. Questions which the researcher found to lack relevance were omitted, while questions which required further clarity were rephrased. Two questions were eventually omitted from the interview as responses did not add value to the interview findings. One question was later added as it emerged to be an interesting point of discussion from one of the interviews conducted. The question relates to respondents' photo-taking technique, style or routine when visiting a tourist site.

4.3.2.2 Sampling method and sample size

Unlike the first stage of data collection, the interview process was not bounded by physical, geographical or financial constraints. The researcher was able to conduct interviews online, leveraging on the advancement of mobile and communication technologies. Hence, the targeted

sample for this stage include individuals, from any part of the world, who have travelled internationally or domestically within the last 12 months. Conducting post-trip interviews enables the utility of holiday photos to be reported. As Stylianou-Lambert (2017) highlighted, the actual utility of photos during and after the trip is an interesting area to be explored in future research. The time frame of twelve months was established to allow for better recollection of respondents' most recent travel experiences and behaviours. Previous studies in similar areas of research (Kim et al., 2012; Parra-López et al., 2011; Neuhofer, 2016; Tanti & Buhalis, 2016) have applied comparable criteria for recruitment to ensure participants were able to recall past experiences and provide responses that are more accurate.

The sampling method adopted was purposive sampling, which according to Jennings (2001) is applied when researchers use their knowledge to make decisions about the group of people who are most suitable for the study. The author explained that the group is targeted according to their knowledge base or closeness of fit to pre-determined criteria set for the study. Participants will have to fulfil a set of pre-requisites to be qualified to participate in the research (Bryman, 2008).

To allow for an international reach, invitation to participate in the research was posted online, in travel forums and social media travel groups where public posting is permitted. A similar method was utilised by Lo and McKercher (2015), where invitations were posted on Facebook and selected blogs. Reaching out to respondents of different demographic profiles (e.g. age, gender, nationality, income level, qualification) was essential to the present research as past studies (Pizam & Sussman, 1995; Pizam & Jeong, 1996) have identified differences in the personality characteristics of travellers from different countries of origin. These characteristics were novelty, photography and adventurousness. In a more recent study, Konijn et al. (2016) found photographing and photo-sharing behaviours of tourists to be influenced by continent of origin and group composition. The authors subsequently recommended for future research to consider other demographic variables, particularly age. Recruiting interview respondents from different gender and age groups was also emphasised by Park and Santos (2017) as it allows for wider

range of perspectives to be reached (Darlington & Scott, 2002), while enhancing the reliability and validity of findings (Berg, 2009; Mason, 2002). Ayeh (2018) purposively selected interview participants to include a mix of age groups and nationalities, as the author intended to ensure broader representation of findings is generated from the study.

Two travel forums and four travel groups were selected based on their level of activity and number of members registered. Details regarding the research, including criteria for participation, were posted and those who were interested were encouraged to respond to the posting or get in touch with the researcher via email. Interested participants were then contacted individually and provided with additional information about the research and interview process. Respondents who indicated further interest were subsequently presented with the research information sheet and participant consent form. Once participants provided their consent, an interview date and time was organised.

A total of 17 interviews were conducted over the period of three months, from October to December 2017. The sample size was guided by Krueger's (1994) concept of theoretical saturation, where further interviews did not draw new or additional findings to the study. According to Lincoln and Guba (1985), under qualitative methodology, data should be collected until 'qualitative informational isomorph' is achieved, that is when 'redundancy with respect to information' occurs and no new data emerges. While saturation point was realised at the fifteenth interview and recurring patterns were identified, two additional interviews were conducted to ensure no new information were elicited from further collection of data. Ayeh (2018) undertook a similar strategy to allow for supplementary validation of findings after saturation has been reached.

A comparable sample size was utilised in Neuhofer's (2016) study on the value co-creation and co-destruction of technologically connected tourist experience, with a total of 15 in-depth interviews conducted. Tanti and Buhalis (2016) interviewed 16 respondents in a study on the

consequences of being connected or disconnected when travelling. The authors also recruited participants using postings on online social networks, combined with verbal advertising and advertisements posted at a university. For the present study, a 49% response rate was achieved, resulting in the recruitment of 17 interviewees. No further postings or invitations were made upon reaching the saturation point.

4.3.2.3 Administrative procedure

Interviews were conducted online using video-call applications such as Skype and Facebook Messenger. The platform chosen for each interview depended on the preference of the interviewee. One interview was conducted using voice-based texts on Whatsapp as the interviewee was stationed in a location where internet connection was weak during the time of interview. This alternative was recommended by the interviewee as poor internet connection would not allow for a clear and uninterrupted video or voice call to be performed. Interviews were conducted in a quiet and private setting (e.g. classroom, seminar room or the researcher's study room) to provide a thought-encouraging environment (Tung & Ritchie, 2011) and to ensure noise distractions were minimised. The setting also protects the confidentiality of the research process, as stated in the research information sheet. The duration of interviews ranged between 40 minutes to an hour, with an average length of 50 minutes. With the consent of participants, interviews were audio-recorded for transcription and subsequent analysis of data. Notes were also taken on the researcher's notebook to allow for post-interview reflection.

4.3.2.4 Analysis of Interview Data

To analyse the qualitative data gathered in stages one and two, thematic analysis was utilised. Thematic analysis has been widely applied in tourism research, including studies on tourist photography, travel motivation, tourist perception, and tourism experience (Dickinson et al., 2016; Gillet et al., 2016; Lo & McKercher, 2015; McIntosh, 2004; Neuhofer, 2016; Park &

Santos, 2017; Pearce & Gretzel, 2012; Ryan & Higgins, 2006). Thematic analysis was defined by DeSantis and Ugarriza (2000) as a process which seeks and identifies common threads running through an interview or set of interviews. Similarly, Braun and Clarke (2006, p. 79) defined it as "a method for identifying, analysing and reporting patterns (themes) within data". Veal (2011) described the search for emergent themes as a common approach to qualitative analysis. According to Braun and Clarke (2006), thematic analysis is performed using six sequential steps, which are: familiarising with the data, generating initial codes, identifying themes, reviewing themes, defining and naming themes, and finally, producing the report.

To become familiar with the observation data, photos, videos and narration recorded during the observations were reviewed, and initial ideas were noted. Similarly, interview recordings were transcribed and read through for initial note-taking. Meanings were extracted and themes were subsequently developed following the steps proposed by Braun and Clarke (2006). In the initial stages, information relevant to the research objectives were captured, and emerging themes were highlighted. Responses representing similar ideas, concepts and viewpoints were later merged, and themes resulting at the end of the analysis were developed into survey items to form the data collection instrument for stage three.

4.4 Quantitative phase

Following the tenets of quantitative methodology, the third stage takes on a deductive approach and aims to achieve generalisability of findings derived from the first two stages of data collection. A similar methodological approach was adopted by Dickinson et al. (2016), with exploratory in-depth interviews conducted in the first stage of data collection followed by quantitative survey in the second stage. According to the authors, the first stage allowed for questions to be raised about the phenomenon being studied, while the second stage sought to explore these issues and understand patterns within a wider population. Moreover, within similar areas of research, past studies employing qualitative methods have addressed the non-

generalisability of findings, as research was conducted on a small number of participants, or a specific demographic of travellers (Desforges, 2000; Neuhofer, 2016; Stylianou-Lambert, 2017; Tanti & Buhalis, 2016).

Apart from achieving generalisability, this stage aims to explore relationships between variables. As mentioned in Section 4.1.2, quantitative methodology holds an ontological view which sees the world as comprising causal relationships used to explain the human behaviour. Creswell and Plano Clark (2017) claim it is the most suitable approach for researchers seeking to understand relationships between variables. Likewise, Denzin and Lincoln (2007, p. 14) stated that "quantitative studies emphasize the measurement and analysis of causal relationships between variables, not processes". The phenomenon being studied is considered to be linear-causal in nature (Jennings, 20010). Hence, attaining statistical generalisation and prediction are emphasised in this stage of data collection. Similar to stage two, this stage corresponds to all six research objectives, therefore addressing the same set of research questions.

4.4.1 Questionnaire design

At the end of the qualitative phase, the researcher analysed and reflected upon findings derived from the interviews, as well as existing literature on travel photography, tourist mobile connectivity, online-photo sharing, travel motivation and the tourism experience. This process was performed to construct questionnaire items that will comprehensively capture data crucial to the research objectives. While the present study focuses on photo-taking, photo-sharing and the tourist experience, travel motivation was incorporated as Uriely (2005) discussed how different motivation to travel results in different characteristics of the tourist experience. Furthermore, according to Tan (2017), a lack of understanding exists in the effect of travel motivation on the on-site motivation to share travel experiences, as well as smartphone utility during travel. On the other hand, tourist satisfaction was measured as it has been discussed by Holbrook and Hirschman (1982) to be a key component of experience.

The survey questionnaire comprises 21 key questions derived from the theories and sources listed in Table 4.5. below. A detailed table specifying the theories and sources used to inform the individual survey question and its respective items is presented in Appendix B.

Table 4.5. Studies referenced in the development of survey instrument

Question	Theories/Sources
Travel purpose and motivation	**Theories/ concepts:** Identity-related tourism motivation (Bond & Falk, 2013); Push and pull framework (Crompton, 1979); Escaping and seeking dimensions of leisure motivation (Mannel & Iso-Ahola, 1987) **Other source(s):** Tan (2017); UNWTO (2018); and findings derived from in-depth interviews
Trip details	Garrod (2009); Gillet et al. (2016); Lo et al. (2011); Markwell (1997); Munar and Jacobsen (2014); Prideaux and Coghlan (2010); Tanti and Buhalis (2016)
Level of camera use when participating in tourism activities	Ayeh (2018); Konijn et al. (2016); Markwell (1997); and findings derived from in-depth interviews
Photo-taking devices carried	Lo and McKercher (2015); Prideaux and Coghlan (2010); and findings derived from in-depth interviews
Types of photos/ videos captured	**Theory/ concept:** Selfie gaze (Magasic, 2016; Sigala, 2016) **Other source(s):** Garrod (2009); Lo and McKercher (2015); Markwell (1997); Pan et al. (2014); Prideaux and Coghlan (2010); Stylianou-Lambert (2012); and findings derived from in-depth interviews
Photo-taking motivation	**Theory/ concept:** Identity-related tourism motivation (Bond & Falk, 2013) **Other source(s):** Belk and Yeh (2011); Gillet et al. (2016); Haldrup and Larsen (2003); Magasic (2016); Markwell (1997); Munar and Jacobsen (2014); Osborne (2000); Prideaux and Coghlan (2010); Sigala (2016); Stylianou-Lambert (2012, 2017); Van House (2011); Van House et al. (2005); and findings derived from in-depth interviews

Implications of photo/video-taking on the tourist experience	**Theories/ concepts:** Distracted gaze (Ayeh, 2018); The four-step photographing sequence (Gillet et al., 2016); Selfie gaze (Magasic, 2016; Sigala, 2016); Inattentional blindness (Simons, 2000) Tourist gaze (Urry, 1990) **Other source(s):** Barasch et al. (2017); Garrod (2009); Gillet et al. (2016); Konijn et al. (2016); Lo and McKercher (2015); Markwell (1997); Stylianou-Lambert (2012, 2017); and findings derived from in-depth interviews
Emotions felt in the absence of photo/video-taking opportunities	Diehl et al. (2016); Gillet et al. (2016); Lo and McKercher (2015); Stylianou-Lambert (2017)
Target audience	Konijn et al. (2016); Lo et al. (2011); Markwell (1997); Munar and Jacobsen (2014); Prideaux and Coghlan (2010); Van House (2009); and findings derived from in-depth interviews
Platform used to share holiday photos	Ayeh (2018); Bosangit et al. (2012); Lo et al. (2011); Munar and Gyimóthy (2013); Munar and Jacobsen (2014); Tan (2017); Van House (2011); Wang et al. (2016); and findings derived from in-depth interviews
Period when photos are shared	Magasic (2016); Munar and Jacobsen (2014); Neuhofer (2016); Stylianou-Lambert (2017); and findings derived from in-depth interviews
Type of holiday photos shared	**Theory/ concept:** Selfie gaze (Magasic, 2016; Sigala, 2016) **Other source(s):** Garrod (2009); Lo and McKercher (2015); Markwell (1997); Pan et al. (2014); Prideaux and Coghlan (2010); Stylianou-Lambert (2012); and findings derived from in-depth interviews
Photo-sharing motivation	Gillet et al. (2016); Munar and Jacobsen (2014); Neuhofer (2016); Sigala (2016); Stylianou-Lambert (2017); Tan (2017); Van House (2011); Van House et al. (2005); and findings derived from in-depth interviews
Implications of photo/video-sharing on the tourist experience	**Theories/ concepts:** Social media pilgrimage (Magasic, 2016); Selfie gaze (Magasic, 2016; Sigala, 2016); Social media and the co-creation of tourism experiences (Sigala, 2016) **Other source(s):** Kim and Fesenmaier (2017); Kim et al. (2013); Konijn et al. (2016); Parra-López et al. (2011); Tan (2017); and findings derived from in-depth interviews

Emotions felt in the absence of photo/video-sharing opportunities	Ayeh (2018); Dickinson et al. (2016)
Mobile utility while travelling on holiday	Ayeh (2018); Tan (2017); Tanti and Buhalis (2016); Wang et al. (2016); and findings derived from in-depth interviews
Level of mobile connectivity while travelling	Dickinson et al. (2016); Munar and Jacobsen (2014); Tanti and Buhalis (2016)
Reason for maintaining connection with people back home	Dickinson et al. (2016); Hannam et al. (2014); Kirillova and Wang (2016); Neuhofer (2016); Sigala (2016); Tan (2017); Tanti and Buhalis (2016); Wang et al. (2016); and findings derived from in-depth interviews
Importance of photo-taking/ video-taking to the overall satisfaction	Gillet et al. (2016); Markwell (1997)
Importance of photo-sharing/ video-sharing to the overall satisfaction	Kim and Fesenmaier (2017); Konijn et al. (2016); Tan (2017)
Demographics	Dickinson et al. (2016); Garrod (2009); Konijn et al. (2016); Lo et al. (2011); Munar and Jacobsen (2014); Prideaux and Coghlan (2010)

A mix of response sets was utilised in the construction of the questionnaire. 'Response set' was defined by Sarantakos (1998) as choices provided to respondents when completing a questionnaire, which Jennings (2001) claimed should be exhaustive, mutually exclusive and unidimensional. The questionnaire designed for the present study consists of the following response sets: checklists, five-point Likert-scales and ranking scales. Open-ended questions were also incorporated to allow for all possible responses to be captured, rather than limiting to a pre-determined set of responses.

For checklist questions, respondents were asked to either choose only one option or were allowed to pick multiple options from the categories presented. Questions utilising a Likert-scale required respondents to indicate their level of participation in the activities listed (zero use of camera to constant use of camera), level of agreement to the statements presented (strongly disagree to strongly agree) and level of importance associated to a list of activities (not at all important to

extremely important). Questions using a ranking scale required respondents to rank all items presented on the list or rank only a specified number of items. Open-ended questions were purposefully designed to measure respondents' emotions, nationality and country of residence, which may be too limiting to categorise in close-ended sets. All questions were compulsory for the completion of the survey, except one question pertaining to the annual income of respondents. 'Skip logic' was added to specific questions, and depending on the responses provided to these questions, respondents may be directed to later sections of the survey. This allowed respondents to skip questions which are irrelevant to their travel behaviours and experiences. For example, if respondents indicate that they do not share photos or videos of their holiday, questions relating to photo/video-sharing behaviour become irrelevant, therefore, automatically skipped in the survey process.

To collect data required for the study, online survey was utilised for a multitude of reasons. Frazer and Lawley (2000) examined the advantages and disadvantages of four survey methods, namely mail questionnaire, personally administered questionnaire, telephone questionnaire and internet questionnaire. Table 4.6. presents the features of internet questionnaire, as identified by the authors.

The minimal cost of distributing online questionnaires was ideal, given the financial limitation of the present study. Distributing questionnaires online also allows for respondents in different geographical regions to be reached, which was particularly important for achieving generalisability of findings. Furthermore, data can be collected speedily compared to non-online options. The most crucial reason for utilising online surveys was its effectiveness in collecting hard-to-recall data. As the survey was conducted post-trip, and respondents were required to recall behaviours and experiences of their most recent holiday, this particular feature was imperative. Next, the survey can be completed without the supervision of the researcher, and the anonymity of respondents is maintained. A moderate response rate can also be attained. Finally, rapport with respondents is not established, therefore eliminating researcher bias which supports

the objectivist epistemology of this data collection stage. However, limitations of using online surveys should be acknowledged, that is respondents' self-selected participation into the study (Sills & Song, 2002) and the inability to reach people without internet access (Veal, 2005).

Table 4.6. Features of internet questionnaire

Criteria	**Internet Questionnaire**
Cost:	Very low
Speed of data collection:	Fast
Ability to reach geographically dispersed respondents:	Very High
Ability to obtain hard-to-recall data:	Good
Questionnaire length:	Long (4-12 pages)
Questionnaire complexity:	Simple only
Question complexity:	Simple to moderate
Respondent anonymity	Possible
Rapport with respondents:	None
Interviewer bias:	None
Need for interviewee supervision:	No
Response rate:	Moderate

Note. Adapted from *Questionnaire design and administration: A practical guide (*p. 3), by L. Fraxer and M. Lawley, 2000, Brisbane, Australia: John Wiley & Sons. Copyright 2000 by John Wiley & Sons, Ltd.

4.4.2 Pilot survey

Upon completing the questionnaire design, a pilot survey was conducted to assess the clarity of questions and terminologies used, flow and order of questions, as well as time taken for the survey to be completed. Pilot surveys assist researchers in clarifying questionnaire wordings, structure, sequence and design, alongside estimating completion time before commencing the data collection exercise (Jennings, 2001; Veal, 2005). A convenience sampling method was utilised to recruit participants for the pilot survey. Respondents were encouraged to provide feedback and recommendations for improvement, if any. The pilot survey was distributed online as the

researcher intended to simultaneously measure the reliability of the data collection software used, which was Qualtrics. The process took place over a three-week period in June 2018.

A total of 30 pilot surveys were conducted and deemed sufficient as no new feedback was gathered after the twenty-fifth survey. Feedback provided by participants was analysed, and necessary changes were made to increase the effectiveness of the questionnaire and improve its implementation in the main study. This was particularly important considering the self-administered nature of the survey. To enhance clarity of questions and statements, the structure of sentences was slightly adjusted and choice of words was altered to reduce ambiguity. A better distinction was made between sections two and three of the questionnaire as respondents found questions in both sections to be repetitive. It was not initially clear to respondents that section two was aimed at measuring photo/video-taking behaviours, while section three focused on photo/video-sharing behaviours. Respondents had to re-read the instructions to recognise the difference. Therefore, the distinction was made by adding a page after section two to explicitly inform respondents that the following section aims to measure tourists' photo/video-sharing behaviours.

Furthermore, the author added two items to a checklist question as respondents reported the absence of options that were relevant to them. Several respondents also indicated unwillingness to reveal their annual income but were not aware the question is not compulsory. Therefore, the option 'I prefer not to respond to this question' was added to the response set and the following statement was presented below the question: This question is optional. You may skip it or select the option 'I prefer not to respond to this question'. Finally, grammar and format were corrected. Keywords and instructions were bolded to ensure respondents are aware of the requirement to choose, rate, or rank, including the order of ranking. No questions were omitted, and the revised questionnaire utilised in the main study can be found in Appendix C.

4.4.3 Sampling method and sample size

To produce findings that will allow for generalisability to the population of study, a combination of three sampling methods was utilised in this stage of data collection. Firstly, purposive sampling was applied to recruit respondents who have travelled internationally or domestically within the last twelve months. The purpose of this criterion, as mentioned in stage two, was to ensure respondents were able to recollect memories of behaviours and experiences from their most recent holiday. Next, using convenience sampling, invitation to participate was posted on social media platforms such as LinkedIn and Facebook, while personal invitations were sent via email. A mix of platforms was chosen to allow for accessibility to different target audiences. For example, LinkedIn serves as the world's largest professional network (LinkedIn Corporation, 2019), while Facebook functions as the most popular social network connecting friends, families, and acquaintances. Recruitment of participants via social media sites has been utilised by past researchers for its ability to reach out to the targeted sample (Gazley & Watling, 2015; Harwood et al., 2014; Kim & Tussyadiah, 2013; Lo & McKercher, 2015; Parra-López et al., 2011; Pearce & Gretzel, 2012). According to Jennings (2001), convenience sampling enables the researcher to undertake speedy collection of data without the expense of a more systematic selection approach. Nevertheless, the limitations of convenience sampling should be addressed as it is neither purposeful nor strategic (Patton, 1990), involves selection bias, and lacks generalisation or representation (Bryman & Bell, 2015; Jennings, 2001).

Information about the research was presented in the invitation to participate, with a link which directs participants to the online survey. A qualifier question was included to determine if respondents have travelled on an international or domestic holiday within the last twelve months. Respondents who clicked 'yes' proceeded to the first section of the survey, while participants who clicked 'no' were taken to the end of the survey and thanked for their interest. In an attempt to reach participants outside the network of the researcher, respondents were also encouraged to forward the survey link to their personal connections, hence the application of snowball sampling.

According to Jackson, White, and Schmierer (1996), snowball sampling offers penetration into a population that may be difficult for the researcher to access. Furthermore, avoidance of researcher's selection bias, and ease of collecting data were addressed by the authors as advantages of snowball sampling. Increased diversity in the sample also enhances the generalisability of findings (Oh et al., 2007), thus reducing the limitation affiliated with convenience sampling. Past researchers in the same area of study (Lo & McKercher, 2015; Pearce & Gretzel, 2012) have adopted similar recruitment techniques, utilising snowball sampling starting with the personal contacts of the authors on Facebook and various blogs.

The sample size adequate for the present study can be determined using several approaches. Zikmund et al. (2013) presented a rule of thumb suggesting a sample size of n = 322 for a population size of 500,000 to ∞ with a +/- 5% reliability. On the other hand, Burns and Bush (2014) proposed a sample size of n = 385 to obtain a 95% accuracy at 90% confidence interval. Krejcie and Morgan (1970) recommended a minimum sample size of 384 to produce a 95% confidence interval of ±5% for a population of 500,000 to ∞. Another method for determining a suitable sample size is to rely on the judgement made by past researchers (Aaker, Kumar, Leone, & Day, 2012; Zikmund et al., 2013). The sample size used by past researchers in relevant areas of study were therefore examined and presented in Table 4.7., which shows that for most studies applying quantitative methods, the sample size ranged from 250 to 400 respondents.

Table 4.7. Sample size of past studies in similar areas of research

Area of Research	**Authors (Year): Sample Size**
Impacts of mobile connectedness and smartphone addiction	Harwood et al. (2014): n = 274 Lee, Chang, Lin, and Cheng (2014): n = 325 Roberts, Pullig, and Manolis (2015): n = 346 Salehan and Negahban (2013): n = 214 Van Deursen, Bolle, Hegner, and Kommers (2015): n = 386

Mobile usage/ connectivity in a tourism context	Dickinson et al. (2016): n = 339 Erawan (2016): n = 400 Kim and Tussyadiah (2013): n = 217 Kirillova and Wang (2016): n = 304 Lalicic and Weismayer (2018): n = 259 Parra-López et al. (2011): n = 404 Tan (2017): n = 297
Tourist photography and photo-sharing	Coghlan and Prideaux (2008): n =243 Gillet et al. (2016): n = 417 Jenkins (2003): n = 90 Konijn et al. (2016): n = 642 Lo et al. (2011): n = 1466 Munar and Jacobsen (2014): n = 398
Tourism experience	Fernandes and Cruz (2016): n = 290 Kim et al. (2012): n = 511 Oh et al. (2007): n = 419 Otto and Ritchie (1996): n = 339
Tourist motivation and consumption	Devesa, Laguna, and Palacios (2010): n = 316 Filep and Greenacre (2007): n = 200 Gazley and Watling (2015): n = 410 Zoltan and Masiero (2012): n = 586

Taking into consideration the above-mentioned approaches, the sample size targeted for this study was 385 respondents. Data was collected over a four-month period, from July to October 2018. A total of 427 responses were recorded, with 405 valid responses included in the final sample.

4.4.4 Analysis of survey data

Survey data was analysed using the Statistical Package for the Social Sciences (SPSS) software, version 25. Data gathered on Qualtrics was exported to SPSS, and incomplete responses with missing values were removed from the final dataset. Cronbach's alpha test was conducted to first measure the internal reliability of survey items, as presented in Section 4.5 below. This was

followed by descriptive statistics, which according to Neuman (2000, p. 317), "allows researchers to describe the aggregation of raw data in numerical terms". Descriptive statistics was used to produce the frequency count, mean and standard deviation for individual survey items.

Further tests were later conducted to measure relationships between variables, hence involving the consideration of statistical significance. Veal (2011, p. 463) explained significant difference or relationship as "one which is unlikely to have happened by chance", and therefore reflective of the population (Neuman, 2000). Crosstabulation, independent samples t-test and one-way ANOVA tests were performed, depending on the level of measurement or type of data. The purpose of conducting these tests was to determine if significant differences occur in the behaviour, motivation, experience and satisfaction of respondents from different sub-groups. Findings of these tests will be presented in chapter six.

4.5 Validity and reliability

Validity was defined by Veal (2011, p. 46) as "the extent to which the information presented in the research truly reflects the phenomena which the researcher claims it reflects". The validity of the present study was measured using face validity and construct validity. According to Bell, Bryman, and Harley (2018), face validity is established to ascertain whether or not the measure evidently reflects the content of the concept in question. For this study, experienced researchers in the field of tourism were asked to review and determine whether or not the measures reflect the concepts being studied. The objectives which guide the different stages of the study were also presented to the researchers. Next, construct validity is "associated with a measure encapsulating several indicators that are theoretically sound" (Jennings, 2001, p. 150). For construct validity, measures used in the present study were designed by drawing factors, variables and items from theories, models as well as frameworks that have been established by past researchers. This was later incorporated with findings generated from the preceding stage of the study. The process of maintaining construct validity was performed across all stages of the present study as shown in

Table 4.3 (stage one: non-participant observation), Table 4.4 (stage two: in-depth semi-structured interviews) and Table 4.5 (stage three: online surveys).

"Reliability is a matter of whether a particular technique, applied repeatedly to the same object, would yield the same results each time" (Babbie, 1990, p. 132). According to Veal (2011), in qualitative research, the term 'trustworthiness' is preferred by some researchers as a means of assessing quality of research. The author explained how qualitative research cannot offer the same rigorous test of reliability as quantitative research, and the exact replicability of qualitative findings is unlikely. The credibility of qualitative research therefore "relies on the rigorous methods of conducting fieldwork" (Patton, 1990, p. 552). Furthermore, rich and thick descriptions of the participants and research setting will allow readers to make decisions about the transferability of the study (Creswell, 2013; Lincoln & Guba, 1985). Detailed description will enable readers to determine whether findings of the qualitative study can be transferred to a different setting which hold similar characteristics (Erlandson, Harris, Skipper, & Allen, 1993). Hence, to establish trustworthiness, the fieldwork conducted in the present study was performed thoroughly and carefully. Findings derived from the qualitative phase were also presented in detail to provide the richness and thickness required to determine transferability of findings.

In relation to the quantitative phase of the study, one of most common reliability tests used is Cronbach's alpha (Cronbach, 1951), which produces a numerical coefficient of reliability. The test is used to determine internal consistency of survey items in order to measure reliability (Santos, 1999). The reliability of constructs used in dichotomous, ordinal (i.e. Likert scale) or scale questions is denoted by the alpha coefficient value (Santos, 1999) which ranges from zero, indicating no internal reliability, to one, indicating perfect internal reliability (Bell et al., 2018). An acceptable reliability coefficient was stated by Nunnally (1978) to be 0.7. Cronbach's alpha test was performed to measure the reliability of items used in the survey, and the results are presented in Table 4.8. above. All constructs produced an alpha coefficient above 0.78, indicating

good internal consistency among items in each category. This illustrates that all constructs were reliable in measuring what they intended to measure.

Table 4.8. Reliability analysis

Constructs	No. of Items	Cronbach's Alpha
Photo-taking behaviour (RO 1)	22	0.890
Photo-taking motivation (RO 2)	11	0.820
Role of photo-taking in the tourist experience (RO 3)	7	0.804
Photo-sharing behaviour (RO 4)	10	0.784
Photo-sharing motivation (RO 5)	17	0.902
Role of photo-sharing in the tourist experience (RO 6)	5	0.866
Importance of photo-taking and sharing to tourist satisfaction	2	0.819
Reasons for maintaining connection	7	0.826

4.6 Ethical considerations

According to Mura (2013, p. 3), "discussions about ethics are often based on whether and how the research may affect the physical and psychological wellbeing of the researched". Hammersley and Traianou (2012) discussed three major areas of research ethics, namely risk of harm, autonomy and informed consent, as well as privacy, confidentiality and anonymity. For the present study, research ethics was carefully adhered to through the provision of a participant information and informed consent form, as presented in Appendix D. The document was provided to each respondent prior to participating in the study. The participant information and informed consent form explained beforehand the aim of the project, benefits expected from the project, the nature of participation, foreseeable risks and mitigation strategies. Mason (2002) described the provision of such a document as an important step in a research plan. According to Dickinson-Swift (2005), the document ensures respondents are informed about the type of research being conducted and allows them to freely decide whether or not to participate in the study. The document highlights participants' rights to privacy and confidentiality, as well as the protection of their identity (Rainwater & Pittman, 1967).

In stage one of data collection, the process of presenting visitors with the participant information and informed consent form was not performed due to the covert nature of the observation. However, throughout the observation process, the observers carried with them the student ID of the researcher, the research information and informed consent form, as well as the human research ethics approval awarded by the university under which the research was conducted. The purpose of carrying these documents was to ensure the information is made available to visitors who wish to be informed about the study being performed. Subsequently, visitors are able to determine whether or not they would like to be observed as part of the study. Participants who indicate disagreement or discomfort from being observed would have been immediately excluded from the sample. Throughout the observation across all five sites, the observers were not approached or questioned by any visitors.

In stage two of data collection, the participant information and informed consent form was presented to respondents before each interview. Respondents were asked to indicate their consent to participate in the study, to be audio-recorded and to be video-recorded. All participants provided consent to participate and be audio-recorded. For stage three, the research information sheet was presented on the first page of the online survey, followed by a question requiring participants to indicate their consent to partake in the study. Respondents who provided their consent progressed to the following question, while those who did not consent were taken to the end of the survey and thanked for their interest.

Data collected across all three stages of the study were carefully stored and protected to ensure anonymity of participants is maintained. This include narration, photos and videos captured during the observations in stage one, audio recordings and transcriptions of interviews in stage two, and survey responses in stage three. All data were stored in highly secured folders accessible only to the researcher. Furthermore, the utility and publication of any visual materials (i.e. photos and videos recorded) will be carefully considered. The danger of publishing photos that will

identify the subject of observation was addressed by Angrosino and Mays de Pérez (2000) in the authors' discussion on the ethical review process for observational research. Therefore, to protect the identity of visitors observed in stage one, faces will be blurred out in any photos or videos published as part of this study. Participants will also be de-identified in any forms of publication or presentation produced as an outcome this research.

The research process undertaken in the present study was illustrated and explained in this chapter. Application of a sequential mixed-method approach was justified, and the aim of each data collection stage was presented. The respective methods employed for data collection, sampling and analysis of data were subsequently detailed. Validity and reliability of the study were also addressed, alongside ethical considerations of the research process. In the following chapter, qualitative findings derived from stage one and two will be presented, while quantitative findings derived from stage three will be covered in chapter six.

5. QUALITATIVE FINDINGS AND ANALYSIS: STAGES ONE AND TWO

In this chapter, qualitative findings from stages one and two of the study will be presented. Guided by the constructivist paradigm, emerging themes derived from emic perspectives will be reported and detailed, alongside sub-themes where relevant. This chapter is divided into two sections. The first section presents findings derived from the non-participant observation conducted in stage one, which makes up the descriptive phase of the present study. The second section presents interview findings resulting from stage two, which is explanatory in nature and aims to explain the behaviours observed in the preceding stage. Findings will be briefly linked to existing knowledge in relevant areas of research, with the main discussion presented in chapter seven.

5.1 Stage one – Non-participant observation

The non-participant observation conducted in stage one was designed to address the following research objective:

Research Objective 1: To examine tourists' photo-taking behaviour while travelling on holiday

Findings were derived from the narrations of the researcher which were played and transcribed for analysis. Additionally, photos and videos taken during the observations were closely viewed to supplement the narrations. The following section presents an overview of the visitors' profile, photography devices used, common subjects of photography and level of engagement in photography, alongside excerpts taken from the observation transcripts. Photos were not shown to protect the anonymity of visitors observed.

5.1.1 Subjects of observation

Subjects of observation across all five tourist sites comprise visitors of different demographic profiles and group composition. Visitors observed ranged from youths (1 to 14 years old), young adults (15 to 24 years old), middle adults (25 to 44 years old) older adults (45 to 64 years old), to those who are the retirement age (65+ years old). The age categories were classified according to United Nation's Provisional Guidelines on Standard International Age Classification (United Nations, 1982). A mix of male and female visitors were observed in the sample set. In regard to ethnicity, visitors observed portrayed features of Oceanian, European, Asian, North African and Middle Eastern, as well as People of the Americas. Ethnicity of visitors was classified according to the Australian Standard Classification of Cultural and Ethnic Groups (Australian Bureau of Statistics, 2016). Visitors observed consist of those travelling alone, as a couple, or in groups (as friends or as a family). Both photographing and non-photographing visitors were observed, according to the sample drawn from the sampling method applied.

5.1.2 Photography devices

During the observation, visitors' intention to photograph was evident as the majority arrived at the tourist sites with a photo-taking device in hand or within immediate reach (e.g. cameras hanging over the neck or shoulder). The common devices used for photography were mobile phones and digital cameras, which include point-and-shoot and DSLR cameras. Several visitors were also seen using devices such as GoPros and iPads, although these were not common. The use of selfie-sticks as a photography tool was observed at sites such as Bondi Beach, Echo Point Lookout and the Opera House. This, however, was not observed at the Wild Life Sydney Zoo and Australian Museum, which may be attributed to the subjects of photography available at these sites; as both the attractions offer exhibits and displays for the viewing of visitors, photos were frequently taken close-up, therefore not requiring a selfie-stick.

Some visitors were seen carrying more than one photography device. For example, a DSLR camera hanging across the neck and a mobile phone in hand, or using a mobile phone and GoPro camera in an alternate fashion. The utility of different devices may be explained by the varying photography features and outcomes produced by different types of camera. A family was seen using two different photo-taking devices to capture the same subject of photography, although this was not generally observed. In this instance, a man was seen capturing photos of his two young children with a digital camera, while his wife performs the same with a mobile phone. Perhaps, capturing images using two devices would result in options between different qualities and outcomes of photo. Furthermore, accessibility to photos may be increased when captured on multiple devices. For example, when taken on a mobile phone, photos can directly be shared or posted on online social networks.

In general, the traditional image of tourists travelling with a camera, as portrayed by Markwell (1997), remains evident in the present-day tourism setting, although mobile phones have developed into the common photo-taking device. Instead of carrying traditional film cameras, visitors were seen arriving and walking around the sites with mobile phones or digital cameras in hand.

5.1.3 Subject of photography

The observations revealed the most common subject of photography to include landmarks and views, as well as objects or animals on display, with or without visitors in the frame. Photos were also captured with travel companions such as family members, friends and partners who were visiting the site together. Additionally, visitors travelling alone or in groups were seen taking selfies or group selfies as a way to include themselves in the frame.

In numerous instances, visitors were observed taking photos of the attraction or of themselves with the attraction (e.g. landmark, animals, views). These photos may serve as documentation or evidence of one's visit to the site. Some visitors, particularly of Asian ethnicity, were seen actively posing for photos and performing different poses as they moved through the site. These poses could potentially function as cues manifesting feelings and expressions of one's experience at the tourist site. Perhaps such photos were captured to be shared with an intended audience in mind. As Belk and Yeh (2011) stated, the act of staging and posing in front of the camera suggests the utility of photos that goes beyond documenting travel experiences. An example of field notes transcribed from the observer's narration at Bondi Beach can be seen below. The sample consists of four Asian women, potentially Chinese, who were in their 40s or older:

> *Lady A walked straight into the oval to take pictures. She continues to switch between taking pictures and looking at her phone, probably to check the quality of photos. Lady B has been staring at her phone since arriving at the site, not engaging with her surroundings. She starts to take pictures about a minute after.*
>
> *Lady C and D joins the group. Lady C begins taking pictures as she arrived. Lady D is seen settling down, managing the items she had in hand (bag and umbrella).*
>
> *All four ladies take turns to snap pictures of each other with the view. Different poses were used in their photos.*
>
> *Three ladies can be seen leaving the oval while one was left behind as she continued to take more pictures. All ladies were then seen walking away with their phones in hand, switching between looking at their phones and the direction they are walking.*

Photography was also observed to serve as the documentation of social relationships as well as experiences that were shared together. This can be seen in instances where photos were taken in groups, with family, friends or a significant other. The body language and poses displayed also portray the nature of the relationship existing between the people being photographed. An example can be drawn from a group of visitors at the Echo Point Lookout, where a man was seen

taking photos of his two female travel companions. One lady was observed pouting her lips, depicting a kissing gesture, while slightly facing towards the other lady. Perhaps the intent of her pose was to demonstrate feelings of love and closeness when such a photo is shared for the viewing of others.

A handful of families were also seen taking photos for the purpose of documenting family time together. During a family visit at the Wild Life Sydney Zoo, a man, who was assumed to be the father, can be seen taking photos of his wife and son with kangaroos lying in the background. He later took more photos of them with a kangaroo statue nearby. Throughout the observation, the father held his mobile phone in hand, signifying his role as the family's designated photographer. A similar role was performed by the father of two other families visiting the Opera House. An excerpt of the observer's narration while observing an Asian family at the Opera House is presented below. The family comprises the parents and two young boys below the age of ten:

> *The father can be seen taking pictures of his wife and two kids. After taking a few photos, the family proceed to walk up the steps. Upon reaching the top, the father took more photos of his wife and kids. He took multiple photos at different angles.*

At Bondi Beach, two Caucasian men in their middle adulthood were seen arriving at the site, with one man recording a video of the other. The man in front of the camera was heard saying, "Happy birthday from Australia!". Here, it is presumed that the video was taken to be sent to a family or friend back home, which served as a birthday wish. The role of the video resembles the function of a birthday card, extending the ideologies of past researchers (Minazzi & Mauri, 2015; Munar & Jacobsen, 2013) describing photos and short videos as travel postcards. Perhaps recording the video at a famous beach in Sydney was intended to provide context to the audience, portraying one's enjoyment and time experiencing the destination. Field notes transcribed from the observer's narration is presented below:

One man can be seen helping the other record a video. The man in front of the camera is heard saying "Happy Birthday from Australia!". He is potentially sending the message to his family or friends back home. They then took pictures of each other with the view of the beach.

5.1.4 Level of engagement in photography

Visitors' behaviour and level of engagement in photography were also observed on-site, in real time. Often, photography was observed to be a common interest shared between travel companions. A couple visiting the Echo Point Lookout, for example, were both seen carrying a DSLR camera around their necks, suggesting a shared interest in photography. The couple was observed taking separate sets of photos on their respective cameras, mostly of the surrounding view. They then took several photos together, similar to a group selfie, with the view behind them. When photography is performed as a shared interest, it could potentially enhance the relationship between travel companions as they find enjoyment in common activities. This can be linked to the camera-talks discussed by Markwell (1997), which the author claimed to improve social relations between travellers. An excerpt of the observer's narration at Echo Point Lookout is presented below. The Caucasian couple were believed to be in their 20s or early 30s:

A couple can be seen sharing a common interest in photography, with both carrying DSLR cameras around their necks. They took separate photos of the view using their cameras and then took a selfie together with the background. They then switched sides, perhaps to get a better outcome or lighting for their photos. Multiple shots were taken before leaving. On their way out, the couple stopped to take more photos although not of the valley. Photography was observed to be a shared interest between the two, increasing the social value of travel.

Travel companions were also observed to play the role of each other's designated photographer, almost like photo-taking-comrades in action. In some cases, travel companions were observed providing instructions on where to stand and how to pose in an attempt to produce photos that are more appealing. This extends the findings of Konijn et al. (2016), where the authors observed several tourist groups to consist of one designated photographer, whose task was to take photos of the group. At the Australian Museum, two men were seen perusing the 'Dinosaur' section, with one seemingly more interested in having his photos taken with the sculptures, while the other assuming the role of the photographer. The role designated to each man seemed to be understood between the two. When travelling as a couple or in groups, it was commonly observed for men to assume the role of the photographer for their female travel companions. Although reversed roles were also observed, men played a more significant role by capturing more photos, either repeatedly or more frequently. At the Opera House, a man can be seen taking photos of his female travel companions by lowering his body to attain the best angle and to capture the best frame. Here, additional effort is demonstrated by the man. The sample consists of three Asian visitors who were presumed to be in their 20s. An excerpt of the observer's narration is presented below:

> *The man continues to walk up the steps to take more photos of the ladies standing below. The man is seen squatting while photographing, demonstrating effort to capture the best frame. The two girls then proceeded to check the outcome of their photos on the camera.*

Other than relying on travel companions, a couple visiting the Opera House was observed approaching a man on-site, asking if he could help take photos of them. It is assumed that the couple was not happy with the selfies they had taken earlier, as they were unable to include the Opera House in the frame. This is often due to the limitation of the arm's length. The man gladly agreed and took multiple photos of them at different angles, displaying enthusiasm in helping them capture the best shots. Perhaps the man is a photography enthusiast himself, as a DSLR camera could be seen hanging from his neck. Field notes transcribed from the observer's narration is presented below. The Caucasian couple were believed to be in their late 20s or early 30s:

The couple proceeded to take a selfie together. They then stopped and were seen having a discussion. A few seconds later, they asked a visitor on-site to take a photo of them. The man, who has a DSLR hanging from his neck, quickly agreed and took multiple shots of them at different angles. The couple looked at the photos and said thank you.

Similarly, visitors at the Echo Point Lookout were observed asking those around them for photo-taking assistance as a way to include all travel companions in the frame. Perhaps it is important for everyone in the travel group to be captured in a photo, in order to document social or familial relationships.

Photography was commonly observed to be a ripple effect occurring between visitors and their companions. When travelling in a group of two or more, it was often observed for visitors to be influenced by the photography behaviour of their companions. For example, when one member in the group began taking photos, other members would usually follow suit. This could possibly be driven by the perceived 'duty' or pressure to do what visitors ought to do when sightseeing at iconic tourist sites, as Gillet et al. (2016) revealed. This may have also resulted from the need to capture one's own set of photographs, which past authors (Belk & Yeh, 2011; Markwell, 1997) discussed to be important to travellers.

A noticeable photo-taking behaviour observed was the practice of taking multiple shots of the same view, either at similar or slightly different angles and distances. This was apparent across all subjects of photography, although more prominent among photos which included visitors in the frame (including selfies). Here, it is assumed that visitors were attempting to capture the perfect shot and have options which they can later choose from. Such experimentation with snapshots was a behaviour which Van House (2011) attributed to the ready availability of digital cameras and camera phones. Visitors who displayed enthusiasm for photography can be seen taking photos continuously as they explored different sections of the tourist site. For example, at

the Sydney Opera House, visitors were observed photographing with the architecture, the harbor and the surrounding water, which provided different backgrounds to the frame. Such behaviour was described through the observer's narration at the Sydney Opera House below. The sample consists of two Asian women who were believed to be in their 50s:

> *A lady is seen taking a selfie with her selfie stick. She then walks to the other side of the steps to take another selfie. She continues to walk and was joined by her travel companion. They took a selfie together and continued to take more photos from slightly different angles, at the same spot. The lady then walks down the steps while looking at her camera. A photo is taken every few steps to capture different backgrounds, such as the cruise ship. Her travel companion can be seen waiting for her at the bottom of the steps. She takes more pictures as she approaches the bottom of the steps.*

A prominent photography routine observed among visitors was the snap-and-check cycle. Visitors were commonly seen snapping on their devices, and proceeding to check the outcome of photos taken. Depending on how one felt about the photo, more shots may be captured at the same spot with similar or different angles and poses. This conforms to the four-step photographing sequence presented by Gillet et al. (2016), which involves searching, composing, snapping and examining. It almost seemed automatic for visitors to pose while being photographed, and proceeding to check the outcome of photos immediately after. It also seemed instinctive for the photographer to hand the camera to the person being photographed after taking the intended photos. In such instances, it can be assumed that the quality of photos is of great importance. This was particularly evident among female visitors, who appeared as though they were more concerned, and therefore in charge, of quality checks. An example of such behaviour was described through the observer's narration at the Wild Life Sydney Zoo below. The sample consists of a young Asian couple who appeared to be in their 20s:

The lady can be seen taking photos while her partner waits for her. They do not seem to be reading the descriptions of the animals on-site. The lady then looks at her photos on the camera. About 30 seconds later, she begins to take selfies with her partner. They took several selfies with different angles at the same spot. The selfies were taken with the kangaroos behind them. She then proceeds to check the outcome of these photos. She shows the photos to her partner and they continued to take another selfie. She was perhaps not satisfied with the photos taken earlier. After taking the selfie, she checks it again and continues to look at her phone. Later, she is seen taking photos of the birds and another selfie of herself. She continues to walk around and is seen taking another selfie. When she was done taking photos, the couple walked out.

Visitors of Asian ethnicity were also found to be more concerned about the outcome of photos, hence more frequently checking and retaking similar kinds of images. In contrast, two Caucasian females in their young adulthood were observed taking photos of kangaroos and quokkas at the Wild Life Sydney Zoo. When they did not check the outcome of photos before moving to the next exhibit, it almost seemed unusual to the observers. This could perhaps be attributed to the subject of photography, which did not include the girls within the frame. In such cases, it could be suggested that the outcome of photos becomes less important.

In numerous occasions, visitors' primary purpose of visit was observed to revolve around visual consumption and photo-taking. This was perceived to be the primary motive as little attention was paid to details of the attraction, especially when compared to the time and effort spent on photography. For example, the observation at Bondi Beach revealed a large number of visitors strolling through the site for visual consumption. This was presumed based on the way visitors were dressed, as well as the bags and accessories carried, which were not fitting with the typical beach attire. An example of the researcher's observation at Bondi Beach is presented below. The sample consists of an Asian couple who were in their young adulthood.

As the couple arrived, the lady took some time to look around and enjoy the view of the beach. The man started taking photos immediately after putting his bag down. The lady is then seen using her selfie stick to take a selfie with her partner. At this point, the man has put his camera aside. The couple spent most of their time taking pictures with slightly different views. They then walked away from the site. The girl continues to hold on to her mobile phone and selfie stick.

Besides that, numerous visitors at the Sydney Opera House were observed to be uninterested in taking a close look at the architecture and its details. These visitors were seen taking photos and viewing the architecture from a distance, while standing on the steps leading to the Opera House. Many visitors displayed a snap-and-go behaviour, spending only a short amount of time on-site taking photos before leaving. While leaving, visitors were commonly observed to be looking at their devices. Following the previously mentioned snap-and-check cycle, it is assumed that visitors were looking through photos they had just captured on camera.

In comparison to snap-and-go visitors, those who spent more time on-site were observed to be more immersed in the attraction, including the surrounding view and environment. These visitors were also found to be more relaxed, taking time to enjoy the experience in between photo-taking. Perhaps a longer duration spent on-site allowed for time to be allocated to photo-taking as well as engagement with the site. Nevertheless, photography was commonly observed to be the first activity visitors participate in upon arriving at the site, and was pursued less intensely in the later part of their visit. Here, it may be assumed that photo-taking is viewed as a priority or obligatory practice for most visitors. Once the obligatory photos have been taken, visitors proceed to engage more deeply with the attraction and people who are physically present. An elderly couple, for example, was observed taking photos of each other and the view upon arriving at Bondi Beach. In between taking photos, they took time to enjoy the view together. When their photo-taking devices were placed away, the couple was seen enjoying each other's company and talking about

the view without distraction. They were observed to be in a relaxed state, engaging in conversations and later sharing a kiss on-site.

In general, photography was observed to be a common interest among visitors of different genders, ethnicities and age groups, although varying levels of enthusiasm were displayed. Furthermore, similar types of photo-taking devices and accessories were used by visitors of different demographic profiles. For example, the selfie stick was utilised by both male and female visitors across different ethnic backgrounds. While both men and women were seen carrying DSLR cameras, this was more prominently observed among male visitors, which may suggest differences in the interest and purpose of photography. Visitors carrying DSLR cameras often displayed higher levels of dedication and concentration in their photography endeavours. Hence, it is assumed that photography is practiced as a hobby or personal interest. Children in their youth (aged 14 and below) were also found participating in photography, although this was not commonly observed. Children were seen taking photos and selfies, as well as videos of the experience (e.g. during a live talk show at the Wild Life Sydney Zoo). Children's involvement in photography was observed to be driven either by personal interest, or to assist parents with photo-taking. An excerpt of field notes transcribed from the observer's narration is presented below. The sample comprises a family with two young children at the Sydney Opera House.

> *The family walked up the steps slowly, making stops along the way. While stopping, the boy took several photos of the view and water. The family stood at the same spot to take a few photos. The boy is later seen taking a selfie.*

Photography, however, was not an interest displayed by all visitors. A handful of visitors were observed to not engage in photography, particularly families with kids as well as visitors at the Australian Museum and Wild Life Sydney Zoo. Those who did not partake in photography were commonly seen looking and reading about the exhibits, while engaging in conversations with their companions. In such instances, photo-taking did not take priority and the primary purpose

of visit is assumed to revolve around learning and spending time with family or friends. For example, parents were occasionally seen pointing out and explaining the exhibits to their young children. Such behaviour can be linked to the findings of So and Letho (2007) on the different priorities and travel preferences of family travellers. An example of the researcher's observation at the Australian Museum is presented below. The sample consists of a family with two kids, believed to be aged six and below.

> *They slowed down to look at the largest dinosaur sculpture in the room. The mother is seen reading to her child, perhaps as an education to the little boy. As they proceed to view other displays in the 'Dinosaur' section, the family can be seen slowing down, following the interest of their children. The family made more stops and took their time to read about the artefacts before moving on.*

At the Echo Point Lookout, a man was observed walking towards the lookout point with a pair of binoculars. He was later seen using the binoculars, suggesting an interest to view the site up-close, rather than visually consuming from afar. Non-participation in photography, or the absence of photo-taking devices, was observed to allow for immersion in a non-distracted experience. However, non-participation in photography was not always the decision or choice of the visitor. An example can be drawn to a man who was visiting the Echo Point Lookout on crutches. Due to his lack of mobility, the man was not photographing on-site and was observed to be enjoying the view without the interruption of any devices.

Based on the analysis presented above, a summary of key findings derived from the non-participant observation is displayed in Table 5.1. below. The table also exhibits the ways in which these findings informed the design of interview questions in stage two of data collection.

Table 5.1. Summary of key findings and application in stage two of data collection

STAGE 1: Key observation findings	STAGE 2: Interview Questions	Research Objective
Types of photography device(s) carried: - Mobile phones - Digital cameras, including DSLRs - GoPros - iPads - Selfie sticks	• Did you take any devices with you during your holiday (e.g. iPads, tablets, mobile phones and cameras)? • Why did you take these devices with you?	RO 1
Some visitors carried or photographed using more than one photography device.	• What did you do with these devices during your trip?	RO 1 & 4
Common subjects of photography (with or without visitors in the frame): - Landmarks - Views - Animals - Objects on display (e.g. in a museum) - Travel companions (family, friends and companions) - Selfies and group selfies	• Did you take any photos or videos during your trip? • What type of photos/videos did you take?	RO 1
Common photography practices: - Taking multiple shots of the same view, either at similar or slightly different angles - The snap-and-check cycle	• How many photos/videos, approximately, did you take during your trip?	RO 1
	• Do you feel that photo/video-taking has come between you and your experience?	RO 3
Tourists posing for photos, suggesting an intended utility that goes beyond documentation and memory-making.	• Can you explain why you took these photos/videos?	RO2
Photography as a way of documenting social or familial relationships and shared experiences.	• What did you with these photos/videos while you were travelling and after the trip?	RO 2 & 4
Photos/videos captured as a form of greetings (e.g. to convey birthday wishes for afar).	• Why did you post or share these photos/videos? • Why do you prefer keeping the holiday photos/videos to yourself?	RO 5
Frequency and engagement in photography depended on travel parties (e.g. family vs couples) and the type of attraction.	• With reference to your most recent holiday, where did you travel to and why? • Who did you travel with and for how long?	RO 1
Photo-taking is viewed as a priority or obligatory practice for most visitors. Visitors' primary purpose of visit was often observed to revolve around visual consumption and photo-taking. Photo-taking observed as a common interest among travel parties. Travel companions playing the role of each other's photographer. Visitors seeking photo-taking assistance from other visitors on-site. Many visitors displaying a snap-and-go behaviour. Visitors who did not partake in photography were commonly observed to be more immersed in the experience and engaged with travel companions.	• Do you feel that photo/video-taking has come between you and your experience, or between you and your travel partner(s)?	RO 3

5.2 Stage two – Semi-structured interviews

Following the findings derived from stage one, this stage seeks to explain the on-site photography and photo-sharing behaviours of tourists. Through semi-structured in-depth interviews, this stage aims to address the following objectives:

Research Objective 1:	To examine tourists' photo-taking behaviour while travelling on holiday
Research Objective 2:	To examine tourists' photo-taking motivation while travelling on holiday
Research Objective 3:	To identify the role of photo-taking in shaping the tourist experience on holiday
Research Objective 4:	To examine tourists' online photo-sharing behaviour while travelling on holiday
Research Objective 5:	To examine tourists' online photo-sharing motivation while travelling on holiday
Research Objective 6:	To identify the role of online photo-sharing in shaping the tourist experience on holiday

Thematic analysis was performed to identify patterns or themes occurring within the set of interview data. According to Boyatzis (1998), pattern recognition involves the ability of the researcher to uncover patterns in raw and random data sets. To undertake this process, the researcher engaged with the data by carefully reading all 17 interview transcripts. Themes which were relevant to the abovementioned objectives and appeared salient to the respondent (Veal, 2011) were recorded until no further themes emerged. This process allowed for the inductive nature of qualitative analysis to be embraced. The themes were then reviewed and condensed by merging those which logically fit together. The final set of themes were subsequently defined and

named to reflect the meaning of all themes in which it encompasses. This process is displayed in Table 5.3. to 5.8. presented in the sub-sections below.

5.2.1 Profile of respondents and travel motivation

A total of 17 respondents were interviewed in this stage of data collection. Five respondents were male and twelve were female. Almost all respondents were between the age of 18 to 34, with one respondent aged between 40 to 44. The nationalities of respondents are presented in Table 5.2. below.

Table 5.2. Nationality of interview respondents

Nationality	Number of Respondents
United States of America (U.S.A.)	5
Canada	1
Colombia	1
Australia	1
United Kingdom (U.K.)	1
Poland	1
India	2
Malaysia	2
Indonesia	1
Egypt	1
Mauritius	1

During the time of interview, five respondents were residing away from their home country. Based on their current country of residence, five respondents travelled domestically and twelve travelled internationally. Five respondents travelled alone, seven travelled with their partner, two travelled with friends and three travelled with a family member. The majority of respondents visited the destination for the first time, while three were repeat travels although one respondent mentioned she did not remember anything from her first visit. In regard to travel duration, one respondent travelled for three days, five travelled between four to six days, four travelled over a

week, three travelled over two weeks, one travelled over three weeks and two were travelling long-term.

Respondents' motivation to travel was explored during the interview. Ten respondents travelled for leisure, including one who was on a round-the-world trip and another who travelled in conjunction with her birthday. For other respondents, the motivation to travel was twofold, such as taking a holiday as an extension of their trip to visit friends abroad, attend a wedding, work or study.

Table 5.3. Motivation to travel on holiday

Findings	Themes
To experience the local culture, food, people and lifestyle To visit famous landmarks, attractions and landscapes To participate in activities (e.g. diving, riding a camel) To explore a different city or town To witness unique encounters (e.g. goats climbing trees)	Acquiring an experience of the other
To attend Oktoberfest in Germany To experience a walking tour of the most haunted sites To spend Halloween in Japan To enjoy live music (e.g. blues, jazz and reggae) To visit an amusement park	Entertainment and events
To learn more about historical events To visit historical sites (e.g. monuments, palaces, churches)	Attainment of knowledge
To spend the holiday at sea and to experience the resort lifestyle To enjoy the peacefulness of nature Reconnecting with oneself	Relaxation
To spend time doing things with one's family (e.g. father, cousin) Visiting friends abroad	Enhancement of kinship relationship

Five themes were identified from respondents' motivation to travel, which were tied in to their pre-trip planned activities. As seen in Table 5.3. above, the themes include acquiring an experience of the other, entertainment and events, attainment of knowledge, relaxation, as well as enhancement of kinship relationship.

Firstly, the desire to acquire an experience of the other, including people, culture, food and lifestyle, was mentioned by numerous respondents. Respondents also expressed interests to visit famous landmarks, explore new places, witness unique encounters and participate in activities that are different from their usual home environment. This can be linked to the desire to seek novelty through travel, which was discussed by past authors as a key motivation to travel (Crompton, 1979; Gray, 1970; Lee & Pearce, 2002; Wahlers & Etzel, 1985; Yuan & McDonald, 1990). For example, one respondent excitedly highlighted her travels plans prior to visiting to Morocco, stating:

> *I wanted to ride a camel and see goats in trees. I know there are goats everywhere, but I kept seeing these things about goats being in trees and climbing trees, so I really wanted to see goats in trees.* (R16)

The next theme identified from the analysis was entertainment and events, with several respondents mentioning they intended to participate in the Oktoberfest in Germany, spend Halloween in Japan, enjoy live music (e.g. blues, jazz and reggae) and visit an amusement park. This was followed by learning and seeking knowledge through travel, particularly for respondents whose travel plans involved historical places of attraction. One respondent explained her reason for visiting Hiroshima in Japan, stating:

> *Because we knew that the US had dropped an atomic bomb there during World War II. So we wanted to see, learn more about it because when we go to school, they only teach us the US side, like why we had to drop the bomb. We wanted to see it from the Japanese perspective, and how they are. Pay our respects and see how they preserve the memories and see how the city had flourished since then.* (R7)

Relaxation also emerged as a theme, which respondents described as the desire to retreat from their daily routines and hectic lives. This was often discussed in relation to nature-based

destinations such as islands and mountainous areas. Several respondents also talked about activities that are closely linked to nature such as diving, snorkeling, nature walks, whale-watching, as well as visiting caves, waterfalls, rivers and hills. One respondent mentioned:

> *Well, basically it was to spend the holiday in sea because that was my main motive ... what I wanted is really to experience the whole of this Maldives resort lifestyle, and all of the luxury side of it, really different from usual holidays that I would take. (R1)*

Another theme identified from the analysis is the enhancement of kinship relationship. Two respondents travelled to visit their friends living in the destination country, while one travelled to spend time with her father who was visiting from the U.K:

> *I went to Canada for about two weeks. I went there to visit a friend and a cousin who study in UBC.* (R8)

> *I just moved to Canada, so my dad came out to visit me and we decided we'd explore different areas of Canada.* (R9)

5.2.2 Research objective 1: Tourists' photo-taking behavior

During the interview, respondents were asked about devices they carried during their most recent holiday. All except four respondents carried more than one device. Most respondents travelled with two devices, consisting of their mobile phone and a camera, iPad or laptop. Three respondents carried three devices while two carried four or more devices. Respondents who travelled with only one device took their mobile phones. In regard to cameras, two respondents carried more than one type of camera, on top of their mobile phones. The different types of camera include underwater camera, action camera, 360 camera, professional camera, as well as point-

and-shoot camera. Furthermore, two respondents carried their power bank, expressing concerns about travelling without functioning or powered devices.

Respondents carrying two or more cameras were found to be strategic with their photography endeavours. For example, one respondent who carried five devices, including three types of camera, claimed:

> *I think every item we brought gives a different output of photo, so the kind of video and photo we'll get from the GoPro will not be the same as DSLR and it definitely won't be the same as a 360 camera. I think everything we brought was strategic. It's not like we brought two of the same things, except for the phones. Even that's different. That's why it was important for us to bring all three, because they all convey different feelings, when you watch the video or see the pictures in the different lights.* (R7)

Another respondent explained the utility of her point-and-shoot camera to capture wider landscape images, while her DSLR camera was utilised for more close-up and artistic shots. On the other hand, her mobile phone was used to take quick shots of what was happening, right there and then. The respondent also addressed the convenience of sharing photos on social media when captured on her mobile phone:

> *I also only post on Instagram from my phone so if there's a cool thing that I'm looking at, I use my phone to get a nice angle just because it streamlines the process of putting it on social media instead of transferring it to a computer and then uploading onto online and it's just easier.* (R11)

To better understand the role of photo-taking in shaping the tourist experience, data relating to the number of photos taken, level of camera use, type of images captured and other photo-taking behaviours were gathered. The interviews revealed that all respondents participated in photo-

taking during their most recent holiday, with some taking photos casually, and some capturing more professional photos. Respondents were asked to provide an approximate number of photos taken during the trip to gauge their level of engagement in photography. The number of photos taken were found to vary, which was not parallel to the number of days travelled. All respondents reported to have taken over a hundred photos, except two who took less. Respondents who captured over 800 photos were identified to be those travelling over a week, with some travelling two weeks or longer. However, a few respondents who travelled over a week took fewer photos compared to those who travelled between four to six days.

While trip duration does not indicate the quantity of photos taken, respondents who travelled with a professional or semi-professional camera were found to take more photos. This suggests that travellers with an interest or passion for photography demonstrate higher levels of engagement in photo-taking. For instance, a respondent who enjoys photography mentioned he was motivated to visit the destination due to the photo-taking opportunities it offers. Subsequently, he took approximately 600 to 700 photos over a period of five days, which was much more than the average number of photos taken by respondents travelling between four to six days. Nevertheless, some respondents mentioned how numerous photos captured were a repetition of the same frame. Such photo-taking technique allowed respondents to later choose, keep and share their favourite shots from the range of photos taken. One respondent explained:

> *So I think there was a lot of photos for example, of the Statue of Liberty cos you know, as you're going by, you just snap a big bunch and see which one end up looking best and you'd pick that one or two.* (R15)

The type of photos captured were further examined during the interview, and four broad categories were drawn. These include nature and landscape, iconic landmark and distinctive features, elements contrasting the home environment, and group photos. The subject of photography which respondents most frequently captured was natural sceneries, views or

landscapes. This was reported to be photographed by almost all respondents during their most recent holiday. Views that were captured include the sea, sunrise, sunset, beaches, mountains and waterfalls. Other elements of nature such as flora, wildlife, underwater creatures and the changing colors of autumn were also commonly photographed.

Another common subject of photography was features that are unique or exclusive to the destination. These comprise architectures, monuments or designs distinct to the history or style of the destination. Many respondents also took photos of iconic landmarks and attractions, which represent the identity of the destination. Respondents viewed such images as necessary shots that should be taken, owing to their distinctiveness and recognisability. Some respondents also explained how such images were more relevant or relatable when shared for the viewing of others:

> *I made my selfie with Taj Mahal because it's such an obvious way to make a photo with yourself.* (R17)

> *Yea, I will snap more there just because people tend to relate to it better, it's like if you post a picture of you in Times Square, everyone knows where you are and they think it's cool, but if I posted a picture of me eating Russian food, they'll be like, "Oh". Like you know, I could be anywhere and it doesn't really relate or connect to as much with my friends and family back home like on Facebook, for example.* (R15)

Respondents also took photos of elements which contrast their daily life and culture. For example, taking photos of the local people, local life in general, local delicacies and activities they participated in which were exciting and less mundane. One respondent stated:

> *I'm trying to see how the everyday life looks like and to catch something that is most typical for it, for the place that I am at.* (R17)

However, most respondents who took photos of the local people addressed awareness of the ethical concerns involved, particularly towards those who are marginalised when photographed without their consent. Such photographing practice would also seem intrusive as people are turned into subjects of photography, creating a sense of perceived power possessed by tourists behind the camera. Respondents noted:

> *I know a lot of people don't like to just have their picture taken by a tourists coming to their city so I try to refrain from taking pictures of people just because it's more respectful. If I do find a person I want to take a shot of, I will make sure to ask them and make sure I can take a picture but I'm kind of a reserved person and sometimes I just feel awkward walking up to someone saying, "Hey stranger, can I take your picture?". So, I do generally refrain from that and try to focus mainly on views, architecture and just general pretty sights.* (R11)

> *I did take pictures of people but not necessarily. I didn't ask before I took a picture and it was usually like their back was to me. It's not like there are faces in the picture or anything.* (R6)

The consciousness displayed by respondents can be linked to the work of Sontag (1979), where the author described the act of photo-taking as 'predatory'. The author wrote, "to photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; it turns people into objects that can be symbolically possessed" (Sontag, 1979, p. 14). This was concurred by Scarles (2013), describing photography as a practice which turns locals into victims of the camera, consumed for the aesthetic value they offer. According to the author, when taking photos of the local people, tourists go through "a series of compromises that often rely upon intuitive moral judgment, reasoning, and reflective justification" (Scarles, 2013, p. 914). Such compromises were manifested by interviewees in the present study, as displayed through their responses above.

Another common subject of photography was photos taken of respondents with their travel companions. This was often captured as a group photo, with friends or family members. During the interview, respondents were also asked if they prefer to be included in the frame when taking holiday photos. A little over half of the respondents mentioned they prefer to not be included for three main reasons. The primary reason was to focus on the site or attraction, which to them, ought to be the highlight of the photo. Respondents stated:

> *I prefer to be behind the camera instead of in front of it and when I travel and I take a picture of a sight, I like to highlight that sight. If I'm at the Colosseum, I'd like to say, "Oh my gosh, hi, look at the Colosseum, it's gorgeous", not, "Oh hey, look at me with the Colosseum". I want the sight, the city, the location, to be the focus.* (R11)

> *I'm more interested in the memory of the actual thing. I don't really focus on myself when I take these pictures. I don't need to see pictures of myself. I want to see a picture of, I guess, the moment rather than me in the moment.* (R13)

The second reason was attributed to the fact that a few respondents do not enjoy being in front of the camera or do not like having photos of them taken. Interestingly, this was mostly mentioned by photography enthusiasts. These respondents prefer to assume the role of the photographer, or the producer. One respondent mentioned:

> *I don't like to be in front of camera. I prefer to be behind. I don't see the point of doing selfies. I hate doing selfies.* (R8)

The third reason was the inconvenience involved in taking photos of themselves, especially when travelling alone. Respondents explained how such photos require more time and effort, particularly when carrying photography accessories. Nevertheless, a few respondents mentioned

they would make exceptions when the expectation is implied or expressed by others. This may include travel companions who insist they should be part of the photo, or family and friends back home who are hoping to see photos of them at the destination. Respondents explained:

> *It's hardly I ever do selfies. I started some time ago because my mother would say "Why you're not on the photos that you're making?". (R17)*

> *The only time that happens is if like my friends insist. So when I was like you know, travelling in Budapest for example, my friend was like insisting. He's like "No, you need pictures of you in it", and I'm like "Okay, fine".* (R15)

Slightly less than half the respondents stated they prefer to be included in photos taken on holiday. This was found to be important for travellers who wish to show or prove to others that they were there, or that they participated in a certain activity. Respondents claimed:

> *So definitely I have to be in the pictures to make realise your friends or your followers that you are actually there. Because many people, what they do, they took the picture from Google or somewhere else and then they post it on their social media, but I don't do that.* (R5)

> *If it's a famous landmark, I like to have me in it too. It's kind of like proof I was there.* (R9)

In order to include themselves in the frame, some respondents captured selfies or group selfies. One respondent interestingly hinted a negative connotation to taking selfies, although this was directed toward herself and the type of photos taken during her holiday. The respondent stated:

> *I'm definitely guilty of a selfie here or there.* (R6)

5.2.3 Research objective 2: Tourists' photo-taking motivation

During the interview, respondents were asked to share their reasons for taking holiday photos. As shown in Table 5.4., the analysis revealed five key themes, namely memory-making, documentation of experiences (with people and places), experience-sharing, retrospection, and personal interest.

Table 5.4. Reasons for capturing holiday photos

Findings	Themes
To remember places visited To remember time spent with people during the trip To remember feelings and emotions felt during the trip To remembers unique encounters	Memory-making
To make a point (tangible evidence) Evidence to show one has 'been there done that' Evidence of encounters and sights witnessed To capture social relationships (people who were part of the experience) Aesthetics: To capture beauty To capture feelings felt during the trip	Documenting experiences
To share the experience (encounters and emotions) with others To share on social media and personal blog To help others through knowledge sharing To share with those who wish to be informed about the trip	Experience-sharing
To summarise the holiday at the end of the trip For future reflection	Retrospection
Amateur: Learning and practicing photography Hobbyist: Enjoy photography	Personal interest

Almost all respondents mentioned they take holiday photos for the purpose of memory-making, making it the major theme identified. This was explained by respondents in two interrelated contexts, namely, capturing photos for future reference and capturing photos to facilitate memories. The latter involves relying on the camera to capture details or parts of the trip they may not remember in future years. Respondents claimed:

It's a memory, because in maybe 20 years from now, my only memories of this place maybe can be found in five or six memories, but when you just go through the memories and have 1,000 pictures, so many memories will be reviving in your head, and you will live out this experience again. (R4)

Let's say five years, 10 years, 15 years down the line, I want to go back and relive those moments. (R10)

Memory-making was mostly discussed as capturing sights, people, feelings and emotions that make up the experience. Respondents explained how photos bring about feelings of nostalgia, connecting them to personal and special memories. One respondent explained:

So in Croatia, I stayed with the Swedish girls and it was an Airbnb and that owner had two bedrooms. I had the one and they had the other. And they weren't there when I checked in but when I came back from dinner, there are these girls here and they're like, "Oh, come party with us, come party with us", so we did, and it was one of the craziest night I think, ever. There was this one, you know, like when you go to the club or something, they give you like these paper bracelets, and they're like really hard to tear off. Well, there was one the next day that I found in my room and it said you know, "are the best nights you'll never remember", which of course was true that night. I like don't remember everything, and so I took a picture of that because I actually did want to remember as much as I could of something that I, for me that was really special. Like yea, something like that. Like nobody else will make sense unless you were there. So like me and those two other girls, they were like, "Oh yea", they remember, but you know, no one else would actually understand, if that make sense. (R15)

Through time that is frozen in a frame, photos remind people of emotions felt during a particular moment. Photos allow transient moments and feelings to be tangibilised, turning an experience into something people can acquire, take home, keep and call their own.

The next theme derived from the analysis was photographing for the purpose of documenting experiences. Documenting was explained by respondents as producing evidence of travel encounters and incidents witnessed during the trip. Few respondents discussed the notion of 'photos or it did not happen', suggesting the validation of experiences afforded by photos. Photos provide proof that they have 'been there, done that' and verify stories that are told or shared about the experience. One respondent elaborated by providing the scenario below:

> *If I want to tell someone, "You really need to go to this place" and I don't have the proof, it will be annoying, but if I can tell them, "Okay, look at the photos on my phone. Yeah, it's really interesting". You don't have to share it to all the public. Sometimes you need to share a photo to make a point.* (R4)

Another respondent stated that she took photos of a few men from afar as they had monkeys attached to leashes. She explained her reason for taking the photo as a documentation of reality, claiming:

> *The monkey was very specifically to capture the existence of peddling with animals in captivity.* (R16)

Furthermore, photos allow social relations to be documented, particularly with travel companions. This was mentioned by several respondents in relation to capturing group photos. Interestingly, some respondents acknowledged their lack of interest in taking photos of themselves or including themselves in the frame, but would do so for the purpose of documenting valuable time spent with travel companions. Respondents mentioned:

I will very rarely say, "Here, take a picture of me". But if someone else says, "Oh, come get in the picture and let's have someone take a picture of us", then yes, I will do it cause then part of the memory that I want to look back on in 10, 20, 30 years is going to be: who did I travel with? So, when I am with other people, it is fun to take group shots because they're part of the memory. They're part of my experience in that place and again, when I'm on my own, I'm not there with the sights, I'm there to see the sights, so I take the pictures more just as memories of what I saw instead of who I saw it with, when I'm on my own. (R11)

Yea. If I'm with somebody, yea I like to do that because I want to remember that time there with them and capture like us. But if it's just me, it definitely was less. I tend to take more group photos as opposed to just by myself. (R15)

Here, the subject of photography is focused on social relationships, hence providing social significance. The attention is shifted from elements of the place to people on the trip.

Additionally, documenting through photography offers respondents the opportunity to capture the beauty and aesthetics of places and experiences. Appreciation of beauty and aesthetic value is often personalised to the experience of the individual, and hence is meaningful to the respective traveller. Respondents explained:

I really love the experience of being somewhere and the feelings within that experience of being somewhere. All of these pictures that I'm taking are to, one, I mean there's the fun, artistic side of it, but more is for me is getting pictures of what the actual experience is like, and what I felt in that moment, and what caught my eye and why did it catch my eye, and to find those little tiny moments of beauty is something so obscure. (R16)

I usually make photos like in a very spontaneous way, like when I feel, "Oh my God, it's beautiful" or, "Oh, wow, it's interesting", "Wow, it's unique" ... And that also applies to the circumstances as, for example, when I drive in the places on the way, I will just stop on the side of the road and make a photo of something that I've just noticed just because it attracts me with its beauty or with a uniqueness. (R17)

Another major theme identified through the analysis was photography for the purpose of sharing. Capturing photos of travel encounters allows respondents to visually share the experience with family, friends and followers who were not able to travel with them. The need to share one's experience often stems from the desire to share unique encounters, emotions, or knowledge gained during the trip. This generally comprises elements of the holiday which contrast the home environment or everyday mundane life. For example, one respondent stated:

When you're in the moment and if you're eating something that's really good that you've never had before, you take a picture of it because you're amazed. You're like, "I can't believe I'm eating this", and I want to show somebody or I just want to keep it so I remember it. (R6)

This particular theme will be further explored in Sections 5.2.5 and 5.2.6, focusing on respondents' photo-sharing behaviour and motivation, respectively.

Photos also provide opportunities for retrospection and future reflection. One respondent explained how looking back at old travel photos, and meanings associated with them, allowed her to reflect on her life:

You know, back like a couple of years ago I was writing some kind of diaries when I was travelling, and I was writing the things down. So I was going through the photos. And the way I remember this, and when looking at the photos was sometimes very different

than what I wrote when I first noted the things down. So that's really interesting, actually … When I finished the trip, I would go through the photos to summarise for myself over what experience that I had in certain place. (R17)

In such instances, photo-taking is performed beyond memory-making, documentation and sharing. It is purposed for future reflection of one's life and self-development. Photos grant individuals with the ability to look back in time and interpret the experience from their perspectives then, versus now. It takes them through their journey of different life stages, representing their growth as an individual.

Interest and passion were also identified as a common theme driving respondents' photo-taking endeavours. This was discussed by those who practice photography as a professional, amateur or hobbyist. These respondents either enjoy performing photography, or are in the process of learning and improving their skills. Interestingly, for two respondents, their choice of destination was influenced by opportunities to pursue photography, which is of personal interest to them. These respondents stated:

One of the biggest motivation why we decided on Hyderabad was, as I mentioned before, that I love photography, so in Hyderabad, the palaces, since I told you historically and culturally it has been very rich, so the monuments there are built in way, way back, and they are still wonderful and beautiful and the government has maintained them amazingly. I wanted to see those monuments, take photographs. (R10)

The view, it's fantastic, and I do want to capture it. Part of the reason why I want to go to such a distanced country is because I want to take picture of it. (R8)

Here, the role of photography extends beyond those discussed in past tourism literature. Photography was depicted as a factor which shaped respondents' pre-trip motivation and

influenced their decision-making process, particularly destination choice. Respondents' decision to travel to selected destinations was linked to the photography opportunities they offer.

5.2.4 Research objective 3: The role of photo-taking in shaping the tourist experience

During the interview, respondents were asked about the impact of photo-taking on their recent holiday experience. Findings were analysed and three recurring themes were identified as presented in Table 5.5. below.

Table 5.5. Impact of photo-taking on the tourist experience

Findings	Themes
Conscious effort to prioritise people and experiences before photos Divide one's time accordingly. E.g. Taking photos and later allowing oneself to immerse in the experience or vice versa Finding a balance between capturing and immersion in the experience as both are deemed important Mindful to not isolate travel companion(s) Drawing the line between photo-taking and immersing in the experience Photo-taking is secondary to immersion in the experience Photo-taking viewed as part of the enjoyment/ tourist experience and not the everyday life	Insignificant
Time spent waiting for travel companion(s) to take photos is viewed as wasted time Photo-taking slowing down one's mobility on-site Annoyance at the photo-taking endeavour of other tourists Photo-taking felt like a job/obligation More time spent on the camera than the experience Photo-taking takes away one's presence from the surroundings and travel companion(s) The camera hindering encounters with the local people	Negative implications
Enhances social relations with travel companion(s) Vehicle for social interactions with the local people Photo-taking increases awareness to one's surroundings	Positive implications

In the first theme, respondents believed their on-site travel experience was not negatively impacted by photo-taking. These respondents expressed awareness of the potential distraction that may be caused by photography, and have taken conscious measures to ensure it does not take over or detract from the experience. Such consciousness was evident through respondents'

attempt to strike a balance between photo-taking and being in the moment, at the destination, with their travel companions. Words such as 'divide my time', 'draw the line' and 'find a good balance' hinted respondents' careful prioritisation and organisation of time to allow for the experience to be lived and at the same time, captured on camera. Respondents explained:

> *I try to find a good balance because I think it's important to experience just as it is to take pictures in order to remember.* (R15)

> *No. I really don't think it has. I really make it a point. I don't like our super digital age, so when I do travel, I really make it a point to appreciate each place I'm in. After I take the initial pictures, then I'll put the phone away, I'll put it in my pocket and I'll really just kind of sit there or walk around, take in the sights, take in the people and really get a feel. I always try to draw that line after, "Okay, I've navigated to my location, I've taken my pictures of what I'm looking at and now let's really appreciate. Oh my gosh, I am in Italy looking at these amazing things!".* (R11)

> *No, I don't do that. I don't make my phone an obstacle to explore the destination. Like what I do, I divide my time. Like the other week somewhere, if I have a local guide to interact, first of all, I listen to them, then I'll ask my queries. If I have some questions, I'll ask them, "What is this, what is this, what is those?", you know. Whatever I want to ask, I ask them. Then, I start clicking pictures.* (R5)

Some respondents also believed photography did not bring about any kind of distraction as they found themselves immersed and absorbed in the experience. For these respondents, photo-taking was secondary to the actual on-site experience:

> *I usually focus more on the experience of place than taking pictures. This is why sometimes I totally forget to take pictures of the place. It happens sometimes. Usually my*

main focus is reading the description or hearing the description from the audio guide. If I had a chance, I'd take pictures. (R4)

No. I think taking a picture is good to capture. But if you're in the middle of something, you don't want to stop and start. For example, if you're on a tour. One of the things we did when we were in Chicago is went down the river, and we were listening to the history of the buildings, and the architecture. I'd be more focused on listening to the person, or by being in the event than doing that. It's not because it necessarily gets in the way but it's just not what I'm focused on. (R13)

Furthermore, several respondents viewed photography to be part of the experience, hence not a distraction. For these respondents, photo-taking and images produced during the trip are key to the overall experience. Respondents claimed:

I don't feel like my camera is an obstruction of me experiencing the holiday, because part of it, that taking picture, is the holiday. I don't get to do that when I'm working and everything. And the view, it's fantastic, and I do want to capture it. (R8)

To me, it's both the same. I'll go to a place, I'll visit it, I'll enjoy it, and while enjoying I'll take some photos. That's the main thing. (R10)

For the second theme, respondents acknowledged the adverse impact of photography on their travel experience. This was discussed either in relation to their photo-taking endeavours, those of their travel companions, or those of other travellers. Respondents whose experience were affected by their travel companions expressed feelings of annoyance as time was spent waiting while they took copious amounts of photos. Respondents mentioned:

I can't go somewhere else because they are not done with taking pictures yet. We were wasting time. (R12)

I can't blame him for this, but when wants to take the perfect picture, so sometimes he might be changing settings on a camera, or trying to take different angles, and I'm just like sitting there, waiting for him to finish, so it takes a long time, so I get a little annoyed. I think that's the only way that it gets in between us. (R7)

Respondents who realised the negative implications of photography recognised its ability to distract them from their surrounding environment and travel companions. These respondents stated:

Even though those pictures are still part of my experience, there are other moments that I will miss because I'm looking at a very specific frame instead of observing the rest of the world around me. (R16)

Yeah. I think it has before. Well like just sometimes you're so focused on getting a perfect picture, that you kind of like don't take the time to take it all in or like other people are trying to take so many pictures, it just gets annoying that you can't even just sit there and enjoy it because they want you to move or you're in their way. (R7)

Numerous respondents implied how capturing photos on camera could take away one's presence from the environment, suggesting that active photo-taking and immersion in the experience cannot co-exist. Here, living the experience is described as an encounter which takes place in the absence of photo-taking. One respondents explained:

So for example, when I went to Auschwitz, when I was in Poland, you know, I took one picture at the front gate and then my phone was away for the rest of the time when I was

there because I felt like you know, something like that deserves that kind of respect and attention. (R15)

Interestingly, one respondent who was travelling with her sister in Morocco highlighted the challenges faced in communicating with the local people, which she attributed to their gender and cameras in sight. The respondent stated:

Also, at least my experience, it seemed like, at least where we were or in the interactions we had, some of the locals preferred just to be left alone. Because when you're walking around, when you're walking around with a camera, a fair number of people would just put their hand over their face. (R16)

Such encounter, however, may be dependent on the social and cultural norms of the local population.

The third theme offers a contrasting view, with several respondents claiming photography has enriched their travel experience and not detracted from it. According to these respondents, photo-taking facilitates immersion in their surroundings as focus is placed on elements which are present in the environment. Photo-taking also created opportunities for respondents to enhance social relationships with travel companions as well as the local people. These respondents stated:

If I'm in a natural place, taking picture of a bird or a plant then yea, to me, that is the joy I have because I become very aware of what's on my surroundings, and I take picture of what surround me … Actually I become more friend with some Filipino girls because we started somehow taking pictures of each other so, I think specifically here, it has been kind of a way to connect with people more than take me away from them. (R3)

I think somehow at a certain level, it even brings us closer to our friends. For example, we snapped photos together, and then we will just share. After the trip then go back to our car, and then I would send the photo to him, and then we can laugh about it, and we can talk about, "Hey, you know we had both reached the highest point of the Great Wall". So this is a continuous kind of story for us to keep in touch and to talk about. So to a certain level, I would say it really, really bring us closer. (R2)

The social significance of photography is evident here, supporting Markwell's (1997) depiction of photography as a tool for relationship enhancement, as well as a vehicle for tourist-host interaction.

Respondents were then asked to describe their feelings if they did not have the opportunity to take photos during their recent holiday. All respondents described the situation with a negative connotation, although some would find it more acceptable than others. Words used by respondents include sad, bummed, disappointing, bothered, annoying, incomplete, ruined and dissatisfied. These feelings were linked to lost opportunities to photograph, hence lost opportunities to produce photos for their intended use. For example, respondents talked about the inability to capture memories for future recollection, document evidence of their encounters and share their experiences on social media. For most respondents, photos were regarded as an outcome of the experience which they can take home as souvenirs or mementos. Respondents also explained how reviewing holiday photos could to take them back to a particular place and time, thus recreating the experience in the present:

I would be very disappointed if I couldn't take pictures, because as much as I like to take pictures to share and put on social media, really the pictures are about allowing myself to recreate my experience and remember those moments, and remember that experience through sound, sight, smell, clearly visual. I can't necessarily bring home the smell of something I ate, but I can take a picture of the fish that was being cooked by the man that

was cooking it on a grill outside, and I can remember, "Oh, that's what that felt like". (R16)

I do feel like I missed out on, not on the experience but on the opportunity to remember things better because of it. (R15)

It makes me feel a bit shit actually. It kind of feels like in this world if there's not a picture of it, it didn't happen. (R9)

I feel sad because I cannot share it. I cannot share my travel, my experience in this particular trip with my friends. Sometimes when you did something crazy, and you don't have that camera man or somebody to snap photo and then you can't share the greatest moment of the trip with friends or family. (R2)

Additionally, two respondents expressed willingness to return to the site if photo-taking opportunities were missed (e.g. camera or phone was out of battery):

Oh God, I guess it will ruin it a bit, but since I can always go back home and charge it, and come back the other day, or take a picture another day, it won't totally ruin my whole holiday. (R8)

Even sometimes what I do, if possible, I'll go again there, click the pictures and come back. (R5)

Two respondents also compared the worthiness of their holiday to photos produced during the trip, stating:

It's tough to say. It would almost feel not worth going if you're not able to take photos. (R14)

One of the main reasons why I want to visit countries is because I want to take pictures. So, without any device to take picture with, well then the whole purpose is ruined, isn't it?. (R8)

Nevertheless, about half the respondents mentioned they will continue to enjoy and make the most of their trip. Some described it as an opportunity to see the destination through their eyes and not the lenses:

I guess it's just, you have to live the life and take the pictures with your own eyes and enjoy the moment and be in the moment. (R3)

I think I would be a little bit bummed, but then I would just try to say to myself, "It's okay that you can't take photos. It doesn't matter". The only reason why I take photos is really for myself. I share them, but I share them for myself. If I were going somewhere where I didn't have the ability to take a photo, I think I would probably adapt okay to that and I would really enjoy the moment a lot more than trying to get the perfect shot. (R6)

Not being able to photograph was also described by a few to be liberating as it takes away the need to divide their time and attention between activities. However, the absence of memory in its visual form would potentially affect respondents' ability to look back and recall details of their holiday, in the future. Respondents explained that while the absence of photo-taking opportunities may not impact their experience during the trip, the lack of visual memories would result in future disappointment and regret. These respondents stated:

During the travels, it probably wouldn't affect me. Honestly, I'd probably say, "Oh my gosh, it's so nice not to have my big heavy camera with me right now". I can move around a lot more easily, my shoulders don't hurt from lugging around all day, I'm not constantly thinking about what's the best angle to take a picture at. It wouldn't affect me a whole lot during travels but then when I got home and realised I had no images to look back on and remember, I would be really disappointed. (R11)

I think it wouldn't bother me then, while I'm on the trip, but maybe later. Maybe even it could be six months, a year, down the road when I'm thinking about like, "Ah, I wished I took a picture", that sort of thing. (R13)

5.2.5 Research objective 4: Tourists' online photo-sharing behaviour

The level of connectivity maintained during respondents' most recent holiday was elicited during the interview. The findings revealed that all respondents maintained some form of connection during their trip, and platforms commonly used to stay connected include instant messaging applications such as Whatsapp, Facebook Messenger, WeChat and Skype. These applications allow respondents to make instant calls and send text messages with available internet connection. Social media platforms such as Facebook, Instagram and Twitter were also frequently used to remain in touch. Communication established via social media platforms include postings made about the trip (e.g. sharing holiday photos) and responding to comments received on such postings. Apart from that, a few respondents connected via email and traditional short message service (SMS). The type of platform utilised depended on the functionalities afforded, as well as the platform used by those who they communicated with. For example, respondents stated:

For my friends and my family, I connect on the Whatsapp. They have also group, like they have a group of my family where we're all brothers, parents, everybody is there. I also have some group for my friends, so I put my pictures in those groups and then they

start commenting, "It's beautiful", and for my followers, I put pictures on social media. (R5)

I use text mainly because it's pretty much the extent of my parents' ability to use their cell phones. (R6)

Respondents were then asked to share their reasons for maintaining communication when travelling on holiday. Six key themes were identified, as presented in Table 5.6. below. These themes include keeping loved ones informed, checking-in with family and friends, sharing experiences, staying up-to-date, safety concerns, and habitual practice.

Table 5.6. Reasons for maintaining communication while on holiday

Findings	Themes
Self-driven communication Initiated or expected by others	To keep loved ones informed
To say hello To let people know we miss them To send greetings during birthdays/festivals/holidays	To check in with family and friends
To share the experience with those who are not physically present To show-off To tease those who were not able to travel	To share travel experience with those who are not physically present
Checking social media profiles and postings of family and friends	Staying up-to-date on the lives of family and friends back home
A way of dealing with awkward situations when traveling alone	Safety concerns
Regular check-ins with family Casual chats with friends and family	Habitual practice

For the majority of respondents, the intention was to keep loved ones informed about their wellbeing and whereabouts. Numerous respondents addressed the tendency for family and friends to become worried if they do not get in touch during the trip. Respondents used words such as 'alive', 'fine' and 'okay' to describe the kind of information conveyed during these conversations. In such instances, communication was established following the expectation of others who are concerned about their wellbeing, and who hence want to be kept in the know. Respondents explained:

We went to the mall one day just to connect to Wi-Fi and be able to call our family. I just called my mom and said, "Hey, I'm alive. Don't you worry. I'll call you in three days. If you don't hear from me in three days, don't freak out. I will contact you". (R6)

Because they were asking actually what's going on. They were curious what's going on, because at one point they got to know that I separated, and I wanted to go travel alone … They were worried for my safety. They wanted to know if I'm doing okay and doing good. (R12)

About half the respondents mentioned they deliberately maintained communication with friends and family during their holiday. This was performed as a way of checking-in with close ones, despite their absence. It also provided respondents with a sense of home, especially for those travelling long-term. These respondents stated:

With them it was either like you know, my normal communication like, "How have you been?" or you know, "I heard you were sick", you know, "Are you feeling any better?", or like, "No mum, I promise I'm not spending too much money". Things that might be related to trip and that aspect as well so like, "Oh, I'm just doing this today", or, "Oh, I just saw this", and you know. (R15)

Like for birthdays, and holidays and things like that, I guess. We try to keep in touch more around those times, also. Let people know we're thinking about them, you know, we haven't forgotten about people, or that we miss them … I think it's even more important for us to keep in contact with them, because it gives us a piece of home, that we're kind of missing because we've been gone for so long. (R7)

Although the distinction between being home and going away may become blurred here, mobile connectivity provided respondents and their loved ones with a sense of comfort. This demonstrates consistency, and provides an extension to, the findings of Kirillova and Wang (2016) which focused on the Chinese tourists context. Furthermore, the continuous communication made up for respondents' absence from home, which they compensated for through their virtual presence online.

Another reason for maintaining communication was to share the travel experience with family, friends or an intended audience online. This was described as allowing others to see the destination through their eyes, particularly encounters which respondents found interesting or joyous. Respondents explained:

> *The other thing would be sharing the joy that, if today we did something new or had some new food or did some new thing and all those things. That's all. Sharing.* (R10)

> *I normally do send a text or an iMessage with a photo or two photos of something really interesting to my family. We have a family thread going that we all just kind of share fun pictures that we think the others will appreciate and it just kind of serves as a check-in.* (R11)

For a few respondents, sharing was intended to make others envious of their travel experience. This was performed as a way of teasing family and friends back home who were not able to travel with them. Respondents stated:

> *Sharing a good moment is number one. Number two is that you know that can be, sometimes because we want to share some good stuff with close friend and sometimes show off a bit.* (R2)

Because they are working a job, because they're not getting leave to travel and they're stuck with their businesses, with their jobs, with their responsibilities. They want to travel but they can't. That situation doesn't allow them. But for me, never it's a problem for me to travel. Here, I'm travelling only. So, that's why they feel jealous. "Yea, you're doing a great job, you're travelling every time, you're in a big company as well. We can't do that." So that's why I always send my pictures to my friends, to my family, "Look I'm here, I'm having this, I'm living this", so they always feel jealous. It's always good to make them feel jealous. (R5)

While some respondents maintained communication by replying to comments, complements and suggestions shared on their social media posts, others engaged by simply posting photos or details about their trip, or scrolling through their social media feed. Such engagement allowed respondents to stay up-to-date on the lives of family and friends back home, by viewing their social media profile and postings. This was perceived by respondents as a form of communication, albeit subtle. One respondent mentioned:

But of course it's also type of the connection when you just post something from your trip from on Facebook, and people maybe are not even reacting. But they see it, but it's kind of connection, yeah. (R17)

In addition, staying connected was reported by a handful of female respondents to be driven by safety concerns. For one respondent, engagement with friends online was often initiated as a way to deal with boredom and awkward situations, especially when going places alone. The respondent stated:

It's really just to chat. Like, you know, I'm on holiday with my dad. I do get a bit bored, so I just message a couple of my best friends and say, "What's going on?". And then when I was at the bar by myself, chatted to a couple of people and then message them

and be like, "What's going on?". Like, if some creepy guy was just hitting on me, "Save me", you know? The usual. (R9)

For some respondents, communication was maintained as it was something they did regularly and continued to do while travelling. Such communication involved checking-in and casually chatting with friends and family about matters that may or may not be related to the trip. Respondents claimed:

That is just a normal habit that I have of texting my brother and my parents once or twice a day. That's normal habit. I do it every day. (R10)

It's just a regular everyday things that I have with people that are my closest relations, right, like family, the trip, just the everyday things that you would talk to no matter if you are somewhere or if you are just next to them, and you talk about these things with them, to them at any point. (R17)

Nevertheless, some respondents were selective with their online communication, making careful considerations about when and who to communicate with. Respondents expressed their desire to minimise online communication as a way to go off-grid and distant themselves from the everyday mundane life. Respondents specified factors which determined their level of engagement with physically distant friends and family. These include who the audience is, the topic of conversation and their participation in ongoing activities:

I might respond like, it won't be immediately. So maybe if I'm in the subway and we're not really doing anything but just like sitting there, I might be on my phone. Or like at dinner, like if we're both just kind of eating, I might check or something, or my friend went to the bathroom, but you know, it just depends how many comments it is, and it also

depends on the priority that person has in my life. So it's like my mother versus some friends from high school who I haven't seen in years is commenting, you know. (R15)

It depends on the comment. If it's someone that's just saying, "Oh, great photo", I probably wouldn't comment right away. If it's someone suggesting a gelato place down the road, sure, I'll respond right away because it was great for them to go out of their way to give me a suggestion based on where I was. So, it depends what the content of the comment is. (R11)

Based on the interview findings, mobile connection was maintained while vacationing for a variety of reasons. Total disconnection was not pursued by any respondent, although some were careful about their level of continuous engagement. Total disconnection was also implied to be undesirable for family and friends back home who expect to hear from them during their trip.

To better understand tourists' photo-sharing behaviour, respondents were asked about their utility of photos taken during the trip. A large number of respondents mentioned they shared photos of their holiday online, in the midst of the trip. Respondents talked about the process involved in reviewing and selecting photos prior to sharing them, while a few have taken to editing their photos prior to posting on social media. Here, the practice of selective photo-sharing is evident as photos were selected based on a set of pre-determined criteria. These criteria, which define the social-media-worthiness of photos, were described by respondents as images that are recognisable and aesthetically pleasing:

Of course, the quality must be very clear, high definition. And also you can see our reaction, our face reactions whether we are really happy inside the pictures. And the colors, you know. I think that's basically my focus point when I select those photos. (R2)

> *So if there were, as I said, something like easily recognisable, for example the Times Square photo, you know, I posted that on my Facebook. I did post that picture at the time, but then when it came to photos like Brighton Beach or Brooklyn, I waited. I posted those at the end of my trip when I got back to Kentucky on a photo album of New York I had created on Facebook.* (R15)

In such instances, the process of selection was performed to ensure photos will appeal and be well-received by the intended audience online. Photos were also shared with one's image and social esteem in mind.

According to respondents, some photos were posted during the trip due to their timeliness and relevance. For example, certain photos were shared on social media to keep others informed about what they did that day, or to tell others about something exciting or funny that happened. Respondents explained how the purpose or significance of such photos would diminish if shared after the trip. One respondent stated:

> *Let's say for example, the scorpion thing. They know I'm there, so they know I might be doing something. I might be doing something soon. I post the pictures that say I ate scorpion and all. Their reaction would be different. The response I get on Facebook would be different compared to when I post it back when I come back home.* (R12)

Here, photo-sharing was discussed to be time-sensitive, especially when respondents seek to evoke specific reactions or responses from the intended audience. The crucialness of time suggests the importance of posting certain types of photos during the trip, as their value decreases when posted at a later time.

Only two respondents did not share photos of their holiday during the trip. For one respondent, this was attributed to the time required to transfer and edit the photos taken on her professional

camera. The other respondent did not share photos of his holiday as it was not part of his nature to post photos on social media. The respondent explained:

> *I feel it's a personal thing. It's my moment. It's a private moment. I don't really wish to share all those things on social media.. I don't think everyone needs to know what I'm doing on a regular basis.* (R13)

The channels used to share holiday photos during and after the trip were also elicited from interviewees. All respondents mentioned they shared photos of their holiday online except one, who chose to share in person. Social media platforms were most commonly used by respondents, followed by instant messaging applications and personal travel blogs. More conventional options such as email and text messages were also utilised by a handful of respondents.

The majority of respondents shared photos of their holiday on Facebook, followed closely by Instagram. Other less popular social media platforms include Snapchat, YouTube and Twitter. In regard to instant messaging, Whatsapp and Facebook Messenger were the most common applications used by respondents to share holiday photos.

The type of platform utilised by respondents depended on who the intended audience is, which platform the audience is on, as well as the functionality and features offered on each platform. For example, one respondent explained her preference for using instant messaging applications when sharing photos that are more personal, as they are not intended for the viewing of a public audience:

> *For instant messaging apps, if I do something like that, it'll be more like a personal photo. For example, in New York, I was taking a couple of pictures of me and my boyfriend. Well, it was still a relatively new relationship and I didn't want to be posting all those stuff all over my Facebook if I didn't know how it was going to work out, for*

example. And so I sent a couple of those via Facebook Messenger or Whatsapp to some of my friends and family but that was it. It wasn't posting that publicly, at the time. (R15)

The type of platform chosen was also determined by its ability to reach the intended audience. Respondents mentioned:

Most of it is Facebook because I am over 30, and so Facebook was my college experience. Facebook started when I was in college. Most of it is Facebook because that's where most of my friends and family are on, and then some Instagram as well. (R16)

So I like, with Facebook, if I share a single photo just to be able to reach you know, my friends and family and kind of share with them what I'm experiencing. (R15)

Furthermore, respondents rationalised the use of certain platforms based on their key purpose and functionality (e.g. personal vs business-oriented), as well as type of content shared (e.g. photos vs videos). Respondents stated:

While I'm travelling, while I'm on the road, Instagram is my main go-to because that is centred on photo sharing. In my head, I have social media classified as different uses. So, some people look at anything and everything on Facebook. I prefer to put news things, personal announcements, whatever, on Facebook while I kind of reserve Instagram for my photo sharing. I've shared the few videos that I take on Snapchat. (R11)

Because Instagram is more as a medium for artistic expression, even though I don't consider myself as an artist in photography, but I think of it more consciously, while on Facebook it's just I think that it's just a record kind of documenting the things that were happening in my life right now. (R17)

While most respondents shared photos of their holiday for personal and social reasons, a handful shared for business-related purposes. These respondents utilised platforms such as LinkedIn and a business website. Majority of respondents have taken to share photos and videos of their holiday on three or more platforms, with only a few utilising two platforms. Two respondents shared on over five different platforms, which may be linked to their roles and interests as travel bloggers. For example, one respondent explained:

> *It would only be shared through e-mail. If someone signed up for e-mails, then they would get an e-mail saying that we had a new blog post up. We don't push anything to anybody. We don't have an e-mail list. When we share it from WordPress, it gets posted on LinkedIn and it gets posted on Twitter also. We ourselves post it to Facebook and I'll usually post it on our, I don't know what you call it, our fan page, or whatever, on Facebook, then my personal Facebook. I'll probably make an extra post about it on Instagram, so people will know to look if they are on Instagram, saying that we have a new blog post.* (R7)

5.2.6 Research objective 5: Tourists' online photo-sharing motivation

Apart from eliciting photo-sharing behaviours, the interview explored respondents' motivation for sharing. During the interview, respondents were asked to provide reasons for sharing photos of their holiday, and eight recurring themes were identified. As seen in Table 5.7., the themes comprise sharing experiences with those who were unable to travel, keeping loved ones in-the-know, sharing emotions, broadcasting achievements, facilitating future memories, imparting knowledge, motivating others, and maintaining social media presence.

Table 5.7. Reasons for sharing holiday photos

Findings	Themes
To share unique encounters and experiences To relate to people through photos	Sharing experiences with those unable to travel
To maintain connection with those left behind Expectation of others to check-in during the trip Family and friends who want to be kept informed	Keeping loved ones informed and maintaining relationships
To share feelings of joy, fun, excitement and happiness To reciprocate happiness online	Sharing emotions
To show others where one has been To show-off To evoke reaction To share one's sense of pride To show others how far one can go To obtain encouragement or validation from others To motivate myself to travel more	Broadcasting experiences and achievements
To remember the experience in the future To relive experiences in the future For future reflection For future travel planning	Facilitating future memories
To share information and knowledge with others To share one's view of a place	Imparting knowledge
To encourage/ influence others to visit the destination To promote the destination To encourage and revisit the destination with others	Motivating others to visit
To maintain the 'wanderlust' theme of social media account To update profile photo To keep social media account active (have not uploaded in a while) To remain as an active blogger	Maintaining social media theme and presence

The most common theme discussed by respondents was the desire to share the experience with others who were unable to travel with them. Respondents yearned to share travel encounters which they found unique or out of the ordinary. Novelty often drove the need to show to others, and this was performed visually perhaps due to the visual consumption of tourism. Respondents explained:

> *It's just something that we even were like, "wow". When we saw it in real life, we're like, "Oh, I wish my friends and family could just like see through my eyes right now", because it's so beautiful or it's just so awesome. I guess it's just like things that you don't see*

every day that we're like experiencing that I want them to experience too. Obviously it's not going to be the same, but it's close as you can get I guess, for right now. (R7)

It was just so amazingly beautiful every place over there. The landscapes were so different. Every five kilometres it was so different. It was so unique, and it was so beautiful that I just couldn't stop myself. I wanted to share it. (R17)

Novelty was also linked to once-in-a-lifetime experiences, or experiences that are rare, hence justifying the need to share or be shown to others. One respondent, who emphasised her desire to share the stylish outfit she was wearing, stated:

I think I posted like two or three of those while I was there because you know, number one, people wanted to know I have arrived safely, uhmm number 2, I had a really cool outfit that I wanted to share. You know, or if there was like something really funny that happened. (R15)

The second theme, which was equally significant to the first, involves informing family and friends about where they were or what they were doing. This was discussed particularly in relation to people who were interested in their travel journey or concerned about their wellbeing. Photo-sharing was frequently described as a way to keep others up-to-date on what was happening. Some respondents mentioned:

They are telling me, "How are you doing? What are you doing now?". So, I sent them a picture of me in a certain place, "Look, I am in this place". (R4)

Especially with my mother, she doesn't know where we are or understand what we're doing, so just for her to see what we're doing and what we're up to I guess is the primary reasons to show people. (R14)

I think sometimes I'll take a picture to make my mum feel better when I send to like you know, when you arrive, like when you're travelling how your parents are always like, "Oh, are you there yet? Are you safe?", and you take a picture of your hotel room or something to like show them, "Yea, I'm here, I'm good", you know. (R15)

Besides that, respondents share photos of their holiday as they felt compelled by others who expect to receive regular updates from them. Photo-sharing was also driven by the expectation of others who have requested for photos to be taken and shared with them. These people anticipate receiving details about one's travel journey as they unfold. One respondent stated:

And I know some people get back to me, "Oh, you're on this cool adventure. Share on Snapchat". So, for some reason, people always request that I put stuff on Snapchat in addition to the others so I always try to at least get a little bit out there. (R11)

A similar sentiment was shared by two respondents who were travelling over longer periods (i.e. five months and a year, respectively). For these respondents, sharing photos allowed them to maintain communication and uphold their relationship with family and friends who were left behind, similar to maintaining a virtual presence while being physically away. Respondents explained:

I take some nice pictures of my daughter in general, because everyone asks me all the time about her so it's a very nice way to keep everyone connected on what's going on with her. And especially because we are literally in the other side of the world so yea, I think people is curious about that so with some pictures, it somehow helps to keep the connection with me and the rest of the people back home alive. So yea, that's why I show the pictures. (R3)

I think it's to keep people updated on what we're doing in life and if anybody is interested to know what we're doing or ... Definitely like our moms check our Facebook religiously to make sure that everything's okay, because they're always worried about us. If there's friends and family that are interested in what we're doing, then it's the easiest way to keep everybody informed and to share photos and whatever. (R7)

The next theme identified through the analysis was the desire to share feelings and emotions felt during the trip. This was mentioned in relation to feelings of happiness, fun and excitement, suggesting a connection between positive emotions and photo-sharing during holidays:

It's like, "Hey, we are here!". So we are sharing kind of this happy moment, and then we just snap and send to share with friends. (R2)

I like to.. showoff is the wrong word, because it's not like brag, but more of a, "Hey, experience this with me. This is what I did. I'm so excited about it!". (R16)

The ones I shared on social media just make me happy. I was happy when I saw them so I shared them and just to maybe show off like, "Hey, look how happy I am. I'm here!". It wasn't to prove anything to anybody. It was just because they make me happy and I want to share that. (R6)

A few respondents linked this to the reciprocity of happiness shared by others on social media. One respondent stated:

I also like to see pictures from other people, like it inspires me or makes me happy, or if it's a birthday like I also feel somehow the joy. So when we're doing something nice and makes us happy, then it's nice to share it. And there is something that I don't remember if I read it or if I watch it in a movie, but somehow pictures are related with happiness

because usually you don't take, or people don't take many pictures when they are sad or mad or stuff like that. So you take pictures when you're happy and I think that really applies to me. If I am in a hurry or if I am, I don't know, I have a little daughter so sometimes I have to tell her not to do that, stuff like that. In those moments, I am not taking pictures. I take pictures when we're happy, when we're having like joyful time and it's nice to share those things I guess. (R3)

Another theme that emerged from the analysis was the need to show or tell others about where they have been or what they have done. The need to broadcast their experiences was linked to the desire to share travel achievements, and to some, personal accomplishments. Respondents explained:

I would relate it a little bit with the self-achievement, the happiness, because when I update or when I post those photos, other than just sharing I will also relate it to tell people I'm proud to be here, and also I'm very happy to be here. (R2)

It's our little way to share what we're doing because we're pretty proud of this accomplishment, too. I guess it's just a way to show things that we're proud of that we've done and to keep friends and family notified. (R7)

Some respondents mentioned the term 'show off', signifying the call for attention through photos shared online. In fact, a few respondents insinuated the function of social media as an avenue for showing-off:

I wouldn't say that would count as bragging, but it's a bit of a show off. I don't know if it's a good thing or it's a bad thing but that's what social media is for I guess. (R1)

Just kind of like, "Look what I'm doing. Isn't it fun?". That's the general point of social media isn't it? (R9)

Sharing travel achievements was discussed by several respondents as providing them with motivation to continue travelling. Words of encouragement conveyed by others offer validation and recognition to their experiences, which create the drive to pursue further travels. This extends the findings of past researchers (Kim et al., 2013; Tan, 2017; Tanti & Buhalis, 2016) on the value of responses and reactions received on online social networks. While past studies have identified positive implications of online feedback on the tourist experience and satisfaction, interviews conducted in this study revealed the capacity of such feedback to motivate future travels. One respondent mentioned:

When I post some pictures there, people like them, people praise them, people say, "It's a beautiful photo. You're doing good job", so these words also motivate me. It gives you pleasure when people praise your work, so it feels good, like indirect you feel like, "Yea, I'm doing a right job". So that's why also I share on the social media and with my friend. If people praise them, their appreciation motivate me. (R5)

In the next theme, respondents rationalised photo-sharing as a way of aiding future memories. Respondents also explained how future recollections will allow them to reflect on their life, in a chronological manner. This was particularly linked to photos shared on Facebook, which in 2015, launched a function called 'On This Day'. The function reveals to users visual and textual content which they shared on that particular date, in previous years. This includes status updates, photos and posts they have shared or been tagged in (Gheller, 2015). Respondents mentioned:

I will post some things, just kind of record where I've been, what I'm doing, because I love the aspect of social media. It's like a lifelong scrapbook of all the things that you've done and seen and people you've met. (R11)

On my phone I would upload to social media or on like a little video of here's what happened on this day, and pop that on social media, one, to share with friends and family, but two, by putting it on social media on that day, next year, on that same day, it'll pop back up and say, "Here's what you did a year ago". As silly as that is, I really quite appreciate those memories popping up at the exact moment a year later, or two years later, just something beautiful to remember. (R16)

Facebook has this wonderful feature that it reminds you the things that happened on the day … It reminds me what I've been posting at the same day now, one year, two years, three, five years ago and I'm actually, it's so nice, the old memories and maybe your old comments. Ahh, yes, I remember this moment. I remember this place. I remember these people. I remember this event. (R17)

As these posts may appear as pop-ups on their Facebook news feed, respondents implied the enjoyment derived from being reminded of past memories, unanticipatedly. Such reminders allow them to reminisce and reflect on past experiences without prior planning.

The next theme relates to the intention of sharing knowledge and information gained through respondents' first-hand experiences. This was discussed by respondents in two forms; providing information through the narration of photos shared, and providing information to friends or family seeking personal travel advice. One respondent explained:

> *Because the moment I post these, I'm sure got at least a few friends will ask "How's the place? We actually wanted to go". There would be a lot of questions with that comes to me after that … Of course I would be very happy to share with them. It really helps them to plan when to travel.* (R2)

Travel bloggers considered this as an assumed role or commitment to their followers, as the respondent below stated:

> *Our blog mostly focuses on the financial aspect, like how much it cost us and how much average things, like how much you'll spend on food while you're in Japan, and how much you spend on accommodations. A lot of it focuses on money, but we eventually want to go more into revealing places and giving advice, and things like that. Eventually, there will be more reasons to put up the pictures with the blog post, but right now it's mostly just our financial figures.* (R7)

Sharing photos of places and activities was also considered by several respondents as a way to motivate others to visit the destination. Photos posted on social networking sites provide visuals and details about the destination, which respondents hope will encourage others to undertake the experience. Some respondents, particularly bloggers, portrayed their role as influencers, whose voice goes beyond the mere act of sharing. For these respondents, photo-sharing serves to also promote the destination, thus benefiting future travellers and tourism providers. Subsequently, the content shared online is viewed to be more meaningful, as they contribute to something bigger. Respondents mentioned:

> *I definitely post some pictures of mine as well in my blog or in my social media. So people then actually can relate with me. They can see me there, so they can imagine themselves there. "If that guy can go there and he is standing somewhere, he's looking good." It gives people motivation to travel somewhere.* (R5)

> *Some of them I put on my blog. When my readers read about it, it will be easy to visualise the place and get motivated. Some of them I showed my friends through Facebook and some I shared with my friends. After I came from there, a couple of my other friends also went.* (R10)

The next theme that emerged from the analysis was sharing holiday photos for the maintenance of social media accounts. This was explained by respondents as keeping their social media content up-to-date, or keeping followers informed about their recent travels. Such practice is comparable to managing and maintaining the currency of one's life, in the virtual space. Furthermore, sharing holiday photos was discussed as a way to maintain a particular theme established for one's social media account, which for example, relates to travel and wanderlust. These respondents explained:

> *Because I'm a blogger, so I have so many followers on social media, so I really care about my followers, to keep update them about the places I'm visiting and all.* (R5)

> *On Facebook, it's like I get bored. I have been having this profile picture for maybe six months. I need to share it to something interesting.* (R4)

> *Maybe also to stay within the theme of my social media. I always share about travelling stuff and things like that, so that also contribute to the theme of my social media feed.* (R1)

Maintaining a social media theme can be linked to the curation of one's identity through photos that are selectively shared for the viewing of others. As past researchers mentioned, photography allows an individual to produce desired narratives of oneself (Belk & Yeh, 2011; Haldrup & Larsen, 2003). Photos are selected and shared according to the image one wishes to create or portray, and those which do not correspond to such image will not be published.

5.2.7 Research objective 6: The role of online photo-sharing in shaping the tourist experience

As photo-sharing requires mobile connection to be established and maintained while travelling, respondents' view about the impact of mobile connectivity was explored during the interview. Three themes were identified from the analysis, as presented in Table 5.8. below. The most common theme comprises a combination of positive and negative impacts, followed by insignificant to the experience, and negative impacts.

Table 5.8. Impact of photo-sharing on the tourist experience

Findings	Themes
Balancing one's engagement online (virtual) and on-site (physical) Putting devices away upon realising its impact on the experience Putting devices away when in the presence of others. E.g. dining with friends	A mix of positive and negative implications
Maintaining mobile connectivity was not a priority Posting photos and communicating online only during down time Majority of photos posted after the trip	Insignificant
Mobile connectivity viewed as a distraction from the experience Spillover-effect from one's everyday routine	Negative implications

Respondents who expressed both positive and negative impacts explained how they leveraged on mobile connectivity during the trip, but consciously limit their level of connection. According to these respondents, available internet connection, such as Wi-Fi, was utilised to share their experiences with people back home, or to attend to important matters such as work emails. However, they would consciously minimise mobile usage and connectivity upon realising its impact on the enjoyment of the experience. Respondents seemed to be cautious of their mobile utility in the presence of others as it may hinder quality time and conversations from occurring. This include the presence of travel companions, the local people or other travellers. Respondents also described the virtual world as the 'outside world', which brings with it aspects of the mundane life that they wish to disconnect from when vacationing:

The time I wouldn't be using my phone, I could have really done much more than just lazing around. But I think most of the times I come to realise it, then put my phone away. (R1)

For example New York, my friend, she loves to take pictures of food. She was taking pictures of the food and stuff, I had my phone put away because I was wanting to focus on us in the moment. I try to find a good balance of like, "Okay, it's time to take pictures. I'll post one or two", but then I try to keep the phone always because I feel like a lot of people tend to live through social media … they care more about like what it looks like as opposed to what it is. And that's one thing I try to not do. (R15)

Yes. Sometimes it happens. Sometimes it's just the I feel like I spend too much time rather on my phone than on experiencing the world around. When I realise that, I usually just put the phone away and just get back to the real world. (R17)

On the other hand, in the second theme, a handful of respondents claimed their travel experience was not negatively impacted by mobile connectivity. For these respondents, maintaining mobile connection was not a priority as greater importance was placed on being present at the destination, with the people. Hence, respondents did not actively engage with their devices when travelling. These respondents were careful about when and where they would establish connection, stating:

I'm going to visit this place maybe once in my lifetime, and I need to just have good memories of the place, so I just use my phone while I'm riding a bus or transportation, or I am in the hotel, not in a new place I am going to visit. (R4)

No, especially when I am with locals and with other people, I'll pull it out and say, "Hey guys, let's take a picture of us and to remember that we all had dinner together". But then, I won't check Facebook, I won't check social media or anything when I'm

interacting with people in real life. It's one of my pet peeves when people do that when they're talking to me or dining with me or whatever. So, I go out of my way to make sure I don't do it to them. (R11)

In the following theme, an equal number of respondents recognised the negative implications of mobile connectivity on their travel experience. These respondents described mobile connection and engagement as distractions from what was happening around them. With such distractions, respondents' senses became somewhat disengaged, particularly in relation to sight and sound. The inattentional blindness discussed by Simons (2000) was portrayed by these respondents:

Whether it's somebody trying to talk to me in a different language and I don't hear them because I'm staring at my phone and I'm not looking around. I know that has had to have happened. (R6)

Sometimes you're at a place for too long and it starts to get a little boring, so you might just like dose off, not dose off but just kind of like resort to going through Facebook or whatever and not being like, "Wow, I'm in this crazy place and I'm only going to be here for like an hour". I think it's been things like that. (R7)

Some respondents described their mobile usage as habitual, which they attributed to their daily attachment to the device. This illustrates the spillover-effect of mobile utility from the everyday life to the tourist life, as discussed by past researchers (Dickinson et al., 2014; Hannam et al., 2014; MacKay & Vogt, 2012; Molz & Paris, 2015; Pearce & Gretzel, 2012; Wang et al., 2014, 2016). Respondents stated:

Of course, to talk to relatives and share pictures and stuff, but you tend to be more on it than what you really wanted to be. I'm not sure, but it happens that I'm scrolling through my social media and I just put my phone away and within five seconds I take it back and

it's an instant. Must be a habit I guess, but it's so instant and you know that you have a connection and that you can see what's happening around, so it's really like a habit of going, even I'm scrolling through the same thing I'll still go on it. So yeah, I think it's not a good thing, especially on holidays where you intend to just put everything behind. I even checked my work email because of that. (R1)

I would say either for work, for travel, for my everyday kind of routine, it's part of my partner. (R2)

Towards the end of the interview, respondents were asked to describe their feelings if they did not have the opportunity to share photos of their recent holiday. The responses gathered were comparable to the earlier question on photo-taking opportunities, although some explained it would not be as upsetting as not being able to photograph. A large number of respondents mentioned they would be negatively affected, although to varying extents. Sad, upset, annoyed and incomplete were some common words used to describe their feelings.

The analysis revealed that respondents would primarily be affected by lost opportunities to utilise photos for their anticipated use. For example, not being able to share photos with the intended audience would result in lost opportunities to: attain social recognition, share the novelty of the experience, maintain or enhance relationships while travelling, and showcase evidence of travel encounters. Respondents mentioned:

I think that if you can't show what you're experiencing right now and where you are, if you can't show it to your friends and relatives and say, "Hey, I'm in the Maldives, can you see it?", yeah, I think that would affect me in the sense that I wouldn't be able to show it to my friends every day to show where I am. (R1)

I'm usually travel solo, and it's part of my way of travelling actually that I share what I'm experiencing, and that also made a few connections with some of my friends much stronger because of how I'm posting and what I'm posting. And when I left Poland, actually, because of my travels and because of my experiences, some of my connections back home weakens, and some of them got much stronger. So it would be kind of a loss for me because I wouldn't have been able to keep it the way I'm keeping it right now because I'm getting really great positive feedback of what I'm posting. (R17)

Several respondents highlighted the joy that comes with sharing, while some enjoy receiving responses about their holidays. Respondents stated:

I feel very excited to share the pictures whenever I want. So, it's very hard time to me. Like I have pictures in my phone but I can't share it, right. (R5)

I mean I like to share things, so that would be kind of sad. Yeah, it'd be kind of sad. I mean even when I was a kid before social media was a thing, I would make scrapbooks. I would take those scrapbooks, I'd show my family the picture of me and my friends in my scrapbook. Then I'd take those scrapbooks and I'd share them with my friends. Or if I'd have people come over, I'd pull out my scrapbooks and be like, "Hey, look at all these fun pictures of me playing". (R16)

It's probably because people are interacting with you while you're posting the pictures. You get likes, you get comments, you get people asking, "Oh my God, how did you reach there?", or, "How much did you pay to go there?", and stuff like that. It's really all of those interactions with people really curious about how did you get there, the part that I would be missing if I didn't have any pictures showing up my on social media. (R1)

In the same vein, one respondent described her feelings as being cheated or robbed of her enjoyment, stating:

> *Probably a bit cheated because I like going on vacation, right? And I enjoy it. It's like my me time. I get to explore new countries and stuff, but kind of one of the things I like about, this is so sad, is posting about it on Facebook.* (R9)

Few respondents linked the inability to share photos on social media to the reduced ability to retain memories of the trip, as well as a reduced sense of completion. Respondents mentioned:

> *I feel like if I couldn't share it, that it's not, I don't know, it's not a memory, I guess. It's hard to explain.* (R14)

> *I think it would be like an incomplete holiday because for myself I wouldn't have any memories and my social media there wouldn't be any posts about this specific holiday compared to any other holiday that I've had and it's as if I didn't go on holiday.* (R1)

Nevertheless, several respondents explained their feelings will depend on the type of photos or experiences they wish to share. Respondents expressed a greater desire to share experiences that are novel and distinct from the everyday life. Therefore, not being able to share photos that are less distinct would not equate to the same level of discontent. For example, one respondent stated:

> *I'm not really one you know, big for the likes. I think the only time that I will be sad is you know, if it's something as I said when I was looking really good in that costume I had and you know, I'm not going to walk around in that rave costume at work or at a regular day in my life.* (R15)

On the other hand, some respondents felt it would not impact their on-site experience but their post-travel experience, when stories are told and shared about the holiday. These respondents mentioned:

> *I did enjoy the place, but when I came back, I had only stories to share, but not real pictures to show.* (R10)

> *If I want to tell someone, "You really need to go to this place", and I don't have the proof, it will be annoying.* (R4)

In contrast, a handful of respondents expressed neutral feelings towards the situation. According to these respondents, photos were primarily taken for the purpose of capturing memories of the trip, hence for personal safekeeping. While a few respondents mentioned it would be ideal if they could share photos of their holiday, they will not be too bothered if they could not:

> *It's okay for me. Yeah. It's better to share them, but if I can't, it's okay. It's not the worst thing that's going on. At least I have my memory.* (R4)

> *I couldn't care any less. It would not faze me in the absolute slightest because I'm taking those pictures for me. I'm not taking those pictures for other people.* (R13)

Overall, the findings derived from stage one and two revealed that travel is valued for both the on-site experience and the images produced during the trip. While engagement and motivation for photo-taking and photo-sharing may vary between individuals, photos captured on holiday bring about added value during, and after, the trip. For many, photography and photo-sharing are deeply embedded in the practice of travel, and are closely linked to one's affective feelings about the trip.

Tourist destinations provide places for experiences to be attained and photos to be produced. Photos subsequently allow memories to be made, experiences to be shared, stories to be told, feelings to be displayed, relationships to be formed, knowledge to be given, motivation to be built, social recognition to be achieved, and reflection to be performed. After all, the novelty afforded through travel permits the creation of interesting content, in contrast to those that are mundane and less exciting.

As mentioned in chapter four, findings generated from the qualitative phase of this study were utilised in the construction of the proceeding phase, that is quantitative in nature. Table 5.9. exhibits the ways in which the in-depth interview findings were translated into survey questions and items in stage three of data collection.

Table 5.9. Summary of key findings and application in stage three of data collection

STAGE 2: **Key interview findings**	**STAGE 3:** **Survey Questions**	**Research Objective**
Travel motivation: - Novelty/exposure to the 'other' - Entertainment and events - Attainment of knowledge - Relaxation - Enhancement of kinship relationship - Travel photography (influencing destination choice)	Rank your top 3 reasons for travelling, with 1 being your first and primary reason for going on a holiday. *Response set: Ranking scale* I travel because it gives me a good opportunity to take photos and/or videos. *Response set: Likert scale* I prefer to visit places that offer good photo and/or video-taking opportunities over those that don't. *Response set: Likert scale*	RO 3 & 6
Types of photography device carried: Mobile phone, digital camera, DSLR/professional camera, action camera (e.g. GoPro), 360 camera and underwater camera	In general, when travelling, which of the following photo-taking/video-taking device(s) do you carry with you? *Response set: Checklist*	RO 1
Common subjects of photography: - Nature and landscape - Iconic landmark/distinctive features of the destination (architecture, monuments, historical sites) - Elements contrasting the home environment (local people, local life in general, local delicacies and activities participated in) - Group photos (with travel companions) - Selfies/group selfies	In general, when travelling, I take the following types of pictures and/or videos: *Response set: Likert scale*	RO 1
	I share the following types of photos and/or videos online. *Response set: Likert scale*	RO 4

A little over half of the respondents prefer to not be included in photos. Respondents include themselves in photos when expected by others (e.g. travel companions or family and friends back home) or documenting time spent with travel companions. Slightly less than half the respondents stated they prefer to be included in photos taken on holiday – Important evidence for 'show and tell'.	I prefer to include myself in photos and/or videos I take when travelling. *Response set: Likert scale*	RO 1 & 2
	I prefer to include myself in the photos and/or videos that I share online. *Response set: Likert scale*	RO 4 & 5
	I share my travel photos and/or videos because: *Response set: Likert scale*	RO 5
Photo-taking motivation: - Memory-making (capturing sights, people, feelings and emotions) - Documenting experiences, including social relations, beauty and aesthetics (validation of one's experiences and encounters) - Experience-sharing (encounters, emotions and knowledge) - Retrospection - Personal interest	I take pictures and/or videos while travelling because: *Response set: Likert scale*	RO 2
Impact of photo-taking on the tourist experience: - Insignificant ➢ Strike a balance between photo-taking and experiencing places and people ➢ Photo-taking as a secondary activity ➢ Photo-taking as part of the experience - Negative impact (from photo-taking endeavours of travel companions, other tourists and/or their own) ➢ Time spent waiting ➢ Distraction from the surrounding environment and travel companions ➢ Hindering communication with the local people - Positive impact ➢ Enriches the experience ➢ Facilitates immersion ➢ Enhances social relations with travel companions and the local people ➢	Taking photos and/or videos enhances the relationship between myself and my travel companion(s). *Response set: Likert scale* Taking photos and/or videos enhances the relationship between myself and the local people. *Response set: Likert scale* Taking photos and/or videos enhances the relationship between myself and the people I met on holiday. *Response set: Likert scale* Taking photos and/or videos limits my ability to live in the moment. *Response set: Likert scale* Taking photos and/or videos is important to my overall travel experience. *Response set: Likert scale*	RO 3
Feelings in the absence of photo-taking opportunities: - Negative ➢ Lost opportunities to capture photos for intended use ➢ Photos as a tangible outcome of the experience ➢ Photos represent the worthiness of the trip ➢ Willingness to return to tourist site - Acceptable ➢ Opportunity to see the destination through one's eyes ➢ Liberating ➢ May result in future disappointment and regret	Describe how you would feel if you did not have the opportunity to take photos and/or videos during your holiday: *Response set: Open-ended* If I do not share these photos/videos, it is as if I did not go on a holiday. *Response set: Likert scale*	RO 3

All except two respondents shared holiday photos during the trip	I share my travel photos and/or videos with others: - During my trip - When I have returned home from my trip - During my trip and when I have returned home *Response set: Multiple choice*	RO 4
Platforms used to share holiday photos: - Social media (Facebook, Instagram, Snapchat, YouTube and Twitter) - Instant messaging applications (Whatsapp, Facebook Messenger, WeChat and Skype) - Travel blogs - Email - Short message service (SMS)	I share my travel photos and/or video with: *Response set: Checklist* I share photos and/or videos of my holiday through: *Response set: Checklist*	RO 4
One respondent did not share photos of his holiday as it was not part of his nature to post photos on social media		
Motivation for sharing holiday photos: - Sharing experiences with those unable to travel - Keeping loved ones informed and maintaining relationships (self-driven or expected by others) - Sharing emotions - Broadcasting experiences and achievements - Facilitating future memories - Imparting knowledge - Motivating others to visit - Maintaining social media theme and presence Photos shared photos with one's image and social esteem in mind.	I share my travel photos and/or video with: *Response set: Checklist*	RO 4
	I share my travel photos and/or videos with others online because: *Response set: Likert scale*	RO 5
Photo-sharing is time-sensitive, especially when reactions or responses are anticipated from the intended audience	When I have access to the internet while travelling, I seize the opportunity to share my travel photos and/or videos online. *Response set: Likert scale*	RO 6
Available internet connection utilised to share holiday experiences with people back home		
Impact of photo-sharing on the tourist experience: - A combination positive and negative impacts ➢ Leverage on mobile connectivity, but consciously limit one's connection - Insignificant ➢ Mobile connectivity was not a priority ➢ Careful about when and where to establish connection - Negatively impacts ➢ Mobile connection as a distraction	Sharing travel photos and/or videos is important to my overall travel experience. *Response set: Likert scale*	RO 6
Feelings in the absence of photo-sharing opportunities: - Negative (to varying extents) ➢ Lost opportunities to capture photos for intended use ➢ Robbed of the enjoyment ➢ Reduced ability to retain memories ➢ Feelings will depend on the type of photos ➢ Impact on post-travel experience - Insignificant ➢ Photos taken for personal use or reference	Describe how you would feel if you are not able to share your travel photos and/or videos with others: *Response set: Open-ended* If I do not share these photos/videos, it is as if I did not go on a holiday. *Response set: Likert scale*	RO 6
Respondents expressed the joy of sharing and receiving responses about their holiday photos	Receiving reactions (e.g. likes, comments and shares) on my travel pictures and/or videos online enriches my travel experience. *Response set: Likert scale*	RO 6

All respondents maintained connectivity while travelling:	During my travels, I: - Disconnect my mobile connection - Limit my mobile connection - Maintain my usual mobile connection - Connect more frequently *Response set: Multiple choice*	RO 4 & 6
Reasons for maintaining communication: - Keeping loved ones informed (wellbeing and whereabouts) - Checking-in with family and friends (compensating absence or providing sense of home) - Sharing experiences - Staying up-to-date on the lives of family and friends back home - Safety concerns - Habitual practice	When travelling, I use my mobile device for the following functions: *Response set: Ranking scale* I remain connected with people back home while travelling because: *Response set: Likert scale*	RO 5
Communication was maintained by: - Responding to comments, complements and suggestions shared on one's social media post(s) - Posting photos or details about one's trip - Scrolling through one's social media feed	While travelling, I make time to respond to people's comments on my photos and/or videos online. *Response set: Likert scale*	RO 4 & 6

The following chapter will present quantitative findings gathered from the third stage of data collection, which attempts to ascertain the generalisability of findings derived from this inductive phase.

6. QUANTITATIVE FINDINGS AND ANALYSIS: STAGE THREE

Based on the qualitative findings presented in chapter five, a survey was constructed and distributed in the third stage of data collection. The survey was developed to determine the generalisability of findings derived from the inductive phase of the study. In this chapter, quantitative data gathered from the survey is analysed using a range of statistical tests. The first section presents outcome of the descriptive statistics, which addresses the respondents' profile, travel motivation, as well as all six objectives of the present study:

Research Objective 1:	To examine tourists' photo-taking behaviour while travelling on holiday
Research Objective 2:	To examine tourists' photo-taking motivation while travelling on holiday
Research Objective 3:	To identify the role of photo-taking in shaping the tourist experience on holiday
Research Objective 4:	To examine tourists' online photo-sharing behaviour while travelling on holiday
Research Objective 5:	To examine tourists' online photo-sharing motivation while travelling on holiday
Research Objective 6:	To identify the role of online photo-sharing in shaping the tourist experience on holiday

In the second section, cross-tabulations, independent samples t-tests and one-way ANOVA tests were conducted to explore relationships between variables, corresponding to the ontological view of quantitative methodology. Similar to chapter five, quantitative findings presented in this chapter will be briefly linked to existing literature in relevant areas of research. An overall discussion of findings derived from the present study will be covered in the following chapter.

As mentioned in chapter four, the survey took into consideration respondents' video-taking and video-sharing endeavours, as both activities require the use of similar devices (i.e. cameras and mobile devices) on-site, at the destination. Hence, for the following sections, it should be noted that the terminologies 'photo-taking' and 'photo-sharing' incorporate video-taking and video-sharing, respectively.

6.1 Descriptive statistics

To attain an overview of the survey data, output of descriptive statistics will be presented in this section. This includes the frequency count of each variable, as well as mean and standard deviation of variables measured using an ordinal scale.

6.1.1 Profile of survey respondents

A total of 427 responses were recorded from the survey, with 422 respondents who consented to participate in the study. From the 422 respondents, 405 travelled within the last 12 months and were included in the final dataset for analysis.

Among the 405 respondents, 63% were female and 37% were male (see Table 6.1.). This is representative of the current travel market, as nearly two-thirds of travellers today are women (GW Today, 2016). As seen in Table 6.2., a third of respondents (30.86%) were aged between 25 to 29, making them the largest group of participants. This was followed by respondents between the age of 18 to 24 (20.49%), 30 to 34 (18.27%), 35 to 39 (7.65%), 40 to 49% (9.38%), 50 to 59 (8.4%) and 60 and above (4.94%). The age distribution provides a good representation of the current travel market as Millennials, aged between 25 to 34, were reported to take the most trips per year (Expedia, 2018b), while Generation Z, aged between 18 to 24, were reported to take almost as many trips as Millennials (Expedia, 2018c).

Table 6.1. Gender of respondents

Gender (%)	
Male	63
Female	37

Table 6.2. Age of respondents

Age (%)	
18 – 24	20.49
25 – 29	30.86
30 – 34	18.27
35 – 39	7.65
40 – 44	4.94
45 – 49	4.44
50 – 54	6.42
55 – 59	1.98
60 and above	4.94

Table 6.3. Qualification of respondents

Qualifications (%)	
Did not complete high school	1.48
High school	4.69
Diploma/ Assoc. Degree	10.62
Bachelor Degree	47.16
Graduate Diploma	4.44
Postgraduate Degree	31.6

Table 6.4. Annual income of respondents

Annual Income (%)	
Less than $25,000	30.73
$25,000 – 34,999	10.83
$35,000 – 49,999	9.07
$50,000 – 74,999	9.82
$75,000 – 99,999	4.28
$100,000 – 149,999	3.27
$150,000 and above	4.03
I prefer to not respond	27.96

Table 6.3. shows that a large portion of the respondents hold a Bachelor Degree qualification (47.16%), followed by Postgraduate Degree (31.60%) and a Diploma or Associate Degree (10.62%). A third of the respondents (30.73%) earn an annual income of less than $25,000. This was followed by respondents earning $25,000 to $34,999 (10.83%), $50,000 to $74,999 (9.82%) and $35,000 to $49,999 (9.07%) a year, as seen in Table 6.4. above. Close to a third of respondents opted not to reveal their annual income.

In regard to nationality, Table 6.5. shows that over half the respondents were South East Asians (53.33%), followed by Oceanians (13.33%), South Asians (10.86%), Europeans (7.41%), East Asians (5.93%), and North Americans (3.46%). A smaller share of respondents were Middle Eastern and Central Asians, Africans, as well as South Americans. Five respondents had dual citizenship and were therefore not assigned to any of the categories listed.

Taking into consideration the increasing rate of international migration (United Nations, 2017), respondents' current country of residence was also identified during the survey. As presented in

Table 6.6., 50.62% of respondents were residing in South East Asia during the time of the survey, 20.99% in Oceania, 8.15% in the Middle East and Central Asia, 5.93% in South Asia, 5.43% in East Asia, 3.70% in North America, 3.46% in Europe, 1.23% in Africa and less than 1% in South America. The large number of respondents from Asia and the Pacific is beneficial, considering the rapid growth of outbound tourist market generated from this region, according to UNWTO (2018).

Table 6.5. Nationality of respondents

Nationality, by Region (%)	
South East Asia	53.33
Oceania	13.33
South Asia	10.86
Europe	7.41
East Asia	5.93
North America	3.46
Middle Eastern & Central Asia	1.73
Africa	1.48
South America	1.23

Table 6.6. Respondents' country of residence

Country of Residence, by Region (%)	
South East Asia	50.62
Oceania	20.99
Middle Eastern & Central Asia	8.15
South Asia	5.93
East Asia	5.43
North America	3.70
Europe	3.46
Africa	1.23
South America	<1

Table 6.7. Respondents' frequency of travel

Number of Trips per Year (%)	
1 – 2	38.02
3 – 4	40.74
5 or more	18.77
Travelling full-time	2.47

Table 6.8. Type of destination visited

Type of Destination (%)	
International	78.8
Domestic	21.2

Table 6.9. Number of visits

First Time vs Repeat Visit (%)	
First time	51.1
Repeat visit	48.9

Table 6.10. Duration of trip

Trip Duration (%)	
5 days or less	34.32
6 – 10 days	35.06
11 – 15 days	16.30
16 – 20 days	3.95
3 – 4 weeks	5.19
Over a month	5.19

In regard to frequency of travel, Table 6.7. shows that the majority of respondents take three to four trips per year (40.74%), followed by one to two trips (38.02%), and five trips or more (18.77%). 2.47% of respondents were travelling full-time during the time of the survey. As seen in Table 6.8., a large majority of respondents travelled internationally (78.8%) during their recent

holiday, while a smaller portion travelled domestically (21.2%). Slightly above half the respondents travelled to the destination for the first time (51.1%), and a little under half (48.9%) were repeat visits, as presented in Table 6.9. above. In terms of trip duration, Table 6.10. shows that the majority of respondents travelled between six to ten days (35.1%), followed closely by five days or less (34.3%) and eleven to fifteen days (16.3%). An equal number of respondents (5.19%) travelled between three to four weeks and over a month, followed by sixteen to twenty days (3.95%).

6.1.2 Travel motivation

The survey required respondents to rank their top three reasons for travelling on holiday, with 'one' being the first and primary reason. As seen in Table 6.11., the top ranked reasons for travelling on holiday were to rest and relax, spend quality time with family, friends or travel partners, escape one's daily routine and environment, experience something new or different, and learn about new culture and places. This is consistent with the themes identified from the interviews, depicting the key drivers motivating present-day holiday-makers.

Table 6.11. Motivation to travel on holiday

Motivation	1	2	3	Total
To escape my daily routine and environment	76	64	61	201
To rest and relax	95	79	52	226
To learn about new culture and places	49	53	44	146
I want to experience something different/ new	54	60	57	171
To spend quality time with family/ friends/ travel partners	88	66	54	208
To engage with local people	3	10	7	20
To meet new people	1	5	7	13
To learn and discover more about myself	3	12	24	39
I enjoy the prestige of travelling	6	11	30	47
To pursue travel photography	2	2	17	21
To do things I am not able to when I am home	1	12	12	25
I am known to travel frequently and I want to maintain that	2	4	7	13
To visit friends and/or relatives	18	23	24	65
To fulfill religious purposes	3	1	2	6
Others	4	3	7	14

6.1.3 Research objective 1: Tourists' photo-taking behaviour

During the survey, respondents were asked to select the type of photography devices they carry when travelling on holiday. Respondents were allowed to pick more than one option. As seen in Table 6.12., almost all respondents carry their mobile phones (97.53%), followed by digital cameras (18.52%), DSLR or professional cameras (13.33%), and GoPros (13.09%). Apart from the options presented, respondents also listed devices such as iPad, waterproof camera, instant film camera, action camera and mirrorless camera. This demonstrates the intention of most respondents to capture visual materials when travelling on holiday, comparable to the findings derived from the qualitative phase.

Table 6.12. Types of photography devices

Photo-taking Device	Frequency
Digital camera (point and shoot)	75
DSLR/ Professional camera	54
360-camera	1
GoPro	53
Drone	4
Mobile phone	395
Single use or disposable camera	1
Others	6

Respondents were then required to indicate their level of camera use when participating in tourism-related activities, with 1 representing zero use of camera and 5 representing the constant use of camera. This allowed respondents' engagement in photography to be quantified. Table 6.13. shows that a mean above 3, that is above the moderate use of camera, was recorded for all activities except 'resting and relaxing', 'spending quality time with people I met on holiday', and 'spending quality time with the local people'. The findings denote that most respondents engaged in photography moderately or frequently during their most recent holiday. However, the usage of camera dropped when respondents were resting, relaxing, and engaging with the locals or people they met on holiday.

Table 6.13. Level of camera usage when participating in tourism-related activities

Tourism-related Activities	Mean	Std. Deviation
Exploring local attractions	3.54	1.06
Participating in outdoor/ tourist activities	3.42	1.04
Exploring local history and culture	3.39	1.10
Exploring wildlife and nature	3.48	1.12
Trying local food and drinks	3.15	1.24
Spending quality time with family/ friends/ travel companions	3.19	1.10
Spending quality time with people I met on holiday	2.50	1.08
Spending quality time with local people	2.44	1.09
Resting and relaxing	2.54	1.17

Next, the survey required respondents to indicate the types of image they capture when travelling on holiday. This was measured using a Likert scale, with 1 indicating 'strongly disagree' and 5 indicating 'strongly agree'.

Table 6.14. Types of image captured on holiday

Subject of Photography	Mean	Std. Deviation
Nature and landscape	4.36	0.80
Architecture	4.05	0.93
Historical and cultural sites	4.11	0.89
Local culture and people	3.66	1.02
Local food and drinks	3.80	1.12
Me and my travel companions	4.06	0.98
Activities I am participating in (e.g. skiing, kayaking, trekking, partying, etc.)	3.93	0.98
Selfies	3.15	1.27

As shown in Table 6.14., the subjects of photography scoring the highest mean were nature and landscape (4.36), followed by historical and cultural sites (4.11), photos with travel companions (4.06) and architecture (4.05). Other subjects of photography scored a mean above 3, with selfies recording the lowest mean of 3.15. This supports the themes identified from the qualitative phase of the study.

Respondents were also asked to indicate their level of agreement to statements relating to their photo-taking behaviour. The findings presented in Table 6.15. reveal that respondents take time and effort to capture the perfect shot when travelling on holiday (3.63). Respondents indicate preference to capture images that others can relate to (3.57), as well as images of places and sights

that have been shared by previous travellers (3.02). Most respondents prefer to not include themselves in photos taken (2.97) and do not plan in advance the type of photos they will capture during their holiday (2.45).

Table 6.15. Photo-taking behaviour when travelling on holiday

Photo-taking Behaviour	Mean	Std. Deviation
I plan in advance the type of photos and/or videos I will capture during my holiday	2.45	1.24
I prefer to take photos and/or videos of people, places or things that others can relate to (e.g. iconic attractions, current trends)	3.57	1.06
I try to take photos and/or videos of places and sights that were shared by others who have been there before	3.02	1.18
I prefer to include myself in photos and/or videos I take when travelling	2.97	1.19
I take time and make effort to capture the perfect shot when travelling	3.63	1.08

6.1.4 Research objective 2: Tourists' photo-taking motivation

As part of the survey, respondents photo-taking motivation was measured using a list of statements presented.

Table 6.16. Motivation for photo-taking when travelling on holiday

Photo-taking Motivation	Mean	Std. Deviation
I want to capture the moment for future memories	4.54	0.71
I want to share my holiday experience with family/ friends/ followers	4.16	0.88
I want to reflect on my personal journey and growth in the future	3.88	1.01
I want to portray my personality, character or identity through the photos/ videos	3.23	1.17
I want to practice my photography/ videography skills	3.06	1.32
I am a photography/ videography enthusiast	2.72	1.32
I want to capture my travel emotions	3.22	1.19
I want to capture sights that are different to where I come from	4.17	0.88
I want to capture sights that are similar to or reminds me of my home country/ city	2.92	1.18
When I travel, I feel I am expected to take photos/ videos of my travel experience	3.31	1.27
Photos/ videos are evidence that I have been there and done that	3.76	1.16

According to the findings presented in Table 6.16., respondents' key motivation for photographing was to capture holiday moments for future memories (4.54). This was followed

by capturing sights that are different to their home environment (4.17), sharing the experience with family, friends or followers (4.16), reflecting on personal growth and journey (3.88), and documenting evidence of places they have been to or activities they have participated in (3.76). This is in line with the interview findings derived from stage two, although slightly different in regard to order.

6.1.5 Research objective 3: The role of photo-taking in shaping the tourist experience

The survey required respondents to indicate their level of agreement to statements relating to their on-site travel experience, including travel decision-making behaviour. As seen in Table 6.17., respondents' decision to travel and visit particular destinations were not primarily driven by photo-taking opportunities. Furthermore, most respondents did not perceive the role of photo-taking in enhancing their relationships with travel companions, the locals and people they met on holiday.

Table 6.17. Influence of photo-taking on the tourist experience

Photo-taking and the Tourist Experience	Mean	Std. Deviation
I travel because it gives me a good opportunity to take photos and/or videos	2.80	1.27
I prefer to visit places that offer good photo and/or video-taking opportunities	2.62	1.22
Taking photos and/or videos enhances my relationship with travel companions	2.95	1.16
Taking photos and/or videos enhances my relationship with the local people	2.75	1.09
Taking photos and/or videos enhances my relationship with the people I met on holiday	2.94	1.09
Taking photos and/or videos limits my ability to live in the moment	3.26	1.18
Taking photos and/or videos is important to my overall travel experience	3.63	1.07

Most respondents agreed that camera usage limits their ability to be present in the moment (3.26), although photo-taking was rated as a crucial component of their overall travel experience (3.63). The findings suggest that although travel decisions were not guided by photographing opportunities, capturing holiday photos is vital to the construction of the on-site experience.

While the negative implications of photo-taking were recognised, such awareness does not necessarily translate into non-photographing behaviours on holiday. Perhaps, survey respondents were also performing the balancing act discussed by interviewees in stage two, seeking a balance between living and documenting their travel experience.

Similar to the interview, survey respondents were asked to describe their feelings if they did not have the opportunity to take photos during their recent holiday. Responses were gathered through an open-ended question, and recurring themes were identified using thematic analysis. Among the 405 respondents, 274 expressed feelings which were negative, 87 were indifferent and 20 were positive. 14 respondents mentioned they would experience mixed feelings, while six explained it would depend on the situation or circumstances. Four responses were not categorised into any of the above as they were presented either without context or out of context, hence not comprehensible.

Responses implying negative feelings were further analysed and eleven sub-themes were identified, as presented in Table 6.18. below.

Table 6.18. Sub-themes for negative feelings experienced in the absence of photo-taking opportunities

Sub-theme	Description
Disappointment	Respondents expressing disappointment attributed their feelings to the inability to capture photographic memories of their holiday.
Unhappiness	Varying extents of unhappiness were expressed by respondents, from feeling sad to devastated. Other words used to describe unhappiness were bad, grieve, upset, dissatisfied, terrible, emotional and depressed.
Sense of loss	The absence of photo-taking opportunities was viewed by respondents as missed opportunities for memory-making. Photographic memories provide respondents with a connection to the past, enabling future reminiscence and reflection of the experience. Words such as wasted, pity, lost, left out, missing out and shame were used to describe the sense of loss.

Concern about future memories	Respondents expressing concern about future memories implied fear of forgetting details, places, events, activities and feelings experienced during the trip. This was attributed to the limitation of the human memory, particularly with the passing of time.
Regret	Respondents who expressed regret linked their feelings to the absence of tangible memories they can revisit, deterring them from reliving moments that have passed.
Incomplete	Travelling without photo-taking opportunities was described by some as an experience that is incomplete. The absence of visual memories was depicted as a missing piece of the trip that respondents could not take home.
Feeling of unusualness	Some respondents viewed the absence of photo-taking as an unusual travel experience. This was attributed to the idea of returning home without personal photos and tangible memories of the destination visited. Words such as lost, weird, empty and strange were used to describe such feeling.
Lack of excitement	Some respondents implied the reduced excitement of their holiday with words such as bored, empty, lonely and loss of holiday mood.
Frustration	A few respondents expressed frustration from the inability to capture interesting encounters, events or moments of their trip. One went as far as stating it does not justify the money spent on the attraction. Other words used to describe frustration were pissed and annoyed.
Non-existent holiday	For a handful of respondents, without visual proof or tangible memories of the trip, it seems as though they did not go on holiday.
The need to seek alternatives	A small number of respondents insinuated the need to seek alternatives to compensate for the absence of holiday photos. This includes paying more attention to memorise details of the place, planning to revisit so photos can be taken, and purchasing souvenirs as reminders.

In general, these negative feelings stemmed from the important functions respondents associate with photography. For these respondents, photos:

- allow details of the holiday to be visually memorised, and moments to be permanently captured
- keep memories of the trip alive as they can be revisited, reminisced and relived
- safekeep moments of the trip that may never be experienced again
- document travel experiences (e.g. places seen, feelings felt, bonds shared and elements of the destination which were different to home)
- represent a collection of travel memories
- allow experiences as well as knowledge to be shown and shared with others (e.g. friends, family and online followers) who were unable to travel

- initiate conversations about the trip, especially when shared on social media
- facilitate storytelling
- showcase proof of their travel to others
- provide opportunities to reflect on past experiences
- capture their interpretation of places and scenes
- resemble visual souvenirs
- reveal things they may have missed during their travel

Nevertheless, in the absence of photo-taking, numerous respondents mentioned they will try to enjoy the experience or live in the moment, suggesting a form of compensation for their loss.

In contrast, some respondents expressed positive states of emotion in the absence of photo-taking opportunities. Four sub-themes were identified, as presented in Table 6.19. below.

Table 6.19. Sub-themes for positive feelings experienced in the absence of photo-taking opportunities

Sub-theme	Description
Ability to fully experience the moment	Travelling without the use of camera allows respondents to better live and enjoy the moment, company, culture as well as environment. It permits encounters that are more intimate between the individual and a space in time. For these respondents, the key purpose of travelling is to immerse in the experience, and photo-taking is seen as an optional, added value. Some respondents labelled photo-taking as a distraction from the present moment and a barrier to the naked eyes.
Liberation	Some respondents conveyed a sense of liberation using words such as free, peaceful, alive, unrestricted, less stressed and less worried about taking the perfect shot. Photo-taking is perceived to be a form of restriction or obstruction from being present in the moment.
Excitement	A few respondents expressed excitement with words such as happy, fun and great.
Future travel opportunities	A few viewed it as an opportunity to revisit the destination and take photos that were previously missed.

Apart from negative and positive feelings, some respondents expressed indifference towards the situation. Four sub-themes were identified, namely, travelling for the experience of people and places, unaltered experience, fine/acceptable and preference to record in writing.

A few respondents stated their feelings will depend on the situation and circumstances. Factors determining how one would feel include the purpose of the trip, type of destination, activities participated in, and risk of offending the local people. Often, respondents would opt to engage less in photography when travelling for relaxation, and when photo-taking may offend the local people. However, when participating in activities such as adventure sports and safari, the inability to take photos may result in negative feelings. Overall, responses provided to this question were found to be consistent with the interview findings derived from stage two of the study.

Towards the end of the survey, respondents were asked to rate the importance of photo-taking to the overall satisfaction of their most recent holiday. As seen in Table 6.20., the majority of respondents rated photo-taking as very important (31.36%), followed by moderately important (31.11%) and extremely important (16.79%). An overall mean of 3.39 was recorded. Such finding demonstrates the highly intertwined relationship between travel photography and tourist satisfaction.

Table 6.20. Importance of photo-taking to tourist satisfaction

Tourist Satisfaction	Mean	Std. Deviation
How important was photo/ video-taking to the overall satisfaction of your most recent holiday?	3.39	1.10

6.1.6 Research objective 4: Tourists' online photo-sharing behaviour

Respondents' level of mobile connectivity, which is a pre-requisite to online photo-sharing, was also measured during the survey. According to the findings presented in Table 6.21., the majority

of respondents would maintain their usual mobile connection when travelling on holiday (45.43%), followed by respondents who would minimise their level of connection (41.48%). Only 7.41% of respondents opt to completely disconnect, while 5.68% would connect more frequently with people back home. The results demonstrate that 92.59% of respondents would maintain some form of communication with their usual home environment, signifying the decision to not disconnect in the absolute sense. Here, a shift is identified in the level of connectivity maintained by tourists, as an earlier study conducted by Munar and Jacobsen (2014) revealed that 73% of respondents established internet connection during their holiday, while Expedia (2018a) found over 60% of tourists to utilise their smartphones when travelling. A slight difference is also noted from the findings of the interviews, as all interview respondents maintained some level of connection during their most recent holiday. This may be due to a larger, and more representative survey sample size, particularly in relation to the demographic profile of respondents.

Table 6.21. Level of mobile connectivity when travelling on holiday

Level of Mobile Connectivity	**(%)**
Disconnect mobile connection (mobile data and Wi-Fi)	7.41
Limit mobile connection with people back home	41.48
Maintain usual connection with people back home	45.43
Connect more frequently with people back home	5.68

Interestingly, when comparing respondents' travel motivation (see Table 6.11.) and level of mobile connectivity, it can be seen that travelling for the purpose of resting and relaxing, spending quality time with travel companions, as well as escaping one's daily routine and environment, does not always equate to total disconnection from the home environment.

The reasons for maintaining communication were then ascertained from respondents who chose to remain connected. As seen in Table 6.22., the main reason for staying connected was to keep people back home informed of their whereabouts (3.86). This was followed equally by the desire to share their travel experiences (3.74), and the expectation from people back home to remain contactable (3.74). Next, respondents opt to maintain mobile connection as it provides them with

a sense of security (3.42), while some do not enjoy the feeling of being disconnected or uncontactable (3.17). This coincides with the findings derived from the interviews, highlighting key reasons for maintaining communication when travelling on holiday.

Table 6.22. Reasons for maintaining mobile connectivity when travelling on holiday

Reasons for Maintaining Connectivity	Mean	Std. Deviation
I want to keep them informed of my whereabouts	3.86	0.99
I want to share my travel experience	3.74	0.95
It provides me with a sense of security in a foreign place	3.42	1.18
My family, friends and/or colleagues expect me to be contactable when travelling	3.74	1.03
It compensates for my absence at home	2.94	1.16
I do not like the feeling of being disconnected or uncontactable	3.17	1.21
I travel alone and it provides me with company	3.03	1.22

In regard to respondents' photo-sharing behaviour, Table 6.23. shows that over half the respondents would share photos of their holiday during and after the trip (62.5%). This was followed by respondents who would share during the trip (21.5%) and those who would wait until they return home to share (15.96%). Here, it can be seen that 74% of respondents would take time during their trip to share photos of their holiday online. Nevertheless, it was not specified which time of the day respondents would share holiday photos, whether it is during their time out sightseeing, resting in the middle of the day or unwinding at the end of the day. It also does not specify if photos would be shared throughout the trip or only during certain periods of the trip (e.g. at the end of the holiday).

Research conducted over the last decade revealed less than half of the respondents share photos of their holiday online, during their trip (Lo et al., 2011; Munar & Jacobsen, 2014). Results derived from the current study therefore demonstrate an increased desire and willingness of present-day tourists to share photos of their holiday online, while undertaking their trip. Perhaps, this may be attributed to the growing number of smartphone ownerships (Statista, 2016) and social media users (Statista, 2017a) worldwide, which facilitates the on-site sharing of holiday photos.

Table 6.23. Period when holiday photos are shared

Photo-sharing Period	(%)
During my travel at the destination	21.54
When I returned home from my travel	15.96
During my travel and when I returned home	62.50

The survey also required respondents to specify who they share photos of their holiday with. This assisted in identifying the intended audience, and respondents were allowed to pick more than one option. Those who do not share photos of their holiday were taken to the next section of the questionnaire. According to the findings presented in Table 6.24., 85.68% of respondents share photos of their holiday with family, 81.48% share with friends, 61.48% share with followers on social media, 43.95% share with travel companions and 35.56% share with peers or colleagues. 23.46% of respondents share their holiday photos with anyone who was interested, while 7.16% prefer to keep the photos to themselves.

Table 6.24. Target audience for holiday photos

Target Audience	(%)
My family	85.68
My friends	81.48
Peers/ colleagues	61.48
My followers on social media	43.95
My travel companions	35.56
Anyone (e.g. public profile on social media)	23.46
No one – I prefer to keep them to myself	7.16

Respondents who share photos of their holiday were then asked to specify the platform used for photo-sharing, and were allowed to pick more than one option. As seen in Table 6.25., the most common platforms used are Facebook (75%), Instagram (70.75%) and instant messaging applications (55.05%). Slightly over a quarter of respondents (26.86%) share photos of their holiday in person. Apart from the options listed, respondents also utilised other photo-sharing platforms such as text messages, Google photos, iCloud, LinkedIn, mail and personal webpage. This is in line with the findings derived from the interviews conducted in stage two. Similarities

were also drawn to the findings of Lo et al. (2011), which identified social networking sites as the most popular platform for sharing holiday photos, followed by instant messaging and online photo albums. Nevertheless, following the subsequent development of mobile applications, it should be noted that the instant messaging channels referred to in Lo et al.'s (2011) study (i.e. ICQ, MSN, etc.) were different to those of the present study.

Table 6.25. Platform used to share holiday photos

Photo-sharing Platform	**(%)**
Facebook	75.00
Instagram	70.74
Twitter	5.85
Snapchat	13.83
Personal/ travel blog	6.65
Flickr	0.53
Instant messaging application (Facebook Messenger, Whatsapp, WeChat, Skype, Viber, LINE, etc.)	55.05
Email	7.98
In person (online or physical photo album, slide show, etc.)	26.86
Others	4.52

The survey also required respondents to specify the type of images they share online. As seen in Table 6.26., the subject of photography that respondents most commonly share are images of nature and landscape (4.22), activities they participated in (4.00), architecture (3.97), as well as historical and cultural sites (3.95). All subjects of photography scored a mean above three, except selfies. This suggests that respondents prefer to highlight elements of the destination and travel experience when sharing photos online. Lesser priority is placed on sharing images of themselves on-site at the destination.

When compared to the type of images respondents photograph on holiday, the top five images captured were found to be similar to the top five images shared online, although the ranking in scores differs. While nature and landscape were found to be the top images photographed and shared by respondents, activities participated in were the fifth most photographed and second most shared images online, as seen in Table 6.27. below. This demonstrates a notable interest in sharing images that portray the kind of activities respondents participated in when travelling on

holiday. Perhaps, depending on the type of activity, such images allow respondents to display the kind of identity they wish to establish, maintain or alter for themselves. The activities would also be less mundane, contributing to the novelty of the experience shared.

Table 6.26. Type of holiday photos shared online

Subject of Photography	Mean	Std. Deviation
Nature and landscape	4.22	0.84
Architecture	3.97	0.98
Historical and cultural sites	3.95	0.98
Me and my travel companions	3.79	1.13
Local culture and people	3.68	1.04
Food and drinks	3.78	1.16
Activities I am participating in (e.g. skiing, kayaking, trekking, partying, etc.)	4.00	0.96
Selfies	2.91	1.32

Table 6.27. Top five images captured on holiday vs images shared online

No.	Type of Images Captured	Mean	Type of Images Shared Online	Mean
1	Nature and landscape	4.36	Nature and landscape	4.22
2	Historical and cultural sites	4.11	Activities that I am participating in	4.00
3	Me and my travel companion(s)	4.06	Architecture	3.97
4	Architecture	4.05	Historical and cultural sites	3.95
5	Activities that I am participating in	3.93	Me and my travel companion(s)	3.79

The type of images respondents share online was further explored through their level of agreement to the statements presented in Table 6.28. below.

Table 6.28. Holiday images respondents prefer to share online

Type of Images Shared Online	Mean	Std. Deviation
I prefer to share photos and/or videos of places, people or things that people can relate to (e.g. iconic attractions) and keep those that are less relatable to myself	3.46	1.08
I prefer to include myself in photos and/or videos that I share online	2.96	1.16

The findings demonstrate the careful consideration involved in selecting the types of photos shared online, as respondents opt to share images that others can relate to (3.46). This supports the findings derived from the interviews conducted in stage two, depicting the practice of

selective photo-sharing using a set of pre-determine criteria. Most respondents also prefer to not include themselves in photos shared online (2.96), reinforcing the findings presented in Table 6.26 relating to selfies.

6.1.7 Research objective 5: Tourists' online photo-sharing motivation

Respondents' motivation to share holiday photos was subsequently measured during the survey. As seen in Table 6.29., the leading motivation for sharing holiday photos was the desire to share travel experiences with family, friends or followers who were unable to travel (4.21). This was followed by the desire to be reminded of their travel achievements in the future (3.99), to include family, friends or followers as part of the experience (3.90), to share their emotions with others (3.71), to share travel information and knowledge (3.70), and to inspire themselves to continue travelling (3.69). All motivations for photo-sharing scored a mean above three, except the desire to tell others about what they were doing and where they were going (2.97), to share an artistic expression of themselves as a photographer (2.90), and to share evidence of their holiday (2.56).

Table 6.29. Motivation for sharing holiday photos

Photo-sharing Motivation	Mean	Std. Deviation
I want to share my travel experience with family/friends/followers	4.21	0.83
I want my family/ friends/followers to be part of the experience	3.90	1.01
I want to share my emotions with others	3.71	1.04
I want to share my travel achievements with others	3.52	1.10
I want to remind myself of my travel achievements in the future	3.99	1.02
It keeps people informed of my whereabouts	3.22	1.21
I want people to know what I am doing and where I am going	2.97	1.23
I want to inspire others to travel	3.31	1.23
I want to portray my personality, character or identity	3.04	1.20
I want to inspire myself to continue travelling	3.69	1.17
I want to promote the places I am visiting	3.40	1.16
I want to share travel information and knowledge with others	3.70	1.05
It is an artistic expression of myself as a photographer	2.90	1.25
It maintains my relationship with friends and family back home (e.g. through comments and discussions about photos/ videos shared)	3.53	1.10
When I travel, I feel I am expected to share travel photos/ videos with others	3.04	1.26
If I do not share these photos/ videos, it is as if I did not go on holiday	2.56	1.31
I want to store them on an online platform (as back up)	3.55	1.21

The findings were found to be similar to those identified during the interviews, highlighting key drivers motivating present-day tourists to share holiday photos. However, according to an earlier study conducted by Munar and Jacobsen (2014), the key drivers motivating tourists to share holiday photos were the desire to help others, and to prevent others from making poor product choices. While these remained as prominent motivations among present-day tourists, the desire to share and virtually include others in the travel experience has gained greater importance in recent years.

6.1.8 Research objective 6: The role of online photo-sharing in shaping the tourist experience

Respondents' engagement in on-site photo-sharing and its subsequent role in shaping the tourist experience were further explored during the survey. Respondents were asked to indicate their level of agreement to statements listed in Table 6.30., and the results are presented accordingly.

Table 6.30. Influence of photo-sharing on the tourist experience

Photo-sharing and the Tourist Experience	Mean	Std. Deviation
When I have access to the internet while travelling, I seize the opportunity to share my travel photos and/or videos online	3.61	1.13
While travelling, I make time to respond to people's comments on my photos and/or videos online	3.15	1.19
Receiving reactions (e.g. likes, comments and shares) on my travel photos and/or videos online enriches my travel experience	3.23	1.20
Sharing travel photos and/or videos online helps me explore the destination better (e.g. through feedback, comments and recommendations from others)	3.29	1.14
Sharing travel photos and/or videos is important to my overall travel experience	3.30	1.19

The findings revealed that most respondents will pursue online photo-sharing when access to the internet becomes available (3.61). Furthermore, respondents will make time during their trip to respond to comments left on photos shared online (3.15). This demonstrates the deliberate reconnection with people back home for the purpose of sharing holiday photos and engaging in subsequent interactions. Nevertheless, as previously mentioned, the findings do not specify the

period when respondents would perform online photo-sharing (e.g. when engaging in tourism-related activities, when resting or when unwinding at the end of the day). The majority of respondents believed online photo-sharing has a positive bearing on their travel experience. Respondents generally agreed that sharing holiday photos is important to their overall travel experience (3.30) and will help them explore the destination better (3.29). Respondents also agreed that receiving reactions on photos shared online will enrich their holiday experience (3.23). The findings demonstrate a higher level of importance placed on photo-sharing compared to an earlier study conducted by Konijn et al. (2016), where a mean score of 3.01 was recorded.

Next, through an open-ended question, respondents were asked to describe their feelings if they did not have the opportunity to share photos of their recent holiday. Among 376 respondents who shared photos of their holiday, 202 described their feelings as indifferent, 160 implied negative feelings, and only four expressed positive feelings. Seven respondents explained their feelings will depend on the circumstances, while three did not specify. Four sub-themes were identified from responses denoting feelings of indifference. These sub-themes are listed and explained in Table 6.31. below.

Table 6.31. Sub-themes for feelings of indifference in the absence of photo-sharing opportunities

Sub-theme	Description
Fine/ acceptable	Majority of respondents stated they will feel fine, okay, or not bothered by the absence of photo-sharing opportunities. This was attributed to a multitude of reasons: • photos were captured for personal safekeeping and future memories, hence not for the purpose of sharing • travelling as an experience for themselves, not for the viewing of others • it is an opportunity to fully enjoy the experience • preference to describe the experience verbally • do not enjoy taking photos when travelling on holiday • do not feel the necessity to share photos of their holiday • do not seek validation from others • do not wish to be restrained by the need to check if photos were well-received online • images of the destination can be easily searched online • typically do not go into detail about their holiday as it may appear boastful or boring to others • sharing only with those who may benefit from them (e.g. for travel-planning

Seek later opportunities	Some respondents stated they would seek opportunities to share photos of their holiday at a later time. For example, when Wi-Fi connection becomes available or upon returning home from their trip. A few respondents mentioned they would typically share photos of their holiday after the trip, while others do so as a 'throwback' photo, a fun and artistic thing to do in the evenings, or via the old-fashioned print and mail.
Ideal but not necessary	Several respondents acknowledged the enjoyment gained from sharing holiday photos, although this was not deemed necessary. Photo-sharing is seen as an added value that may enrich the experience, but its absence will not dampen the outcome of travel. According to one respondent, the inability to share photos will create motivation to return to the destination in the future.
Non-social media users	A few respondents expressed indifference as they are non-social media users, hence do not share photos of their holiday on these platforms.

The same analysis was performed on responses implying negative feelings, and nine recurring sub-themes were identified, as seen in Table 6.32. below.

Table 6.32. Sub-themes for negative feelings experienced in the absence of photo-sharing opportunities

Sub-theme	Description
Unhappiness	Respondents expressed feelings of unhappiness using words such as sad, upset, bad, emotional, helpless, depressing and disaster. Such feelings stem from the inability to: • have others, especially close ones, experience and share the pleasures of travelling with them • share holiday photos with those who anticipate stories about their trip • provide recommendation to others who may benefit from them. Interesting encounters and places of beauty were found to increase the desire to share holiday photos.
Disappointment and regret	Reasons for disappointment and regret were found to be similar to those causing unhappiness. Nevertheless, some respondents stated they will share photos of their holiday upon returning home, suggesting a potential decrease in the level of disappointment.
Sense of loss	Respondents expressed a sense of loss either for themselves or others. Those feeling a sense of loss for themselves attributed their feelings to: • the inability to obtain valuable recommendations from others • missed opportunity for an ego boost (e.g. informing others about their travels, including things they have seen and done) • missed opportunity to connect with others • missing out on part of the experience • missed opportunity for memory-making • lost opportunity to inspire others • the favourable impact it may have had on their image (e.g. how one is perceived by others).

Sense of loss (continued)	Those feeling a sense of loss for others explained how people may miss out on: • valuable information or insights about the destination • enjoyment of the holiday • recommendations for future travels • updates and details about their travel journey • inspiration to travel. One respondent described such act as 'selfish', suggesting a self-imposed obligation to pass the benefits and pleasures of their travels on to others. For some respondents, the need to share was derived from the expectations or anticipation of others.
Dampened travel experience	For some respondents, the inability to share photos would dampen the experience as photo-sharing increases the pleasure of travelling and enriches the overall travel experience. Respondents described their feelings using words such as dissatisfied, deflated, bored, meaningless, worthless, lacking excitement and loss of enthusiasm.
Sense of disconnection	The inability to share photos while travelling creates an undesirable feeling of disconnection from family, friends and loved ones, as well as their social life online. Some respondents described such feelings using words such as distant, lonely and isolated.
Frustration	Feelings of frustration were mostly attributed to the inability to share the beauty of places visited or express feelings felt during the trip.
Sense of incompletion	In the absence of photo-sharing opportunities, an important part of the holiday is deemed missing by some respondents.
Feeling of unusualness	Such feeling was described using words such as strange, weird and odd as photo-sharing is viewed to be customary practice of travelling, and a key component of the enjoyment. A few went as far as stating it is as though they did not go on a trip, while another implied the need to return to the destination.
Sense of restriction	Some respondents expressed a sense of restriction as they lose the ability to: • discuss and share encounters which they found unique or interesting • share good times • express their feelings, particularly when travelling on a solo trip.

Less than 1% of respondents expressed positive feelings towards the situation. These respondents described the circumstance as an opportunity to focus on the view and attraction with their naked eyes, without the interference of their phones. For another respondent, it allows for a lot more to be told and shared when meeting friends and family in person.

A small number of respondents explained their feelings will depend on factors such as the quality of the photo, significance or relevance of the photo, the target audience, and if one is travelling alone or accompanied. The negative impact increases when photos are of great quality, highly

significant or relevant, when the target audience includes people whom they share a close relationship with (i.e. family and close friends) or when travelling alone. One respondent stated how online communication stemming from photos shared online could reduce the feeling of loneliness. In general, findings derived from the survey were found to vary from those of the interviews, as most respondents expressed feelings of indifference towards the absence of photo-sharing opportunities.

At the end of the survey, respondents were asked to rate the importance of photo-sharing to the overall satisfaction of their most recent holiday. Table 6.33. shows that the majority of respondents rated photo-sharing as moderately important (37.53%), followed by slightly important (22.47%) and very important (20.49%). The overall mean score was 2.90, indicating a lower level of importance compared to photo-taking. Here, it becomes evident that taking photos on holiday plays a more substantial role in influencing the level of tourist satisfaction compared to sharing photos.

Table 6.33. Importance of photo-sharing to tourist satisfaction

Tourist Satisfaction	Mean	Std. Deviation
How important is photo/ video-sharing to the overall satisfaction of your most recent holiday?	2.90	1.10

6.2 Statistical analysis

Following the descriptive statistics presented above, this section explores the relationship between variables using a range of statistical analysis. Cross-tabulation was performed to analyse the relationship between two variables. To compare and determine if means between two sub-groups of respondents are significantly different, independent samples t-test was conducted. Significant relationship is recorded when a p-value of less than 0.05 is produced. On the other hand, one-way ANOVA test was performed to measure variance between three or more sub-

groups of respondents and determine whether or not differences between means are significant. This is calculated using the *F ratio*, that is, a ratio of the variance between groups and variance within groups:

$$F = \text{(between-group variance)/ (within-group variance)}$$

(Punch, 2014)

The mean between groups is considered to be significantly different when the variance between groups is greater than the variance within the groups, and when p-value is less than 0.05 (Veal, 2011).

The independent variables used to perform these tests were demographic variables and trip characteristics, while dependent variables comprised respondents' photo-taking and photo-sharing behaviour, photo-taking and photo-sharing motivation, as well as the role of photo-taking and photo-sharing in shaping the tourist experience. The demographic variables consist of respondents' gender, age group, frequency of travel per year, qualification, annual income, nationality and country of residence. Trip characteristics encompass the type of destination visited (domestic vs international), number of visits to the destination (first time vs repeat visitor) and duration of travel. Sub-groups were established using these variables, allowing respondents to be segmented according to their demographic profile and trip characteristics.

Past researchers have also explored similar relationships by examining the influence of demographic factors and trip characteristics on the behaviours of travellers, as presented in Table 6.34. below. These statistical tests will therefore contribute to the expansion of existing knowledge, while producing valuable findings for industry practitioners. Recommendations for future research can also be drawn.

Table 6.34. Statistical relationships explored in past research

Author (Year)	Demographic Variables	Trip Characteristics
Dickinson et al. (2016)	Age and gender vs digital connection/ disconnection at campsites	
Garrod (2009)	Age and gender vs types of travel photos taken	Trip duration and number of visits (first time/repeat visitor) vs types of travel photos taken
Konijn et al. (2016)	Continent of origin vs frequency of photographing on holiday Continent of origin vs frequency of sharing holiday photos Continent of origin vs importance of photographing on holiday	
Lo et al. (2011)	Age, qualification and income level vs likelihood to post holiday photos online	Destination type vs likelihood to post holiday photos online
Markwell (1997)		Novelty of attraction vs number of photos taken
Munar and Jacobsen (2014)	Age and qualification vs motivation to share tourism experiences on social media	
Pan et al. (2014)	Age and gender vs affective feelings displayed through travel photos	
Prideaux and Coghlan (2010)	Age, gender and nationality vs types of photography devices carried Age and gender vs subject of photography Age and gender vs photo-taking motivation Age and gender vs platform for photo-sharing	
Tanti and Buhalis (2016)		Familiarity with destination and travel party vs level of mobile connectivity

The statistical analysis was guided by the six research objectives set for this study. Findings derived from these tests will be examined below and differences that are statistically significant at a 0.05 level will be reported.

6.2.1 Research objective 1: Tourists' photo-taking behaviour

For the first objective, independent samples t-test and one-way ANOVA test were conducted to compare the level of camera use across sub-groups of different demographic variables, as

presented in Table 6.35. below. The cumulative average score of camera use across all tourism-related activities was utilised as the dependent variable. The results revealed no significant difference between the means of sub-groups, that is, the level of camera use is not related to the demographic variables tested.

The level of camera use was also compared across sub-groups of different trip characteristics. According to the findings presented in Table 6.36., level of camera use is not related to the number of visits and duration of travel, as no significant difference was found between the means of sub-groups. However, a significant difference was recorded between respondents visiting a domestic destination and those visiting an international destination ($F = 2.454$, $p < 0.01$).

Table 6.35. Demographic variables vs level of camera use

Demographic Variable	F-score	p-value
Gender	1.062	0.785
Age	1.330	0.227
Travel frequency per year	0.648	0.585
Qualification	0.480	0.791
Annual Income	2.026	0.051
Nationality	0.910	0.508
Country of residence	1.481	0.162

**p < 0.01, *p < 0.05

Table 6.36. Trip characteristics vs level of camera use

Trip Characteristic	F-score	p-value
Type of destination (domestic vs international)	2.454	0.004**
Number of visits (first time vs repeat travel)	0.074	0.788
Trip duration	0.744	0.591

**p < 0.01, *p < 0.05

Next, a mean comparison was conducted to explore if significant differences occur between the photo-taking behaviour of different demographic sub-groups, and the results are presented in Table 6.37. below. The findings revealed no significant difference between means of sub-groups for the statement 'I prefer to take photos and/or videos of places, people or things that others can relate to' and 'I take the time and effort to capture the perfect shot when travelling'.

For the statement 'I plan in advance the type of photos and/or videos I will capture during my holidays', the means were found to be significantly different between respondents from different age groups ($F = 2.305$, $p < 0.05$), qualifications ($F = 3.207$, $p < 0.01$) and nationalities ($F = 2.017$, $p < 0.05$).

When comparing means for the statement 'I try to take photos and/or videos of places and sights that were shared by others who have been there before', significant differences were recorded among respondents of different nationalities ($F = 3.197$, $p < 0.01$) and countries of residence ($F = 2.341$, $p < 0.05$).

Table 6.37. Demographic variables vs photo-taking behaviour

Photo-taking Behaviour		**Demographic Variable**						
		Gender	**Age**	**Travel Freq. per Year**	**Qualification**	**Annual Income**	**Nationality**	**Country of Residence**
I plan in advance the type of photos and/or videos I will capture during my holidays	***F-score***	1.097	2.305	0.822	3.207	0.673	2.017	1.831
	p-value	0.907	0.020*	0.482	0.007**	0.695	0.043*	0.070
I prefer to take photos and/or videos of places, people or things that others can relate to (e.g. iconic attractions, current trends)	***F-score***	0.439	0.355	0.787	0.268	1.776	1.245	0.963
	p-value	0.194	0.943	0.502	0.930	0.091	0.271	0.464
I try to take photos and/or videos of places and sights that were shared by others who have been there before	***F-score***	0.925	1.330	0.836	1.893	1.645	3.197	2.341
	p-value	0.063	0.227	0.475	0.094	0.121	0.002**	0.018*
I prefer to include myself in photos and/or videos I take when travelling	***F-score***	3.256	3.215	0.604	0.860	2.191	2.935	1.576
	p-value	0.242	0.001**	0.613	0.508	0.034*	0.003**	0.130
I take the time and effort to capture the perfect shot when travelling	***F-score***	0.007	1.368	1.131	0.477	1.518	0.666	1.065
	p-value	0.930	0.209	0.336	0.794	0.159	0.721	0.387

**$p < 0.01$, *$p < 0.05$

The comparison of means for the statement 'I prefer to include myself in photos and/or videos I take when travelling' revealed significant differences among respondents of different age groups ($F = 3.215$, $p < 0.01$), annual incomes ($F = 2.191$, $p < 0.05$) and nationalities ($F = 2.935$, $p < 0.01$).

Overall, the findings demonstrate the notable influence of age group, qualification, annual income, nationality and country of residence on the photo-taking behaviour of respondents. In contrast, photo-taking behaviour was not influenced by respondents' gender and frequency of travel per year.

6.2.2 Research objective 2: Tourists' photo-taking motivation

This section explores if significant differences occur between the photo-taking motivation of respondents from different demographic sub-groups. Independent samples t-test and one-way ANOVA test were conducted on eleven statements relating to photo-sharing motivation, and the results are shown in Table 6.38. below.

Table 6.38. Demographic variables vs photo-taking motivation

Photo-taking Motivation		**Demographic Variable**						
		Gender	**Age**	**Travel Freq. per Year**	**Qualification**	**Annual Income**	**Nationality**	**Country of Residence**
I want to capture the moments for future memories	***F-score***	6.158	1.339	1.233	1.020	1.098	0.163	0.651
	p-value	0.052	0.222	0.297	0.405	0.363	0.995	0.735
I want to share my holiday experience with family/ friends/ followers	***F-score***	0.943	1.621	0.490	0.853	0.933	1.778	0.533
	p-value	0.536	0.117	0.689	0.513	0.481	0.080	0.832
I want to reflect on my personal journey and growth in the future	***F-score***	4.977	3.050	0.524	0.640	1.173	3.782	2.708
	p-value	0.221	0.002**	0.666	0.669	0.317	0.000**	0.007**
I want to portray my personality, character or identity through the photos and videos	***F-score***	0.115	2.168	0.269	0.433	1.546	2.571	2.557
	p-value	0.291	0.029*	0.847	0.826	0.150	0.010**	0.010**

I want to practice my photography/ videography skills	***F-score***	0.106	0.879	1.930	1.992	2.681	1.340	3.540
	p-value	0.088	0.534	0.124	0.079	0.010**	0.222	0.001**
I am a photography/ videography enthusiast	***F-score***	1.207	0.499	1.205	1.246	1.644	1.480	2.144
	p-value	0.429	0.857	0.307	0.287	0.122	0.162	0.031*
I want to capture my emotions while travelling	***F-score***	0.032	1.645	0.254	0.809	1.421	1.371	1.262
	p-value	0.241	0.110	0.859	0.544	0.195	0.207	0.262
I want to capture sights that are different to where I come from	***F-score***	2.671	1.576	1.434	0.899	0.909	0.817	0.536
	p-value	0.036*	0.130	0.232	0.482	0.499	0.588	0.829
I want to capture sights that are similar to or reminds me of my home country/ city	***F-score***	0.017	3.342	2.261	1.170	1.982	3.590	1.503
	p-value	0.426	0.001**	0.081	0.323	0.056	0.000**	0.154
When I travel, I feel that I am expected to take pictures/ videos of my travel experience	***F-score***	0.252	3.814	0.176	1.455	2.033	4.179	2.528
	p-value	0.998	0.000**	0.913	0.204	0.050*	0.000**	0.011*
Pictures/ videos are evidence that I have been there and done that	***F-score***	1.035	4.763	1.295	0.964	1.315	2.728	1.712
	p-value	0.316	0.000**	0.276	0.440	0.242	0.006**	0.094

**p < 0.01, *p < 0.05

For the statements, 'I want to capture the moments for future memories', 'I want to share my holiday experience with family/friends/followers', and 'I want to capture my emotions while travelling', no significant difference was found between respondents of different genders, age groups, travel frequencies, qualifications, annual incomes, nationalities and countries of residence.

When comparing means for the statement 'I want to reflect on my personal journey and growth in the future', significant differences were recorded among respondents of different age groups ($F = 3.050$, $p < 0.01$), nationalities ($F = 3.782$, $p < 0.01$) and countries of residence ($F = 2.708$, $p < 0.01$). Similarly, for the statement 'I want to portray my personality, character or identity through the photos and videos', the mean differences were significant among respondents of different age groups ($F = 2.168$, $p < 0.05$), nationalities ($F = 2.571$, $p < 0.01$) and countries of

residence ($F = 2.557$, $p < 0.01$). These two motivations were, however, not influenced by respondents' gender, travel frequency, qualification and annual income.

For the next statement 'I want to practice my photography/ videography skills', significant differences were recorded among respondents of different annual incomes ($F = 2.681$, $p < 0.01$) and countries of residence ($F = 3.540$, $p < 0.01$). The mean differences for other demographic variables were found to be insignificant.

A comparison of means for the statement 'I am a photography enthusiast' revealed a significant difference between respondents from different countries of residence ($F = 2.144$, $p < 0.05$). However, no significant difference was recorded for other demographic variables tested.

For the next statement 'I want to capture sights that are different to where I come from', the means were found to be significantly different between male and female respondents ($F = 2.671$, $p < 0.05$), but not other demographic variables tested.

When comparing means for the statement 'I want to capture sights that are similar to or reminds me of my home country/city', significant differences were recorded among respondents of different age groups ($F = 3.342$, $p < 0.01$) and nationalities ($F = 3.590$, $p < 0.01$). This motivation was, however, not influenced by other demographic variables tested.

For the statement 'When I travel, I feel that I am expected to take pictures/ videos of my travel experience', significant differences were recorded among respondents of different age groups ($F = 3.814$, $p < 0.01$), annual incomes ($F = 2.033$, $p < 0.05$), nationalities ($F = 4.179$, $p < 0.01$) and countries of residence ($F = 2.528$, $p < 0.05$). No significant difference resulted for other demographic variables tested.

Finally, a comparison of means for the statement 'Pictures/videos are evidence that I have been there and done that' revealed significant differences among respondents of different age groups ($F = 4.763$, $p < 0.01$) and nationalities ($F = 2.728$, $p < 0.01$). No significant difference was recorded for other demographic variables tested.

Overall, the analysis revealed that motivation to photograph on holiday was influenced by respondents' gender, age group, annual income, nationality and country of residence. No link was found between respondents' photo-taking motivation and their qualifications, as well as travel frequency per year.

6.2.3 Research objective 3: The role of photo-taking in shaping the tourist experience

In this section, a comparison was made between respondents' demographic profile and the role of photo-taking in shaping the tourist experience. Independent samples t-test and one-way ANOVA test were conducted on seven statements relating to photography and the tourist experience. The results are shown in Table 6.39. below.

Table 6.39. Demographic variables vs the role of photo-taking in shaping the tourist experience

Photo-taking and the Tourist Experience		**Demographic Variable**						
		Gender	**Age**	**Travel Freq. per Year**	**Qualification**	**Annual Income**	**Nationality**	**Country of Residence**
I travel because it gives me a good opportunity to take photos and/or videos	***F-score***	0.698	2.524	0.358	2.609	3.392	6.831	4.842
	p-value	0.206	0.011*	0.783	0.024*	0.002**	0.000**	0.000**
I prefer to visit places that offer good photo and/or video-taking opportunities over those that don't	***F-score***	0.741	0.430	1.051	1.630	1.199	3.062	2.970
	p-value	0.847	0.903	0.370	0.151	0.302	0.002**	0.003**

Taking photos and/or videos enhances the relationship between myself and my travel companion(s)	***F-score***	0.018	2.075	0.533	0.812	1.530	4.502	1.915
	p-value	0.162	0.037*	0.660	0.542	0.156	0.000**	0.056
Taking photos and/or videos enhances the relationship between myself and the local people	***F-score***	0.566	1.855	0.680	1.046	2.371	4.359	3.959
	p-value	0.058	0.066	0.564	0.390	0.022*	0.000**	0.000**
Taking photos and/or videos enhances the relationship between myself and the people I met on holiday	***F-score***	0.601	2.007	0.012	0.704	2.624	3.817	2.400
	p-value	0.086	0.044*	0.998	0.621	0.012*	0.000**	0.015*
Taking photos and/or videos limits my ability to live in the moment	***F-score***	0.017	2.790	0.835	1.454	0.947	0.593	1.766
	p-value	0.260	0.005**	0.475	0.204	0.470	0.784	0.082
Taking photos and/or videos is important to my overall travel experience	***F-score***	1.779	1.170	1.109	0.722	0.326	1.006	1.054
	p-value	0.578	0.316	0.345	0.608	0.942	0.431	0.395

**p < 0.01, *p < 0.05

For the statement 'I travel because it gives me a good opportunity to take photos and/or videos', significant differences were recorded between respondents of different age groups (F = 2.524, p < 0.05), qualifications (F = 2.609, p < 0.05), annual incomes (F = 3.392, p < 0.01), nationalities (F = 6.831, p < 0.01) and countries of residence (F 4.842, p < 0.01). No significant difference was found between male and female respondents, as well as those with different travel frequencies per year.

Next, a comparison of means for the statement 'I prefer to visit places that offer good photo and/or video-taking opportunities over those that don't' revealed significant differences among respondents of different nationalities (F = 3.062, p < 0.01) and countries of residence (F = 2.970, p < 0.01). The mean differences for other demographic variables were found to be insignificant.

When comparing means for the statement 'Taking photos and/or videos enhances the relationship between myself and my travel companion(s)', significant differences were recorded among

respondents of different age groups ($F = 2.075$, $p < 0.05$) and nationalities ($F = 4.502$, $p < 0.01$), but not other demographic variables tested.

For the statement 'Taking photos and/or videos enhances the relationship between myself and the local people', significant differences were recorded among respondents of different annual incomes ($F = 2.371$, $p < 0.05$), nationalities ($F = 4.359$, $p < 0.01$) and countries of residence ($F = 3.959$, $p < 0.01$). The mean differences for other demographic variables were found to be insignificant.

A comparison of means for the statement 'Taking photos and/or videos enhances the relationship between myself and the people I met on holiday' revealed significant differences among respondents of different age groups ($F = 2.007$, $p < 0.05$), annual incomes ($F = 2.624$, $p < 0.05$), nationalities ($F = 3.817$, $p < 0.01$) and countries of residence ($F = 2.400$, $p < 0.05$). No significant difference was recorded for other demographic variables tested.

When comparing means for the statement 'Taking photos and/or videos limits my ability to live in the moment', a significant difference was found between respondents of different age groups ($F = 2.790$, $p < 0.01$) but not for other demographic variables tested.

Finally, no significant difference was recorded for the statement 'Taking photos and/or videos is important to my overall travel experience', and hence not influenced by respondents' gender, age group, travel frequency, qualification, annual income, nationality and country of residence.

A comparison of means was also performed on the question 'How important was photo-taking/ video-taking to the overall satisfaction of your most recent holiday?'. Respondents were divided into sub-groups based on their demographic profile and recent trip characteristics. The results are presented in Table 6.40. and 6.41., respectively.

Table 6.40. Demographic variables vs the importance of photo-taking to tourist satisfaction

Demographic Variable	F-score	p-value
Gender	4.709	0.704
Age	0.847	0.562
Travel frequency per year	0.826	0.480
Qualification	0.517	0.764
Annual Income	3.271	0.002**
Nationality	2.071	0.038*
Country of residence	2.642	0.008**

**p < 0.01, *p < 0.05

Table 6.41. Trip characteristics vs the importance of photo-taking to tourist satisfaction

Trip Characteristic	F-score	p-value
Type of destination (domestic vs international)	0.420	0.001**
Number of visits (first time vs repeat travel)	0.547	0.132
Trip duration	0.050	0.998

**p < 0.01, *p < 0.05

In regard to respondents' demographic profile, the findings revealed significant differences between respondents of different annual incomes (F= 3.271, p < 0.01), nationalities (F = 2.071, p < 0.05) and countries of residence (F = 2.642, p < 0.01). In terms of trip characteristics, a significant difference was recorded between respondents visiting a domestic and international destination (F = 0.420, p < 0.01). No significant difference was found for other demographic variables and trip characteristics tested.

In general, the role of photo-taking in shaping respondents' travel experience and trip satisfaction was found to be influenced by all demographic variables except gender and frequency of travel. Furthermore, a link was drawn between the type of destination visited and the importance of photo-taking to the overall trip satisfaction. This was, however, not influenced by respondents' trip duration and frequency of travel per year.

6.2.4 Research objective 4: Tourists' online photo-sharing behaviour

For the fourth objective, differences between the photo-sharing behaviour of respondents from different demographic sub-groups were explored. Using independent samples t-test and one-way ANOVA test, a comparison of mean was performed on two statements relating to photo-sharing behaviour. The results are presented in Table 6.42. below.

Table 6.42. Demographic variables vs photo-sharing behaviour

Demographic Variable	**F-score**	**p-value**
	I prefer to share photos and/or videos of places, people or things that people can relate to and keep those that are less relatable to myself	
Gender	2.315	0.014*
Age	0.510	0.849
Travel frequency per year	0.195	0.900
Qualification	1.238	0.291
Annual income	1.619	0.129
Nationality	1.035	0.409
Country of residence	1.528	0.146
	I prefer to include myself in the photos and/or videos I share online	
Gender	0.003	0.612
Age	3.710	0.000**
Travel frequency per year	1.578	0.194
Qualification	1.020	0.406
Annual income	2.435	0.019*
Nationality	3.776	0.000**
Country of residence	3.628	0.000**

**$p < 0.01$, *$p < 0.05$

For the first statement, 'I prefer to share photos and/or videos of places, people or things that people can relate to and keep those that are less relatable to myself', a significant difference between male and female respondents was recorded ($F = 2.315$, $p < 0.05$). However, no significant difference was found between respondents of different age groups, travel frequencies, qualifications, annual incomes, nationalities and countries of residence.

For the second statement 'I prefer to include myself in the photos and/or videos I share online', no significant difference was found among respondents of different genders, travel frequencies

and qualifications. However, significant differences were recorded between respondents of different age groups ($F = 3.710$, $p < 0.01$), annual incomes ($F = 2.435$, $p < 0.05$), nationalities ($F = 3.776$, $p < 0.01$) and countries of residence ($F = 3.628$, $p < 0.01$).

Based on the findings, it can be seen that respondents' photo-sharing behaviour was influenced by all demographic variables, except frequency of travel and qualification.

The relationship between respondents' travel motivation and photo-sharing behaviour was also explored. A cross-tabulation was performed between the top three travel motivations recorded during the survey, and the period when holiday photos are shared. Results of the cross-tabulation are shown in Table 6.43. below.

Table 6.43. Travel motivation vs period when holiday photos are shared

Travel Motivation	**Rank**	**Photo-sharing Period**			**Total**
		During my travel at the destination	**When I have returned home from my travel**	**During my travel and when I have returned home**	
To rest and relax	1	27 (31.8%)	15 (17.6%)	43 (50.6%)	85 (100.0%)
	2	17 (22.1%)	14 (18.2%)	46 (59.7%)	77 (100.0%)
	3	11 (22.4%)	4 (8.2%)	34 (69.4%)	49 (100.0%)
	Total	**55 (26.1%)**	**33 (15.6%)**	**123 (58.3%)**	**211 (100.0%)**
To spend quality time with family, friends or travel partners	1	18 (21.7%)	12 (14.5%)	53 (63.9%)	83 (100.0%)
	2	18 (29.5%)	11 (18.0%)	32 (52.5%)	61 (100.0%)
	3	14 (28.0%)	3 (6.0%)	33 (66.0%)	50 (100.0%)
	Total	**50 (25.8%)**	**26 (13.4%)**	**118 (60.8%)**	194 (100.0%)
To escape my daily routine and environment	1	15 (20.8%)	9 (12.5%)	48 (66.7%)	72 (100.0%)
	2	15 (25.0%)	12 (20.0%)	33 (55.0%)	60 (100.0%)
	3	17 (31.5%)	8 (14.8%)	29 (53.7%)	54 (100.0%)
	Total	**47 (25.3%)**	**29 (15.6%)**	**110 (59.1%)**	**186 (100.0%)**

For the motivation 'to rest and relax', only 15.6% of respondents who selected this motivation would share photos of their holiday upon returning home from the trip. 26.1% would share holiday photos during the trip, while 58.3% of respondents would share during and after the trip. Based on the results, it can be seen that majority of respondents (84.4%) who travelled for resting and relaxing would take time during their trip to reconnect with people back home for the purpose of sharing holiday photos.

Among respondents who travelled 'to spend quality time with family, friends or travel partners', only 13.4% would share photos of their holiday upon returning home from the trip; 25.8% would share photos during the trip, while 60.8% of respondents would share during and after the trip. The findings demonstrate that majority of respondents (86.6%) who travelled to spend time with family, friends or travel partners would make time during their trip to reconnect with those who are not physically present.

For the motivation 'to escape my daily routine and environment', 15.6% of respondents indicated they would share photos of their holiday upon returning home, 25.3% would share during the trip, while 59.1% would share during and after the trip. The results were found to be noteworthy, as the majority of respondents (84.4%) who travelled to escape their daily mundane life indicated willingness to reconnect with their home environment through online photo-sharing.

While cross-tabulation does not measure the significance of relationship, the findings revealed a certain level of consistency between respondents' photo-sharing behaviour regardless of the motivation to travel. As seen across all three motivations presented in Table 6.43., 25% to 27% of respondents indicated they would share photos of their holiday during the trip. This is in line with the findings of Tan (2017) which found travel motivation to have no effect on smartphone usage to share experiences during the trip.

6.2.5 Research objective 5: Tourists' online photo-sharing motivation

This section explores if significant differences occur between the photo-sharing motivation of respondents from different demographic sub-groups. Independent samples t-test and one-way ANOVA test were conducted on 17 statements relating to photo-sharing motivation, and the results are presented in Table 6.44. below.

Table 6.44. Demographic variables vs photo-sharing motivation

Photo-sharing Motivation		**Demographic Variable**						
		Gender	**Age**	**Travel Freq. per Year**	**Qualification**	**Annual Income**	**Nationality**	**Country of Residence**
I want to share my travel experiences with my family/ friends/ followers	***F-score***	0.020	0.733	1.063	2.169	0.145	1.176	1.484
	p-value	0.699	0.662	0.365	0.057	0.995	0.313	0.161
I want my family/ friends/ followers to be part of the experience with me	***F-score***	0.076	1.609	0.744	0.743	0.687	0.445	0.544
	p-value	0.528	0.121	0.526	0.592	0.683	0.894	0.823
I want to share my emotions with others	***F-score***	1.370	1.540	0.212	0.898	0.474	2.617	1.683
	p-value	0.564	0.142	0.888	0.483	0.854	0.009**	0.101
I want to share my travel achievements with others	***F-score***	0.070	3.208	1.318	0.536	1.766	4.159	2.285
	p-value	0.257	0.002**	0.268	0.749	0.093	0.000**	0.021*
I want to remind myself of my travel achievements in the future	***F-score***	0.791	1.333	1.787	0.451	2.549	1.090	0.856
	p-value	0.169	0.226	0.149	0.812	0.014*	0.369	0.554
It keeps people informed of my whereabouts when I am travelling	***F-score***	0.053	0.916	1.610	0.093	0.597	0.341	0.868
	p-value	0.089	0.503	0.187	0.993	0.758	0.949	0.544
I want people to know what I am doing and where I am going	***F-score***	0.269	1.517	1.585	0.796	0.453	0.807	0.751
	p-value	0.002**	0.149	0.192	0.553	0.868	0.596	0.646
I want to inspire others to travel	***F-score***	2.796	1.683	2.437	0.539	1.553	1.214	1.416
	p-value	0.750	0.101	0.064	0.747	0.148	0.289	0.188
I want to portray my personality, character or identity to others	***F-score***	0.588	2.782	0.852	0.886	0.874	1.657	1.905
	p-value	0.001**	0.005**	0.466	0.490	0.527	0.108	0.058
I want to inspire myself to continue travelling	***F-score***	1.149	6.576	1.265	1.155	3.122	3.616	2.296
	p-value	0.661	0.000**	0.286	0.331	0.003**	0.000**	0.021*

I want to promote the places I am visiting	***F-score***	0.431	1.145	0.594	1.139	0.874	0.606	1.982
	p-value	0.958	0.332	0.619	0.339	0.527	0.773	0.048*
I want to share travel information and knowledge with others so they can benefit from them	***F-score***	0.994	1.427	2.877	0.863	1.068	1.431	2.124
	p-value	0.594	0.184	0.036*	0.506	0.383	0.182	0.033*
It is an artistic expression of myself as a photographer	***F-score***	2.288	1.130	2.260	1.068	0.771	2.964	3.695
	p-value	0.493	0.342	0.081	0.377	0.612	0.003**	0.000**
It maintains my relationship with friends and family back home when I am travelling	***F-score***	1.739	0.876	1.318	0.697	1.176	0.947	2.718
	p-value	0.434	0.537	0.268	0.626	0.316	0.478	0.006**
When I travel, I feel that I am expected to share travel photos/ videos with others	***F-score***	0.318	1.244	1.806	0.351	0.245	0.984	1.379
	p-value	0.792	0.272	0.146	0.881	0.974	0.448	0.204
If I do not share these photos/ videos, it is as if I did not go on holiday	***F-score***	0.088	2.412	0.180	0.705	0.839	2.260	3.107
	p-value	0.711	0.015*	0.910	0.620	0.556	0.023*	0.002**
I want to store them on an online platform as a back-up	***F-score***	0.110	1.401	0.621	0.551	1.434	1.236	1.350
	p-value	0.998	0.194	0.601	0.737	0.190	0.277	0.218

**$p < 0.01$, *$p < 0.05$

For the following six statements, no significant difference was recorded between respondents of different demographic sub-groups; 'I want to share my travel experiences with my family/friends/followers', 'I want my family/friends/followers to be part of the experience with me', 'It keeps people informed of my whereabouts when I am travelling', 'I want to inspire others to travel', 'When I travel, I feel that I am expected to share travel photos/videos with others' and 'I want to store them on an online platform as a back-up'. Interestingly, all except one of these statements were found to be centred on the desire to share for the benefit of others, and not for the self. These include the intention to share the experience with others, keep others informed, inspire others and fulfil the expectations implied by others.

For the statement 'I want to share my emotions with others', a significant difference was recorded between respondents of different nationalities ($F = 2.617$, $p < 0.01$). However, no significant difference was recorded for other demographic variables tested.

When comparing means for the statement 'I want to share my travel achievements with others', significant differences were recorded between respondents of different age groups ($F = 3.208$, $p < 0.01$), nationalities ($F = 4.159$, $p < 0.01$) and countries of residence ($F = 2.285$, $p < 0.05$). This motivation was not influenced by other demographic variables tested.

Next, a comparison of means for the statement 'I want to remind myself of my travel achievements in the future' revealed a significant difference between respondents earning different annual incomes ($F = 2.549$, $p < 0.05$). No significant difference was recorded for other demographic variables tested.

For the statement 'I want people to know what I am doing and where I am going', a significant difference was recorded between male and female respondents ($F = 0.269$, $p < 0.01$), but not other demographic variables tested.

Next, for the statement, 'I want to portray my personality, character or identity to others', significant differences were found between respondents of different genders ($F = 0.588$, $p < 0.01$) and age groups ($F = 2.782$, $p < 0.01$). No significant difference was recorded for other demographic variables tested.

A comparison of means for the statement 'I want to inspire myself to continue travelling' revealed significant differences among respondents of different age groups ($F = 6.576$, $p < 0.01$), annual incomes ($F = 3.122$, $p < 0.01$), nationalities ($F = 3.616$, $p < 0.01$) and countries of residence ($F = 2.296$, $p < 0.05$). This motivation was, however, not influenced by other demographic variables tested.

Significant differences were recorded between respondents from different countries of residence for the statements 'I want to promote the places I am visiting' ($F = 1.982$, $p < 0.05$) and 'It

maintains my relationship with friends and family back home when I am travelling' ($F = 2.718$, $p < 0.01$). The mean differences for other demographic variables were found to be insignificant.

When comparing means for the statement 'I want to share travel information and knowledge with others so they can benefit from them', significant differences were recorded only between respondents from different countries of residence ($F = 2.124$, $p < 0.05$) and those with different travel frequencies per year ($F = 2.877$, $p < 0.05$).

For the statement 'It is an artistic expression of myself as a photographer', the results reveled significant differences between respondents of different nationalities ($F = 2.964$, $p < 0.01$) and countries of residence ($F = 3.695$, $p < 0.01$), but not other demographic variables tested.

Finally, a comparison of means for the statement 'If I do not share these photos/ videos, it is as if I did not go on holiday' revealed significant differences between respondents of different age groups ($F = 2.412$, $p < 0.05$), nationalities ($F = 2.260$, $p < 0.05$) and countries of residence ($F = 3.107$, $p < 0.01$). No significant difference was recorded for other demographic variables tested.

Overall, the results demonstrate that respondents' motivation to share holiday photos was influenced by all demographic variables except qualification.

6.2.6 Research objective 6: The role of online photo-sharing in shaping the tourist experience

This section explores if significant differences occur between respondents' demographic profile and the role of photo-sharing in shaping the tourist experience. Independent samples t-test and one-way ANOVA test were performed on five statements relating to photo-sharing and the tourist experience. The findings are presented in Table 6.45. below.

Table 6.45. Demographic variables vs the role of photo-sharing in shaping the tourist experience

Photo-sharing and the Tourist Experience		**Demographic Variable**						
		Gender	**Age**	**Travel Freq. per Year**	**Qualification**	**Annual Income**	**Nationality**	**Country of Residence**
When I have access to the internet while travelling, I seize the opportunity to share my travel photos and/or videos online	***F-score***	0.264	0.957	0.153	1.048	0.617	1.630	1.334
	p-value	0.300	0.470	0.928	0.389	0.742	0.115	0.225
While travelling, I make time to respond to people's comments on my photos and/or videos	***F-score***	0.245	0.733	0.341	0.295	0.955	0.677	1.451
	p-value	0.294	0.662	0.796	0.915	0.464	0.712	0.174
Receiving reactions on my travel photos and/or videos online enriches my travel experience	***F-score***	2.498	1.265	0.307	0.214	0.393	3.319	2.789
	p-value	0.143	0.261	0.821	0.956	0.907	0.001**	0.005**
Sharing travel photos and/or videos online helps me explore the destination better	***F-score***	1.611	2.747	0.271	0.798	0.879	5.818	4.020
	p-value	0.068	0.006**	0.846	0.551	0.523	0.000**	0.000**
Sharing travel photos and/or videos is important to my overall travel experience	***F-score***	0.572	1.439	0.532	0.853	0.593	3.910	2.537
	p-value	0.101	0.179	0.660	0.513	0.761	0.000**	0.011*

**p < 0.01, *p < 0.05

The findings revealed no significant difference for two of the statements measured. These statements are 'When I have access to the internet while travelling, I seize the opportunity to share my travel photos and/or videos online', and 'While travelling, I make time to respond to people's comments on my photos and/or videos'.

A comparison of means for the statement 'Sharing travel photos and/or videos online helps me explore the destination better' revealed significant differences among respondents of different age groups ($F = 2.747$, $p < 0.01$), nationalities ($F = 5.818$, $p < 0.01$) and countries of residence (F

= 4.020, $p < 0.01$). The differences were found to be insignificant for other demographic variables tested.

For the statement 'Receiving reactions on my travel photos and/or videos online enriches my travel experience', the mean differences were found to be significant among respondents of different nationalities ($F = 3.319$, $p < 0.01$) and countries of residence ($F = 2.789$, $p < 0.01$). The same was identified for the statement 'Sharing travel photos and/or videos is important to my overall travel experience'. Significant differences were recorded among respondents of different nationalities ($F = 3.910$, $p < 0.01$) and countries of residence ($F = 2.537$, $p < 0.05$). However, no significant difference was found for other demographic variables tested.

Next, a comparison of means was performed on the question 'How important was photo-sharing/ video-sharing to the overall satisfaction of your most recent holiday?'. Respondents were divided into sub-groups based on their demographic profile and recent trip characteristics. The results presented in Table 6.46. revealed no significant difference for all demographic variables tested, except nationality ($F = 3.282$, $p < 0.01$). On the other hand, Table 6.47. shows no significant difference for all trip characteristics measured.

Table 6.46. Demographic variables vs the importance of photo-sharing to tourist satisfaction

Demographic Variable	F-score	p-value
Gender	5.449	0.302
Age	1.394	0.197
Travel frequency per year	0.730	0.535
Qualification	1.444	0.207
Annual Income	1.879	0.072
Nationality	3.282	0.001**
Country of residence	1.851	0.066

**$p < 0.01$, *$p < 0.05$

Table 6.47. Trip characteristics vs the importance of photo-sharing to tourist satisfaction

Trip Characteristic	F-score	p-value
Type of destination (domestic vs international)	0.245	0.147
Number of visits (first time vs repeat travel)	0.988	0.443
Trip duration	0.619	0.685

**p < 0.01, *p < 0.05

In general, the role of photo-sharing in shaping respondents' travel experience and trip satisfaction was found to be influenced by three demographic variables, namely age group, nationality and country of residence. Furthermore, no significant link was found between respondents' trip characteristics and the importance of photo-sharing to the overall satisfaction of their most recent holiday.

To further explore the relationship between on-site photo-sharing and respondents' overall travel experience, additional one-way ANOVA test was performed. The independent variable used to conduct this test was the period when holiday photos would be shared, and the dependent variable used was the importance of photo-sharing to the overall travel experience. Based on the findings presented in Table 6.48., the mean between groups was found to be significantly different ($F = 6.191$, $p < 0.01$). Similarly, the relationship between on-site photo-sharing and respondents' overall trip satisfaction was explored. The independent variable remained as the period when holiday photos would be shared, and the dependent variable used was the importance of photo-sharing to the overall trip satisfaction. As seen in Table 6.49., the mean between groups was also found to be significantly different ($F = 6.018$, $p < 0.01$). These findings offer a differing view from an earlier study conducted Tan (2017). The author found smartphone usage for sharing during the trip to have no effect on tourist experience and satisfaction.

Overall, respondents who would make time to share holiday photos during the trip placed higher levels of importance on photo-sharing. The results demonstrate that reconnection with people

back home, and the distractions that may come with it, do not necessarily reduce or hamper the travel experience and trip satisfaction, especially when photo-sharing is deemed important.

Table 6.48. When photos are shared vs the importance of photo-sharing to the overall travel experience

	F-score	p-value
Sharing travel photos and/or videos is important to my overall travel experience	6.191	0.002**

Photo-sharing Period	Sharing travel photos and/or videos is important to my overall travel experience					Total
	Strongly Disagree	Disagree	Neither Agree nor Disagree	Somewhat Agree	Strongly Agree	
During my travel at the destination	3 (8.8%)	13 (19.1%)	23 (27.4%)	27 (20.3%)	15 (26.3%)	81 (21.5%)
When I have returned home from my travel	12 (35.3%)	15 (22.1%)	10 (11.9%)	18 (13.5%)	5 (8.8%)	60 (16.0%)
During my travel and when I have returned home	19 (55.9%)	40 (58.8%)	51 (60.7%)	88 (66.2%)	37 (64.9%)	235 (62.5%)
Total	**34 (100.0%)**	**68 (100.0%)**	**84 (100.0%)**	**133 (100.0%)**	**57 (100.0%)**	**376 (100.0%)**

Table 6.49. When photos are shared vs the importance of photo-sharing to tourist satisfaction

	F-score	p-value
How important was photo-sharing/ video-sharing to the overall satisfaction of your most recent holiday?	6.018	0.003**

Photo-sharing Period	How important was photo/ video-sharing to the overall satisfaction of your most recent holiday?					Total
	Not at all Important	Slightly Important	Moderately Important	Very Important	Extremely Important	
During my travel at the destination	3 (8.6%)	19 (21.8%)	33 (23.2%)	19 (23.5%)	7 (22.6%)	81 (21.5%)
When I have returned home from my travel	10 (28.6%)	21 (24.1%)	17 (12.0%)	11 (13.6%)	1 (3.2%)	60 (16.0%)
During my travel and when I have returned home	22 (62.9%)	47 (54.0%)	92 (64.8%)	51 (63.0%)	23 (74.2%)	235 (62.5%)
Total	**35 (100.0%)**	**87 (100.0%)**	**142 (100.0%)**	**81 (100.0%)**	**31 (100.0%)**	**376 (100.0%)**

Furthermore, a cross-tabulation was performed between respondents' travel motivation and the importance of photo-sharing to their overall trip satisfaction. As seen in Table 6.50., the majority of respondents who travelled to rest and relax rated photo-sharing as moderately important to their trip satisfaction (40.7%). This was followed by respondents who placed lower levels of importance (32.3%), and those who placed higher levels of importance (27%) on photo-sharing. For respondents who travelled to spend quality time with family, friends or travel partners, the majority placed lower levels of importance on photo-sharing (35.5%), followed closely by moderate level of importance (34.6%) and higher levels of importance (29.8%). Next, the majority of respondents who travelled to escape their daily routine and environment rated photo-sharing as moderately important (42.3%), followed by respondents who indicated lower levels of importance (31.4%) and higher levels of importance (26.4 %).

Table 6.50. Travel motivation vs the importance of photo-sharing to tourist satisfaction

Travel Motivation	Rank	How important was photo/video-sharing to the overall satisfaction of your most recent holiday?					Total
		Not at all Important	Slightly Important	Moderately Important	Very Important	Extremely Important	
To rest and relax	1	11 (11.6%)	21 (22.1%)	35 (36.8%)	20 (21.1%)	8 (8.4%)	95 (100.0%)
	2	9 (11.4%)	16 (20.3%)	34 (43.0%)	15 (19.0%)	5 (6.3%)	79 (100.0%)
	3	6 (11.5%)	10 (19.2%)	23 (44.2%)	11 (21.2%)	2 (3.8%)	52 (100.0%)
	Total	**26 (11.5%)**	**47 (20.8%)**	**92 (40.7%)**	**46 (20.4%)**	**15 (6.6%)**	**226 (100.0%)**
To spend quality time with family, friends or travel partners	1	15 (17.0%)	20 (22.7%)	29 (33.0%)	20 (22.7%)	4 (4.5%)	88 (100.0%)
	2	5 (7.6%)	15 (22.7%)	28 (42.4%)	14 (21.2%)	4 (6.1%)	66 (100.0%)
	3	4 (7.4%)	15 (27.8%)	15 (27.8%)	13 (24.1%)	7 (13.0%)	54 (100.0%)
	Total	**24 (11.5%)**	**50 (24.0%)**	**72 (34.6%)**	**47 (22.6%)**	**15 (7.2%)**	**208 (100.0%)**
To escape my daily routine and environment	1	4 (5.3%)	13 (17.1%)	37 (48.7%)	15 (19.7%)	7 (9.2%)	76 (100.0%)
	2	5 (7.8%)	17 (26.6%)	21 (32.8%)	15 (23.4%)	6 (9.4%)	64 (100.0%)
	3	11 (18.0%)	13 (21.3%)	27 (44.3%)	6 (9.8%)	4 (6.6%)	61 (100.0%)
	Total	**20 (10.0%)**	**43 (21.4%)**	**85 (42.3%)**	**36 (17.9%)**	**17 (8.5%)**	**201 (100.0%)**

From the findings, it can be seen that photo-sharing generally holds a moderate level of importance in determining respondents' overall trip satisfaction. This was particularly evident among respondents who travelled to rest and relax, as well as escape their mundane home environment. Respondents who travelled to spend time with family, friends and travel companions placed lower levels of importance on photo-sharing.

In general, findings derived from the statistical analysis reveal that gender and frequency of travel do not affect respondents' photo-taking behaviour and motivation. Subsequently, these variables do not influence the role of photo-taking in shaping respondents' overall travel experience and trip satisfaction. For both gender and frequency of travel, the means of sub-groups were found to be similar, or equal to, the overall mean. While past researchers have identified gender as a factor which influences the type of photo-taking devices carried (Prideaux & Coghlan, 2010), feelings displayed through holiday photos (Pan et al., 2014), digital connection/disconnection of travellers (Dickinson et al., 2016), travel motivation (Andreu, Kozak, Avci, & Cifter, 2005; Pearce & Caltabiano, 1983), and self-representation on online networking sites (Pfeil et al., 2009; Strano, 2008), the present study demonstrates insignificant relationships between gender and the areas of investigation listed above. The findings, however, were in line with past studies which found no significant relationship between gender and the type of holiday photos taken (Garrod, 2009) as well as tourists' subject of photography and photo-taking motivation (Prideaux & Coghlan, 2010).

Next, qualification was found to have no influence on respondents' photo-sharing behaviour and motivation. As a result, qualification does not affect the role of photo-sharing in shaping respondents' overall travel experience and trip satisfaction. The means of sub-groups across all levels of qualification were recorded to be similar, or equal to, the overall mean. Such findings were consistent with the study conducted by Munar and Jacobsen (2014) which revealed no

significant relationship between respondents' qualification and motivation to share tourism experiences. Nevertheless, it should be noted that these findings vary from an earlier study conducted by Lo et al. (2011), where the authors found qualification to have a significant effect on travellers' likelihood to share holiday photos on online media.

Demographic variables that should be paid attention to were identified to be nationality, country of residence, age, and to a lower extent, annual income. These variables displayed the most influence on respondents' behaviour, motivation, travel experience, as well as trip satisfaction in relation to photo-taking and photo-sharing. Similarly, past studies have identified relationships between nationality, or geographical origin, and tourists' behaviour (Pizam & Sussmann, 1995), travel motivation (Jönsson & Devonish, 2008; Kozak, 2002), photographing behaviour (Konijn et al., 2016), decision-making (Dann, 1993), and benefits realised from vacationing (Woodside & Jacobs, 1985). On the other hand, age has been found by past researchers to influence tourists' photo-sharing behaviour (Lo et al., 2011), motivation to share tourism experiences (Munar & Jacobsen, 2014), feelings displayed through holiday photos (Pan et al., 2014), travel motivation (Jönsson & Devonish, 2008) and self-representation on online networking sites (Lo et al., 2011; Pfeil et al., 2009; Strano, 2008; Trammell & Keshelashvili, 2005). However, past researchers have also found varying results, noting no significant relationship between age and the type of holiday photos taken (Garrod, 2009; Prideaux & Coghlan, 2010), photo-taking devices carried (Prideaux & Coghlan, 2010) and photo-taking motivation (Prideaux & Coghlan, 2010). For the next variable, Lo et al. (2011) identified a significant relationship between annual income and tourists' likelihood to share holiday photos on electronic media.

In regard to trip characteristics, the type of destination visited (domestic vs international) was found to influence respondents' photo-taking behaviour and subsequent trip satisfaction. This supports the findings of Carr (2002) on the differences between behaviours of tourists travelling on a domestic and international vacation.

Overall, variables which recorded the least influence were respondents' qualification, frequency of travel, number of visits (first time vs repeat travel) and trip duration. Qualification was found to influence respondents' photo-taking behaviour through the advance planning of images that will be captured during the trip. Qualification was also found to shape respondents' travel experience, that is, travelling to leverage on photo-taking opportunities. On the other hand, frequency of travel was identified to influence only respondents' motivation to share holiday photos, specifically to share knowledge and information with others. This may be due to the wealth of knowledge acquired through travel, and hence the greater need to share. Number of visits to the destination and trip duration displayed no influence on respondents' engagement in photo-taking and trip satisfaction.

Findings generated from the quantitative data analysis will be further discussed and linked to existing literature in the following chapter. Theoretical and practical implications derived from the study will also be addressed. Through findings presented in this chapter, potential areas requiring further attention will be identified and considered in the recommendations for future research.

7. DISCUSSIONS AND FINAL REMARKS

In this chapter, the qualitative and quantitative findings analysed in chapter five and six respectively will be discussed and linked to existing literature. The discussions will address all six objectives of the present study, followed by theoretical and practical implications of the findings. Limitations of the study will also be acknowledged, alongside recommendations for future research. Finally, a conclusion to the study will be presented.

7.1 Findings and discussions

Findings analysed from all three stages of data collection provided the study with a comprehensive understanding of the present-day tourism experience, in which photo-taking and online photo-sharing have become greatly integrated. Tourists' participation in photo-taking and online photo-sharing while on holiday have given new meanings to travel, which will be detailed in the following sections.

7.1.1 Research objective 1: Tourists' photo-taking behaviour

Findings derived from the present study demonstrate the deeply embedded practice of photography in tourism. Markwell's (1997) depiction of tourists carrying cameras and other photography accessories remains true among present-day tourists, although the traditional film cameras and tripods have been largely replaced by mobile phones, digital cameras and selfie sticks. The findings also revealed the common practice of travelling with more than one photo-taking device, suggesting the growing emphasis on photography and anticipation to photograph. Almost all survey respondents carry their mobile phones during their travels, which may be attributed to the increasing ownership of smartphones (Statista, 2016) and the heavy dependency on such devices, as expressed by interview participants. Such findings imply that anyone travelling with a smartphone is an equipped photographer and an expectation therefore exists for

one to capture highlights of their holiday as they unfold. There is close to no excuse for one to return home without visual records of their trip, which may explain the need or obligation felt by some to capture photos of their holiday.

Different levels of commitment and participation in photography were identified through the study. This was measured according to respondents' level of camera use and the number of photos taken when travelling on holiday. The study found participation in photography to be influenced by the type of activities tourists engaged in, the type of destination visited, and the type of photo-taking devices carried. Tourists carrying professional cameras, or a range of cameras, displayed greater commitment and interest in photography. Most interview and survey respondents agreed they make time and effort during their holiday to capture the perfect shot. Such behaviour was also evident during the on-site observations, and could be attributed to the snap-and-check cycle identified. The cycle often involves finding a strategic photo-taking spot, capturing, checking and sometimes retaking photos. Subsequently, a vast number of repetitive images were produced, and an extended amount of time was spent on the camera. The snap-and-check cycle was also hinted in recent studies (Gillet et al., 2016), which Konijn et al. (2016) found to be prominent among photos taken of tourists and their travel companions. Such behaviour suggests a potential increase in the expectation of output produced by those behind and in front of the camera. Perhaps in contemporary photography, there is little to no room for poor quality photos to be produced and shared.

In regard to subjects of photography, findings of the present study identified nature as the most photographed image on holiday, consistent with those of previous studies (Markwell, 1997; Coghlan & Prideaux, 2008). This was followed by elements that are distinct to the destination, such as architecture, historical sites, cultural attractions, and sights different from tourists' home environment. Chalfen's (1979) discussion on tourists' inclination to photograph the authentic and exotic other life is reflected here. Another common subject of photography was photos taken of tourists and their travel companions, that is, capturing relationships between families, friends and

travel partners. According to respondents, such photos provide evidence of people travelling together and the bond shared between them, hence echoing the sentiments of past researchers (Baerenholdt et al., 2004; Haldrup & Larsen, 2003; Larsen, 2005; Markwell, 1997).

While selfies have gained popularity over recent years, the present study found selfies to be the least photographed image by holiday-makers. Furthermore, most respondents prefer to not include themselves in photos taken on holiday, indicating a greater desire to emphasise and highlight features of the destination when photographing. However, some respondents expressed willingness to include themselves in holiday photos when taken as a group. This was attributed to the desire to document and remember valuable time spent with travel companions. These photos also portray a sense of belonging and inclusion, allowing group identity (Markwell, 1997) and group memory (Van House et al., 2005) to be constructed. In such instances, the role of travel companions in influencing tourists' photo-taking behaviour is demonstrated.

7.1.2 Research objective 2: Tourists' photo-taking motivation

Respondents' motivation to photograph on holiday was found to be consistent with those discussed by past researchers, while uncovering motivations that are apparent among present-day tourists. The leading motivation identified through this study was the need to visually capture the experience for memory-making. This was mostly attributed to respondents' fear of forgetting details of their trip in the near or distant future. As mentioned by past researchers, photos hold the capacity to take people back to a place and time captured within a frame (Garlick, 2002), allowing the past to be relived in the present (Sontag, 1979). The limitation of the human memory discussed by past researchers (Henkel, 2014; Van House et al., 2005) is recognised here, as respondents off-load their memory by capturing experiences on camera. Apart from memorising people and places, the study identified respondents' desire to remember feelings that were felt during the trip. Here, the motivation to photograph is extended to capturing affective feelings, involving emotions that are transient. This was also linked by respondents to the five senses, such

as wanting to remember the smell and taste of local food. Tangibilising feelings through photography allows individuals to reconnect with their emotions, extending the view of past researchers on the role of photography in providing form to an experience that cannot be held in time (Bærenholdt et al., 2004; Garlick, 2002; Haldrup & Larsen, 2003; Larsen, 2008; Lo et al., 2011; Osborne, 2000; Sontag, 1979; Urry, 1990; Van House et al., 2005).

Next, photography was highly motivated by the desire to share experiences with those who were unable to undertake the trip or visit the destination. These include family, friends and social media followers. The need to share was notable, and will be further discussed in Section 7.1.5, on tourists' photo-sharing motivation. Another noteworthy discovery was photographing for the purpose of future reflection, which extends the utility of travel photos beyond those discussed by past researchers. Respondents described travel photos as a tool for retrospection, allowing them to look back in time and reflect on personal growth and development. Changes in one's way of thinking and view of the world can be reflected upon, as photos function as means of grasping the world through their lenses, especially when accompanied with notes, captions and interpretations. Crompton (1979) identified learning and the evaluation of oneself as factors which drive people to travel. Contemporary travel photography allows for such learning and evaluation, which occurs implicitly over time, to be documented, measured and realised.

The findings revealed that photography was also pursued as a way of documenting one's travel, including places they have been to, sights they have witnessed and achievements they have accomplished. This resonates with the views of past researchers, as photos provide non-questionable evidence of one's experience (Chalfen, 1979; Lo et al., 2011; Sontag, 1979). Nevertheless, as images of the destination can be easily taken or 'stolen' off the internet in the present day, including oneself in photos captured was found to increase the validity of such evidence.

For some respondents, photo-taking was driven by a sense of obligation, that is, the expectation imposed by others to capture photos while vacationing. When photos are taken as a consequence of such expectations, photography is seen as a duty, which according to Gillet et al. (2016), does not result in increased happiness of the tourist experience. In such instances, photography is pursued for the purpose of pleasing the eyes or demands of potential viewers. Nevertheless, it should be noted that despite such obligation, personal enjoyment or value may be derived from the ways in which the audience interacts with the photos shared.

The study also found photography to be driven by the desire to portray one's personality, character or identity through the kind of images captured on holiday. This depicts the image-driven motivation discussed by past researchers, describing photos as an effective tool for identity creation (Stylianou-Lambert, 2012), and travel as a vehicle for establishing, retaining or altering one's identity (Bond & Falk, 2013; Parra-López et al., 2016). This finding implies that photography in the present day is pursued for reasons beyond the holiday and the exclusiveness it brings. Such phenomenon may be attributed to the emergence of social media, which offers each individual a personal broadcasting platform. With the increasing integration of social media into one's life, the desire to tailor an ideal identity may consequently permeate into the photo-taking behaviour and motivation of tourists.

7.1.3 Research objective 3: The role of photo-taking in shaping the tourist experience

When examining the role of photo-taking in shaping the tourist experience, the findings revealed that respondents' travel motivation and decision-making were not primarily driven by photographing needs or opportunities. Although this was discussed by several respondents during the interviews, it did not represent the view of the majority during the survey. While Haines (2018) reported the inclination of Millennials to consider and choose destinations based on their Instagram-worthiness, the present study, which included travellers across different generations,

found otherwise. The decision to travel and choice of destination were not guided by opportunities to acquire desired travel photos.

Nevertheless, when on-site at the destination, respondents indicated preference to capture photos of sights that others can relate to, such as iconic landmarks or trending images. The practice of photographing with an intended audience in mind is demonstrated here. The intention to relate to an audience was discussed during the interviews, hinting at the role of others, who were not physically present, in influencing the type of photos produced during one's travel. Subsequently, this may influence the choice of places visited and activities participated in, as tourists pursue images that are deemed relevant or appealing to the intended audience.

Furthermore, the study found respondents to seek images that have been shared by past visitors, signifying the monkey-see-monkey-do phenomenon described by Haines (2018). Urry's (1990) tourist gaze was also found to be at work, as respondents pursue images of the destination which they have been exposed to prior to travelling. However, it should be noted that destination image is no longer formed solely by the work of tourism marketers and institutions. The role of past visitors as markers of the destination is portrayed through this study, which according to MacCannell (1976), directs tourists to the types of attractions worth seeing. The influence of photography on the kind of experience sought by tourists is evident in such instances.

The perceived impact of photography on the on-site travel experience was found to vary, depending on the value individuals place on holiday photos. Three major streams of perception were identified. Firstly, the majority of respondents recognised the distractions that may be caused by the camera, and would therefore undertake photography with consideration. The balancing act termed by Stylianou-Lambert (2017) was discussed by respondents, as they rationalised their attempt to immerse in the experience, and simultaneously ensure it is captured on camera. In addition, the balancing act was illustrated through the varying levels of camera use when pursuing different kinds of tourism-related activities. For example, engagement with the

camera drops when resting and relaxing, as well as when spending quality time with others, suggesting the conscious effort to limit potential distractions.

Secondly, for some respondents, photo-taking hinders immersion in the travel experience and limits one's ability to be present in the moment. Such a view implies that the two cannot co-exist in the tourism setting. Most respondents also acknowledged the unfavourable impact of photo-taking on their relationship with travel companions, the locals, as well as people they met on holiday. Thirdly, some respondents perceived photography to be part of the experience, that is, a practice embedded within the pursuit of travel. For these travellers, photographing creates room for detailed attention to be paid to their surroundings. This, however, opposes Henkel's (2014) claim that people pay less attention to what is being observed when photographing objects. Furthermore, according to these respondents, photo-taking brings people closer together when a common interest in photography is shared and when photos become subjects of conversations. Here, the camera talks which Markwell (1997) claimed to enhance social relations is manifested. The findings also resonate with past authors' (Markwell, 1997; Scarles, 2012) depiction of photography as a medium of interaction between tourists and the local people. The mixed views derived from the findings suggest that perceived impact of photography should be treated as a highly personalised and subjective construct. As photography is performed and valued differently by tourists, its individualised nature needs to be acknowledged.

For most respondents, photos were viewed as an outcome of experiences and were considered to be an important constituent of their holiday. The idea of travelling without photo-taking opportunities was not well-received by the majority of respondents, who expressed a myriad of feelings. Most often, respondents expressed feelings of disappointment, unhappiness, sense of loss, concern and regret. These feelings were attributed to lost opportunities to realise the utility of photos, as photos were often captured for an intended and anticipated use. Some respondents linked holiday photos to the fulfilment of their trip. For these respondents, the absence of holiday photos results in a sense of incompletion, while some claimed it is as though the holiday did not

occur. For a few respondents, this calls for a return trip to the destination, hinting a lack of satisfaction or fulfilment from such holidays. Travelling without photographing opportunities was also viewed to be frustrating and lacking in excitement, demonstrating the role of photography in enriching and enhancing the travel experience.

While respondents acknowledged the role of photography in restricting one's presence, its absence would lead to consequences that are more detrimental, during and after the trip. Photography was found to play a major role in the on-site experience, as well as the post-travel experience when photos are revisited, reminisced, shared and reflected upon. Although the camera may be perceived as a barrier between the destination and the naked eye, the present study revealed that photos are often viewed as the product of travel. It represents the tangible value of travel and to some, justifies the investment spent on the experience. While Coghlan and Prideaux (2008) found photo-sharing to provide a means for justifying trip expenses, the present study found such justification to be linked to photos captured during the trip.

For some individuals, the absence of photo-taking was perceived indifferently or positively, as the key purpose of travel was to experience people and places. Photo-taking was not considered a priority but an optional value-add to their experiences. Some respondents explained how they would feel less restricted, hence allowing better immersion in the present space and time. Nevertheless, for most respondents, photo-taking was considered to be important to the overall experience and satisfaction of their holiday. This coincides with the findings of Gillet et al. (2016), revealing the high level of importance tourists place on photographing when travelling on holiday. Therefore, options and opportunities to capture travel encounters on camera should be made available, considering the value it contributes to the on-site and post-travel experiences.

In general, findings of the present study suggest that contemporary photography should be viewed as a way-of-travel and not one that can be isolated or segregated from the tourist experience. Respondents expressed, although not explicitly, how photo-taking facilitates the fulfillment of

travel motivations such as enhancement of kinship relationship, facilitation of social interactions, future evaluation of oneself, prestige and regression from one's daily restricted life. While photo-taking was initially theorised to bring about distractions to one's engagement and immersion, the findings revealed a different perspective to photo-taking and its role in shaping the present-day tourist experience.

7.1.4 Research objective 4: Tourists' online photo-sharing behaviour

In this section, respondents' mobile connectivity will first be discussed, followed by photo-sharing behaviours. According to Neuhofer (2016), maintaining mobile connectivity while travelling results in tourists losing their sense of going away. However, most respondents in the present study indicated they would maintain some form of connection during their holidays. Only a small number of respondents stated they would avoid establishing mobile connection. Such finding is noteworthy, given the top travel motivations recorded during study were resting and relaxing, spending quality time with travel companions, and escaping the daily mundane environment. Tan (2017) found tourists who travelled for relaxation to be more open to connecting with the virtual space. The author's finding is extended through the present study to include those travelling for enhancement of kinship relationships and escapism.

While travel is conventionally driven by the need to 'go away from' (Krippendorf, 1987), perhaps the meaning of 'going away' requires reevaluation, given the virtual connection that would be maintained by tourists in the present day. As demonstrated through the findings of this study, the notion of going away is largely represented by respondents' physical absence but not mental, social and emotional absence. Kirillova and Wang's (2016) view is proven to be true here, that is, the value of vacationing in the current tourism context is not a direct outcome of one's disassociation from the home environment.

Respondents' key reasons for maintaining mobile connection were found to be motivated by two predominant factors: the first being a conformity to the expectation of others, and the second being self-driven motives. According to the findings, the primary reason for maintaining connectivity was to fulfil the expectation of others, that is to keep people back home informed of their whereabouts and to remain contactable to those needing to reach out. Although this may be perceived as an obligation or duty, keeping people back home informed allowed respondents to travel at ease, knowing that people were not concerned or waiting to hear from them. This was followed by self-driven motives, such as the desire to share travel experiences with others, the need for security, and the fear of disconnection when travelling in a foreign place. In a study conducted on mobile disconnection at campsites, Dickinson et al. (2016) stated it is no longer normal for people to be disconnected. The same was evident in the context of vacationing, as the idea of disconnection did not appeal to many respondents, as well as to people back home.

Nevertheless, respondents were cognizant of the potential impacts of mobile connectivity, and addressed the efforts taken to minimise connection while travelling. Tanti and Buhalis' (2016) notion of selective unplugging was implied by interviewees, discussing ways they consciously managed their level of connectivity. Decisions to connect or disconnect were often made in consideration of factors such as the audience, the importance of the conversation, and level of engagement in ongoing activities. The study discovered that total disconnection does not necessarily result in better, non-distracted experiences as it may create feelings of uneasiness for those wanting to remain connected or contactable. Similarly, complete disconnection while travelling was discussed by past authors to cause anxiousness to travellers who rely on mobile connectivity to receive updates from loved ones back home (Kirillova & Wang, 2016), and for those seeking a sense of security (Tanti & Buhalis, 2016). Hence, it can be deduced that the state of complete disconnection is undesirable for most present-day tourists. Furthermore, being socially present in the virtual space does not always detract from the travel experience, especially for travellers who value interactions with family and friends left behind. Therefore, as Kirillova

and Wang (2016) stated, total disconnection should not be imposed upon travellers. The decision should be left to the individual, and determined based on their preferences and considerations.

In regard to photo-sharing, findings of the present study revealed that most respondents prefer to share photos of their holiday during the trip, at the destination. Photos were frequently shared with family, friends and followers on social media. This was performed using online platforms such as Facebook, Instagram and major instant messaging applications. The increased interest and normalisation of online photo-sharing is demonstrated here, as opposed to past studies which revealed that most tourists do not share photos of their holiday on social networking sites (Lo et al., 2011; Munar & Jacobsen, 2014).

The platform used by respondents depended highly on its ability to reach the intended audience, and the type of photos shared. Often, social media was utilised to target a wider audience, while instant messaging applications were utilised for a more personal audience such as close friends and family. Functions available on the different platforms were also discussed as determining factors. A few respondents explained their utility of Instagram as a platform for sharing aesthetically pleasing photos. Instagram's focus on photography content meant that it allows for photos to be edited prior to sharing, hence increasing the aesthetic appeal of images. Respondents implied the practice of selecting and editing photos prior to sharing, demonstrating the act of selective photo-sharing as well as enhancement of images before they are deemed worthy of sharing.

The desire to share aesthetically pleasing images can be traced back to one of the early movements of photography: the pictorial movement. Dating back to 1869, this movement embraced the aesthetic value of photography which represents the creative expressions of the photographer (Bunnell, 1992; Sontag, 1979). In the present day, the ability to express one's creativity is afforded to both amateur and professional photographers, through the easy access to photo-taking devices, as well as photo-editing and photo-sharing applications such as Instagram.

The type of photos captured, style of photo-editing, and captions used to describe the image altogether allow individuals to portray an artistic expression of themselves, which facilitates the construction of one's image and identity.

Simultaneous to this is photographing for the purpose of documenting the reality of the destination, including the life of the other. Photos serve as documentations which present undebatable and unquestionable truths, hence reflecting the realism movement of the 1950s. Subsequently, photos of such nature facilitate story-telling, as experiences can be visually shared and shown to others. After all, tourists construct stories from experiences which they share with others as memories (Moscardo, 2010). Sharing photos and telling stories were also noted by Tung and Ritchie (2011) as ways of recollecting past experiences.

According to the findings, the subject of photography that respondents most commonly shared was nature and landscape, which were also the most photographed images on holiday. This was followed by activities which respondents participated in, although such images ranked fifth in the number of photos taken. The greater desire to share such images can be attributed to the need to display one's engagement in selected activities, which may represent one's interest, character or personality as an individual. As Falk (2009) mentioned, individuals manifest their identity through the leisure activities they choose to participate in. These images function as social cues which inform others of who they are, hence shaping the ways in which they are perceived. Another noteworthy finding was the preference of many to not include themselves in images shared online. However, it seemed as though an exception is made when portraying themselves in activities they participated in.

Most respondents indicated a preference to share photos that others can relate to. These include images that are recognisable and would therefore draw anticipated responses from the intended audience. Photos that are distinctive, such as iconic landmarks, were perceived to be obligatory subjects of photography as it was considered senseless to travel without photographing and

sharing these images. Such behaviour portrays Magasic's (2016) concept of the selfie gaze, as people take and share selected photos with an audience in mind. Photos which respondents believed would connect with the audience were expected to be well-received, as they put their experiences into relatable context. By being able to relate with others, the social esteem and online status of the traveller can be improved, hence adding value to their overall travel experience.

7.1.5 Research objective 5: Tourists' online photo-sharing motivation

The desire to share images of one's holiday was evident among a large majority of respondents as photos were shared on-site, across multiple platforms. A variety of motives were identified for photo-sharing, with the first being the desire to share experiences with families, friends and followers online. Respondents expressed a strong aspiration to provide others with the opportunity to see and virtually experience the destination with them. This was viewed as a way of including others in the travel journey, through their virtual co-existence and co-participation. Mobile connectivity allowed respondents to share parts of their trip which they found unique, exciting or exceptional. To some respondents, the idea of vacationing without sharing was considered to be self-centred, as value gained was not passed on to others who were unable to travel. Respondents perceived their roles as providers of experiences, while the intended audience was viewed as receivers. Sharing was expressed as granting others with the ability to enjoy the beauty of people and places, which subsequently resulted in a sense of wholesomeness.

According to the findings, photo-sharing was also viewed as a way of sharing emotions such as happiness, shock, excitement, thrill or fun. The intertwined relationship between positive emotions and the tourist experience was therefore noted. Sigala (2016) mentioned how selfies are carefully captured to portray feelings felt during the trip, which are then shared on social media to be consumed by others. This was found to be empirically evident through the present study, and is extended beyond the context of selfies. As Van House (2011) stated, images allow

emotions to be expressed and represented. Perhaps, positive emotions drawn from the experience are enhanced when visually shown to, and recognised by, the intended audience.

Interestingly, findings of the present study revealed the imperative role of photo-sharing in facilitating future reflections of one's achievements, similar to a retrospection on one's life. Reflecting on travel achievements was also discussed as a factor which motivates and inspires their future self to continue travelling. Respondents explained the role of social media in facilitating such reflections, as photos can be revisited and reminisced when scrolling through their social media profile. Some respondents depicted social media as a journal or scrapbook of their life, which features things they have done and people they have met throughout the years. It represents them as an individual and the chronology of their life, hence their story. As mentioned earlier, photos are selectively shared on social media and would therefore highlight the kind of memories people would like to be reminded of. This includes travel experiences, which were viewed by many as significant life events or achievements.

Social media also provides a platform for the long-term organisation of photos, making them accessible and easily retrievable. With the large number of photos taken on holiday, retrieving and revisiting images stored on devices can be a time-consuming task. This resonates with the argument presented by Bowen and Petrelli (2011) on the lack of organisation of digital photos. The overwhelming amount of photos may discourage people from accessing or going through them, but social media provides an easier way of reviewing these images. Facebook, in particular, provides automated pop-up reminders of one's interaction on the platform, on the same date, in previous years. This was appreciated by respondents and discussed in relation to the retrospection on one's life. After all, photos only help people remember if they are accessed, viewed and reminisced (Henkel, 2014).

The role of photography in tangibilising experiences and facilitating memories is extended through the findings of this study. Looking back at photos taken during the trip allows individuals

to travel back through time, to see themselves in the past and assess personal growth that has been attained. Several respondents explained how reflecting on their life and series of experiences provides them with opportunities to make sense of themselves, ascertaining their identity and who they are today. In this sense, travel photos provide a visual manifestation which symbolises self-growth and development, as new perspectives are gained through travel. As the experience of travel embodies experiential learning (Cutler & Carmichael, 2010), one's knowledge about people and places is expanded.

Motivation to share holiday photos was also derived from the encouragement conveyed by others, particularly through comments and likes received on photos shared online. This was viewed as positive reinforcement, which resulted in further gratification. The role of the audience in enhancing the travel experience is demonstrated here. Such reactions provide respondents with ego-enhancement through the validation and support they offer. Subsequently, respondents are encouraged to continue travelling as a way of attaining bigger achievements and further self-growth. While past authors have recognised the contribution of positive emotional support to the enjoyment and memorability of experiences (Kim et al., 2013; Tanti & Buhalis, 2016), the present study extends its role to driving motivation for future travel.

Furthermore, the findings revealed that photo-sharing was motivated by the intention to impart knowledge to others. Such knowledge was believed to be valuable to those intending to visit the destination in the future. Apart from that, respondents share knowledge in hopes of motivating others to visit the destination and undertake the same experience. By motivating others, the destination is simultaneously promoted. This brings about greater meanings to the photos shared online as these images serve a purpose beyond oneself. Perhaps, experience grants travellers with the credibility to offer knowledge and recommendation based on their first-hand encounters. While acquisition of knowledge has been discussed by past authors as a key component of the tourism experience (Crompton, 1979; Cutler & Carmichael, 2010; Kim et al., 2012; Tung &

Ritchie, 2011), the present study discovered the desire to pass such knowledge on to others who have not visited the destination.

Another noteworthy finding derived from the study was sharing photos for the purpose of maintaining relationships with family and friends back home. Respondents displayed interest in interacting on the virtual space as they make time during their trip to respond to comments left on photos shared online. Apart from that, visual materials such as photos and videos were observed to be captured for the purpose of sending greetings back home, particularly during special occasions and celebrations. For example, wishing close ones a happy birthday, and reminding them that they have not been forgotten. Such finding echoes the study conducted by Munar and Jacobsen (2014), which found one in four respondents to share details of their trip online for the purpose of maintaining social relationships. The intention to remain in touch while travelling was apparent among present-day tourists, and as discussed earlier, may give new meanings to the notion of going away.

Photo-sharing was also driven by the desire to share one's achievements with others, as travel was often viewed as an accomplishment that should be shared, or to a certain extent, broadcasted. This was discussed in relation to pride drawn from such achievements, which they wish for others to see and witness through their photos. Some respondents linked such practices to the act of showing-off, which they claimed to be the primary function of social media. Holidays grant travellers with the ability to show-off as people engage in experiences that contrast the mundaneness of the everyday life. Nevertheless, a few respondents insinuated disfavour towards such behaviour and were conscious to ensure holiday photos shared online do not appear boatsful. Considerations were made of what others may think of their photos, as bragging about one's holiday was perceived to be an act that will not be positively received.

Next, photo-sharing was pursued by some as a way of keeping others informed, hence externally motivated. This was particularly aimed at people who are interested in their holiday or concerned

about their wellbeing. Photos, when shared online, allow details of their trip to be conveyed as they unfold. To a few others, photo-sharing was viewed as a means of keeping their social media up-to-date. This was performed for two main reasons, with the first being a sense of obligation to keep followers informed. Respondents who manage a travel blog or have a sizeable following on social media expressed a sense of commitment to keep their followers in the know, and to take them along on their travel journey. Followers were viewed as audiences that should be catered to, in return for their online patronage, loyalty and following. Likewise, respondents perceived themselves as creators of content which they share with anticipating followers. Secondly, photo-sharing was pursued to keep one's social media profile current or 'alive'. To these respondents, the thought of an inactive social media account was not ideal as it functions as a reflection of themselves and their lives. Hence, the maintenance of one's social media account is comparable to the maintenance of one's virtual life online, designed for the viewing of others.

Finally, the study found photo-sharing to be performed as a measure to safekeep photos on a reliable online platform. This was attributed to the risk and fear of losing holiday photos, if stored on removable or mobile devices. Such motivation hints at a sense of attachment, as well as protectiveness, towards photos captured on holiday.

7.1.6 Research objective 6: The role of online photo-sharing in shaping the tourist experience

Similar to photo-taking, the perceived impact of photo-sharing was found to be highly subjective and personalised. Most respondents displayed mixed feelings regarding the impact of online photo-sharing on their travel experience. Respondents expressing mixed feelings recognised the distractions that the virtual world brings to their on-site travel experience. Therefore, selective unplugging was practiced to limit reconnection to the home environment and intrusion of the virtual world. Such consciousness was implied by respondents as they attempt to ensure that photo-sharing, and the interactions that follow, do not take over the physical on-site experience.

For example, respondents connected during downtime (i.e. on the train, in the hotel), or in the absence of others.

Some respondents did not view photo-sharing as a distraction from their on-site experience, and this was attributed to their lower levels of attachment to mobile devices. Online interactions were not made a priority during their trip, hence little attention was paid to mobile devices when engaged with people and places. On the other hand, some respondents recognised the reduced engagement with their surroundings when interacting with mobile devices. This resonates with the distracted gaze discussed by Ayeh (2018), which the author linked to multi-tasking with mobile devices while travelling. However, mobile utility was considered by respondents as an everyday habit that made its way into the tourism space. Here, the spill-over effect of mobile device usage (Dickinson et al., 2014; Hannam et al., 2014; MacKay & Vogt, 2012; Molz & Paris, 2015; Pearce & Gretzel, 2012; Wang et al., 2014, 2016) and social media engagement (Sigala, 2016; Sigala et al., 2012; Tussyadiah & Fesenmaier, 2009) was exhibited.

Despite recognition of the abovementioned distractions, photo-sharing was found to play an important role in the overall experience of tourists. The absence of photo-sharing opportunities was viewed negatively by many respondents. This was due to the inability to draw benefits from sharing holiday photos, such as allowing friends and family to be part of the experience, sharing an emotional connection with those who are physically distant and maintaining connection with the absent others. Besides that, the inability to share holiday photos was linked to lost opportunities for ego-enhancement, such as receiving positive feedback and reinforcement, exhibiting travel achievements, as well as acquiring social recognition. On the other hand, not being able to share holiday photos was viewed by respondents as lost opportunities to receive recommendations from people who have previously visited the destination. These recommendations were considered to be valuable as they allow for better exploration, hence enhancement of the travel experience. Finally, the inability to share holiday photos was described by some as reducing their capacity to retain memories for future recollections. The function of

photo-sharing in retaining memories is manifested here, extending the view of current literature which predominantly linked memory-making to the role of photo-taking.

The value of travel was, to a certain extent, enhanced by the joy of sharing. This was particularly evident when photos are shared for the benefit of others. For example, through information, knowledge, exposure, enjoyment and inspiration afforded to others. Similar to photo-taking, many viewed photo-sharing as a key component, and an expected outcome, of their travels. The inability to do so brings about a myriad of feelings ranging from disappointment, frustration, sense of loss, reduced enjoyment, incompletion and awkwardness. The desire to share increases when respondents experience encounters that are distinct, significant, and relevant to the intended audience. Some photos were also described as time-sensitive and should therefore be shared during the trip to ensure timeliness. Subsequently, greater reactions can be garnered from the audience online.

Nevertheless, a larger majority of respondents expressed indifference towards the inability to share holiday photos. The consequence of not being able to share seemed less detrimental compared to the inability to photograph. For these respondents, holidays were undertaken for the experience, and photos were captured for personal memories. The need for their trip to be viewed and witnessed by others was not vital, hence not prioritised. Furthermore, these respondents do not feel a sense of obligation to share photos of their holiday and do not seek recognition or validation for their experiences. Importance was placed on being present and engaged with the on-site experience. However, several respondents implied the intention to share holiday photos during a later time, when the opportunity arises. For example, upon returning home or when an internet connection becomes available. Some respondents also expressed appreciation towards having the option to share, although this was not deemed necessary. Here, it can be deduced that photo-sharing provides added value to one's travel, but does not define the quality of experience.

On the other hand, the absence of photo-sharing opportunities was viewed by a few as a positive occurrence. This was treated as an opportunity to immerse in the experience without needing to connect and interact with an audience online. Yet possible implications on the post-trip experience were discussed, as stories will be shared with no visual evidence. After all, as Goodman (2007) stated, tourism subsists in the interaction between places visited and stories told. Overall, the study found photo-sharing to play a moderately important role in determining tourist satisfaction, but it was less important when compared to photo-taking.

7.2 Theoretical implications of the study

Through this study, travel motivations of present-day tourists were found to be consistent with those identified in earlier tourism motivation theories (e.g. Crompton, 1979; Dann, 1977; Lee & Pearce, 2002; Mannell & Iso-Ahola, 1987; Maslow, 1970; Pearce, 1991), while identity-driven motivation was only marginally represented. However, due to the undesirable nature of total disconnection, most respondents in the present study would opt to maintain some level of connection when travelling on holiday. Hence, if viewed in the context of present-day tourism, Crompton's (1979) definition of travelling for escapism suggests a temporary change in one's physical environment, but not social environment. Enhancement of kinship relationship occurs in a space where virtual connection with those who are physically distant is often maintained. On the other hand, resting and relaxing is typically pursued in a setting of digital connection. A revised definition of these motivations is therefore required to better reflect the context of present-day tourism experiences. Three examples of potential redefinitions are presented in Table 7.1. below.

Table 7.1. Potential redefinitions of push factors

Push Factors	Description (Crompton, 1979)	Revised defintion
Escape from a perceived mundane environment	A temporary change of physical and social environment	A temporary change of physical and/or social environment

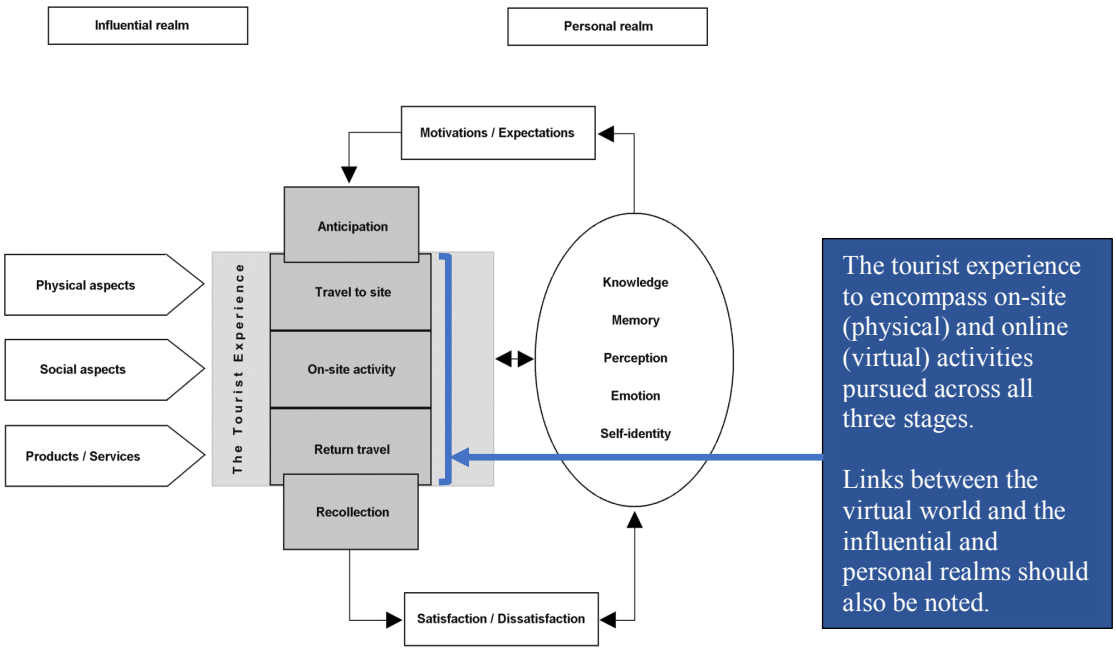
Exploration and evaluation of self	Opportunity to act out self-images thus redefining or modifying them	Opportunity to act out and document self-images thus redefining or modifying them
Enhancement of kinship relationship	Opportunity for family relationships to be enhanced or enriched, resulting from the considerable exchange and understanding of one another when travelling on vacation	Opportunity for family relationships to be enhanced, enriched and documented, resulting from the considerable exchange and understanding of one another when travelling on vacation

The physical-virtual space discussed by Tan (2017) was embraced by most respondents, owing to a variety of internally and externally driven motives. Nevertheless, respondents acknowledged the potential distractions that may be caused by mobile connectivity, if performed without caution. These include impacting their level of engagement with those who are physically present, participation in activities they undertake during the trip, and immersion in places they have set out to explore. A recent study conducted by Ayeh (2018) revealed that while vacationers are aware of the intrusions and distractions that may be caused by mobile phones, such awareness does not necessarily result in the careful utility of devices. In the present study, however, the awareness and careful utility were found to be exercised, as respondents rationalised the place and time when they would increase or decrease mobile usage.

Despite the potential distractions, the findings demonstrate that total disconnection does not necessarily produce experiences that are more enjoyable. While digital disconnection would create technology-free experiences which are, by definition, distinctive to the mundane life, opportunities to draw value from the virtual space will be lost. This therefore calls for a need to recognise and incorporate the virtual world as a key component of the present-day tourism experience. Definitions presented by past researchers placed notable emphasis on the interactions between the tourist, tourism providers, tourism products, the destination environment and its people as elements that make up the tourist experience. Perhaps interactions between the tourist and those in the virtual world should not be neglected in tourism literature. With reference to

Cutler and Carmichael's (2010) tourism experience model, for example, online engagement with those who are physically absent should be integrated into all three dimensions of the tourist experience, namely one's travel to site, on-site activity and return travel. This is displayed in Figure 7.1. below.

Figure 7.1. Modified version of the dimensions of the tourist experience



As presented through the current study, photography has become more intertwined in the practice of tourism. In general, photo-taking was found to play an important role in the overall experience and satisfaction of tourists. Photography was often pursued with purpose, and photos were often valued for their intended use. Holiday photos were found to afford values beyond memory-making, documentation and sharing. They are objects of reflection, retrospection and inspiration, marking the highlights and achievements of one's life.

When shared with an online audience, the value of photos is expanded. Social media platforms and instant messaging applications have given new roles, functions and utility to holiday photos.

In the current tourism landscape, holiday photos are captured and shared for the co-participation of others, establishment of emotional connection, celebration of travel achievements, reflection on one's life, construction of future motivation, and distribution of knowledge. Functions which were not vastly discussed in past literature have emerged among present-day tourists. The positive emotions drawn from photo-taking and photo-sharing should be also acknowledged.

Similar to photo-taking, photo-sharing was often pursued with purpose, and performed with an audience in mind. The type of photos captured and shared were, to a certain extent, determined by their relevance to the audience. Mobile connectivity, whether inescapable or intentionally established, has given people the opportunity to travel in the co-existence of those who are physically absent. Experiences can be shared, discussed, and altered by the absent others as they unfold. Hence, the virtual presence of family, friends and followers was found to play a notable role in shaping the experience of present-day tourists, reinforcing the model presented in Figure 7.1. above.

Empirical evidence which supports the recent concepts of social media pilgrimage and selfie gaze was demonstrated through the present study. The omnipresence of others on social media (Sigala, 2016) allows tourists to share, interact and discuss their holidays with those who are physically absent. Recommendations are anticipated and received during one's trip, which subsequently guide the places visited and activities participated in. The role of the audience as co-creators is evident, and the intention to appease others is identified. Perhaps being able to relate to the audience facilitates the improvement of one's social status, as Magasic (2016) stated. Such instances demonstrate the pursuit of travel directed by the combined interest of the tourist and the audience, especially for individuals placing high levels of importance on on-site photo-sharing. Additionally, the online audience plays the role of value co-creators through positive reinforcement expressed in the form of comments and likes.

7.3 Practical implications of the study

Maintaining connection through online photo-sharing comes with its set of advantages and disadvantageous. Respondents in the present study typically weigh the costs and benefits involved in their decision to connect and share holiday photos. This extends the findings of Stylianou-Lambert (2017), where similar considerations were made by visitors in their decision to photograph in a museum. To minimise the impact of photo-sharing on the on-site travel experience, respondents in the present study implied the practice of sharing while resting or waiting at cafes, restaurants, hotels and transportation terminals, or while commuting on public transportation. Therefore, the provision of free Wi-Fi services becomes imperative in such locations, especially for tourists wishing to connect, share and interact with the absent others during their downtime. With reference to public transportation in NSW, Australia, for example, free Wi-Fi services are available only on selected ferry trips (Transport for NSW, n.d.). Wi-Fi connection is not offered on buses, trains, light rails, terminals or stations across the state. This includes regional trains which often involve long hours of travelling where tourists are not engaged in tourism activities. With Sydney being the most visited city in Australia (Tourism Research Australia, n.d.) and the capital city of NSW, the provision of free Wi-Fi on public transportation should be taken into consideration for the enhancement of tourists' experience.

Stylianou-Lambert (2017) emphasised the necessity for museums to identify ways to accommodate the different photography needs of visitors. The same can be applied to tourist attractions, especially those which are iconic, distinctive and relatable to the online audience. In recent years, numerous cases involving tourist brawls, injuries and deaths have been reported in relation to tourists' photography attempts, which subsequently impacted the on-site experience. While the introduction of 'no selfie zones' has been proposed by past researchers (Bansal et al., 2018), eliminating opportunities for photography may reduce the value attained from one's travel. Therefore, to ensure tourists are given a safe and fair opportunity to capture images of their visit, a well-managed photo-taking system can be introduced as part of tourist site management. For

example, Lempuyang Temple on the island of Bali, Indonesia, has in recent years gained popularity as an 'Instagramable' tourist spot (Lonely Planet, 2017), that is, a spot renowned for capturing images worthy of Instagram postings. At the temple stands the 'Gate of Heaven', and tourists queue to have uninterrupted photos of them taken. Visitors have the option of engaging a local photographer on-site who would capture photos of them in return for a donation (TripAdvisor LLC, 2019), or to have their photos taken by tour guides or travel companions. While waiting in line may be time-consuming, findings of the present study revealed that tourists are willing to spend time and effort to capture the perfect shot when travelling on holiday. The queuing system would be ideal for tourists who are enthusiastic about capturing the perfect shot and could therefore be applied to other iconic tourist sites worldwide. On the other hand, tourists who do not wish to invest time or wait in line could capture photos of their visit at other non-designated areas where queuing is not required.

The present study also identified tourists' preference to share photos of activities they participated in while on holiday. However, often tourists are unable to undertake photography while participating in activities, or would do so at the expense of their enjoyment and immersion. Therefore, a recommendation is made for companies offering tourist-related activities to provide the service of a photographer, whose role is to capture photos of tourists participating in such activities. Photos can be taken either professionally or using the devices of participants. This can be charged at a fee, by donation, or offered for free as a value-add. Subsequently, tourists are able to fully engage in the activity and have their participation documented on camera. Photographing, which respondents agree may bring about distractions to their experience, can be performed on their behalf.

Similarly, the present study revealed the importance of capturing social relations and valuable time spent with companions when travelling on holiday. In an attempt to include all members within the frame, tourists capture group selfies or seek photo-taking assistance from those around them. Therefore, resorts, cafes and tourism sites that aspire to increase their Instagram-worthiness

should consider providing basic photography training to frontline employees who could assist guests or customers with capturing the perfect shot. While photography training constitutes cost for businesses, these photos, when shared online, can offer publicity to the brand which compensates for costs that would have otherwise been spent on marketing activities. It is also not necessary to train all frontline employees but a select few who would be tasked to interact with customers engaging in photo-taking. Additionally, this service would reduce the negative feelings resulting from the inability to capture desired photos with travel companions.

Next, findings of this study uncovered the central role of emotions in driving photography and photo-sharing endeavours. Photos were found to function as means of capturing emotions, while online photo-sharing allows for such emotions to be displayed and shared with others. Emotions have been discussed by past researchers to constitute the tourist experience (Cutler & Carmichael, 2010) and contribute to the creation of memorable tourism experiences (Larsen & Jenssen, 2004; Tung & Ritchie, 2011; Wirtz et al., 2003). Through this study, emotions were found to also be embedded in the pursuit of photography and online photo-sharing. Therefore, tourism marketers should consider highlighting and emphasising elements of emotions when promoting photography opportunities at tourist sites. Emphasis could be placed on positive emotions, such as happiness, excitement, fun and enjoyment which were found to drive tourists' interest in photo-taking and photo-sharing.

Furthermore, tourism marketing could feature feelings of accomplishment as travel was viewed by many to represent a form of life achievement. Through the present study, respondents expressed the desire to capture travel achievements on camera, which they later share online for the viewing of others. Using words and visuals relating to life goals, bucket lists, resolutions, conquering fears and realising dreams could be used to draw attention, as present-day tourists anticipate reflecting on their lives, growth and achievements. To implement this, social media such as Facebook and Instagram could be utilised as marketing communication channels. Social media was identified by Hays, Page, and Buhalis (2013) to be an effective marketing tool for

DMOs as it allows for a global reach without the hefty investments. In the context of music festivals, Hudson, Roth, Madden, and Hudson (2015) identified the significant influence of social media on participants' emotions and attachments to festival brands. The authors also found social media-based relationships to produce other favourable outcomes such as positive word of mouth. Application of the authors' findings could perhaps be extended beyond music festivals, to the context of tourism destinations and activities.

As mentioned earlier, photo-taking opportunities could be featured on social media pages alongside descriptions that highly target individuals' emotions and sense of achievement. Hashtags, which could be destination-specific or site-specific, can also be introduced to encourage photo-sharing and social media engagement. For example, the official Instagram page of Tourism Australia, which ranks as the world's most popular tourism brand (Springer, 2018), encourages users to include the hashtag '#seeaustralia' when posting photos of their visit in Australia (Australia, n.d.). With a following of 3.7 million at the time of writing, the destination can be promoted through user-generated content, prompting greater publicity for tourist sites. After all, user-generated content is often perceived to be more believable compared to those communicated by companies or organisations (Cheong & Morrison, 2008). An article published by TrekkSoft, an online booking and payment software provider, emphasised the power held by DMOs to set the tone for their official social media accounts and hashtags (Fuggle, 2016). Further marketing communications could be presented through posters, signs and guides displayed on-site, encouraging tourists to share photos of their holiday using designated hashtags.

Next, findings of the present study highlighted the careful consideration placed by tourists to limit the intrusions of the virtual world while vacationing. At the same time, complete disconnection from the virtual world was undesired by most tourists. To serve such differentiating needs, accommodation properties such as hotels, resorts and cruise ships could introduce a zoning strategy to establish zones where tourists can opt for digital disconnection and a complete escape from the home and virtual environments. These areas can be utilised by those who seek total

relaxation, social interactions with those who are physically present, or enhancement of relationship between families, friends and travel companions. For example, spas, restaurants, lounges, libraries and recreation centres can be deliberately designed as Wi-Fi or connection-free zones where the use of technology is prohibited. Such zoning strategy would grant tourists the flexibility to design an experience according to the level of connectivity they desire.

Interestingly, results of the present study revealed minimal difference between the behaviour, motivation and travel experience of different genders, particularly in relation to photo-taking and photo-sharing. The same applies to frequent and non-frequent travellers, as well as travellers with different levels of qualification. In contrast, significant differences were noted between travellers of different age groups, nationalities, countries of residence and annual incomes. Therefore, DMOs are encouraged to focus on effective market segmentation using these key variables. Marketing efforts should be placed on understanding the travel experience sought by each market segment, with attention paid to photo-taking and photo-sharing practices. Marketing communications could then be tailored to the needs and desires of the different tourist segments.

Overall, findings derived from the present study offer new perspectives and knowledge to the existing body of literature, specifically in the areas of tourist photography, photo-sharing, travel motivation and tourist experience. Strategies were also devised for tourism providers aspiring to enhance and enrich the tourist experience through photo-taking and photo-sharing opportunities. Moreover, marketing strategies corresponding to the type of experience sought by present-day tourists were proposed. Nevertheless, limitations of the present study should be acknowledged, and will be addressed in the following section.

7.4 Limitations of the research

Several limitations of the present study have been recognised and shall be addressed. Firstly, the current study focused primarily on photo-taking, online photo-sharing and the tourist experience

at the destination. However, as stated in chapter two, the tourist experience has been defined by some researchers as a concept that comprises events occurring prior to the trip, during the trip and after the trip (Clawson & Knetsch, 1966; Killion, 1992; Tung & Ritchie, 2011). When taking such definition into consideration, it should be noted that the role of photo-taking and online photo-sharing in shaping tourists' pre-travel and post-travel experiences were not explored within the scope of the present study.

Next, observations conducted in the first stage of data collection revealed varying levels of engagement in photography at different tourist sites. It was also noted that the types of visitors found at each site were somewhat different, perhaps due to the nature of the tourism offering. For instance, visitors at the Australian Museum and Wild Life Sydney Zoo consisted mostly of families with children. However, due to the purposive and convenience sampling methods applied in this stage, it was not possible to observe if the same visitors would display different photo-taking behaviours when visiting different tourist sites. This is acknowledged as a limitation of the study.

During the second stage of data collection, the researcher initially considered conducting on-site face-to-face interviews at prominent tourist sites across Sydney. However, the interview was expected to take between 30 to 60 minutes and would appear intrusive to the tourist experience if conducted on-site. It might also interrupt tourists' pre-planned activities, causing loss of time in unplanned events, which does not adhere to the interview etiquette presented by Jennings (2001). Furthermore, quality of interviews and recordings may be compromised by surrounding noises and distractions present in the environment. Tourists travelling in groups would also be difficult to target as interviewing one member of the group would cause the experience of other members to be halted or negatively affected. Subsequently, the researcher intended to conduct and record interviews using video-calling platforms such as Skype and Facebook Messenger. However, due to unstable or weak internet connection on either end of the line, audio calls were utilised to ensure clarity and to minimise interview disruptions. As a result, the interviewer was

not able to observe and analyse the facial expressions as well as body language of respondents. Alternatively, the interviewer paid attention to verbal cues such as the tone and intonation of respondents' voices.

The potential for response biases should also be recognised, particularly in stages two and three of the study where self-reported data were gathered. Different types of response biases were identified by Yüksel (2017), which include acquiescence bias, extreme responding, social desirability bias, non-response bias, common method bias, recall bias, recency effect and leniency bias. However, in the context of the present study, recall bias and social desirability bias prevail as responses depended on participants' recollection of their most recent holiday, and questions relating to identity-driven motivations were posed. Social desirability bias was defined by Yüksel (2017, p. 377) as one "that drives an individual to answer in a way that makes them look more favourable to the researcher". On the other hand, Indrayan (2008) categorised recall bias into two categories, namely, the increased ability of respondents to recall events which occurred more recently as well as events that are more serious.

While the survey sample comprised tourists from all continents, a large percentage of respondents were from South East Asia, resulting in an overrepresentation of tourists from this region. On the other hand, only a small number of respondents were from Africa, North America, South America, the Middle East and Central Asia. As a result, tourists from these regions were underrepresented in the study. This may be attributed to the sampling method utilised, particularly convenience sampling through social media platforms. Although snowball sampling was implemented to increase the spread and reach of the survey, reliance was placed on respondents to share the survey link with their friends, family and acquaintances.

Apart from that, tourists above the age of 50 were not equally represented in the study compared to other age groups. This could be due to the reliance on technology to recruit participants and collect data for stages two and three of the study. While online invitations and surveys were

utilised to attain a better reach to tourists worldwide, such methods have limited ability to access those who are not technologically savvy or those with restricted access to the internet. Subsequently, underrepresentation of respondents from the abovementioned regions and age range may restrict the generalisability of findings to these groups of tourist.

Based on the results of the study, factors such as age group, nationality, country of residence, annual income and type of destination visited (domestic vs international) were found to significantly influence the behaviour, motivation as well as experience of tourists in relation to travel photography and photo-sharing. However, it was not possible to determine the specific behaviour, motivation and experience of each segment due to the underrepresentation of certain age groups, nationalities, countries of residence and annual income ranges. As the present study aimed to achieve generalisability of the tourist population worldwide, a more in-depth investigation is required to draw detailed understanding of the specific market segments. This is an area which requires further research and will be discussed in the following section.

7.5 Recommendations for future research

The present study has uncovered opportunities for future research that could be explored. As mentioned above, market-specific research can be conducted by segmenting tourists into different age groups, annual income ranges, nationalities and countries of residence. The present study captured data from a large number of tourists residing in Asia and Oceania, which according to UNWTO (2018), represents 25% of the world's outbound tourists and 29% of the international tourism receipts. However, future research could look into understanding the behaviours, motivations and experiences sought by tourists from Europe and the Americas, which represent 48% and 17% of the world's outbound tourists, respectively (UNWTO, 2018). In regard to tourism spending, Chinese tourists rank as the world's top spenders, followed by tourists from the U.S.A., Germany, U.K. and France (UNWTO, 2018). Hence, further research can be

conducted to develop strategies that will attract and cater to the needs of these markets, and subsequently boost the destination's tourism receipts.

Past studies have identified age as a factor that influences the utility of online platforms for portraying one's self-image (Lo et al., 2011; Pfeil et al., 2009; Strano, 2008; Trammell & Keshelashvili, 2005). Furthermore, Monaco (2018) found age to influence the use of online information for travel decision-making and reservation, as well as contribution of knowledge to online review sites. Cross-generational studies on tourist behaviour have also been conducted in recent years (Haddouche & Salomone, 2018; Monaco, 2018). Further research is therefore recommended to explore the tourism experience sought by generation-specific tourists. Attention can be paid to Generation Y, which will hold the largest spending power in 2020, and Generation Z, which will transform the dynamics of the tourism industry by 2030 (Steinmetz, 2017).

Apart from market-specific research, further investigations can be performed on selected destinations or types of attraction. Results of the present study found camera usage and enthusiasm for photo-sharing to be influenced by the type of destination visited and activities participated in. While previous studies have focused on mobile connectivity in campsites (Dickinson et al., 2016) and on vacation (Kirillova & Wang, 2016), as well as photography on nature-based tours (Coghlan & Prideaux, 2008; Markwell, 1997), in a museum (Stylianou-Lambert, 2017 and popular tourist sites (Garrod, 2009; Konijn et al., 2016; Stylianou-Lambert, 2012), future studies could explore photo-taking and photo-sharing endeavours in other types of destinations or attractions. Differences between tourists travelling to a domestic and international destinations can also be investigated. This will allow for effective marketing investments and management of tourist sites to be pursued.

Next, as interviews and surveys relied on self-reported data as well as the recollection of respondents, bias or selective memory may have influenced the responses provided during the study. Details relating to one's photography and photo-sharing practices may not be recalled as

precisely as data gathered on-site at the destination. Therefore, future studies can be conducted by interviewing or surveying respondents on-site, upon completion of their visit. Photo-elicitation, paired with interviews, can also be performed to better understand the motivation for capturing specific images, meanings associated with those images and subsequent implications for the tourist experience. A similar data collection method was utilised by Stylianou-Lambert (2017) to investigate the photography behaviour and experience of museum visitors. Photo-elicitation has been utilised in numerous tourism studies (Andersson, Getz, Vujicic, Robinson, & Cavicchi, 2016; Cederholm, 2004; Garrod, 2009; MacKay & Couldwell, 2004; Matteucci, 2013; Scarles, 2013; Zainuddin, 2009) and advocated as an efficient data collection technique for tourism researchers (Cederholm, 2011; Jenkins, 1999; Scarles, 2011).

As mentioned in section 7.4, the scope of the present study was confined to the experience of tourists at the destination. Future research can explore the role of photo-taking and online photo-sharing in shaping the tourist experience before, during and after the trip. This will offer a more holistic view, corresponding to definitions which consider the tourist experience as a notion that begins prior to the trip (planning, preparing and anticipating), and extends to the end of the trip (recollecting and sharing details of the trip). The study will also reflect the multi-phase nature of the tourist experience as discussed by Cutler and Carmichael (2010).

Furthermore, the present study can be extended to analyse the social media profile of respondents by exploring the types of holiday photos shared and stories told through these photos. A content analysis can be performed on the images shared, alongside accompanying captions to examine how travel experiences are portrayed and told to the intended audience. Additionally, in-depth interviews can be incorporated to investigate the reasons for choosing and sharing the photos found on their social media profile. This study will provide an extension to an earlier research conducted by Bosangit et al. (2012) where the authors examined tourists' post-travel blogging behaviours and motivations through an analysis of content published on travel blogs.

While the present study focused mainly on respondents' engagement in photo-taking and online photo-sharing, data collected in stage two revealed that experiences can also impacted by the behaviours of those around them. Therefore, future studies may explore how the photo-taking and online photo-sharing behaviours of others on-site could impact the experience of tourists. Attention can be paid to the behaviours of travel companions and other tourists present at the destination. After all, the tourist experience is shaped by one's interaction with the destination and the people within its environment (Larsen, 2007; Mossberg, 2007; Tussyadiah, Fesenmaier, & Yoo, 2008).

7.6 Final remarks

As tourism continues to develop alongside advances in technology, technological integration in the practice and consumption of tourism needs to be closely understood. The simultaneous development of camera technology, mobile devices and SNS platforms have enabled tourism experiences to be visually captured and shared as they unfold. Consequently, the presence of tourists may be taken from the physical space into the physical-virtual space, and implications for the tourist on-site experience emerges as an area that requires further attention.

Smartphone usage while travelling has also become a commonplace, with 75% of Millennials and 79% of Generation Z opting to maintain mobile connectivity during their trip (Expedia, 2018c). While Millennials dominate the current tourism market with the highest number of trips taken per year, Generation Z is expected to make up the largest generation by 2020, with a buying power of up to $143 billion (Expedia, 2018c). As a generation that has been exposed to the internet since birth (Ozkan & Solmaz, 2015), the assimilation of mobile technology into the lives of this generation must be recognised.

Numerous researchers have investigated the impact of mobile technology on the experience of travel. Integration of the virtual space into the physical tourism space has also been discussed in

recent tourism studies. While tourism has been conventionally described as the visual consumption of place, the effect of photo-taking and online photo-sharing on such consumption has yet to be explored. This study has, therefore, set out to address this gap by investigating the potential roles of photo-taking and online photo-sharing in shaping the tourist on-site experience. Distractions that may be caused by camera lenses, digital screens and the virtual world were taken into consideration.

Using a sequential mixed-methods approach, this study addressed the six research objectives geared towards achieving the abovementioned aim. Both qualitative and quantitative data were gathered across three stages of data collection. Qualitative data were gathered inductively in the first two stages to explore the phenomenon from the perspective of the research subject—the tourists. Findings of the qualitative phase subsequently informed the third stage, which involved the collection of quantitative data aimed at achieving generalisability of findings. As stated by past researchers, the utilisation of mixed methods allows the phenomenon to be studied and understood comprehensively (Jennings, 2001; Johnson & Onwuegbuzie, 2006) through further depth and breadth of inquiry results (Greene et al., 1989).

Across all three stages of the study, the desire to photograph was found to be prominent among present-day tourists irrespective of the motivation to travel or intention to share. Photo-taking behaviours were largely shaped by the anticipated audience, which include the traveller and those who will be viewing these images online. The outcome of photos were highly prioritised, as illustrated through the time and effort placed in photo-taking while vacationing. This was evident among visitors observed in stage one, discussed by interviewees in stage two, and indicated by survey respondents in stage three.

Similarly, photo-sharing behaviour was found to be consistent across stages two and three of the study, irrespective of respondents' motivation to travel. Majority of the interview and survey respondents stated they would share photos of their holiday during the trip, indicating its role as

a key constituent of experiencing and consuming a destination. While respondents placed lesser importance to photo-sharing compared to photo-taking, only a handful opted to not share photos of their holiday during the trip. Such findings suggest that sharing or broadcasting one's holiday has become the contemporary way of travelling. With easy access to digital cameras, mobile devices and SNS platforms, individuals are granted the opportunity to be a photographer, a photo-editor, a model, an educator, an influencer and a virtual experience-provider. Tourism destinations and activities provide the space and capacity for such endeavours to be pursued. The contrast between tourism destinations and the everyday mundane life allows for appealing visual content to be produced, while SNS platforms provide means for such content to be displayed, expressed and communicated to others. Subsequently, the visual consumption of place can be extended to the virtual space where an online audience is readily accessible.

In general, feelings expressed in the absence of photo-taking and online photo-sharing opportunities were found to vary across stages two and three of the study. In instances where photo-taking opportunities were not presented to tourists, respondents in both stages expressed feelings which were predominantly negative. However, in stage three, several respondents conveyed feelings that were positive. On the other hand, feelings expressed in the absence of photo-sharing opportunities were largely negative in stage two while feelings of insignificance were mostly expressed in stage three. Such difference may perhaps be due to the larger, and therefore more representative sample in stage three of the study.

In deliberating the impact of photo-taking on the tourist experience, most respondents in stage two did not view the camera as a distraction from their travel experience. This was followed by respondents who recognised the negative impacts of photo-taking and those who discussed positive impacts. The findings, however, varied in stage three as most survey respondents indicated agreement to the statement 'taking photos and/or videos limits my ability to live in the moment'. Further statistical testing revealed a significant relationship between respondents' age and their level of agreement to this statement. This may therefore explain the variation found

across stages two and three as the larger sample size in stage three comprised a wider age group of respondents.

Further variations were identified between respondents' view on the impact of photo-taking, particularly concerning the development of social relations with those who are physically present. While majority of the interviewees perceived insignificant impact, most survey respondents indicated negative impacts to the enhancement of relationship with their travel companions, the local people and those whom they met on holiday. These were found to be influenced by factors such as age, annual income, nationality and country of residence, which again, may be explained by the larger and more representative sample in stage three.

Next, statistical findings derived from stage three revealed significant relationships between the period when photos are shared and the importance of photo-sharing to the overall tourist experience and trip satisfaction. When compared to the interview findings, a similar pattern can be seen, that is, the respondent who did not share photos of his holiday during the trip noted the insignificance of photo-sharing to his overall experience. Photos were captured for personal consumption and hence photo-sharing played little to no role in enhancing his travel experience.

Overall, the distractions caused by camera lenses, digital screens and the virtual world were recognised by the majority of respondents who were therefore careful about their engagement in photo-taking and online photo-sharing. Nevertheless, the physical-virtual space existing within the present-day tourism landscape was embraced by most respondents for a variety of internally and externally driven motives. Photos were mostly shared to be consumed by others, and photo-sharing was performed either for the benefit of themselves, others, or both.

This study revealed that photo-taking and online photo-sharing add value to the experience of some and provide a sense of completion to others. The ability to share creates experiences that are more meaningful and fulfilling for most present-day tourists. Despite shifting tourists'

attention from the physical space to the physical-virtual space, photo-sharing creates joy that is unattainable solely from the first-hand experience. While the present study aimed to explore the effects of photo-taking and online photo-sharing on the tourist experience, the results uncovered the need to also focus on the impact of travelling without photo-taking and photo-sharing opportunities. The absence of such opportunities were found to detract from the fulfilment and value attained through travel, the same way cameras, mobile devices and the virtual world were viewed as detractors.

Empirical evidence gathered through this study supports the conceptualisation of the selfie gaze, social media pilgrimage and identity-driven motivations, which together view the role of the online audience as co-creators of experiences. To different extents, the tourism experience is shaped by, and catered to, others who are not physically present. Nevertheless, it is important to note that not all tourists draw value from engaging in photo-taking and online photo-sharing. The option to photograph, connect and share should therefore be left to the individual, who will determine the kind of value they wish to gain from their travels. After all, the tourist experience has been discussed by past researchers as a fundamentally subjective and personal construct. Finally, this study reiterates the claim that tourism no longer represents the mere act of going away or seeking an experience of the other. Through photography and online photo-sharing, vacationing in the present-day context revolves also around opportunities for memory-making, experience-sharing, social recognition, retrospection, and reflection on self-growth.

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APPENDICES

Appendix A: Semi-structured interview protocol

Step 1: Introduce the researcher as a PhD candidate at Torrens University Australia and provide an overview of the study being conducted.
**This is a reiteration of details presented in the participant information and informed consent form. The form has been provided to each participant prior to the interview.*

Step 2: Invite the interviewee to briefly introduce himself/herself.
**This serves as an icebreaker and provides the researcher with a brief understanding of the interviewee's profile.*

Step 3: Reminding the interviewee that his/her participation in this study is voluntary; hence there is no obligation to respond to all questions posed during the interview.
**This is a reiteration of details presented in the participant information and informed consent form. The form has been provided to each participant prior to the interview.*

Step 4: Check if the interviewee has any questions or concerns before commencing the interview.

Step 5: Begin the interview – Interview questions are listed below:
The order and structure of questions may change depending on the responses as well as thinking process of the interviewee. Probing questions were also posed where necessary.

<u>Background of respondent's most recent holiday</u>

1. With reference to your most recent holiday, where did you travel to and why?
   - ⇒ Who did you travel with and for how long?
   - ⇒ Was it your first time visiting the destination?

<u>Respondent's travel motivation</u>

2. What were your reasons for travelling to (*insert destination*)?
   - ⇒ What type of plans did you have in mind when planning for this holiday?
   - ⇒ Was there something in particular you wanted to see or do when you are there?

Respondent's on-site tourist experience

3. What did you do when you were there? What were the major activities you participated in?
   - ⇒ Did you visit any local attractions or places of interests?
   - ⇒ Did you have the opportunity to engage with the local people?
   - ⇒ What did you spend most of your time doing?

Respondent's level of mobile connectedness

4. Did you take any devices with you during your holiday (e.g. iPads, tablets, mobile phones and cameras)?
   - ⇒ Why did you take these devices with you?
   - ⇒ What did you do with these devices during your trip?
   - ⇒ Did you connect with people back home while you were travelling?
     - i. If yes:
       - How did you connect with them (e.g. audio/video call, text messages, social media, etc.)?
       - What was your main reason for connecting with people back home?
       - Did you purchase a local sim card or connected via wi-fi services?
     - ii. If no:
       - Was there a reason why you did not connect with them?
   - ⇒ How much time do you think you spent on these devices during your trip? This includes time spent contacting people back home, connecting on social media, taking photos, navigating, browsing the internet, etc.

Respondent's photo/video-taking behaviour and motivation

5. Did you take any photos or videos during your trip?
   - ⇒ What type of photos/videos did you take?
   - ⇒ Can you explain why you took these photos/videos?
   - ⇒ How many photos/videos, approximately, did you take during your trip?

Respondent's photo/video-sharing behaviour and motivation

6. What did you with these photos/videos while you were travelling and after the trip?
   - i. For those who shared photos/videos:
     - Why did you post or share these photos/videos?
   - ii. For those who did not share photos/videos:
     - Why do you prefer keeping the holiday photos/videos to yourself?

Implications of photo/video-taking and photo/video-sharing to the tourist experience

7. Do you feel that photo/video-taking has come between you and your experience, or between you and your travel partner?
8. Do you feel that photo/video-sharing has come between you and your experience, or between you and your travel partner?
9. If you did not have the opportunity to take photos/videos during your recent trip, how would that make you feel?
10. If you did not have the opportunity to share photos/videos during your recent trip, how would that make you feel?

Step 6: Conclude the interview by thanking the interviewee for his/her participation. Before ending the interview, check if the interviewee has any questions relating to the study and/or research process.

Appendix B: Design of survey instrument

Question	Items	Theories/Sources
Travel purpose and motivation	• To escape daily routine and environment • To rest and relax • To learn about new culture and places • To experience something new • To spend quality time with my family/friends/travel partner(s) • To engage with local people at the destination • To meet new people • To learn and discover more about myself • The prestige of travelling • To do things I am not able to when I am home	Theories/ concepts: Push and pull framework (Crompton, 1979); Escaping and seeking dimensions of leisure motivation (Mannel & Iso-Ahola, 1987) Other source(s): Tan (2017)
	• I am known to travel frequently and I want to maintain that	Theory/concept: Identity-related tourism motivation (Bond & Falk, 2013)
	• To visit friends and/or relatives • To fulfill religious purposes (pilgrimage travel)	UNWTO Tourism Highlights (UNWTO, 2018)
	• To pursue travel photography	Findings derived from in-depth interviews
Trip details	• Destination type	Lo et al. (2011); Markwell (1997)
	• First/repeat travel	Garrod (2009); Gillet et al. (2016); Munar and Jacobsen (2014); Prideaux and Coghlan (2010); Tanti and Buhalis (2016)
	• Trip duration	Garrod (2009); Gillet et al. (2016); Munar and Jacobsen (2014)
Level of camera use when participating in tourism activities		Ayeh (2018); Konijn et al. (2016); Markwell (1997); and findings derived from in-depth interviews
Photo-taking devices carried	• Digital camera (point and shoot) • Mobile Phone • Single Use or Disposable Camera	Lo and McKercher (2015); Prideaux and Coghlan (2010)
	• DSLR/Professional camera • 360-camera • GoPro • Drone	Findings derived from in-depth interviews
Types of photos/videos captured	• Nature and landscape • Architecture • Historical and cultural sites • Local culture and people • Local food and drinks • Me and my travel companion(s) • Activities that I am participating in (e.g. skiing, kayaking, trekking, partying, etc.)	Garrod (2009); Lo and McKercher (2015); Markwell (1997); Pan et al. (2014); Prideaux and Coghlan (2010); and findings derived from in-depth interviews
	• Selfies • I prefer to include myself in photos and/or videos I take when travelling	Theory/concept: Selfie gaze (Magasic, 2016; Sigala, 2016) Other source(s): Lo and McKercher (2015); Stylianou-Lambert (2012); and findings derived from in-depth interviews

Photo-taking motivation	• I want to capture the moment (e.g. views, events, people) for future memories	Markwell (1997); Prideaux and Coghlan (2010); Stylianou-Lambert (2017); Van House et al. (2005); and findings derived from in-depth interviews
	• I want to share my holiday experience with my family/friends/followers	Belk and Yeh (2011); Markwell (1997); Prideaux and Coghlan (2010); and findings derived from in-depth interviews
	• I want to reflect on my personal journey and growth in the future	Findings derived from in-depth interviews
	• I want to portray my personality, character or identity through the pictures/videos	Theory/concept: Identity-related tourism motivation (Bond & Falk, 2013) Other source(s): Belk and Yeh (2011); Haldrup and Larsen (2003); Magasic (2016); Osborne (2000); Stylianou-Lambert (2012, 2017); Van House et al. (2005)
	• I want to practice my photography/videography skills	Findings derived from in-depth interviews
	• I am a photography/videography enthusiast	Findings derived from in-depth interviews
	• I want to capture my emotions while travelling (e.g. happy, content, grateful, lucky, unhappy, discontent, angry, disappointed, etc.)	Munar and Jacobsen (2014); Sigala (2016); Van House (2011); and findings derived from in-depth interviews
	• I want to capture sights that are different to where I come from	Findings derived from in-depth interviews
	• I want to capture sights that are similar to or reminds me of my home country/city	Findings derived from in-depth interviews
	• When I travel, I feel that I am expected to take pictures/videos of my travel experiences	Gillet et al. (2016)
	• Pictures/videos are evidence that I have been there and done that	Stylianou-Lambert (2012); and findings derived from in-depth interviews
Implications of photo/video-taking on the tourist experience	• I plan in advance the type of photos and/or videos that I will capture during my holidays	Lo and McKercher (2015)
	• I prefer to take photos and/or videos of places, people or things that others can relate to (e.g. iconic attractions, current trends)	Theory/concept: Selfie gaze (Magasic, 2016; Sigala, 2016) Findings derived from in-depth interviews
	• I try to take photos and/or videos of places and sights that were shared by others who have been there before	Theories/concepts: Selfie gaze (Magasic, 2016; Sigala, 2016); Tourist gaze (Urry, 1990) Other source(s): Garrod (2009); Stylianou-Lambert (2012); and findings derived from in-depth interviews
	• I take the time and make an effort to capture the perfect shot when travelling	Theory/concept: The four-step photographing sequence (Gillet et al., 2016) Other source(s): Garrod (2009); Konijn et al. (2016); Lo and McKercher (2015); Stylianou-Lambert (2012); and findings derived from in-depth interviews

	• I travel because it gives me a good opportunity to take photos and/or videos	Findings derived from in-depth interviews
	• I prefer to visit places that offer good photo and/or video-taking opportunities over those that don't	Findings derived from in-depth interviews
	• Taking photos and/or videos enhances the relationship between myself and my travel companion(s)	Gillet et al. (2016); Markwell (1997); and findings derived from interviews
	• Taking photos and/or videos enhances the relationship between myself and the local people	Markwell (1997); and findings derived from in-depth interviews
	• Taking photos and/or videos enhances the relationship between myself and the people I met on holiday	Findings derived from in-depth interviews
	• Taking photos and/or videos limits my ability to live in the moment	Theories/concepts: Distracted gaze (Ayeh, 2018); Inattentional blindness (Simons, 2000) Other source(s): Barasch et al. (2017); Stylianou-Lambert (2017); and findings derived from in-depth interviews
	• Taking photos and/or videos is important to my overall travel experience	Gillet et al. (2016); Markwell (1997); and findings derived from in-depth interviews
Emotions felt in the absence of photo/video-taking opportunity		Diehl et al. (2016); Gillet et al. (2016); Lo and McKercher (2015); Stylianou-Lambert (2017)
Target audience	• My family	Markwell (1997); Prideaux and Coghlan (2010); and findings derived from in-depth interviews
	• My friends	Markwell (1997); Prideaux and Coghlan (2010); and findings derived from in-depth interviews
	• Peers/Colleagues	Findings derived from in-depth interviews
	• My followers on social media	Findings derived from in-depth interviews
	• My travel companion(s)	Konijn et al. (2016)
	• Anyone (e.g. public profile on social media)	Lo et al. (2011); Munar and Jacobsen (2014); Van House (2009)
	• No one - I prefer to keep them to myself	Lo et al. (2011); Munar and Jacobsen (2014); and findings derived from in-depth interviews
Platform used to share holiday photos	• Facebook	Lo et al. (2011); Munar and Jacobsen (2014); Tan (2017); Wang et al. (2016); and findings derived from in-depth interviews
	• Instagram	Findings derived from in-depth interviews
	• Twitter	Ayeh (2018); Lo et al. (2011); Wang et al. (2016); and findings derived from in-depth interviews
	• Snapchat	Findings derived from in-depth interviews
	• Personal/Travel Blog	Bosangit et al. (2012); Lo et al. (2011); Munar and Gyimóthy (2013); Munar and Jacobsen (2014); and findings derived from in-depth interviews
	• Flickr	Munar and Gyimóthy (2013)

	• Instant Messaging App (Facebook Messenger, Whatsapp, WeChat, Skype, Viber, LINE, etc.)	Ayeh (2018); Lo et al. (2011); Munar and Jacobsen (2014); Tan (2017); Wang et al. (2016); and findings derived from in-depth interviews
	• Email	Ayeh (2018); Lo et al. (2011); Munar and Jacobsen (2014); Van House (2011); Wang et al. (2016); and findings derived from in-depth interviews
	• In person (through a physical or online photo album, slide show, etc.)	Findings derived from in-depth interviews
Period when photos are shared	• During my travel at the destination • When I have returned home from my travel • During my travel and when I have returned home	Magasic (2016); Munar and Jacobsen (2014); Neuhofer (2016); Stylianou-Lambert (2017); and findings derived from in-depth interviews
Type of holiday photos shared	• Nature and landscape • Architecture • Historical and cultural sites • Local culture and people • Local food and drinks • Me and my travel companion(s) • Activities that I am participating in (e.g. skiing, kayaking, trekking, partying, etc.)	Garrod (2009); Lo and McKercher (2015); Markwell (1997); Pan et al. (2014); Prideaux and Coghlan (2010); and findings derived from in-depth interviews
	• Selfies • I prefer to include myself in the photos and/or videos that I share online	<u>Theory/concept:</u> Selfie gaze (Magasic, 2016; Sigala, 2016) <u>Other source(s):</u> Lo and McKercher (2015); Stylianou-Lambert (2012); and findings derived from in-depth interviews
Photo-sharing motivation	• I want to share my travel experiences with my family/friends/followers	Neuhofer (2016); and findings derived from in-depth interviews
	• I want my family/friends/followers to be part of the experience with me	Neuhofer (2016); and findings derived from in-depth interviews
	• I want to share my emotions with others (e.g. happiness and excitement)	Munar and Jacobsen (2014); Sigala (2016); Van House (2011); and findings derived from in-depth interviews
	• I want to share my travel achievements with others	Munar and Jacobsen (2014); and findings derived from in-depth interviews
	• I want to remind myself of my travel achievements in the future	Findings derived from in-depth interviews
	• I want people to know what I am doing and where I am going	Van House et al. (2005)
	• I want to inspire others to travel	Findings derived from in-depth interviews
	• I want to portray my personality, character or identity to others	Tan (2017)
	• I want to inspire myself to continue travelling	Findings derived from in-depth interviews
	• I want to promote the places I am visiting	Findings derived from in-depth interviews
	• I want to share travel information and knowledge with others so they can benefit from them	Munar and Jacobsen (2014); Neuhofer (2016); and findings derived from in-depth interviews
	• It is an artistic expression of myself as a photographer	Stylianou-Lambert (2017)
	• It keeps people informed of my whereabouts when I am travelling	Findings derived from in-depth interviews

	• It maintains my relationship with friends and family back home while I am travelling (e.g. comments and discussions about the travel photos/videos shared)	Munar and Jacobsen (2014); Van House et al. (2005); and findings derived from in-depth interviews
	• When I travel, I feel that I am expected to share travel photos/videos with others	Gillet et al. (2016); and findings derived from in-depth interviews
	• If I do not share these photos/videos, it is as if I did not go on a holiday	Findings derived from in-depth interviews
	• I want to store them on an online platform (as a back-up)	Findings derived from in-depth interviews
Implications of photo/video-sharing on the tourist experience	• I prefer to share photos and/or videos of places, people or things that people can relate to (e.g. iconic attractions) and keep those that are less relatable to myself	Theory/concept: Selfie gaze (Magasic, 2016; Sigala, 2016) Other source(s): Findings derived from in-depth interviews
	• When I have access to the internet while travelling, I seize the opportunity to share my travel photos and/or videos online	Tan (2017); and findings derived from in-depth interviews
	• While travelling, I make time to respond to people's comments on my photos and/or videos online	Theory/concept: Social media pilgrimage (Magasic, 2016) Other source(s): Parra-López et al. (2011); and findings derived from in-depth interviews
	• Receiving reactions (e.g. likes, comments and shares) on my travel pictures and/or videos online enriches my travel experience.	Theory/concept: Social media and the co-creation of tourism experiences (Sigala, 2016) Other source(s): Kim et al. (2013); and findings derived from in-depth interviews
	• Sharing travel photos and/or videos online helps me explore the destination better (e.g. through feedback, comments and recommendations from others)	Theory/concept: Social media and the co-creation of tourism experiences (Sigala, 2016)
	• Sharing travel photos and/or videos is important to my overall travel experience	Kim and Fesenmaier (2017); Konijn et al. (2016)
Emotions felt in the absence of photo/video-sharing opportunity		Ayeh (2018); Dickinson et al. (2016)
Mobile utility while travelling on holiday	• Navigation/Maps	Tan (2017); Tanti and Buhalis (2016); Wang et al. (2016)
	• Gathering information about places of interests (including places to dine)	Tan (2017); Tanti and Buhalis (2016); Wang et al. (2016)
	• Making travel arrangements (e.g. booking accommodation, flights, trains)	Wang et al. (2016)
	• Communicating with people back home (e.g. calls and texts)	Tan (2017); Tanti and Buhalis (2016); Wang et al. (2016)
	• Communicate with people I am travelling with or people I am meeting while travelling	Findings derived from in-depth interviews
	• Connecting to social media (posting photos, updating status, checking-in to a location, browsing, commenting, etc.)	Ayeh (2018); Tan (2017); Wang et al. (2016)

	• Taking photos and videos	Ayeh (2018); Wang et al. (2016)
	• Translation of foreign language(s)	Findings derived from in-depth interviews
	• To kill time (e.g. waiting at the airport, on bus or train rides, etc.)	Tan (2017); Wang et al. (2016)
Level of mobile connectivity while travelling	• Disconnect my mobile connection (including mobile data and Wi-Fi) • Limit my mobile connection with people back home • Maintain my usual mobile connection with people back home • Connect more frequently with people back home	Dickinson et al. (2016); Munar and Jacobsen (2014); Tanti and Buhalis (2016)
Reason for maintaining connection with people back home	• I want to keep them informed of my whereabouts	Findings derived from in-depth interviews
	• I want to share my travel experiences with them	Dickinson et al. (2016); Neuhofer (2016); Tan (2017); and findings derived from in-depth interviews
	• It provides me with a sense of security in a foreign place	Tanti and Buhalis (2016); and findings derived from in-depth interviews
	• My family, friends and/or colleagues expect me to be contactable while travelling	Dickinson et al. (2016); Tanti and Buhalis (2016); Wang et al. (2016)
	• It compensates for my absence at home	Neuhofer (2016); Tan (2017); and findings derived from in-depth interviews
	• I do not like the feeling of being disconnected or uncontactable	Dickinson et al. (2016); Hannam et al. (2014); Kirillova and Wang (2016)
	• I travel alone and it provides me with company	Sigala (2016); Tan (2017); Tanti and Buhalis (2016)
Importance of photo-taking/video-taking to the overall satisfaction		Gillet et al. (2016); Markwell (1997)
Importance of photo-sharing/video-sharing to the overall satisfaction		Kim and Fesenmaier (2017); Konijn et al. (2016); Tan (2017)
Demographics	• Age	Dickinson et al. (2016); Garrod (2009); Lo et al. (2011); Munar and Jacobsen (2014); Prideaux and Coghlan (2010)
	• Gender	Dickinson et al. (2016); Garrod (2009); Prideaux and Coghlan (2010)
	• Frequency of travel	Lo et al. (2011)
	• Education Level/Qualification	Lo et al. (2011)
	• Annual income	Lo et al. (2011)
	• Nationality	Konijn et al. (2016); Prideaux and Coghlan (2010)
	• Country of residence	Konijn et al. (2016); Prideaux and Coghlan (2010)

Appendix C: Online survey questionnaire

Digital Camera and Mobile Screens: Redefining the Tourist Experience

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PARTICIPANT INFORMATION AND INFORMED CONSENT FORM

Dear Participant, You are invited to take part in the research project entitled 'Digital Lenses and Mobile Screens: Redefining the Tourist Experience'. This project is part of a Doctor of Philosophy (PhD) study and has been approved by the Torrens University Australia Human Research Ethics Committee.

The aim of this project is to examine the experience tourists seek when travelling on holiday, particularly in relation to tourists' photo-taking and photo-sharing behaviours as well as their level of mobile connectedness.

The outcome of this research will provide tourism stakeholders with a better understanding of activities that tourists value and participate in when travelling on holiday, hence defining the type of experience they seek. The information will assist tourism stakeholders in devising strategies that could enhance the overall travel experience of tourists by understanding if opportunities given to capture as well as share visual materials will have an influence on the overall quality of their experience. By understanding tourists' travel motivation, industry practitioners and academics can also respectively explore opportunities to fulfil these motivations and conduct further research in relevant areas of study.

Your participation in this project will involve the completion of an anonymous survey which will be based on your most recent holiday (domestically or internationally within the last 12 months). The survey will take approximately 15 minutes and will cover questions relating to your travel motivation, activities participated in at the destination, the use of camera and mobile device(s) during your travel and the overall travel experience. Data collected through this process will be kept confidential and used solely for the purpose of this research. Only researchers involved in this project will have access to the data. There are no costs associated with participating in this research project, nor will you be paid.

Intellectual property in the data collected as part of this project will rest with Torrens University. Information provided by participants will be treated as private and confidential. It is not possible

to provide a 100% guarantee of confidentiality because information collected through research activities is not legally privileged. However, Torrens University will take all reasonable steps to protect your personal information. This includes storing and managing data in accordance with the Australian Code for the Responsible Conduct of Research (see following link for more information: https://www.nhmrc.gov.au/guidelines-publications/r39).

The information collected as part of this research project may be disseminated through public statements or publications, including assignments and theses, reports, conference presentations and refereed journal articles. Data will be aggregated and summarised before being reported. Participants will be described using pseudonyms and will not be identified as individuals, occupants of particular positions or members of specific organisations.

Your participation in this research project is voluntary. You should feel no pressure or compulsion of any kind to participate. If you change your mind about participating, you are free to withdraw at any time during the research project without providing an explanation. You may also ask the researchers to return or dispose of any data collected from you at any time (unless it is not possible to disaggregate your data from the rest of the data).

Thank you for your interest and participation. Please ask the researchers if you have any questions or concerns about your participation.

Principal Investigator:
Assoc. Prof. Dr. Scott Richardson, Emirates Academy of Hospitality Management
Email: scott.richardson@eahm.ae

Co-investigator:
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Investigator conducting data collection:
Cindy Lee
Email: cindy.lee@laureate.edu.au

If you have any concerns regarding the ethical conduct of the study, please contact: Research Officer, Torrens University Australia, Tel: +61 8 8113 7828, Email ltownsin@laureate.net.au

Q1 Please indicate your consent below:

- ○ I consent to participate in the research project described above. (1)
- ○ I do not consent to participate in the research project described above. (2)

Skip To: End of Survey If Please indicate your consent below: = I do not consent to participate in the research project described above.

Q2 Have you travelled for a holiday (internationally or domestically) within the last 12 months?

- ○ Yes (1)
- ○ No (2)

Skip To: End of Survey If Have you travelled for a holiday (internationally or domestically) within the last 12 months? = No

Section 1: Travel Purpose and Details This section aims to measure your primary reasons for travel and details of your trip, **with reference to your most recent holiday.**
*Response to all questions will be required.

Q3 **Rank your top 3 reasons for travelling**, with 1 being your first and primary reason for going on a holiday.
_____ To escape my daily routine and environment (1)
_____ To rest and relax (2)
_____ To learn about new culture and places (3)
_____ I want to experience something different/ new (4)
_____ To spend quality time with my family/ friends/ travel partner(s) (5)
_____ To engage with local people at the destination (6)
_____ To meet new people (7)
_____ To learn and discover more about myself (8)
_____ I enjoy the prestige of travelling (9)
_____ To pursue travel photography (10)
_____ To do things I am not able to when I am home (11)
_____ I am known to travel frequently and I want to maintain that (12)
_____ To visit friends and/ or relatives (13)
_____ To fulfill religious purposes (pilgrimage travel) (14)
_____ Others (please specify): (15)

Q4 Where did you travel to?

- ○ A domestic destination (within your country of residence) (1)
- ○ An international destination (outside your country of residence) (2)

Q5 Was it your first time visiting the destination?

- ○ Yes (1)
- ○ No (2)

Q6 How long did you travel for?

- ○ 5 days or less (1)
- ○ 6 - 10 days (2)
- ○ 11 - 15 days (3)
- ○ 16 - 20 days (4)
- ○ 3 - 4 weeks (5)
- ○ Over a month (6)

Section 2: Photo-Taking Behaviour

Questions in this section aim to measure tourists' photo-taking behaviour when travelling on holiday.

*Response to all questions will be required.

Q7 **With reference to your most recent holiday, how would you rate your level of** camera use when participating **in the following activities?**

**If you did not participate in the activities listed below, please select 'Not Applicable'*

	Zero use of Camera (1)	Infrequent Use of Camera (2)	Moderate Use of Camera (3)	Frequent Use of Camera (4)	Constant Use of Camera (5)	Not Applicable (6)
Exploring local attractions (1)	○	○	○	○	○	○
Participating in outdoor/ tourist activities (2)	○	○	○	○	○	○

Exploring local history and culture (e.g. visiting museums, local towns and villages, historical buildings, etc.) (3)	○	○	○	○	○	○
Exploring nature and wildlife (4)	○	○	○	○	○	○
Trying local food and drinks (5)	○	○	○	○	○	○
Spending quality time with my family/ friends/ travel companion(s) (6)	○	○	○	○	○	○
Spending quality time with people I met on holiday (7)	○	○	○	○	○	○
Spending quality time with the local people (8)	○	○	○	○	○	○
Resting and relaxing (9)	○	○	○	○	○	○

Q8 **In general, when travelling, which of the following photo-taking/ video-taking device(s) do you carry with you?**
**You may select more than one.*

- ☐ Digital camera (point and shoot) (1)
- ☐ DSLR/ Professional camera (2)
- ☐ 360-camera (3)
- ☐ GoPro (4)
- ☐ Drone (5)
- ☐ Mobile Phone (6)
- ☐ Single Use or Disposable Camera (7)
- ☐ Others (please specify): (8)

_____

Q9 **In general, when travelling, I take the following types of pictures and/ or videos:**
*Please indicate your level of agreement to the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
Nature and landscape (1)	○	○	○	○	○
Architecture (2)	○	○	○	○	○
Historical and cultural sites (3)	○	○	○	○	○
Local culture and people (4)	○	○	○	○	○
Local food and drinks (5)	○	○	○	○	○
Me and my travel companion(s) (6)	○	○	○	○	○
Activities that I am participating in (e.g. skiing, kayaking, trekking, partying, etc.) (7)	○	○	○	○	○
Selfies (8)	○	○	○	○	○

Q10 **Please indicate your level of agreement to the following statements:**

	Strongly Disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I plan in advance the type of photos and/ or videos that I will capture during my holidays (1)	○	○	○	○	○
I prefer to take photos and/ or videos of places, people or things that others can relate to (e.g. iconic attractions, current trends) (2)	○	○	○	○	○
I try to take photos and/ or videos of places and sights that were shared by others who have been there before (3)	○	○	○	○	○
I prefer to include myself in photos and/ or videos I take when travelling (4)	○	○	○	○	○
I take the time and make an effort to capture the perfect shot when travelling (5)	○	○	○	○	○

Q11 **I take pictures and/ or videos while travelling because:**
*Please indicate your level of agreement to the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I want to capture the moment (e.g. views, events, people) for future memories (1)	○	○	○	○	○
I want to share my holiday experience with my family/ friends/ followers (2)	○	○	○	○	○
I want to reflect on my personal journey and growth in the future (3)	○	○	○	○	○
I want to portray my personality, character or identity through the pictures/ videos (4)	○	○	○	○	○
I want to practice my photography/ videography skills (5)	○	○	○	○	○
I am a photography/ videography enthusiast (6)	○	○	○	○	○
I want to capture my emotions while travelling (e.g. happy, content, grateful, lucky, unhappy, discontent, angry, disappointed, etc.) (7)	○	○	○	○	○
I want to capture sights that are different to where I come from (8)	○	○	○	○	○
I want to capture sights that are similar to or reminds me of my home country/ city (9)	○	○	○	○	○
When I travel, I feel that I am expected to take pictures/ videos of my travel experiences (10)	○	○	○	○	○
Pictures/ videos are evidence that I have been there and done that (11)	○	○	○	○	○

Q12 Please indicate your level of agreement to the following statements:

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I travel because it gives me a good opportunity to take photos and/ or videos (1)	○	○	○	○	○
I prefer to visit places that offer good photo and/ or video-taking opportunities over those that don't (2)	○	○	○	○	○
Taking photos and/ or videos enhances the relationship between myself and my travel companion(s) (3)	○	○	○	○	○
Taking photos and/ or videos enhances the relationship between myself and the local people (4)	○	○	○	○	○
Taking photos and/ or videos enhances the relationship between myself and the people I met on holiday (5)	○	○	○	○	○
Taking photos and/ or videos limits my ability to live in the moment (6)	○	○	○	○	○
Taking photos and/ or videos is important to my overall travel experience (7)	○	○	○	○	○

Q13 **Describe how you would feel if you did not have the opportunity to take photos and/ or videos during your holiday:**

_____

<u>Section 3: Photo-Sharing Behaviour</u> Questions in this section aim to measure tourists' **photo-sharing behaviour** when travelling on holiday - how, when and to whom you share your holiday photos and/ or videos with.
*Response to all questions will be required.

Q14 **I share my travel photos and/ or video with:**
**You may select more than one.*

- ☐ My family (1)
- ☐ My friends (2)
- ☐ Peers/ Colleagues (3)
- ☐ My followers on social media (4)
- ☐ My travel companion(s) (5)
- ☐ Anyone (e.g. public profile on social media) (6)
- ☐ No one - I prefer to keep them to myself (7)

*Skip To: Q26 If I share my travel photos and/ or video with: *You may select more than one. = No one - I prefer to keep them to myself*

Q15 **I share photos and/ or videos of my holiday through:**
**You may select more than one.*

- ☐ Facebook (1)
- ☐ Instagram (2)
- ☐ Twitter (3)
- ☐ Snapchat (4)
- ☐ Personal/ Travel Blog (5)
- ☐ Flickr (6)
- ☐ Instant Messaging App (Facebook Messenger, Whatsapp, WeChat, Skype, Viber, LINE, etc.) (7)
- ☐ Email (8)
- ☐ In person (through a physical or online photo album, slide show, etc.) (9)
- ☐ Others (please specify): (10)

_____

Q16 **I share my travel photos and/ or videos with others:**
**Select ONLY one.*

- ○ During my travel at the destination (1)
- ○ When I have returned home from my travel (2)
- ○ During my travel and when I have returned home (3)

Q17 **I share the following types of photos and/ or videos online (e.g. social media, email, blog or instant messaging apps):**
*Please indicate your level of agreement to the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
Nature and landscape (1)	○	○	○	○	○
Architecture (2)	○	○	○	○	○
Historical and cultural sites (3)	○	○	○	○	○
Me and my travel companion(s) (4)	○	○	○	○	○
Local culture and people (5)	○	○	○	○	○
Food and drinks (6)	○	○	○	○	○
Activities that I am participating in (e.g. skiing, kayaking, trekking, partying, etc.) (7)	○	○	○	○	○
Selfies (8)	○	○	○	○	○

Q18 **I share my travel photos and/ or videos with others online (e.g. social media, email, blog or instant messaging apps) because:**
*Please indicate your level of agreement to the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I want to share my travel experiences with my family/ friends/ followers (1)	○	○	○	○	○
I want my family/ friends/ followers to be part of the experience with me (2)	○	○	○	○	○
I want to share my emotions with others (e.g. happiness and excitement) (3)	○	○	○	○	○
I want to share my travel achievements with others (4)	○	○	○	○	○
I want to remind myself of my travel achievements in the future (5)	○	○	○	○	○

I want people to know what I am doing and where I am going (6)	○	○	○	○	○
I want to inspire others to travel (7)	○	○	○	○	○
I want to portray my personality, character or identity to others (8)	○	○	○	○	○
I want to inspire myself to continue travelling (9)	○	○	○	○	○
I want to promote the places I am visiting (10)	○	○	○	○	○
I want to share travel information and knowledge with others so they can benefit from them (11)	○	○	○	○	○
It is an artistic expression of myself as a photographer (12)	○	○	○	○	○
It keeps people informed of my whereabouts when I am travelling (13)	○	○	○	○	○
It maintains my relationship with friends and family back home while I am travelling (e.g. comments and discussions about the travel photos/ videos shared) (14)	○	○	○	○	○
When I travel, I feel that I am expected to share travel photos/ videos with others (15)	○	○	○	○	○
If I do not share these photos/ videos, it is as if I did not go on a holiday (16)	○	○	○	○	○
I want to store them on an online platform (as a back-up) (17)	○	○	○	○	○

Q19 Please indicate your level of agreement to the following statements:

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I prefer to share photos and/ or videos of places, people or things that people can relate to (e.g. iconic attractions) and keep those that are less relatable to myself (1)	○	○	○	○	○
I prefer to include myself in the photos and/ or videos that I share online (2)	○	○	○	○	○

When I have access to the internet while travelling, I seize the opportunity to share my travel photos and/ or videos online (3)	○	○	○	○	○
While travelling, I make time to respond to people's comments on my photos and/ or videos online (4)	○	○	○	○	○
Receiving reactions (e.g. likes, comments and shares) on my travel pictures and/ or videos online enriches my travel experience. (5)	○	○	○	○	○
Sharing travel photos and/ or videos online helps me explore the destination better (e.g. through feedback, comments and recommendations from others) (6)	○	○	○	○	○
Sharing travel photos and/ or videos is important to my overall travel experience (7)	○	○	○	○	○

Q20 **Describe how you would feel if you are not able to share your travel photos and/ or videos with others:**

_____

Section 4: Usage of Mobile Device(s) while travelling

Questions in this section aim to understand tourists' use of mobile devices and mobile connectedness when travelling on holiday.

*Response to all questions will be required.

Q21 **When travelling, I use my mobile device (e.g. mobile phone, tablet, iPad, laptop) for the following functions:**

Please **rank the following according to its level of usage with **1 being most frequently used and 9 being the least frequently used***

_____ Navigation/ Maps (1)
_____ Gathering information about places of interests and places to dine (2)
_____ Making travel arrangements (e.g. booking accommodation, flights, trains) (3)
_____ Communicating with people back home (e.g. calls and texts) (4)
_____ Communicate with people I am travelling with or people I am meeting while travelling (5)
_____ Connecting to social media (posting photos, updating status, checking-in to a location, browsing, commenting, etc.) (6)
_____ Taking photos and videos (7)
_____ Translation of foreign language(s) (8)
_____ To kill time (e.g. waiting at the airport, on bus or train rides, etc.) (9)

Q22 **During my travels, I:**
Select ONLY one.

- ○ Disconnect my mobile connection (including mobile data and Wi-Fi) (1)
- ○ Limit my mobile connection with people back home (2)
- ○ Maintain my usual mobile connection with people back home (3)
- ○ Connect more frequently with people back home (4)

*Skip To: Q30 If During my travels, I:*Select ONLY one. = Disconnect my mobile connection (including mobile data and Wi-Fi)*

Q23 **I remain connected with people back home while travelling because:**
*Please indicate your level of agreement to the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I want to keep them informed of my whereabouts (1)	○	○	○	○	○
I want to share my travel experiences with them (2)	○	○	○	○	○
It provides me with a sense of security in a foreign place (3)	○	○	○	○	○
My family, friends and/ or colleagues expect me to be contactable while travelling (4)	○	○	○	○	○
It compensates for my absence at home (5)	○	○	○	○	○
I do not like the feeling of being disconnected or uncontactable (6)	○	○	○	○	○
I travel alone and it provides me with company (7)	○	○	○	○	○

Section 5: Tourist Satisfaction

This section aims to measure the role of photo-taking and photo-sharing in shaping tourists' satisfaction when travelling on holiday.
*Response to all questions will be required.

Q24 **How important was photo-taking/ video-taking to the overall satisfaction of your most recent holiday?** *Select ONLY one.

- ○ Not at all important (1)
- ○ Slightly important (2)
- ○ Moderately important (3)
- ○ Very important (4)
- ○ Extremely important (5)

Q25 **How important was photo-sharing/ video-sharing to the overall satisfaction of your most recent holiday?**
**Select ONLY one.*

- ○ Not at all important (1)
- ○ Slightly important (2)
- ○ Moderately important (3)
- ○ Very important (4)
- ○ Extremely important (5)

Section 6: Demographic Details Please indicate your response accordingly.

Q26 Age:

- ○ 18 - 24 (1)
- ○ 25 - 29 (2)
- ○ 30 - 34 (3)
- ○ 35 - 39 (4)
- ○ 40 - 44 (5)
- ○ 45 - 49 (6)
- ○ 50 - 54 (7)
- ○ 55 - 59 (8)
- ○ 60 and above (9)

Q27 Gender:

- ○ Male (1)
- ○ Female (2)

Q28 Frequency of Travel (per year):

- ○ 1 – 2 trips (1)
- ○ 3 – 4 trips (2)
- ○ 5 trips or more (3)
- ○ Travelling full-time (4)

Q29 Education Level/ Qualification:

- ○ Did not complete high school (1)
- ○ High School (2)
- ○ Diploma/ Assoc. Degree (3)
- ○ Bachelor Degree (4)
- ○ Graduate Diploma (5)
- ○ Postgraduate Degree (Master or Doctoral) (6)

Q30 Annual Income (in USD)
**This question is optional. You may skip it or select the option 'I prefer not to respond to this question'.*

- ○ Less than $25,000 (1)
- ○ $25,000 to $34,999 (2)
- ○ $35,000 to $49,999 (3)
- ○ $50,000 to $74,999 (4)
- ○ $75,000 to $99,999 (5)
- ○ $100,000 to $149,999 (6)
- ○ $150,000 or more (7)
- ○ I prefer not to respond to this question (8)

Q31 Nationality (please specify):

_____

Q32 Current Country of Residence (please specify):

_____

Q33 **If you are happy to participate in future research on this topic, please provide your email address below:**
To ensure anonymity, all email addresses will be stored separately from the data and findings of this survey.

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Appendix D: Participant information and informed consent form

TORRENS UNIVERSITY AUSTRALIA

PARTICIPANT INFORMATION AND INFORMED CONSENT FORM

Name of Research Project: Digital Lenses and Mobile Screens: Redefining the Tourist Experience

Each participant must sign two copies of this form. One is to be retained by the participant and one by the researcher.

Dear Participant

You are invited to take part in the above research project. The project has been approved by the Torrens University Australia Human Research Ethics Committee.

The aim of this project is:

As part of my Doctor of Philosophy Degree at Torrens University Australia (TUA), I am conducting a research project entitled '**Digital Lenses and Mobile Screens: Redefining the Tourist Experience**'. The purpose of this study is to examine the experience tourists seek when travelling on holiday, particularly in relation to their photo-taking and photo-sharing behaviours on-site at the destination. The scope of this study encompasses tourists' motivation, photo-taking behaviour and the use of mobile devices to share visual content with others while travelling on holiday.

The expected benefits of this project are:

The outcome of this study will provide the researcher with a better understanding of activities tourists value and participate in when travelling on holiday, and hence defining the type of experience they seek. Such information will assist tourism stakeholders in devising strategies that will enhance the overall experience of tourists. This study also aims to identify the underlying motivations to travel and how such motivations translate into the experience tourists pursue at

the destination. By understanding tourist motivation, photo-taking behaviour and photo-sharing behaviour, industry practitioners can explore opportunities to fulfill such motivations and design the ideal tourist experience. On the other hand, academics can conduct further research that will contribute to the body of knowledge in relevant areas of study.

Your participation in this project will involve:

Stage two:

This research involves interviews with individuals who have travelled on a holiday, domestically or internationally, within the last 12 months. The interview will be conducted face-to-face or online, depending on the location of the participant. Face-to-face interviews will be conducted in a space where the participant and interviewer is comfortable with. Furthermore, the interview setting will ensure the privacy of the participant as well as the conversation is protected. For example, the interview can be conducted within the vicinity of Torrens University Australia's campuses. The time and venue arrangements will be made between the researcher and participant prior to the interview. In the case where a face-to-face interview is not viable, online interviews can be conducted via Zoom, Skype or Facebook Messenger.

Each interview is expected to take between 30 to 45 minutes and will cover questions relating to your overall holiday experience including travel motivation, activities you participated in at the destination, photo-taking behaviour, photo-sharing behaviour and level of mobile connectedness. Data collected from this process will be kept confidential and used solely for the purpose of this research. Only researchers involved in this project will have access to the data.

There are no costs associated with participating in this research project, nor will you be paid.

Stage three:

Your participation in this project will involve the completion of an anonymous survey that will be based on your most recent holiday (domestically or internationally within the last 12 months). The survey will take approximately 15 minutes and will cover questions relating to your travel motivation, activities participated at the destination, the use of camera and mobile device(s) during your travel and the overall travel experience. Data collected through this process will be kept confidential and used solely for the purpose of this research. Only researchers involved in this project will have access to the data.

There are no costs associated with participating in this research project, nor will you be paid.

The foreseeable risks of your participation have been identified as:

Risk	Mitigation strategy
Data Loss and Breach	Data collected from the interview/ survey will be used solely for the purpose of this research and is accessible only to investigators listed under this project. Electronic data will be saved as password-protected files on an online cloud storage such as Google Drive. Data will also be deleted from mobile devices such as computers, laptops and mobile phones to reduce risks of data breach as well as data loss.
Identification of Participants	All participants of this research will be de-identified to protect the privacy and anonymity of individuals. The de-identification process will ensure that personal details of respondents (e.g.: name, affiliation, contact number and image) will not be shared or published at any stage of the research.

Intellectual property in the data collected as part of this project, including any audio or video recordings and any photographs, will rest with Torrens University. Information provided by participants will be treated as private and confidential. It is not possible to provide a 100% guarantee of confidentiality because information collected through research activities is not legally privileged. However, Torrens University will take all reasonable steps to protect your personal information. This includes storing and managing data in accordance with the *Australian Code for the Responsible Conduct of Research.* The following exceptions or special considerations apply to this project:

Not Applicable

The information collected as part of this research project may be disseminated through public statements or publications, including assignments and theses, reports, conference presentations and refereed journal articles. Data will be aggregated and summarised before being reported.

Participants will be described using pseudonyms and will not be identified as individuals, occupants of particular positions or members of specific organisations. The following exceptions or special considerations apply to this project:

Not Applicable

Your participation in this research project is voluntary. You should feel no pressure or compulsion of any kind to participate. If you change your mind about participating, you are free to withdraw at any time during the research project without providing an explanation. You may also ask the researchers to return or dispose of any data collected from you at any time (unless it is not possible to disaggregate your data from the rest of the data). The following exceptions or special considerations apply to this project:

Not Applicable

Thank you for your interest and participation. Please ask the researchers if you have any questions or concerns about your participation.

Principal Investigator:
Associate Professor Dr. Scott Richardson, The Emirates Academy of Hospitality Management
Email: scott.richardson@eahm.ae

Co-investigators:
Dr. Edmund Goh, Edith Cowan University
Email: e.goh@ecu.edu.au

Dr. Rajka Presbury, Torrens University Australia
Email: rajka.presbury@laureate.edu.au

Investigator conducting data collection:
Cindy Lee
Email: cindy.lee@laureate.edu.au

If you have any concerns regarding the ethical conduct of the study, please contact:
Research Officer, Torrens University Australia, Tel: +61 8 8113 7801, Email: ltownsin@laureate.net.au

Name of Participant: ……

Date of Birth (you must be over 18 to sign this form): ……

☐ I consent to participate in the research project described above.

☐ I DO NOT consent to participate in the research project described above.

If applicable:

☐ I also consent to be audio recorded.

☐ I DO NOT consent to be audio-recorded.

☐ I also consent to be video-recorded and/or photographed.

☐ I DO NOT consent to be video-recorded or photographed.

DEMOGRAPHIC DETAILS:

Please tick (✓) where appropriate.

Age:

☐ 18 – 24 ☐ 25 – 29 ☐ 30 – 34 ☐ 35 – 39

☐ 40 – 44 ☐ 45 – 49 ☐ 50 – 54 ☐ 55 and above

Gender:

☐ Male ☐ Female ☐ Others

Occupation:

☐ Student ☐ Employed ☐ Self-Employed

☐ Not Employed ☐ Homemaker ☐ Retired

Qualification:

☐ Did not complete High School

☐ High School Graduate

☐ Diploma

☐ Associate Degree

☐ Bachelor's Degree

☐ Master's Degree

☐ Doctorate Degree

Nationality (please specify): _____

Country of Residence (please specify): _____

Signature:…… Date:……..