
CULTURAL LANDSCAPE AS THE IDENTITY OF PHENOMENON

Tatiana Tökölyová

*University of St. Cyril and Methodius in Trnava, Faculty of Social Sciences
Institute of Political Sciences and Public Administration
Bučianska 4/A, 917 01 Trnava, Slovakia
tatiana.tokolyova@ucm.sk*

Ivana Pondelíková

*University of St. Cyril and Methodius in Trnava, Faculty of Arts
Department of British and American Studies
J. Herdu 2, 917 01 Trnava, Slovakia
ivana.pondelikova@ucm.sk*

Abstract

As a foundation of national identity, a cultural landscape can be perceived sensually or spiritually. Associating a country with art, memory, and identity opens up the possibility of a new perception of a particular place as a cultural landscape. The theoretical and methodological basis of the text encompasses Hofstede's cultural dimensions and Pecníková's [2020] typology of the country as a cultural landscape presented as 1) a real landscape; 2) a fantastic landscape; 3) an ideal landscape. The aim, therefore, is to test the applicability of Pecníková's typology to a case country – New Zealand, commonly referred to as a Pacific country.

Key words: *cultural landscape, identity, New Zealand, Pacific.*

1. INTRODUCTION

Today's globalized world is characterized by a high dynamic of changes bringing new questions connected with the survival of human communities [Kozárová, Ištók 2015] that adapt the landscape according to newly formed conditions and thus shape the identity of the land and nation. Identity is the key to understanding human beings, their thoughts, and opinions, but also to the perception of the life of the communities in which they live.

Cultural landscape as a scientific field of cultural studies interconnects concepts of identity, history, and cultural memory of a land. Besides material expression, an intangible component is included i.e. people's way of thinking, their feelings, acting, and sense of belonging (identity), as well as cultural and historical events that fundamentally influenced its formation [Pecníková 2020; Gbúrová 1996]. It is a concept of ideology defined as a complex of temporal layers of the memories of the chain of generations of people who live there, memories that are expressed in architecture, painting, music, landscape, and so on. By linking land with identity, we open up a new perspective of perceiving a specific place as a cultural landscape. Countries around the world have nicknames (e.g. New Zealand – Land of the Long White Cloud) that seem to be based on cultural stereotypes, but often come from intellectually interesting phenomena that define the nature of the cultural landscape. Globalization has resulted in joining the cultural landscape with a territorial identity. *"The link between landscape and identity is one of the most powerful feelings in human beings. [...] Increasingly attention is being paid to the critical role landscape plays in our sense of place, identity and belonging"*. [Taylor 2015a:12]. The phenomenon of identity as we know it today did not exist in the pre-modernist period, e.g. in an agrarian society, people were bounded by social class, religion, and local ties to the lord of the manor [Pondelíková 2022:33; Gelner 1993; Gieben, Hall 1993]. The changes began with the rise of industrial society; these older ties dissolved, and society needed a different kind of glue to hold it together [Fukuyama 2012]. This glue was typically formed of language and culture, as they created new bonds so that people could communicate with each other and live together in a pluralistic, multicultural, and modern society. Identity is a key to understanding human beings, their thoughts, and views (referred also as individual identity), but also to perceiving the life of the communities in which they live (collective identity, as a base for political and national identity).

National identity is an essential form, followed by transnational, cultural, transcultural, and ethnic or religious identity in the context of studying the cultural

landscape. Within cultural studies, several approaches and perceptions of culture and its dimensions have been developed, such as the theories of Edward T. Hall, Geert Hofstede, and Fons Trompenaars. For the purposes of this study, Hofstede's 6-D model will be applied, which describes in detail the ways, manifestations, and norms of behaviour in individual cultures. The identity of a country (national identity) and its people is generated by the physical, climatic, ecological, and geographical qualities of a given space, which, through their natural or anthropogenic configuration, make individuals aware of the place where they live and give them a sense of belonging [Walls 2022].

The cultural turn (70s – 90s of the 20th century) caused that various scientific disciplines, which have culture integrated into their research have interlinked the acquired knowledge. These are mainly cultural and political studies, sociology, anthropology, philosophy, economics, and geography. The interest was no longer only in objects of culture (artworks, artifacts), but research focused on a deeper study of culture(s) through the interpretation of symbols, meanings, social relations, cultural differences, and landscape.

2. THEORETICAL BACKGROUND AND LITERATURE OVERVIEW

A cultural landscape is a rather unexplored scientific field of cultural studies. It connects the concept of identity, history, and cultural memory of a land. *“Cultural landscapes are the places where human culture is on display where our human landscape is our unwritten biography, reflecting our tastes, our values, our aspiration, and even our fears in tangible visible form”*. [Taylor 2015a:12]. In addition to material expression, there is an intangible component in the cultural landscape; i.e. people's way of thinking, their feelings, acting, sense of belonging (identity), as well as cultural and historical events that fundamentally influenced its formation [Pecníková 2020:45; Gbúrová 2015:9]. As a personal (individual) identity reflects an individual's membership of different groups within a community, it is closely linked to collective identity, i.e. social group identity. Therefore, Tajfel and Turner claim that it is essential to understand the link between personal and group identity [Tajfel, Turner 1979:34] reflected often by political participation. This can indicate acceptance of national institutions, rules, customs, traditions, and symbols that shape collective identities [Gbúrová 1996:33]. The study of collective identities is a significant area of interest in political science. In Europe, the primary political identities are national and civic identities, while in the South Pacific, national and regional identities are used as forms of identification associated with the Pacific

region [Hau'ofa 1998]. This standpoint is critical for this research from political-science point of view.

The study and research of the cultural landscape are only in its beginnings, however theoretical background has been established by Minca [2013], Norberg-Schulz [2010], Schama [2007], Pecníková [2020; 2022; 2023], Heinrichová [2012], etc. The cultural landscape is an ideological concept that represents what is important to a given society as well as a materialized system, which includes verbal, visual, and physical aspects of human existence, creating space for the multidimensional and dynamic development of the world [Minca 2013]. Moreover, the cultural landscape also captures what the society wants or does not want to keep in the cultural memory, but it is part of it.

Nowadays, the term **landscape** has become ambiguous as it overlaps various structures, images, and diverse elements, which are often contradictory in terms of typology. Furthermore, the cultural landscape is a concept that is best elaborated within the framework of cultural geography. It is based on a postmodern approach, which perceives culture in the broadest sense of the word, which is based on its universality and apparent infinity of meanings. Therefore, cultural geography does not pay much attention to culture as such but perceives the transformation of the environment under the influence of man as a priority [Pecníková 2020:53].

A cultural landscape can be perceived sensually or spiritually. Connecting a land with art, memory, and identity opens the possibility of a new perception of a certain place as a cultural landscape. The landscape can be read as a social document or as an anthropological interpretation of a cultural text with many meanings [Pecníková 2020:47]. We can perceive the cultural landscape through its socio-cultural sphere, language, visual art, architecture, natural phenomena, or lives of personalities who made their mark with their works of art whether music or literature. The cultural landscape can be examined as a linguistic landscape [Saduov 2021], a literary cultural landscape [Bohušová 2021; Javorčíková 2021], a musical cultural landscape [Pondelíková 2021], a touristic cultural landscape [Tökölyová 2021], or an urban cultural landscape [Pecníková 2021; 2023]. A place (referred to within an identity of place) is an essential element of studying the cultural landscape. The place can be defined as a natural landscape, or urban landscape which means a city, a part of a city, any space without borders, or significant cultural sight. Human beings are those who shape the cultural landscape, they give it its vitality and value, thus forming the landscape's identity, i.e. identity of place [Malík 2017]. On the other hand, the place contributes to

creating a national and cultural identity of the landscape's inhabitants. Humans are perceivers of the landscape and receptors of the various stimuli coming from the place where they live [Gbúrová 1996].

The **place** means recognizing how people use different places to fulfil their needs, whether for living, work, or relaxation thus creating a "sense of place", which is *"an important aspect in cultural context by integrating users with the place"* [Mohammad et al. 2013]. Mohammad, Saruwono, and Hairi [2013] explore the place via three dimensions and state that the place acquires its sense through people's experience, response, and perception (psychological dimension), representation of people's beliefs and memories (spiritual dimension), and images in films, books, or articles (visual dimension; intangible heritage) that shape human's perception and expectations from the place. The place is not created just by objects, but the area acquires its spirit through meaningful activities and people's experiences perceived through all senses. The place, natural or urban, is in an ongoing process. *"In general, the earth is the 'scene' on which our everyday life takes place. It can be transformed and controlled to a certain extent, which results in a friendly relationship. From the natural landscape, it becomes a cultural landscape, that is, an environment where one has found his meaningful place within the whole"*. [Norberg-Schulz 2010:40].

Nowadays, a distinction is made between natural and urban landscaping. The identity of the natural landscape lies in the coherence of its elements, wisely interwoven by nature. With regard to natural landscapes, there is a tendency to protect, conserve, maintain or restore areas in order to preserve them for future generations. The care of the natural landscape is urgent because it is essential to maintain the balance and harmony between the natural and urban areas. The identity of the urban landscape is more complex, as it is formed not only by a correlation of elements, but mainly by the way in which the impact of human actions overlaps with the original environment. Soukupová [2017] defines the city as a cultural landscape as a complex of temporal layers of the memory of the chain of generations of its inhabitants, the memory embodied in architecture, sculpture, painting, music, landscaping, etc. (tangible heritage). At the same time, however, it represents a complex of images that have existed and continue to exist in ethnic, generational, social, opinion, local and other modifications [Soukupová 2007]. The city is first and foremost a social space; it expresses the connection between society and place, between objects, phenomena and processes that have been connected with it [Pecníková 2023; Taylor 2015b].

The natural or urban landscape is a key factor in the creation of cultural identity. Nature, its structure, the genius loci of a place, the cohesive space, the heritage and the architectural objects are the elements that together create the identity of a landscape. It is therefore essential to look for the added value of a place as a key part of understanding its identity and character. To Relph [1987], place is reflected in the concept of identity as the expression of adapting, assimilating, accommodating and socializing. The identity of a cultural landscape is created by personal connotations and memories that are manifested in symbols and signs. They give meaning to codes that help to identify with a particular culture. At the same time, the cultural landscape reflects the dreams, ideas and projects of people who share a common cultural memory, the same sense of belonging at a given time and in a given political situation, when they manifest themselves in this form [Pecníková 2020; Gbúrová 1996:33; Hau'ofa 1998]. The identity of a cultural landscape is also based on oral history, which is not based on written documents from a given period, but on the testimony of people who have real experience. In addition, Norberg-Schulz emphasizes that *"history has a fundamental function in the formation of the art of place, which implies permanence and change, while other artistic expressions derive especially from positions typical of the permanence and change they were conceived. The art of place is the art of totality"* [Norberg-Schulz 2000:221].

Landscape is perceived not only as a material, artistic, or historical place, but also as a social and cultural construct, being the result of various human activities. Visual expressions help to understand the socially created landscape. The concept of landscape is broader and includes not only monuments, places, or squares, but it is an expression of cultural values, social behaviour and individual actions in a given place at a given time. According to Pecníková [2020: 51–53] the cultural landscape can take various forms such as:

a) artistic imagination with a focus on interpreting a particular part of the land.

The scenery has a certain structure, which creates the impression that the scenery evokes. It can resemble a work of art, or a literary work (artistic description).

b) figurative landscape complements e.g. architectural designs and fills the space between buildings, or around them. Not only the building itself is designed but also the space around it. This approach is associated with the creation of an urban landscape (also called a cityscape), which is the opposite of a natural landscape. Cityscape scope is much smaller than in the case of landscape

architecture, which includes management, construction, and planning over a longer period of time and over a wider area.

- c) **genius loci** is the spirit of a place, which determines its character. It is the way we see and read the landscape. In the past, people's physical survival depended on a "good" place to live, where they were not threatened by natural disasters, and where they were relatively safe. However, a place with *genius loci* means a unique character or a certain atmosphere that it carries. Therefore, in places with *genius loci*, we also observe the symbolic value that it represents, as well as the relationship of man to the place and its transformation over the ages.
- d) **landscape as a communication system** reflects social relations. It is about the relations between man and the environment, but also about the manifestation of interpersonal relations in the environment. It is not only about the division of the land according to the owners, but also about the fact that the entire history is reflected in the land in visual, meaningful, or symbolic references. Even the entire cultural landscape can be a symbol that carries a specific meaning.
- e) **carrier of cultural codes** means that architecture and transformation of the landscape are considered permanent transmitters and carriers of cultural codes. The form and meaning of an architectural work reflect the inner, spiritual dimension of its creators while reflecting the aesthetic structure of the city.
- f) **a cultural landscape as a product of culture(s)** can be explored through architectural forms, use, function, meaning, and representation, based on aesthetic, political, ethical, historical, economic, social, semiotic, and other criteria.

The cultural landscape is constantly transforming, responding to human needs, preferences, and ideologies that change in space and time. The global organizations such as UNESCO, IUCN, ICOMOS, and the Council of Europe urge to protection, preservation, sustainability, and development of the cultural landscape and enrich cultural, territorial, and national identity, because the destruction of unique cultural landscapes, lack of development policies and adherence to measures lead to irreversible damages [Pecníková 2021:6; Gbúrová 1996; Oikonomopoulou et al. 2023]. Cultural heritage is an inseparable part of the study of the cultural landscape. The ancient civilizations did not separate the landscape from nature but transformed it based on their religion and the gods they worshipped. In the case of New Zealand, which is characterized by a dynamic landscape that is shaped by earthquakes, floods, landslides, and tsunamis, we can observe the deep influence of these events on the relationships between Māori, the Indigenous peoples of Aotearoa with their ancestral landscapes [Wilkinson et al. 2021]. Therefore, we

agree with Schama that the landscape can be perceived as a “way of life” as it reflects events, personalities, and their influence, which shaped its identity and character. Such a landscape may, in fact, be “a text” in which generations inscribe their recurring imagination [Schama 2007:11].

A country’s ability to promote some of its distinctiveness depends on the strength of its brand [Anholt 2004], as evidenced by New Zealand’s success (below) in competing with others in the diversity of its natural beauty, standard of living, and cultural characteristics. The official website for the 100 % Pure New Zealand campaign therefore states that the brand is one of the best examples of this: *“The symbol of Brand New Zealand is the fern (see Figure 3 below). It appears in our Tourism New Zealand corporate logo. It’s a registered country of origin mark used by tourism and trade operators to promote New Zealand internationally and within New Zealand”* [Travel Trade New Zealand online].

3. METHODOLOGY

This article examines how the cultural landscape could be employed to understand New Zealand’s national identity. The impetus for investigating this matter stemmed from global trends in the importance of national identity within political and cultural sciences, caused by the growing challenge of global impacts on the Pacific Island. Consequently, the primary objective of this research is to facilitate the creation of a blueprint for analysing national identity (and national cultural landscape) based on Hofstede’s model of cultural dimensions and Pecníková’s typology of the country as a cultural landscape. For this purpose, the study incorporates three variables: Variable 1: place, Variable 2: cultural landscape, and Variable 3: national identity. Our research draws from the concepts of national and Pacific identity. Such factors are reflected in the main goal: *Research for applicability of the cultural landscape model to possibilities to research the national identity of a chosen country* fulfilled through two research incentives:

Research incentive 1 (RI1): to apply Hofstede’s cultural dimensions to New Zealand’s cultural landscape. The aim is to test the applicability of Hofstede’s dimensions to New Zealand as a suitable case study.

Research incentive 2 (RI2): to test Pecníková’s model on the chosen nation branding campaign, ‘100 % Pure New Zealand’, which is one of the highest-ranked campaigns promoting cultural landscapes.

To test the stated RIs, the research questions were set out:

Q1: In the chapter devoted to the theoretical framework, to recognize and identify the key concepts of theorists concerning cultural landscape issues that frame national identity policies and contribute to the process of nation-building.

Q2: The objective of the chapter focused on key findings is to identify the essential aspects of Pecníková's model and examine its applicability in testing Hofstede's model of cultural dimensions.

Q3: Pecníková's model will be applied to a selected case study country, specifically New Zealand, to verify the manifestation of the 'real, fantastic, and ideal' country phenomenon in Aotearoa. This analysis is presented in the chapter dedicated to key findings, with a focus on the '100 % Pure New Zealand' campaign.

Conclusions are drawn about this model's suitability for analysing national identity, considering both material and spiritual heritage. The methodology employs a case study approach to create measurable or observable forms from these constructs, based on an established theoretical foundation. The research presented in this paper is based on the assumption, presented in **Q3**, that the cultural landscape is the primary reflection of national identity.

Therefore, to achieve the stated aim of our research, we focus on the official New Zealand campaign known as '100 % Pure New Zealand' (hereafter referred to as the 'Campaign'). This campaign is a) long-term, allowing for evaluation (launched in 1999–2000); b) a national campaign that determines, among other things, tourism activities to make the country more attractive abroad; and c) one of the world's most successful tourism campaigns [Morgan et al. 2002; Smith 2015; Kaefer 2016]. The text discusses the main pillars of New Zealand's national identity as expressed in official documents. However, some critical voices have emerged in the analyses, as noted by Dorsey et al. [2004] and Morgan et al. [2002]. Additionally, New Zealand's 'pure' brand image is based on the concepts of nature and diversity, which are represented by the three aspects of being clean, green, and unique when compared to other countries [Hayes and Lovelock, 2017]. This campaign could be defined as a framework campaign that encompasses the most critical aspects of the country's uniqueness on a global scale. The video 'The Story of Evolving 100 % Pure NZ' explains the interlink between the aspects involved in national identity building and their connection to the national strategy of tourism, also known as 'eco-tourism' [Bell 2008:346]. It emphasises how Tourism New Zealand has developed the 100 % Pure New Zealand identity to more accurately represent the country. The aim was to utilise the rich history of New Zealand design and visual expression. The updated identity showcases the incorporation of people, culture and landscapes, which are

central to the New Zealand travel experience [Kaefer 2016 n. p.]. According to Kaefer [2016], the success of this campaign should also take into account the prominent appearance of New Zealand's landscapes in the Lord of the Rings and The Hobbit movies. Therefore, in the context of this campaign, we will analyse New Zealand as a fantastic country.

4. KEY FINDINGS

In the presented study the authors apply Pecníková's idea of the cultural landscape and define Aotearoa as a real country, a fantastic country, and an ideal country. Cultural dimensions are an important tool in the study of culture and national identity reflected in nation-branding campaigns. These dimensions provide insight into the cultural context of origin, emphasizing the significance of understanding one's cultural background, therefore the theoretical section delves into the detailed examination of Hofstede's dimensions. Despite the objections to Hofstede's research that many cultural and national aspects are simplified [Pecníková 2013:4], his findings became the starting point for the research of Aotearoa's identity. We completed Hofstede's research with our own findings based on studying the cultural landscape, thus connecting sociological research with cultural one.

For our research, Pecníková's model applicability is tested (**Q2**), referring to the fact that there exists a cultural landscape between the past and the future. It reflects history, visions, interventions of authorities, hopes, and expectations of society. A cultural landscape can be seen as a manifestation of power in time and space as those who had power could influence and interfere with it much more easily than those who did not. Humans have ideas, needs, and preferences on how to "order nature" according to their wishes, and thus the cultural landscape functions as an aesthetic norm. Cultivating the natural landscape has different forms [Pecníková 2020:47]¹:

a) real – a land of fact, space, place, city, and territory;

b) fantastic – a land to which a certain symbolic or spiritual meaning is ascribed, as well as a cultural legacy of myths, legends, and symbols;

¹ The inspiration for the presented case study of New Zealand was driven by Javorčíková's [2021] identity study of selected cities (Stratford, London, Oxford, and Toronto) related to the phenomenon of William Shakespeare. The real landscape of William Shakespeare is Stratford, which is his birthplace and the place of death of the Bard of Avon. His life and work are reminded by many tangible and intangible, authentic cultural artifacts. The fantastic landscape is Shakespeare's London as many tourist artifacts are inauthentic replicas of the original unpreserved monuments, e.g. The Globe Theatre which is a replica of the original. According to Javorčíková's [2021:81] findings, Toronto represents an ideal landscape as Shakespeare's life, work, and reputation as a classic and valuable author are constantly activated here in order to create the image of Toronto as a cultural destination of North America.

c) ideal – a land that meets certain characteristics of the “ideal” of a given time, an attempt to transform the environment according to a given ideal that manifests itself e.g. in architecture, where a certain style prevails, which is considered dominant.

Moreover, it consists of several dimensions [Heinrichová 2012]:

a) time dimension means to understand what processes the cultural landscape has gone through;

b) space dimension means the location and size of the cultural landscape;

c) economic dimension means its economic and business development;

d) technical dimension means that the type of country is determined by its sophisticated technical development, remains, or current works that define the landscape;

e) socio-cultural dimension is the least explored, it covers the cultural richness of the territory, cultural development, cultural events, and the emergence of a specific culture.

Understanding a cultural landscape requires identifying its inhabitants, which can be done by examining the cultural dimensions developed by Hofstede. According to him, dimensions are aspects of culture that can be measured in relation to other cultures [Hofstede et al. 2010:31]. Hofstede is considered a pioneer of comparative intercultural research. A large survey was conducted in the 1960s and 1970s that examined value differences among IBM’s employees. From a sample of 10 000 respondents from more than 50 countries (later, he included another 23 countries in the research), Hofstede was able to identify cultural dimensions. His work has later become a paradigm in the field of cross-cultural studies. His 6-D model describes in detail the ways, manifestations, and norms of behaviour in individual cultures. Based on this model, it is possible to create characteristics of a particular country and its national identity. Among the aforementioned dimensions belong:

1. Individualism versus collectivism are the two extreme poles of the same scale, both describing the extent to which people integrate into groups. In individualistic countries, people are not dependent on others in society. “I” consciousness prevails. They act in accordance with their own desires and goals, which means that they place their own success over the collective one. On the other hand, people from collectivist countries see themselves as part of a community or a group that is important to them. “We” consciousness prevails and therefore group welfare and success are more significant than individual success and well-being.

2. Power distance refers to power inequality in societies. It divides people into superiors and subordinates. The high power distance index reflects that members of a society accept and expect an uneven distribution of power in society. Conversely, a low degree of power distance means equal relationships in society.

3. Masculinity versus femininity expresses the distribution of male and female roles in society. In masculine societies, assertiveness and toughness are preferred in connection to material success, while in feminine societies modesty and interest in quality of life are preferred.

4. Uncertainty avoidance points to how society tolerates uncertainty and how they behave in unknown, surprising, or unstructured situations. Strong uncertainty avoidance cultures try to minimize ambiguity; therefore, they require clear rules and laws. They have a high tendency to emotionality, anxiety, or neuroticism. The opposite type, cultures where the avoidance of uncertainty is weak, have fewer rules. They are more phlegmatic and comfortable with ambiguity and chaos.

5. Long-term orientation versus short-term orientation focuses on how much value society imposes on the future and the past. Long-running societies are future-oriented. They support preparation for the future and perceive traditions as something adaptable. That is why they are characterized by a certain degree of adaptiveness. Short-term-oriented societies are, on the other hand, committed to traditions, values, and dignity. In other words, they are devoted to cultural elements of the past as the past is sacrosanct. They are characterized by respecting traditions and social obligations and are therefore resistant to change.

6. Indulgence versus restraint focuses on the extent to which people control their desire based on where they were raised. Indulgence refers to relatively weak control over one's gratification of basic and natural human desires and enjoyment of life. Restraint is related to strong control of gratification which regulates and restricts it by social norms.

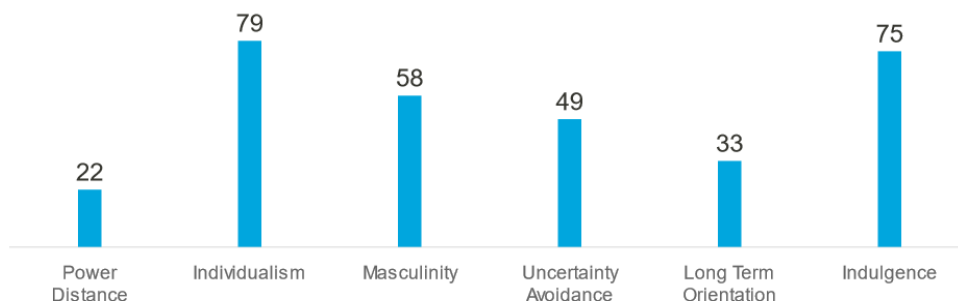
This paper presents a study of the cultural landscape in the context of the typology of Aotearoa as 1) a real country – a really existing land with specific pillars of its nation-branding joined with Polynesia; 2) a fantastic country – a country to which a certain symbolic or spiritual meaning is ascribed, a cultural legacy of myths, legends, symbols of Aotearoa as a part of country's branding campaigning worldwide – made famous through *The Hobbit* or *Lord of the Rings*; 3) an ideal country – a country that meets certain characteristics of the “ideal” at a given time, an attempt to transform the environment according to a given ideal, as proved by

anti-nuclear green position altogether with Taonga and Māori vivid in Polynesia – based national identity.

New Zealand is chosen as a case country due to following reasons. New Zealand (“Aotearoa”) is generally reported as a Pacific country in an official nation – branding and national identity concept (reflected o.i. in the “100% Pure New Zealand” campaign) [Winter-Smith 2023; MFA&T 2021:3, 5; Fraenkel 2012, e.g.]. According to O’Brien et al., *“New Zealand’s identity in the South Pacific tends to differ significantly from its identity on the global stage. Identity is influenced by such things as originality, values, reputation, relationships and transformational change in the international system”* [2018:55]. Furthermore, researching a cultural landscape requires knowledge of its inhabitants’ identity. Hofstede’s intercultural research served as the basis for investigating the national identity of Aotearoa, which details the typical ways, manifestations, and behavioural norms of New Zealand’s cultures. These findings could prove valuable for further research into recent ethnic developments in the country and its region-based policies. Currently, the process of socio-spatial transformation of place identity is reaching its peak. Therefore, concepts such as tradition, individuality, and identity have become fundamental and highly sensitive factors in the social environment. As a result, identity has become a complex concept in both the Pacific and New Zealand, evolving under changes in the ethnic composition of society and regional migration patterns.

To answer **Q2**, we tested the application of Hofstede’s cultural dimensions in the case of New Zealand to verify the theoretical basis of Pecníková’s model. It is important to consider culture as a collective phenomenon since individuals living in a shared social environment identify with it. The distinguishing factor between groups of people is the collective programming of the mind. [Hofstede – Hofstede – Minkov, 2010]. National culture comprises values, norms, customs, traditions, and learned patterns of behaviour. These elements are transmitted from generation to generation and are shared by almost all members of a given society. In today’s globalised world, it is crucial to understand the differences in behaviour and value preferences among people from different cultures. Understanding one’s own culture, as well as the cultures of other nations, is crucial for correctly addressing questions that arise in international relations. Each culture has its own set of cultural standards, which are general ways of perceiving, thinking, and evaluating that most members of a certain group consider typical and behave accordingly. Intercultural differences are an inevitable aspect of life, and accepting them is crucial for effective communication. Intercultural communication requires specific knowledge and

abilities that can be explored through the concept of intercultural intelligence [Dančišinová, Kozárová 2021]. This skill is essential for studying culture, the cultural landscape, and identity.



Graph 1. New Zealand according to Hofstede's cultural dimensions

Source: *Hofstede-insights online.*

Power distance refers to the extent to which individuals are considered equal in society. In this regard, New Zealand scores very low, as they believe in the fair distribution of power and the minimization of inequalities in their society. People in New Zealand expect consultation, discussion, and frequent sharing of information. Communication is also informal, direct, and participative. In terms of individualism, New Zealand scores high, indicating that its people value fulfilling personal dreams and desires as a path to happiness. Emphasis is also placed on spending money according to personal will, which is confirmed by the dimension of indulgence. Aotearoa scores 75 on this scale, suggesting a culture of indulgence where people are unwilling to deny themselves pleasure for fear of an uncertain future. The people of New Zealand possess a positive attitude and tend towards optimism. The level of uncertainty avoidance in a culture reflects the degree to which its members feel threatened by unknown situations. In the case of New Zealanders, it is difficult to evaluate this characteristic as they did not exhibit any clear preferences. The progress and development of society in Aotearoa is linked to its success-oriented nature, as evidenced by its high score of 58 in the masculinity dimension. A higher score in this dimension indicates that society is more competitive and success-driven. Individuals are often taught these values in schools and apply them in their professional lives. Hofstede's research suggests that New Zealand is a normative culture, where members value fact verification and information analysis. They also hold their traditions, symbols, and values in high regard. To address the primary research objective, which is encapsulated in the Research Incentive, it is necessary

to explore the three key aspects of the cultural landscape of New Zealand: a) as a real country, b) as a fantastic country, and c) as an ideal country (**Q3**).

4.1 Aotearoa as a real country

An attempt to identify a shared set of values and perspectives is the definition of cultural identity. A distinctive feature of this shared identity is the close connection and affinity with the land, which is expressed by some through a love of sport, particularly rugby. It is important to note that any attempt at a universal, all-encompassing definition must consider geography and history, particularly the Treaty of Waitangi, as these factors play a significant role in shaping New Zealand's identity. New Zealand's culture has been influenced by its geographical isolation and subsequent immigration, resulting in a diverse and multicultural society.



Picture 1. Map of New Zealand with tourist destinations under “100% Pure New Zealand” Campaign

Source: *Watermarkcreative online.*

The idea of a common Polynesian homeland with the only indigenous people, the Māori, affirms Te Reo Māori as the original language of New Zealand, giving the language a unique cultural identity and the basis of the nation's identity. Similarly, when visiting New Zealand, tourists may encounter New Zealand English that has been heavily influenced by Te Reo Māori. This is particularly evident in the naming of places, animals, and plants that were previously unknown to English speakers. Additionally, Māori words for clothing, weapons, food, and other items have been adopted into everyday use in non-Māori contexts. Currently, there are approximately 230 words of Māori origin used in New Zealand English. These

include kiwi, pohutukawa (New Zealand Christmas tree), Aotearoa (New Zealand), kia ora (hello; one of the graphical versions of Kia Ora see below – Picture 5) used in everyday language across society), haere mai (welcome), korero (to speak or story), mana (influence, reputation), Pākehā (people of non-Māori origin, especially those of European origin), and tāngata whenua (“people of the land”, the Māori) [Orsman 1997; *English – Māori Dictionary and Index* online]. According to the Māori Language Commission, Māori is the primary language of New Zealand [Haar et al. 2019: 6–9]. Te Reo Māori is recognised as the official language of New Zealand and its indigenous people, alongside English and sign language, by the Māori Language Act 1987. Therefore, for considering “Aotearoa as a real country” primarily two key segments need to be explored and joined within this dimension of cultural landscape: Tangata Whenua and Taonga. This argument is based on the fact that New Zealand identifies as a Pacific nation, with Māori (Tangata Whenua) being one of its pillars. *“Māori and Pacific peoples have shared histories as navigators, explorers, and innovators who traversed te Moana-nui-ā-Kiwa in search of new lands ... Their customs, values, beliefs, and languages point to paths that have crossed many times”*. [Ministry for Pacific Peoples, 2022:16]. Protecting its Pacific heritage and Polynesian people is one of its primary responsibilities. Tangata Whenua is a term denoting Māori people and Taonga as the very base of their heritage [Te Ara – Encyclopedia of New Zealand 2013]. The Māori language holds significant social power in strengthening the national identity of Māori youth through their connection to place. In Māori tradition, a place can refer to a river, mountain, or a traditional community gathering place. This is exemplified by the universal use of the ‘Kia Ora’ greeting, which is often used in Māori tourism campaigns to express a sense of place identity. Tourists visit New Zealand for its unique nature as well as the Māori culture and customs. The Māori culture is an integral part of New Zealand society and is essential to the country’s Polynesian identity.



Picture 2. The Hongi – a traditional Māori Greeting, at Tamaki Māori Village Rotorua

Source: *Māorilifestyles online.*



Picture 3. Promotion of the “Tangata Whenua: Waikato” of Michael King and Barry Barclay’s landmark 1970s Māori documentary series Tangata Whenua (picture is illustrating The Great Trees and The Carvin)

Source: *New Zealand on Screen online.*



Picture 4. The first picture of a short film Tangata Whenua – People of the Land as “an invitation to look beyond the obvious to the subtle beauty of the truth about our origin, purpose, identity, and sense of belonging”

Source: *Vimeo online.*

Picture 5 illustrates the fundamental role of Māori culture in New Zealand’s identity and society, as evidenced by one of the versions of the national greeting. The tourism campaign focuses on highlighting the importance of Māori culture to the nation’s identity.



Picture 5. One of the versions of traditional Māori greeting

Source: *Māoritourism New Zealand online.*

As analysed in this section, the Māori language is a significant social force in strengthening the national self-recognition of Māori. They represent the most significant element of its regional identity transmitted more broadly across the Pacific Ocean. The Pacific Ocean serves as a unifying factor for the diverse cultures, laws, and traditions that are geographically and environmentally connected, creating an intra-regional identity. New Zealand is united with other Pacific Island Countries (PICs) due to regional proximity, similarity in economic, social, and security issues, as well as cultural proximity in terms of recognizing a common homeland culture and Polynesian culture. Hau'ofa [1998] examined Pacific identity through cultural manifestations such as literature and language. He used the metaphor of the ocean to express transformation and create a sense of regional identity.

The second argument is the understanding of **Taonga**. The Māori dictionary's (online) modern definition refers to Taonga in Māori culture as a valuable thing, whether tangible or intangible, including socially or culturally valuable objects, resources, phenomena, ideas, and techniques. Tangible Taonga refers to socially or culturally valuable objects, resources, phenomena, ideas, and techniques. This includes heirlooms, artifacts, natural resources like geothermal springs, and access to resources such as water rights and land fisheries. Intangible examples may include language, spiritual beliefs, or cultural traditions. Tourists may experience Māoritanga culture today through many New Zealand museums that feature Whare taonga, or 'treasure houses', and through the Ministry for Culture and Heritage, also known as Te Manatū Taonga, or in any daily public services by the national government (Picture 6).



Picture 6. New Zealand passport

Source: NZherald online.

Picture 6 shows one of the examples of how national identity is displayed in everyday government services. The New Zealand passport features the country's

coat of arms on the cover, along with the purpose of the booklet stated in both English and Te Reo Māori translations. A silver fern – so recognised globally as a country's symbol – is also displayed down the side, making it easily recognizable to New Zealanders (Kiwis).

Another example is Māori tourism. It is founded on the concept of Taonga, which encompasses both tangible and intangible cultural treasures. Tangible Taonga includes artifacts, architecture, land, fishing, and natural resources such as geothermal springs. These material aspects serve as expressions and anchors of the intangible Taonga that are associated with the place. In general, the absence of land means the absence of Taonga, which in turn means the absence of Tangata Whenua and Aotearoa.

The logo below represents the connection between tangible and intangible Taonga. The fish depicted can be interpreted as a symbol of the richness of nature, which is home to Tangata Whenua. The graphic representation of the fish also resembles the shape of a canoe, expressing the idea of understanding the Taonga – the river – as an expression of the identity of the place. It is not only a place to live but also a source of livelihood and a connection between different parts of the country.



Picture 7. Logo of NZ Māori Tourism Company

Source: *Māoritourism New Zealand online.*

From this research point of view, Māori are seen as key in protecting the cultural (i.e. natural) Polynesian and Pacific heritage as *“Māori culture makes New Zealand unique in a globalized world and is a central part of our sense of place, identifying us as a nation. Whereas the term “national heritage” includes history, taonga, places and symbols of nationality.”* [Ministry for Culture & Heritage 2013:7] Māori culture and the presentation of their customs is, besides the unique nature, one of the reasons why tourists visit New Zealand as the Māori element is extremely lively in

all areas of life in New Zealand society. The country's growing ethnic diversity is thus clearly linked to the process of protecting the heritage of the Pacific and Polynesian peoples. According to Spoonley [2000:4], these Pacific communities develop new cultural forms and identities, they express multiple identities to multiple places.

Finally, it is important to understand that New Zealand's nation-branding is rooted in indigenous people and their role in society, pure nature, and relaxation. Additionally, the strategy of nation branding through developing and promoting tourism is related to the original indigenous peoples. In the case of New Zealand, the primary brand is "100 % Pure NZ" (one hundred percent pure New Zealand; see below). This brand not only promotes tourism linked to cultural heritage but also represents the country's anti-nuclear policy and nuclear-free Pacific stance in international relations. The brand offers "100 % pure relaxation, 100 % pure welcome, 100 % pure adrenalin, and 100 % pure you", all connected back to the core premise of 100 % Pure New Zealand [Tourism New Zealand online]. Picture 8 illustrates an innovative strategy for showcasing the nation's identity, concurrently acknowledging the circumstances of indigenous communities, notably the Māori population, within the context of New Zealand's tourism. It is important to note that the Māori people are not a 'new' minority and are entitled to different conditions and treatment due to their historical significance.



Picture 8. Indigenous culture and traditions as used in nation-branding

Source: *Tourism NZ unveils new campaign with updated 100 % Pure identity via Whybin\TBWA Sydney. In: Campaignbrief online.*

Giannopoulos et al. [2011] reported that in today's globalized world, countries compete for the attention and confidence of potential visitors, investors, and representatives of other countries. A positive branding strategy can be a comparative advantage for a country in international relations. Tourism is one of the most visible and tangible manifestations of good nation-branding. These activities can be categorised as nation-branding activities [Arts and Culture In:

NewZealand online]. In this context, they are identified as one of the most effective instruments of country's diplomacy. This is evidenced by the example of New Zealand – the country presented through its relationship with the environment, as symbolised by the “100 % Pure New Zealand” campaign with examples shown below. The chosen posters below (Picture 9) illustrate the content of this campaigning made by a) Tangata Whenua (shown by a poster from 1999 campaigning), b) natural beauties (posters illustrating a diverse range of natural landscapes including snow-capped mountains, sweeping beaches, ancient volcanic peaks and craters, lush native forests, lakes and fjords and unique geothermal areas), and also c) respect to diversity and d) sports (with a picture mainly of the national rugby team)².



Picture 9. Examples of “100 % Pure New Zealand” campaign³

Sources: *Art and Object* online; *Travelandtourworld* online; *Sportslogos* online; *Allblacks* online.

“New Zealand is one of the most respected and desirable countries in the world and the Pure NZ brand successfully represents many of the positive images, assumptions and expectations people have of the country. The tourism campaign around the Pure

² Revenue streams such as merchandising and sponsorship, including lucrative long-term kit partnerships with Adidas and Altrad, continue to be driven by strong national pride in New Zealand's rugby heritage and globally recognised brand. These brand-focused revenue streams are a greater contributor to the All Blacks' overall value than broadcasting and match revenues. The New Zealand All Blacks have continued to assert their dominance as the world's most valuable rugby team brand. See more at: <https://brandfinance.com/press-releases/new-zealand-all-blacks-are-worlds-most-valuable-rugby-brand-at-us282-million>

³ Logo “New Zealand Black Ferns” is the logo for New Zealand women's national rugby union team and comprises a national symbol of a fern.

*NZ brand has undoubtedly been a success and has helped to make New Zealand one of the most highly sought after tourist destinations and one that is high on people's 'must-visit' lists with proving the preliminary results yet, when stating that "Our 100 % Pure New Zealand campaign (...) is changed and evolved but still aims **to make New Zealand one of the most desirable destinations in the world** for our target market⁴. The markets are different (...) the message is the same: **It's our special combination of activities, landscape, people and culture that makes New Zealand a unique holiday experience**. We call that experience 100 % Pure New Zealand. (...) We continue to market New Zealand internationally as a tourism destination through our 100 % Pure New Zealand campaign. It's at the heart of our advertising, international PR, online marketing, events, and sponsorships". [Travel Trade New Zealand online]. The growing ethnic diversity in New Zealand has influenced its national identity. And globally, "New Zealand's diverse and exciting cultural life is very attractive to overseas investors, performers and audiences (...). Programmes such as Sistema Aotearoa and Te Matatini's kapa haka events demonstrate how cultural experiences can provide social and economic benefits to families and communities". [Ministry for Culture & Heritage 2013:7] In areas such as Māori culture and the country's beauties also via film industry (as seen in movies like Lord of the Rings and The Hobbit, as shown in Picture 10), which comprises the second form of New Zealand's cultural heritage (a fantastic country).*

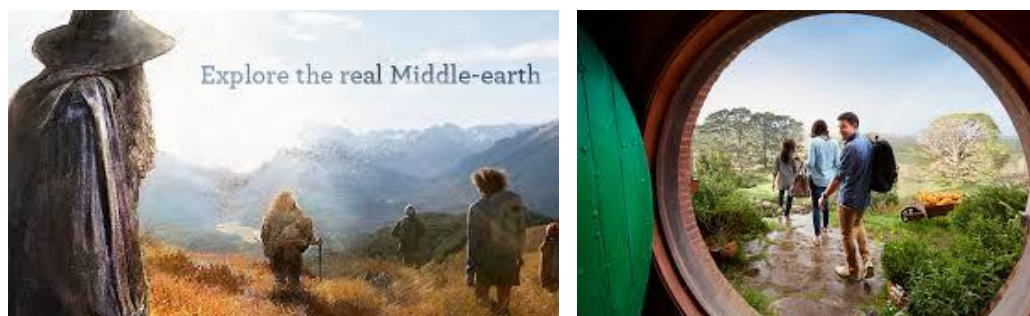
4.2. Aotearoa as a fantastic country – A Middle-Earth

This section analyses New Zealand as a country to which a certain symbolic or spiritual meaning is ascribed, a cultural legacy of myths, legends, and symbols of Aotearoa as a part of the country's branding campaigning worldwide – made famous through The Hobbit or Lord of the Rings and got an unofficial new nickname – The Middle-Earth. This is an effect of on-screen tourism (also as screen or film tourism) as a specific type of touristic activities by tourists who travel to a destination as a result of a film or TV drama series. [Li et al. 2016].

Warwick Frost and Jenifer Frost [2020] claim that Aotearoa's film history began with the new phenomenon of Pavlova Westerns, films set in the 19th century American West but filmed in New Zealand (mainly Good for Nothing and Slow West). These films create a different image and sense of place for rural New Zealand, drawing on heritage sites from New Zealand's 19th century history, particularly those associated with the gold rushes and these films highlight New

⁴ From a local perspective, however, the campaign has become a catalyst for environmental criticism. See e.g.: Dorsey et al. 2004

Zealand's frontier history, creating a new version of the cultural landscape post Lord of the Rings. As well as being home to Middle-earth, on-screen tourism in Aotearoa started its history with films including King Kong, The Piano, The Last Samurai (starring Tom Cruise) and The Chronicles of Narnia have all been filmed in New Zealand.



Picture 10. Famous movie as a tool for nation-branding

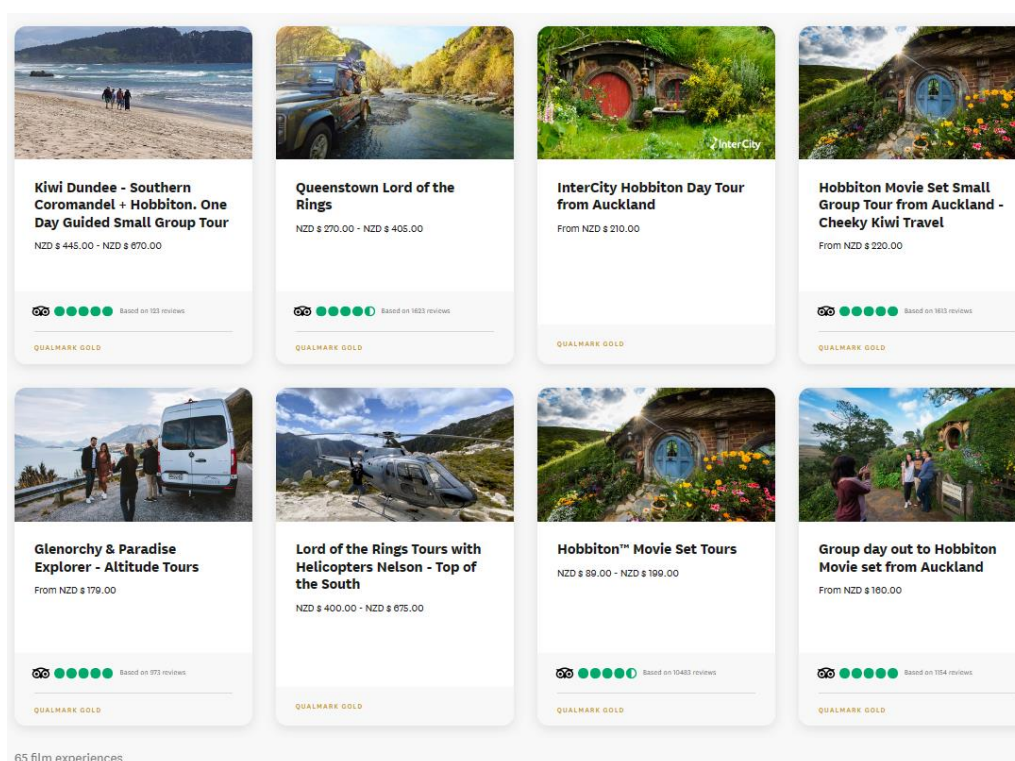
Source: *Home-of-middle-earth. In: NewZealand online.*

As stated by the official website [www.newzealand.com], the official touristic strategy of the country is built not only on beautiful nature, culture, and level of well-being but also on the idea of the most famous movies made in the country. The promotion makes the country attractive by *“New Zealand’s dramatic scenery, consisting of golden plains, towering mountains and enchanting valleys, plays a part in creating the mythical world of Middle-earth™ as seen in The Lord of the Rings™ and The Hobbit Trilogy™. When you visit Middle-earth™ you can explore the many film locations and join tours and activities for the chance to see the film locations for yourself and step inside the imaginative mind of Tolkien”*. [Home of Middle Earth In: NewZealand online]. The website offers various attractions, destinations, and activities joined with the movie.

For tourist-focused branding, also Hobbiton was built up and as claimed by the website, *“One filming location to rule them all – Hobbiton™ stands out as an incredibly unique and immersive experience for Tolkien fans. But if you’re interested in the movie-making geniuses that brought Middle-earth™ to life, you must also visit the Wētā Workshop Experience in Wellington, a 90-minute guided tour that takes you behind-the-scenes of the movie magic”*. [Home of Middle Earth In: NewZealand online].

Traditionally, tourists have been viewed as passive consumers of media. It is important to note that not only movies, such as Twilight and Italian Volterra, and music, such as the Beatles and Liverpool, but also other forms of popular media can significantly impact tourists’ experiences in their destinations. This convergence of tourism and media products is a noteworthy phenomenon. The trend indicates an increase in the number of filmic representations created by

tourists and semi-professional travellers during their visits to locations associated with movies. These representations are often shared on social media platforms and are typically selfie-oriented. This type of content, as seen in the case of New Zealand, has the potential to impact not only tourist behaviour but also national branding. To Williams [2020], media tourism, fan pilgrimages, and food tourism joined in a fan tourism allow fans to form and maintain effective connections with fan objects and to occupy important sites. And one of the effects the Hobbiton village may be considered. The village was built specifically for The Lord of the Rings trilogy and visitors can literally “step into Middle-earth and the lush green pastures of the Shire, experience the thrill of the Hobbit holes, visit the Green Dragon Inn and discover where Frodo and Bilbo’s adventures first began.” [Arts and Culture In: NewZealand online].



Picture 11. “Fantastic” offer for the Aotearoa visitors

Source: Home-of-middle-earth. In: NewZealand online

This video by TNZ channel invoked the magic of Middle-earth saying “this TNZ television and cinema commercial tells a compelling story of how the cinematic fantasy world of Middle-earth, as revealed in the upcoming fantasy adventure motion picture *The Hobbit: An Unexpected Journey*, is in fact the reality of New Zealand. It targets all potential travellers to New Zealand portraying the country’s stunning scenery and unique activities and experiences, coupled with Middle-earth-themed narration” [Tourism New Zealand 2012].



Picture 12. Advertising using a fantasy name of New Zealand (the Middle-Earth)

Source: Advert Gallery online.



Picture 13. Examples of Advertising Times built on Lord of the Rings strategy

Sources: The New York Times online; CBC Radio online; Facebook

Impact of this screen tourism on the sample of two film series, The Lord of the Rings and The Hobbit (both filmed in New Zealand) on New Zealand's brand and economy was analysed by Li et al. [2016]. They combine econometric and computable general equilibrium modelling techniques. The results of the research interestingly show that *"The results show that The Lord of the Rings did not significantly impact on the tourism and economy of New Zealand, while the Hobbit Trilogy had a significant positive impact, which may be due to effective marketing strategies and media convergence"* [Li et al. 2016 n.p.].

4.3. Aotearoa as an ideal country

This section discusses New Zealand's appeal as a tourist destination, its high quality of life, and its excellent business environment, based on various rankings

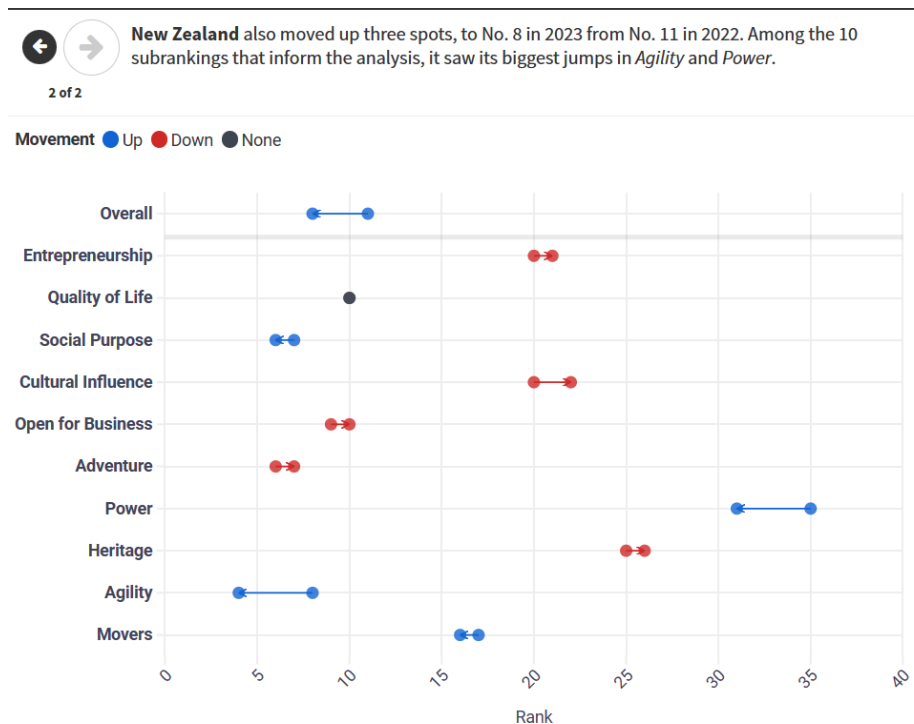
and ratings. These are the ratings that focus on the country as a) a tourist destination, b) a country with a high quality of life, and c) a country with an excellent business environment. The term 'ideal' in this context refers to a country that possesses certain characteristics deemed desirable at a given time. It may involve attempts to transform the environment in accordance with a particular ideal, as evidenced by the anti-nuclear green movement, Polynesia's ethnic diversity, or the level of well-being.

Readers of Britain's Telegraph newspaper voted New Zealand 'world's best country' for 2019, a repeat from 2015 [New Zealand – the best country In: *The Telegraph* online]. The 26 identified reasons relate to the above aspects of New Zealand's acumen – namely, the connection between the real and the fantasy landscape. We can divide the reasons into two categories:

- a) Real landscape – geographical conditions. Here readers appreciated the beaches of Lake Taupo, the city of New Plymouth, home to the famous Mt Taranaki and Goblin Forest, the city of Christchurch, or taking the TranzAlpine train to Greymouth, a beautiful place on the west coast where rainforest meets seascapes and dramatic mountain views. This category also includes a hike along the Milford Track or other walks (within the Great Walks network on both islands). Fauna and flora can also be included in this section, led by New Zealand's original parrot – the kakapo, but also birds such as the hihi, saddleback and takahe.
- b) Real landscape – cultural uniqueness as a combination of indigenous and modern culture. Here travellers appreciated the culture of New Zealand, which they perceived as a living and dynamic part of society, which they could see for example when visiting the Māori Marae or at one of the cultural shows in Rotorua (the city is perceived as the Māori cultural centre). There was also an opportunity to visit the village of Te Puia in the Whakarewarewa Thermal Valley, home to the New Zealand Māori Institute of Arts and Crafts.

Visitors can experience that Māori culture is an essential part of New Zealand society and the country's Polynesian identity. According to a US media survey, Aotearoa was voted the second-best country in the world in 2023. The report by US News & World gathers data from people worldwide for various categories. The attributes of adventure, agility, cultural impact, entrepreneurship, heritage, movers, open for business, power, quality of life, and social purpose were grouped into 10 sub-categories to rank the top countries. Aotearoa (New Zealand) was ranked eighth overall. The UK was rated the best country in the world, with New Zealand

coming in second, according to US tourists who voted [NewsHub online 2023]. The country also scores highly in categories such as safety, food culture, emphasis on healthcare and quality of life, great work-life balance, diversity, hospitality, and a straightforward visa process [Gorga 2023].



Graph 2. New Zealand in 2022 Best Countries Ranking

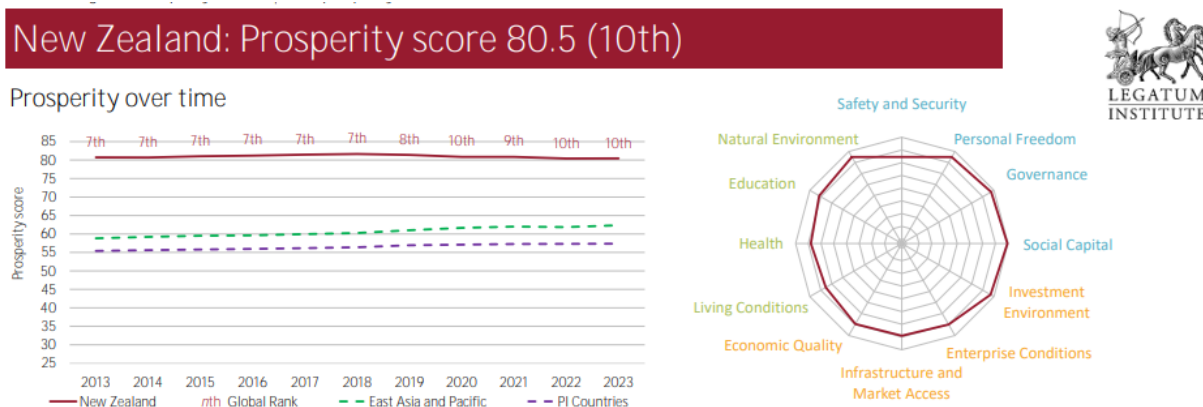
Source: US News online.

In 2023, the country has been positioned in the top ten of The Prosperity Index [Ministry of Business, innovation and Employment 2023]. Since 2009, New Zealand has demonstrated consistent economic strength and financial prosperity. The Prosperity Index, which covers 96 % of the world's population and 99 % of global GDP, is the only global index that uses measures based on wealth and well-being, providing a more comprehensive picture of global prosperity than any other tool of its kind. New Zealand also ranks in the top five for social capital when the results are broken down. The report indicates that the country performs well in terms of governance, investment environment, and natural environment.

Another index that could be used to assess New Zealand as an “ideal” country is the Legatum Prosperity Index. It is a tool that provides a unique insight into how prosperity is shaped and developed around the world.

It shows that however, New Zealand is ranked 10th (out of more than 160 countries) in the overall Prosperity Index in 2023, it has dropped 3 places since 2011. New

Zealand is strongest in Social Capital and Governance, but data show it is weakest in Safety & Security. The biggest improvement from a decade ago has been reported in social capital.



Graph 3. New Zealand and development of its prosperity index from 2013-2023

Source: Prosperity online.

This may show New Zealand's a sustainable reputation of green and clean natural environment and the 100 % pure campaign has been successful in promoting this image and brand to the world and it resulted into country's image of *"a country more committed to protecting the environment than other developed nations"* [Rudzitis, Bird 2011]. The cultural uniqueness of the country and natural wealth makes a real connection of material and intangible aspects of Taonga, thus acquiring the character and function of the social construct also in accordance with the theory of social identity as it integrates:

- (1) characteristics of the environment – the country best known to Tangata Whenua;
- (2) human uses of the environment – a significant moment of nature protection, New Zealand as a green anti-nuclear country;
- (3) constructed meanings – strong location to the micro-region, use of Māori city names; and
- (4) attachment and satisfaction – as the spiritual dimension of expressing the identity of a place.

The campaign of changing a motto of "100 % Pure New Zealand" to "100 % Pure Middle Earth" (see section of Aotearoa as fantastic country campaign above) was more visualised also with diplomatic services for visitors as they can choose to have a "Welcome to Middle-earth" stamp added to their passport (Picture 14) that makes feeling and experience of fantasy a real.



Picture 14. The Custom Service at the Wellington International Airport gives stamps to the passports

Source: *New Zealand Herald online*

CONCLUSION AND RECOMMENDATION

The landscape is the manifestation of a long and intimate relationship between human beings and nature. It is like an inscription on which, man has written his story, more or less deep and accurate [Mansouri 2005:71]. Nowadays, exploring and examining cultural landscape is based on understanding land as a living, changing, transforming thus dynamic creature affected by human deeds and lifestyle, which affect civilization, culture, and human life, through its formation and memories that have been recorded over time. As Cosgrove argues, all landscapes are symbolic, because they are symbols of collective cultural concepts [Cosgrove 1989]. Symbols have been produced by humans in the environment and they have different forms; a landscape with dominant cultural symbols – a cultural landscape and a landscape of a city within which there are symbols of human lifestyle – urban or city cultural landscape. There exist a great variety of landscapes that are representative of the different regions of the world, which UNESCO pays attention to under the World Heritage Cultural Landscapes program. The role of UNESCO is to protect, preserve, revitalize, and keep the authenticity and integrity of a landscape.

Hofstede's intercultural research became the starting point for the investigation of Aotearoa national identity **(RI1)**, which describes in detail the ways, manifestations, and norms of behaviour typical for New Zealand's cultures. Our findings could be valuable in the further research of recent ethnic developments in the country and her region-based and region-oriented policies. The main findings lie in declaring the validity of applying Pecníková's idea of the cultural landscape **(RI2)**. This defines Aotearoa as 1) a real country – a really existing land with specific pillars of its nation-branding joined with Polynesia; 2) a fantastic country – a country to which a certain symbolic or spiritual meaning is ascribed, a cultural legacy of myths, legends, symbols of Aotearoa as a part of country's branding campaigning

worldwide – made famous through *The Hobbit* or *Lord of the Rings*; 3) an ideal country – a country that meets certain characteristics of the “ideal” at a given time, an attempt to transform the environment according to a given ideal, as proved by anti-nuclear green position altogether with Taonga and Māori vivid in Polynesia – based national identity. In the case of New Zealand, the key brand is “100 % Pure NZ”, which not only synthesises a tourism linked to cultural heritage, but is also carried into international relations as a brand focused on anti-nuclear policy and a nuclear-free Pacific, identifying the country as offering 100 % pure: relaxation, welcome, adrenaline and 100 % pure personalised advantages and relax.

The research was based on the theoretical foundation of the perception of identity of the authors from this geographical environment. We assumed that identity consists of a set of signs that characterise the state, resulting from its history, ethnic or cultural aspects. It represents the acceptance and representation of the nation’s common origins and manifestations. This theoretical starting point was also applied to the argument about the shift in the perception of identity from national to regional. This line of argument was based on the research and analysis of New Zealand’s motivations in the process of building its identity based on the original Māori population, Te Reo Māori, beautiful landscape, and quality of life. At present, the concept of national identity is being transformed into a trans-regional concept, defined not only by geography (e.g., “we are united by the Pacific”), but also by cultural factors such as cultural diversity, languages, traditions, and decision-making models. This, the Pacific is perceived in New Zealand as a unifying and defining aspect that expresses territorial, cultural, and economic ties. This understanding transforms the original cultural identity into a geographical modification, making the Pacific Ocean a cultural link that represents the identity of the region in its multidimensional diversity. This research could be inspirational for small state’s national identity research.

REFERENCES

- Anholt, S. (2004), *Branding Places and Nations*, In: R. Clifton, J. Simmons, S. Ahmad (eds.), *Brands and Branding*, New York: Bloomberg Press, 213–226.
- Bell, C. (2008), 100 % PURE New Zealand: Branding for back-packers. In: *Journal of Vacation Marketing*. 14. 345–355. 10.1177/1356766708094755.
- Bohušová, Z. (2021), Rozvoj suburbánnej kultúry – na príklade Írska a básnika Williama Butlera Yeatsa. In: *Development of Urban Culture. Proceedings of the international scientific conference* (Eds. Hohn, E., Reichwalderová, E.). 18–27. Banská Bystrica: DALI-BB, ISBN 978-80-8141-257-8.
- Bohušová, Z., Javorčíková, J., Pecníková, J. et al. (2020), *Mestá a ich príbehy. Európska učebnica o kultúrnych tradíciách*. Banská Bystrica: DALI-BB, ISBN 978-80-8141-249-3.
- Colavitti, A. M. (2018), *Urban Heritage Management*. Cham: Springer, 2018. ISBN 978-3-319-72338-9.

- Cosgrove, D. (1989), Geography is everywhere: culture and symbolism in human landscapes. In: *Horizons in human geography*. 118–135. <https://link.springer.com/book/10.1007/978-1-349-19839-9>.
- Dančišinová, L., I. Kozárová. I. (2021), *Globalizácia, kultúra, interkultúrna komunikácia a kultúrna inteligencia vo vzájomných súvislostiach: dosahy pre interkultúrny manažment*. Prešov: Vydavateľstvo prešovskej university, ISBN 978-80-555-2705-5.
- Dobiaš, D. (2015), Križovatky demokracie. In: *Vybrané kapitoly z teórie demokracie*. Košice: Univerzita Pavla Jozefa Šafárika v Košiciach. ISBN 9788081522819. S. 85–111.
- Dobiaš, D. (2018), Liberalism. Looking for Freedom, Justice, Better Man, and the World”, *Slovak Journal of Political Sciences*, 18(2). Available at: <https://sjps.fsvucm.sk/index.php/sjps/article/view/79>
- Dorsey, E., Steeves, L., Porras, E. (2004), Advertising ecotourism on the Internet: Commodifying environment and culture. In: *New Media & Society – NEW MEDIA SOC.* 6. 753–779. 10.1177/146144804044328.
- Frost, W., Frost, J. (2020), Film tourism and a changing cultural landscape for New Zealand. In: MÅNSSON, Maria; BUCHMANN, Annæ; CASSINGER, Cecilia a ESKILSSON, Lena (ed.). *The Routledge Companion to Media and Tourism*. London – New York: Routledge, <https://doi.org/10.4324/9780429430398>.
- Fukuyama, F. (2019), *Identita*. Bratislava: Premedia, ISBN 978-80-8159-753-4.
- Gbürová, M. (1996), *Medzi identitou a integritou*. Prešov: Slovacontact, ISBN 8088876001.
- Gbürová, M. (2015), *Základy politológie*. Košice: FF UPJŠ Košice, ISBN 978-80-8152-336-6.
- Gellner, E (1993), *Národy a nacionalismus*. Praha: Hřibál.
- Giannopoulos, A. A., Piha, L. P., Avlonitis, G. J. (2016), “Desti–Nation Branding”: what for? From the notions of tourism and nation branding to an integrated framework. http://www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2011/april/biec-roa-nua/desti-nation_branding_-antonios_giannopoulos.pdf.
- Gieben, B., Hall, S. (Eds.) (1993), *The Formations of Modernity: Understanding Modern Societies. An Introduction Book 1*. Polity: Cambridge, ISBN 978-0-745-60960-7.
- Gorga, E. (2023), 12 Pros and Cons of Living in New Zealand. In: *GoAbroad*. <https://www.goabroad.com/articles/gap-year/pros-and-cons-of-living-in-new-zealand>.
- Gundars, R., Bird, K. (2011), The Myth and Reality of Sustainable New Zealand: Mining in a Pristine Land, Environment. In: *Science and Policy for Sustainable Development*, 53:6, 16–28, DOI: 10.1080/00139157.2011.623062.
- Haar, J., Ka'ai, T., Ravenswood, K., & Smith, T. (2019). Ki te tahatū o te rangi: Normalising te reo Māori across non-traditional Māori language domains. Auckland: Te Taura Whiri i te Reo Māori.
- Hau'ofa, E. (1998), The Ocean in Us. In: *The Contemporary Pacific*. 10(2). 392–410.
- Hayes, S., Lovelock, B. (2017), ‘Demystifying’ worldmaking: Exploring New Zealand’s clean and green imaginary through the lens of angling tourists. In: *Tourism Recreation Research*, 42(3), 380–391. doi:10.1080/02508281.2016.1265235.
- Heinrichová, M. (2012), *Spoločenský prejav a hodnoty historickej krajiny*. Bratislava: STU, ISBN 978-80-227-3808.
- Hofstede, G., Hofstede, G. J., Minkov, M. (2010), *Cultures and Organizations. Software of the Mind. Intercultural Cooperation and its Importance for Survival*. New York: McGraw-Hill, ISBN 978-0-07-177015-6.
- Javorčíková, J. (2021), Identita mesta ako identita fenoménu: Stratford, Londýn, Oxford a Toronto Williama Shakespeara. In: *Development of Urban Culture. Proceedings of the international scientific conference* (Eds. Hohn, E., Reichwalderová, E.). 73-85. Banská Bystrica: DALI-BB, ISBN 978-80-8141-257-8.
- Javorčíková, J. (2021), Londýn z pohľadu kultúry, reálií a literatúry. In: *Mestá a ich príbehy. Európska učebnica o kultúrnych tradíciách*. Banská Bystrica: DALI-BB, 56-93. ISBN 978-80-8143-249-3.

- Kaefer, F. (2016), *Origins and Success of 100% Pure New Zealand Destination Brand*. <https://placebrandobserver.com/origins-success-pure-new-zealand-destination-brand/>.
- Kia Ora. In: *Māoritourism New Zealand*. <https://maoritourism.co.nz/>.
- Kozárová, I., Ištók, R. (2015), *Geokonfliktológia. Teoretické aspekty a empirická aplikácia*. Prešov: Vydavateľstvo Prešovskej univerzity, ISBN 978-80-555-1339-3.
- Li, S., Li, H., Song, H., Lundberg, Ch., Shen, S. (2016), The Economic Impact of On-Screen Tourism: The Case of The Lord of the Rings and the Hobbit. In: *Tourism Management*. 60. 10.1016/j.tourman.2016.11.023.
- Malík, B. (2017), Využitie niektorých metodologických nástrojov z arzenálu vizuálnej antropológie pri uchopovaní regionálnej identity. In: *Formovanie identity v čase a priestore*. Bratislava: Univerzita Komenského, 13-28.
- Mansouri S. A. (2005), An introduction to recognizing landscape architecture. In: *Bagh-e Nazar*. 1(2). 70–78. http://www.bagh-sj.com/issue_29_231.html?lang=en.
- Minca, C. (2013), The Cultural geographies of landscape. In: *Hungarian Geographical Bulletin*. 62(1). Budapest: Research Centre for Astronomy and Earth Sciences, 47–62. ISSN 2064-5031.
- Ministry for Culture & Heritage (2013), Statement of Intent 2013-2016, p. 7 <https://mch.govt.nz/statement-intent-2013-2016>.
- Ministry for Pacific Peoples. (2022). Pacific Languages Strategy Aotearoa New Zealand 2022–2032. Ministry for Pacific Peoples. www.mpp.govt.nz/assets/Pacific-LanguagesStrategy/Pacific-Languages-Strategy-2022-2032.pdf.
- Ministry of Business, innovation and Employment. (2023), Immigration New Zealand. Live and work New Zealand: New Zealand cited as most prosperous non-European country. <https://www.live-work.immigration.govt.nz/resources/new-zealand-cited-as-most-prosperous-non-european-country>.
- Ministry of Foreign affairs & Trade (MFA&T) (2021), *Four Year Plans for Pacific countries*. ISSN 2744-7278.
- Mohammad, N. M. N. et al. (2013), A Sense of Place within the Landscape in Cultural Settings. In: *Procedia - Social and Behavioral Sciences*. 105. 506–512. ISSN 1877-0428. <https://doi.org/10.1016/j.sbspro.2013.11.054>.
- Morgan, N., Pritchard, A., Piggott, R. (2002), New Zealand, 100% Pure. The creation of a powerful niche destination brand. In: *Journal of Brand Management*. 9. 10.1057/palgrave.bm.2540082.
- New Zealand – the best country. In: *The Telegraph*. <https://www.telegraph.co.uk/travel/destinations/oceania/new-zealand/galleries/26-reasons-why-New-Zealand-is-the-worlds-best-country/>.
- New Zealand second-best country in the world and better than the US, Americans say. In: NewsHub. <https://www.newshub.co.nz/home/travel/2023/09/new-zealand-second-best-country-in-the-world-and-better-than-the-us-americans-say.html>.
- Norberg-Schulz, C. (2000), *Architecture: Presence, Language, Place*. Milan: Skira. ISBN 888118700.
- Norberg-Schulz, C. (2010), *Genius loci. Krajina, místo, architektura*. Praha: Dokořán, ISBN 978-80-7363-303-5.
- O'Brien, T., Patman, R. G., Iati, I., Kiglics, B. (2018), National Identity and New Zealand Foreign Policy. In: *New Zealand and the World*. World Scientific, Chapter 4, 55–66. https://doi.org/10.1142/9789813232402_0005.
- Oikonomopoulou, E., Delegou, E. T., Sayas, J., Vythoulka, A., Moropoulou, A. (2023), Preservation of Cultural Landscape as a Tool for the Sustainable Development of Rural Areas: The Case of Mani Peninsula in Greece. In: *Land* 2023. 12(8). 1579. <https://doi.org/10.3390/land12081579>
- Orsman, H. (ed.) (1997), *Dictionary of New Zealand English*. Oxford University Press. ISBN 9780195583809.

- Pecníková, J. (2013), Sociologické a kultúrne aspekty interkultúrnej komunikácie v kontexte francúzskej kultúrnej identity na základe vybraných literárnych diel. In: *Jazyk a kultúra*. 4.(16). Prešov: Filozofická fakulta Prešovskej Univerzity v Prešove, ISSN 1338-1148. <http://www.ff.unipo.sk/jak/cislo16.html>.
- Pecníková, J. (2020), *Úvod do štúdia kultúr(y)*. Banská Bystrica: DALI-BB, ISBN 978-80-8141-241-7.
- Pecníková, J. (2021), City public space as artistic cultural landscape. In: *Development of Urban Culture. Proceedings of the international scientific conference* (Eds. Hohn, E. – Reichwalderová, E.). 92-200. Banská Bystrica: DALI-BB. ISBN 978-80-8141-257-8.
- Pecníková, J. (2021), Introduction – Urban Cultural Landscape. In: *Faces of Urban Cultural Landscapes*. Banská Bystrica : Koprnt. pp. 5–13. ISBN 978-80-969837-8-0.
- Pecníková, J. (2023), *Mesto, miesto a pamäť v kultúrnej krajine*. Belianum: Banská Bystrica, ISBN 978-80-557-2069-2.
- Pondelíková, I. (2021), London's Musical Legacy Reflected in an Iconic Freddie Mercury. In: *Faces of Urban Cultural Landscape*. Banská Bystrica: Koprnt. 65-81. ISBN 978-80-969837-8-0.
- Pondelíková, I. (2022), *Inakosť iránskej kultúry cez prizmu orientalizmu v anglicky písanej literatúre*. Trnava: Univerzita sv. Cyrila a Metoda v Trnave, ISBN 978-80-572-0257-8.
- Relph, E. C. (1987), *The modern urban landscape: 1880 to the present*. Baltimore: Johns Hopkins University Press.
- Saudov, R. (2021), Cultural and Linguistic Landscape in a Multi-Ethnic City: A Methodological Turn. In: *Faces of Urban Cultural Landscape*. Banská Bystrica: Koprnt. 33–47. ISBN 978-80-969837-8-0.
- Schama, S. (2007), *Krajina a paměť*. Praha: Argo, 2007. ISBN 978-80-7203-803-9.
- Sideswipe: Nov 29: Past Middle-earth into Over the Top. In: *New Zealand Herald*. <https://www.nzherald.co.nz/nz/sideswipe-nov-29-past-middle-earth-into-over-the-top/ITDHS-7YFGHBYQ52IEUHPJNBAIM/>.
- Smith, R. (2015), *Nation Branding: Telling New Zealand's Story*. Wipo Magazine. 4/2015.
- Soukupová, B. et al. (2007), *Město-identita.paměť*. Bratislava: Zing Print, ISBN 978-80-88997-40-5.
- Spoonley, P. (2000), *Reinventing Polynesia: The Cultural Politics of Transnational Pacific Communities*. Albany: Humanities and Social Sciences Massey University. Online. <http://www.transcomm.ox.ac.uk/working%20papers/Spoonleywp.PDF>.
- Tajfel, H., Turner, J. (1979), An Integrative Theory of Intergroup Conflict. In: *Organizational Identity: A reader*. 33:47.
- Taylor, K. (2015)a, *Conserving Cultural Landscapes*. New York: Routledge, ISBN 978-0-8153-4691-3.
- Taylor, K. (2015)b, *Cities as Cultural Landscapes*. In *Reconnecting the City: The Historic Urban Landscape Approach and the Future of Urban Heritage*. Chichester: Wiley-Blackwell, 179–202, ISBN 978-1-118-38398-8.
- The hidden meaning of your passport. In: *NZherald*. <https://www.nzherald.co.nz/travel/the-hidden-meaning-of-your-passport/SYWSP5L55BFX2BTI2POK27CEO/>.
- The Iconic Silver Fern of New Zealand: The Story of the All Blacks. In: *Sportslogos*. <https://news.sportslogos.net/2016/04/24/the-iconic-silver-fern-of-new-zealand-the-story-of-the-all-blacks/other/rugby/>.
- Tökölyová, T. (2021), Identity and Place as a Social Construct. In: *Faces of Urban Cultural Landscape*. Banská Bystrica: Koprnt. 14–32. ISBN 978-80-969837-8-0.
- US News (2023), 'Down Under' Rising: Australia, New Zealand Jump in Best Countries Rankings. In: *US News*. <https://www.usnews.com/news/best-countries/articles/2023-09-07/australia-new-zealand-jump-in-best-countries-rankings>.
- Walls, I. (2022), *Landscape and Identity*. <https://www.landuum.com/en/history-and-culture/landscape-and-identity/>.

Wilkinson, C. et al. (2021), Landscape change as a platform for environmental and social healing. In: *Kōtuitui: New Zealand Journal of Social Sciences Online*. (17)3. 352–377. <https://doi.org/10.1080/1177083X.2021.2003826>.

Winter-Smith, J., Grey, C., Paynter, J., Harwood, M. – Selak, V. (2023), Who are Pacific peoples in terms of ethnicity and country of birth? A cross sectional study of 2,238,039 adults in Aotearoa New Zealand's Integrated Data Infrastructure. Online. In: *Dialogues in Health*. 2023/3 <https://doi.org/10.1016/j.dialog.2023.100152>.

Web sites:

100% Pure New Zealand – Poster. In: *Art and Object*. <https://live.artandobject.co.nz/lots/view/4-5AJWZH/posters-100-pure-new-zealand>.

100% Pure New Zealand Maps. In: *Watermarkcreative*. <https://watermarkcreative.co/portfolio-item/100-pure-new-zealand-maps/>.

Arts and Culture. In: *NewZealand*. <https://www.newzealand.com/nz/arts-and-culture/>.

Black Ferns. In: *Allblacks*. <https://www.allblacks.com/>.

Brandfinance (2023), New Zealand All Blacks are world's most valuable rugby brand at US\$282 million. 11.10.2023. In: *Brandfinance*. <https://brandfinance.com/press-releases/new-zealand-all-blacks-are-worlds-most-valuable-rugby-brand-at-us282-million>.

Country comparison – New Zealand. In: *Hofstede-insights*. <https://www.hofstede-insights.com/country/new-zealand/>.

CBC Radio online. <https://www.cbc.ca/radio/undertheinfluence/tourism-marketing-1.3029139>.

Logo of NZ Māori Tourism Company. In: *Māoritourism New Zealand*. <https://maori-tourism.co.nz/>.

Māori Dictionary and Index. <https://Māoridictionary.co.nz/search?keywords=taonga>.

Māori Dictionary and Index. <http://www.maoridictionary.co.nz/>.

New Zealand Tourism. <http://www.tourismnewzealand.com/about/>

New Zealand. In: *Prosperity*. <https://www.prosperity.com/globe/new-zealand>.

New Zealand. In: *Travelandtourworld*. <https://www.travelandtourworld.com/news/article/tag/new-zealand/>.

NewZealand online. Home of Middle Earth. In: *NewZealand*. <https://www.newzealand.com/int/home-of-middle-earth/>.

Pure New Zealand. In: *youtube*. <http://http://www.youtube.com/user/PureNewZealand>.

Singapore Airlines 100% Pure New Zealand Together We Are Bringing New Zealand Closer Ad. In: *Advert Gallery*. <https://www.advertgallery.com/newspaper/singapore-airlines-100-pure-new-zealand-together-we-are-bringing-new-zealand-closer-ad/>

Tangata Whenua – People of the Land. In: *Vimeo*. <https://vimeo.com/57024049>.

Tangata Whenua. In: *New Zealand on Screen*. <https://www.nzonscreen.com/title/tangata-whenua-1974/series>.

The Hongi – a traditional Māori Greeting, at Tamaki Māori Village Rotorua. In: *Māorilifestyles*. <http://Māorilifestyles.blogspot.com/2009/03/greetings.html>.

The New York Times (2012), New Zealand's Hobbit Trail. In: *The New York Times*. <https://www.nytimes.com/2012/10/07/travel/new-zealands-hobbit-trail.html>.

Tourism NZ (2012), 100% Middle Earth, the latest Tourism NZ campaign August 28, 2012. In: *Facebook*. <https://www.facebook.com/watch/?v=435796466462737>.

Tourism NZ unveils new campaign with updated 100% Pure identity via Whybin\TBWA Sydney. In: *Campaignbrief*. <https://campaignbrief.com/tourism-nz-unveils-new-campaig/>.

Travel Trade New Zealand. <http://traveltrade.newzealand.com>.