

Paddington Bear as a Heritage Socialisation Tool

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Paddington Bear is a well-known children's fictional book character. He first appeared in a *Bear Called Paddington* in 1958 and has since featured in over 20 books written by Michael Bond; the last book – *Paddington at St Paul's* – released in 2018 in what is the character's 60th anniversary year. Paddington has enduring popularity first appearing on screens in 1975 the BBC TV animated series *Paddington*. More recently, Paddington has enjoyed big screen success with the film *Paddington* released in 2014 and *Paddington 2* in 2017. Accompanying the latter film, and linked to the story line, was the publication of the book *Paddington pop-up London*. In addition, Visit London developed Paddington's Pop-up Book trail that used the sites from the book to create a tourist route around London. A promotional video narrated by a young girl was released to guide the tourist-reader around the sites. This paper argues that the combination of stories, films and marketing serve to socialise the young into understanding what are key heritage attractions in London which means that the images become part the practice of an embodied imagination rather than being tourism imaginaries.

Towards visitor taxonomy at (film-induced) heritage visitor attractions

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This presentation is focused on film-induced tourism in the context of heritage tourism. It aims to introduce a visitor taxonomy developed based on visitor preferences for interpretation methods at heritage sites that have featured in popular media products. This research is underpinned by constructivist paradigm thus relies exclusively on qualitative methods such as semi-structured interviews with visitors, managers and guides at two heritage sites Alnwick Castle and Rosslyn Chapel where film induced tourism has occurred. It argues that data driven taxonomy can be a foundation for a development of more effective management strategies at film-induced heritage visitor attractions.

Musical topophilia: how music is involved in the production of location

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City marketers increasingly build on the imaginative power of music. Through 'place-branding', cities are given new identities, which increasingly build on popular culture such as music. Music tourism is seen as a way to stimulate economic growth, to contribute to urban revitalization and to attract new audiences – The Beatles' Liverpool is one of the most successful and well-known examples of this development.

Despite high economic and social expectations, little is known about the ways music becomes intertwined with local identity: how is music involved in the production of location? Drawing on a four-year research project into contemporary music tourism, the production of location in this paper is approached from the perspective of the tourist, theoretically and empirically discussing the ways tourists imagine and experience music-related destinations.

The fieldwork presented involves a variety of music genres and European locales, such as Wagner, ABBA and U2 tourism, and music workshop tourism. In total, 52 interviews and ethnographic observations were used to develop a theoretical model that captures the complex and often quite abstract ways music, place and tourism are connected in practice.

Based on the model and the empirical data, the theory is put forward that music stimulates the imagination and thereby lays the groundwork for a 'musical topophilia': the affective attachment to place through music. Some listeners then travel to make their appreciation of music tangible, by walking around somewhere and by experiencing the location physically. Therefore, on the one hand, music contributes to the creation of and the affinity with certain place identities. On the other hand, it is through visiting these places that one can experience proximity to the otherwise more abstract nature of music. In this way, music can function as a resource to 'locate' oneself in an increasingly 'fluid' world, making the ephemeral more concrete, while at the same time enchanting the tangible world with something beyond sight.

Location, location... what location? Understanding the Mediatisation of Environment

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Film tourism is situated in fantastical or geographical locations, or commonly, a mixture of both. However, it is unclear in how far the specifics of the environmental settings have been examined in film tourism research. This study is built on a critical evaluation of over 150 recently published case studies in the field of film tourism, and analysed if and how these studies have looked at the environmental settings as an element of the film tourism experience. In particular, this study concentrated on how natural settings (landscapes) are represented and through what lens or framework.

The idea of 'landscape' is a central element of most destinations, and Knudsen et al. (2007) highlighted the central position of landscapes in tourism. Most research is interpreting landscape as a holistic, integrative concept in which natural, cultural, social and economic spheres overlap, interact and integrate (Antrop, 2005, 2006; Higgins, Mahon, & McDonagh, 2012; Jansen-Verbeke, 2008). Urry defined tourist sites (sights) as 'spatial locations distinguished from everyday life by their natural, historical or cultural extraordinariness' (Bramham 2000: 301) that is created by and involves the 'spectacilization of place' (Urry 1995: 139). As a consequence, 'myth, fantasy and imagination are essential and integral elements in the social construction of all tourist sights' (Bramham 2000: 301). At the same time, Knudsen et al. (2007) stress that tourists are searching to decipher the identity of the destination and its inhabitants. By 'reading' the landscape, they create meaning and an understanding of the destination landscape (Knudsen et al., 2007). This makes the examination of how film tourists and their researchers view landscape an overdue research focus that further our understanding of the role of location in film tourism.

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Selfies, Filters and Followers: Instagramming Screen Tourism Research

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This paper considers the ways in which humanities research into screen tourism might be informed and enriched by the enormous and rapidly growing photo sharing service Instagram. Existing screen tourism research has fruitfully explored the relationship between place, narrative and identity using cultural theory, textual analysis and participant surveys. These methods are productive, but they fall short when applied to the abundant and unruly data sources of social media. Whilst Instagram itself has already received academic scrutiny from a range of disciplinary perspectives, the methodologies used by computer science to analyse the service are inaccessible for humanities scholars. The research which falls under the banner of 'digital humanities' is largely concerned with written text, and uses methods such as discourse analysis which are more suitable to Twitter than Instagram. When Instagram is used as a data source for social science research, such as urban studies, its spatial and discursive elements receive greatest attention through network analysis or mapping. In all these methodological approaches, the complex visual queues and rich affective information contained within photographs of people on holiday are overlooked. These elements must be considered if the data is to be converted into a source of evidence of what people actually do when they are being screen tourists.

Searching for 'K-drama place': tracing and sharing media tourism locations with online mapping and social media platforms

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Contemporary media tourism is inextricable from new media technology and cultures. In the case of Korean television dramas ('K-drama'), Korean tourism officials readily acknowledge their seeming superfluousness in the face of 'SNS', social networking services. After a drama episode first airs, directions to filming locations are found and posted on blogs and pages on social media platforms within days. Over the next months, this information will be shared, copied,

translated, collated, augmented, promoted, abandoned or forgotten, depending on the drama series' popularity.

Through interviews with authors of Chinese- and English-language blogs and social media pages that take up the 'niche' of 'K-drama place', supplemented with analysis of the pages' content, this paper examines the practice of tracing and posting about K-drama filming locations, and considers how it relates to and constitutes part of the practice of media tourism.

By focusing on the 'pre-travel' elements that mostly take place at home on one single computer screen, this paper questions the centrality of the embodied visit presented in most studies of media tourism, and adds to the debate on fragmentation across screens in television studies. It also presents a case on how linguistic and social media platform barriers persist to reconfigure or reaffirm national (and) cultural boundaries in online spaces.

Liverpool: The Filmmaker's Muse

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This paper will explore Liverpool as a rich and varied filmmaking location. It will consider the geography, architecture and people in order to assess how Liverpool has become such a vibrant hub of creativity and a muse for the filmic imagination. Whereas Liverpool used to be depicted as a grungy, derelict, post-industrial wasteland in films such as *Letter to Brezhnev* (Chris Bernard, 1985) and *Shirley Valentine* (Lewis Gilbert, 1989) nowadays we are attracting huge Hollywood productions such as *Captain America* (Joe Johnston, 2011) and *Fantastic Beasts and Where to Find Them* (David Yates, 2016).

This paper will explore the concept of space and place and asking if there is anything in the fabric of the city that encourages artistic production. Conversely, Liverpool can also be thought of as Chameleon. Filmmakers and television productions use the streets of Liverpool to recreate London, New York and Birmingham. I will ask how a city with such a unique identity can masquerade as 'other' with such ease.

Tourism is one of the best ways of safeguarding Liverpool's future as a filmmaking location. I will look at what the city currently does to promote its on-screen identity; in particular I will discuss the great work undertaken by the Liverpool Film Office. In conclusion, I

will explore possible ideas to enhance film tourism in an attempt for Liverpool to become a site of pilgrimage for the cinephile.

Taking it to the Streets: Public Art and Events

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The creation and display of art in public spaces, as opposed to exhibition of artworks in purpose-built buildings such as museums and galleries, can be a means of increasing its accessibility, thus making the consumption of art a less elitist and intimidating practice. It has also found favour with governments and municipalities as an element of urban regeneration, potentially making urban areas edgy or funky, and thus contributing to the tourist experience (Frost, Laing and Williams, 2015; Visconti et al., 2010). Events in urban settings increasingly draw on public art, often featuring ephemeral forms such as temporary installations, murals and projections, which provide colour and movement to the streets and a dramatic backdrop to rediscover a city or to see it through a different lens. Not all public art however is planned or commissioned, with some arising spontaneously or organically by street artists. This can lead to dissonance, with the most obvious example being the boundary between street art and graffiti and the legality of what is being produced and displayed. Paradoxically, this may add to their appeal and public authorities may turn a blind eye to radical forms of art where they are seen to add a 'grunge' factor which helps to make a city precinct hip or cool. There may also be contestation with the influx of new residents into urban centres, often as part of gentrification initiatives. This paper draws upon the findings of a qualitative study of events themed around public art or street art that have been staged in metropolitan and regional Australian cities. Thirteen interviews with event stakeholders were conducted, with the aim of exploring some of these tensions and dichotomies.

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Instagram as Location Producer

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Some authors (Pan, Lee, & Tsai, 2014; Urry, 1990) have argued that tourism is fundamentally related to visual experiences, which are central to the construction of travel memories. To Crawshaw and Urry (1997), visual consumption has become one of the dominant ways in which societies intersect with their environments. Which is why it is important to understand how people use Instagram to narrate their trips through posts composed by images, captions, tags, emoticons, likes and comments. Via ethnographic interviews and participant observation, this research sheds light on the techniques people are using on Instagram to perform their travels and produce locations. In addition, increasingly more people are using Instagram to plan their trips. They look for hashtags and geotags of places they want to visit for inspiration on restaurants, neighbourhoods, etc. They also use the platform to interact with people who have been to a place, to ask for recommendations. Besides composing a personal journey, the use of hashtags and geotags connects posts and this creates threads that form a broader stream that visually narrates a place. I argue that this is a kind of location producing. One that bypasses the official production, such as paid advertisement, with an aura of more authentic and personal recommendations. This paper seeks to comprehend how visual narratives on Instagram connect to spaces and the role this practice plays in shaping narratives associated with places.

Regional Art Galleries as Drivers of Liveability, Social Cohesion and Tourism

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Great attention is being paid by governments to the creative industries, as wellsprings of

innovation, and potentially drivers of growth. They are also seen as adding to the liveability and identity of places (Long and Morpeth, 2016). Examples of these industries include the visual arts, design, fashion, digital games, video, film and television, the performing arts, music and publishing. This has led to government initiatives such as the Victorian State Government's *Creative State Strategy* (2016) and UK Government's annual *Creative Industries Economic Estimates* (2016). These industries provide a strong base for regional regeneration or reinvention in particular, giving previously moribund places a vibrancy and visitor appeal that they previously lacked and making a positive contribution to the destination's image. To this end, Victoria's *Creative State* strategy singles out regional areas as a priority for targeted action. The well-publicised success of the Bendigo Art Gallery, particularly in attracting tourists to exhibitions focussed on popular culture icons in Grace Kelly and Marilyn Monroe, has further encouraged governments to invest in regional galleries (Laing and Frost, 2014). This paper reports on a research study comprising 12 long, semi-structured interviews with regional gallery directors in 2017 and 2018. The aim of this study was to examine the role that these galleries play in their regions and communities, particularly the contribution that they make to liveability, social cohesion and tourism.

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Focusing on film landscapes: from spectators' readings to film tourists' experiences

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The contribution of film studies in the exploration of film tourism seems to be still limited, in spite of frequent calls for cross-disciplinarity made by influential researchers (Beeton 2010; Croy, Heitmann 2011; Connell 2012). The perception of landscapes in film has been identified as one of the main areas of interest for film tourism research (Connell 2012), while having been explored by a large amount of scholarship within film studies over the last two decades (e.g.

Mottet 1999; Costa 2001; Lefebvre 2006; Harper Rayner 2010; Bergé Collot Mottet 2012; Harper Rayner 2013).

The aim of this contribution is to adopt film theory findings when exploring the diversity of film tourists' desires and expectations towards virtual and actual landscapes. This diversity is sometimes ignored by the tourist industry and organizations tending to focus on a standard profile of a film tourist, which could be termed as 'emotional/nostalgic' (Bolan Boy Bell 2011). As we come to film studies, Costa (2006), working on the theoretical framework provided by Roger Odin's semio-pragmatics, stresses the diversity of spectators' readings of landscape in film and proposes classifying three (*documentarisante, fictivisante, esthétique*). These three readings, and others which may be suggested through a wider interpretation of Odin's work, can shed light on different approaches to the film tourist experience. They can also be related to findings in film tourism research which acknowledge different modes (e.g. 'rational' vs 'intuitive-emotional') experienced by tourists even as part of a same visit (Reijnders 2011).

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The whys or why nots of visiting a place – information search at home and en route

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We will present results from a recently completed research project financed by BFUF (the R&D Fund of the Swedish Tourism & Hospitality Industry). We have explored German tourists and how they search for tourist information at home and while travelling in Sweden. The overall aim was to understand how tourists' information search behaviour affects the choice of attractions. The project has been carried out in collaboration with the municipalities of Ystad and Vimmerby, where we have interviewed German tourists. Another method we have used is questionnaires that were sent out to Germans via Visit Sweden's Newsletter and Facebook page. The third method used was experiments where Germans have searched for on-line information at home for a fictive trip to either Ystad or Vimmerby.

The results clearly show that tourist information search behaviour is quite similar at home and en route. We see a mix of old and new sources rather than the Internet replacing the old ones. Traditional information sources like guidebooks and maps are therefore still highly relevant. A further result is the value inscribed to personal meetings, whether it takes place with local people, staff at tourist information centres, or other tourists. However, while tourists are interested in information, there is a fine balance between information need and information overload. Tourists value spontaneity and adventure, which too much information may hinder. Finally, yes - tourists are digital, but there is also an active resistance to digital connection while travelling. In the creation of tourist information material, it is therefore essential to include the values and possibilities of being adventurous, spontaneous and digitally disconnected.

Keywords: *Decision-making, German tourists, information search, information sources*

'You've Got the Production, We've Got the Location': Towards A Jamaican Film Tourism Industry?

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In this paper, I will look at the dynamics that are at play in film tourism in Jamaica. In the past fifty years the Caribbean island has become known worldwide for its tropical climate and reggae music. While having a size of only 11.000km² and a population of less than 3 million

people, almost everywhere around the globe the island conjures up images of pristine beach vacations and sounds of pulsating reggae beats. Since the early 1990s these images and sounds have attracted well over 1 million tourists to Jamaica each year. At the same time, along and often together with the island's images and sounds, many Jamaican people have migrated overseas, making the Jamaican diaspora one of the largest diaspora in the world in relative terms. The widespread circulation of Jamaican images and sounds, combined with the high degree of movement from and to the island by both tourists and migrants, make Jamaica a pertinent case for investigating the phenomenon of film tourism within the global context of touristic destinations and diasporic homelands. In this case study, Martens will review the Jamaican policy discourse and practice of film location shootings and examine attracting foreign (including diasporic) film production to the island and assisting domestic filmmaking with international appeal as two important ways in which the Jamaican government aims to capitalize on the global growth of the creative industries.

The land of no-destination around the 11 lookout towers: the hidden meanings behind the media interpretations of a story of corruption in the Hungarian periphery

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Eleven lookout towers are situated in Tyukod, a 2000 inhabitants village in the Hungarian Great Plain, near the Ukranian and Romanian border. The towers were built from EU grants, each of them cost almost 79,000 Euros. The grant call, targeting private forest owners, was made by the Hungarian Ministry of Rural Development, and the aim was to utilize the forests for enhancing public welfare thus developing tourist services in the Hungarian countryside. The applications were evaluated, and the money distributed by the Ministry. There were 160 new lookout towers built all across the 93 000km² country between 2013 and 2017. And eleven of them in the rather small village of Tyukod. According to media reports no one really visits them.

This became popular news in the summer of 2017 in the Hungarian media connected to the political opposition. To emphasize the meaninglessness of building lookout towers in this region of 'nowhereness' media reports described the area not only as underdeveloped but 'flat,' 'barren,' where's 'nothing' (to see), and where no tourist would want to go. It is

somewhat implied that lookout towers shouldn't be built on plains, raising the question as to what makes a landscape worthy enough for the tourist gaze.

If we agree with the notion that `virtually anything can become a tourist attraction` (Lew 1991, p 126), then the question emerges: how and why, in certain contexts, certain landscapes are denied to be imagined as possible destinations? To answer these questions I approach the (no)destination of Tyukod, and the media texts constructing it as well, as socially produced (Crang 2011), relational, always-becoming places (Rose 2002, Massey 2006) with performative opportunities and obligations (see Edensor 2000, 2001).

The Bollywoodized Imaginary of India: Bollywood induced imaginaries and Tourism amongst the Hindustani community in the Netherlands

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This research examines the 'Bollywoodized' notions of India developed in the minds of the 'Twice-migrant' Hindustani community in the Netherlands. For decades, the 'make-believe' world of Bollywood has created and sustained elaborate imaginaries of and affiliations with India. A sizable part of the audiences consist of diasporic communities, who not only consume Bollywood movies for entertainment but also as a way to stay connected with their Indian heritage, and perhaps a sense of belonging amongst the many floating ideals of Home, Homeland and Belonging. This study closely looks at one of those diasporic communities: the Hindustani community in the Netherlands. Based on 17 in-depth interviews, we investigate how the Dutch Hindustani relate to India based on the Bollywood imagery developed in their minds, while trying to assess the extent to which these films drives them to travel to India in person. Results suggest that Bollywood cinema- indeed invokes a spatial nostalgia in the minds of the displaced and 'Homesick' diasporic Indians, in some cases gravitating them towards their 'Distant Homeland'.

"We Love the Favela": Favela consumption through telenovela tourism in Brazil

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Over the past two decades, the favelas have become one of the most iconic images of Brazil. Nowadays, travellers from across the globe visit these impoverished areas, almost always after having experienced such locations through visual media. Especially since the release of the film *City of God* (2002), a vibrant visual culture around the favelas has been created and disseminated around the world, from subsequent favela movies and TV series to recent documentaries and news reports produced in the wake of the 2016 Olympic Games. This visual culture reinforced an exotic 'tropical imaginary' of the now global favela, which invited national and international audiences to consume these locations both physically (in the form of favela tours and accommodations) and virtually (in the form of favela films, songs and parties).

This paper studies two recent cases of favela consumption: telenovela tourism in the favelas Complexo do Alemão, in Rio de Janeiro, and Paraisópolis, in São Paulo. Both were settings for Brazilian telenovelas, respectively *Salve Jorge* (2012) and *I Love Paraisópolis* (2015), and had tours related to the TV productions when they were airing. Through interviews with tour guides, community leaders and favela residents involved in the tourism and audiovisual industries, this paper investigates how local inhabitants and stakeholders of the favelas perceive their own representation in the telenovelas and how they evaluate and experience the related media tourism in their communities. With this, it critically addresses issues of (mis)representation, community empowerment and sustainability of media tourism in marginalized territories.

Inhabiting places. Imagination, Place and Everyday Life

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This article focuses on the role and meaning of the imagination in everyday life. It suggests that imaginative practices are a crucial part of human consciousness: the imagination lifts us from our immediate environment and places our existence in a larger world that extends beyond our horizon, with its own past and future - a world which the individual feels part of and relates to affectively. This spatial extension of the consciousness is visualized in a model. These assumptions are then tested against the results of a small-scale, qualitative interview study.

Based on fifteen in-depth interviews, supplemented with the results of random-cue self-reporting, the following conclusions have been drawn: 1) all respondents regularly reside in an elaborate imaginary world, consisting of both fictional and non-fictional places; 2) this imaginary world is dominated by places which make the respondents feel nostalgic; 3) in this regard, the house and the former houses of parents and grandparents are pivotal; 4) the home is seen as topos of the 'self' and contrasted with an 'other' outside world; 5) the imagination of this outside world emerges from memories of previous travel experiences, influences from popular culture and personal fantasies.

The construction of cinematic heritage in film tours in Edinburgh

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This research paper is focused on the role and significance of cinematic heritage in the tourist gaze of Scotland. It explores the role of cinematic discourses in the ongoing reconstruction and negotiation of the city identity of Edinburgh. Following Connell's (2012) call for a more theoretically grounded, critical and interdisciplinary approach towards the cultural construction of film tourism, the current study aims to circumvent case-specific understandings of film tourism in adopting a more general and inclusive approach, focusing on multiple film tours, encapsulating manifold "discourses" of Edinburgh from films and television shows and the ways in which these are constructed and connected to local, historic heritage. Moreover, it aims at mapping the further development of Scottish film tourism in its technological wake, as today's Scottish film tourism practices find themselves in the midst of increasingly professionalizing industries. Through a critical ethnography of both "IRL" (i.e. physical) and "virtual" film tours (e.g. apps and online itineraries) through Scotland's capital Edinburgh, this paper hypothesizes the further interweaving between film, tourism and heritage. It is argued how Edinburgh film tours advancedly build on Scotland's long tradition of imaginations of national identity in popular culture in myriad, often contesting ways which have further critical ramifications for the understanding of Scottish heritage as they often work to become normalised. Another emergent focus the current study presents is the comparison of "offline" and "online" film

tours, as both "vehicles" characteristically entail their own medium-specific implications on the construction of matters of national identity and heritage.

Location placement in screen productions: *New Nordic Noir*

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The term 'location placement' is related to branded entertainment and product placement, most often viewed from the investor's point of view (i.e. a company, city, region or country) that invest money or practical support into a screen production (Beeton, 2005; Langer, 2002; Hansen, 2012). Location placement gives access to a marketing window for city branding, destination branding, publicity, job creation, and to attract new investors (Månsson, 2015; Bærenholdt et al. 2004; Sjöholm, 2011). However, from a screen production point of view, location placement is a matter of extra funding, practical support and coordination of marketing with companies and authorities across sectors (Paulsgaard, 2009; Roberts, 2012; Hansen & Waade, 2017). Screen tourism in this context is a way to attract new and committed viewers to experience their favourite shows on their own body by visiting the actual locations.

This paper is based on research conducted in Denmark and related to the research projects on 'What Makes Danish TV drama Series Travel'¹ and 'Rethinking tourism in a coastal city'². The empirical material is based on the ongoing project *New Nordic Noir* initiated by the media cluster FilmCity Aarhus in collaboration with Aarhus2017, German Film Funds, tourism organisations and a small coastal municipality Ringkøbing-Skjern to develop transmedia crime series that can travel worldwide and attract tourist and investors to the region. The overall ambition is to reflect film tourism as cross-sectoral collaboration, and, based on empirical material, see how film locations are negotiated, created and framed in screen productions. Furthermore, the paper aims to discuss the methodological challenges that location study as a transdisciplinary and empirical approach represents (Hallam & Robert, 2014, Hansen & Waade, 2017).

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¹ <http://danishtvdrama.au.dk>

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Fan Homecoming: Analyzing the Role of Place in Long-Term Fandom of *The Prisoner*

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For nearly 50 years, fans of the classic television show *The Prisoner* have been visiting and gathering in the holiday village of Portmeirion. Despite the length of time since the show first aired, and its brevity – airing just 17 episodes – fans continue to visit the filming location of its main setting, the mysterious “Village” imprisoning the lead character. Their visits support a *Prisoner*-themed shop and a decades-old annual convention. Many return to Portmeirion regularly, making it an important place in both their fandom and their lives.

While researching the connection between film and tourism is a varied and vibrant field, it tends to be centered around one-off encounters. That so many fans of *The Prisoner* return to Portmeirion regularly, and have done so for so long, shows that we need to expand the way in which we think television and film fans relate to locations. In this paper, we propose the

concept of the “fan homecoming,” a return visit to a familiar fandom-related place, as a way to conceptualize this longer-term relationship. Using 16 interviews with long-term fans of *The Prisoner* and participatory observation in Portmeirion, we show how this fan homecoming works in practice and has evolved throughout the years, highlighting what aspects of Portmeirion the fans find particularly important. In doing so, we show a longer-term view on film tourism, and suggest a potential way to understand the longevity and sustainability of the practice.

Travels in Transmediality: Spatial Convergence, Participatory Cultures and the ‘Lecterverse’

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This paper introduces transmedia tourism (Garner, forthcoming) as an alternative conceptualization of the relationship between geographical spaces, their mediation across cultural sites of production and reception, and film-induced tourism (Beeton 2016). To do this, Media and Cultural Studies debates concerning transmediality and convergence (Jenkins 2006) are employed and applied around a case study of Florence, Italy and its connections with the ‘Lecterverse’ (e.g. the narratives imagined in Thomas Harris’s novels, and then in film (Scott, 2001) and television (NBC 2013-15)).

Whilst Elizabeth Evans (2011: 2) argues that ‘transmediality’ refers to areas of contemporary screen-based cultures including IP ownership and marketing, Henry Jenkins (2006) positions the term as a consequence of convergence culture where media properties generate interlocking iterations across multiple platforms and create participatory audience cultures. The paper argues for adapting Jenkins’s arguments to film-induced tourism in two ways: firstly, the concept of spatial convergence is introduced to account for the relationship between Florence-as-geographical-location and its visualization across adaptations of the same narrative to different platforms. Secondly, the paper explores fan-tourist participatory cultures concerning Florence and the Lecterverse. This section argues that ‘the testimonies, amateur and professional, of previous fans’ (Brooker 2004: 27) play an integral part in encountering the

city transmedially and offers an alternative inflection of spatial convergence rooted in the interaction between online and offline spaces.

Thus, in contrast to existing studies this paper utilizes theories of digital media culture to theorize the relationship between fan practices, franchise iterations and the production of space-based meaning.

Image's Agency in Destination Imaging: a Case of Chinese Tourists Experiencing Europe through Tourist Photographs

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Destination image is produced as the individual understanding of a place. Its formulation process is to pick out essential information from huge amounts of data about a place, and then to integrate with understandings that gained in actual visit experiences. Visual images are commonly used for materializing a destination's image. Not only by destination to motivate the interest from potential tourists (e.g. travel brochures), each visitor also has the freedom to produce visuals to share their place perception (e.g. photographs posted on social medias).

Nevertheless, the agency of the visual image itself in the destination imaging process is less investigated. Visuals as the cultural artefacts are created by humans with a certain social and cultural understanding towards practice. People decide how information is visualized and through which method it is shared. But once the visuals are created, they impact, especially with the iconic power, on different cultural groups differently.

By taking the ever-increasing Chinese tourists in Europe as an example, this research aims to explain the agency of visual images in destination imaging. A case study of Chinese tourist photographs was conducted in Leeuwarden, The Netherlands. Three research tasks-the visual product, the visuals producing, and the audience response-were studied. This research provided a better understanding on how the Chinese tourists experience a European destination by photographs. How this specific cultural group create visual images, attach meaning to visuals, and interpret visuals were investigated. Ultimately the roles of visual images in destination sense-making were expounded.