



International  
Tourism and Media  
Conference

Edited by  
Glen Croy, Sue Beeton & Warwick Frost



# International Tourism and Media Conference

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Glen Croy, Sue Beeton and Warwick Frost

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Tourism Research Unit, Monash University  
and  
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## Conference Schedule

<b>Monday 12 July</b>	
9am	Registration and Welcome
9.30am	Paper Presentations
9.30am	Film Tourism Impacts and Stakeholders: DMOs' Role to Manage, Glen Croy and Marieke Kersten
10.00am	The Creation and Mediation of Mass Media Images of Tourist Destinations: Conceptions and Intentions among Swedish Travel Journalists and their Sources, Kristina Lindström
10.30am	Morning Tea
11.00am	The Brunello crisis: media role and its impact on wine reputation and tourist flows, Alessio Cavicchi, Cristina Santini and Elena Beccacece
11.30pm	Media Convergence: Tourist Attractions in Making, Maria Månsson
12.00pm	The Influence of a Film on Destination Image and the Desire to Travel: A Cross Cultural Comparison, Simon Hudson, Youcheng Wang and Sergio Moreno Gil
12.30pm	Lunch break
1.30pm	Paper Presentations continued
1.30pm	'Can Film Tourism be Profitable? The case of MovieTours, Sue Beeton
2.00pm	Films and Audiovisual Potentiality in Tourism Destination Promotion: Points of View and Choices of European Destination Managers, Francesco di Cesare and Anthony A. La Salandra
2.30pm	To Identify the Future Viability of Using the Film Induced Tourism Concept to Promote Ireland as Tourism Destination, Noëlle O'Connor and Peter Bolan
3.00pm	Afternoon tea
3.30pm	Cultural Heritage Tourism and the Media: The Case of Ned Kelly, Fiona Wheeler and Warwick Frost
4.00pm	Wrap up
4.30pm	Close

**Tuesday 13<sup>th</sup> July**

9.00am	Welcome and Introduction
9.30am	Paper Presentations
9.30am	Constructing the Screen-Tourist Experience: A Popular Television Drama Production Perspective, Sangkyun Kim and Noëlle O'Connor
10.00am	In a Galaxy Far, Far away? Film Tourism and Sustainability, Anne Buchmann
10.30am	Morning Tea
11.00am	Missing Identity: Relocation of Budapest in Film-Induced Tourism, Anna Irimiás and Tamara Rátz
11.30 pm	Television travel diaries – impact on destination image, Petra Glover
12.00pm	Women, the Media and the Italian Dream, Jennifer H. Laing
12.30pm	Lunch break
1.30pm	Paper Presentations continued
1.30pm	The Power of TV Dramas: Fans as Volunteer Tourists, Jun Shao, Michelle Scarpino, and Ulrike Gretzel
2.00pm	Destination Sunset Boulevard: Tourism and the Film Noir Genre, Gary Best, Jennifer Laing, Sue Beeton and Warwick Frost
2.30pm	<b>ACMI</b>
3.00pm	Wrap up
3.30pm	Announcement of venue for 2012
	Close

## Film Tourism Impacts and Stakeholders: DMOs' Role to Manage

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Film tourism has been heralded as a positive outcome from destinations featuring in film (Tooke and Baker, 1996; Riley, et al., 1998; Busby and Klug, 2001; Croy and Walker, 2003; Beeton, 2005; Hudson and Ritchie, 2006; O'Conner, et al., 2008; Cynthia and Beeton, 2009; Croy, 2010). Increasingly, however, there is an awareness of the cost of film tourism to destination stakeholders (Beeton, 2005, 2006a; Heitman, 2010).

Suggested methods to manage film tourism impacts, including increased communication between the Destination Management Organisations (DMOs) and the film industry to promote a cohesive destination image (Bolan and Williams, 2008; O'Conner, et al., 2008; Cynthia and Beeton, 2009), and increased awareness of tourist expectations to avoid a disappointing experiences (Connell and Meyer, 2009). Unfortunately, the film industry is not often concerned with destination image (Beeton, 2006b), and catering to tourists wants may directly oppose the community's wishes and further exacerbate the issues. Within this context, this literature-based paper aims to review issues for the film-induced tourism stakeholders, and provide indicative considerations to manage film impacts through the image generated.

Many film tourism studies have not explicitly listed stakeholders. The term 'stakeholder' is often generically used in film tourism discussions (Connell, 2005a; O'Connor, et al., 2008). Alternatively, studies target a specific stakeholder group to discuss, such as a grassroots community-group (Frost, 2008). As a base, Heitmann (2010) has identified four prominent stakeholder groups; film industry, tourists, DMOs, and the community. Heitmann's (2010) four categories of stakeholders are relatively inclusive. To exemplify the inclusivity, and potential dangers of generalisation, other studies highlight distinctions within each of these stakeholder groups. Beeton (2005) for example, makes a distinction between the holidaymaker and film tourist in Barwon Heads.

Within film tourism research, the stakeholders have been placed in different categories with differing power and interest levels. The DMO is often given the role to include and manage the differing stakeholders and the issues they face. The tourism industry, and the (film-induced) tourist are noted as having high power and interest due to destinations becoming more dependent upon tourism (Mason and Cheyne, 2000). The film industry has also been identified as having high power as a powerful disseminator of destination image (Beeton, 2004), though low interest in using that power. Film tourism studies are now identifying the increasing active interest and power of the local community as their quality of life is effected by the success of film tourism (Connell, 2005b; Mordue, 2009). Of course, "ideally, consideration should be given to each stakeholder (group), irrespective of the level of interest and/or power held" (Heitmann, 2010), and the destination be managed for its best outcomes.

Stakeholders are impacted by film tourism. Impacts can be either positive or negative largely dependent upon the stakeholders' perspective (Beeton, 2005). Each stakeholder group has a different yet not an exclusive list of impacts affecting them, and many are similar to general tourism impacts (Heinemann, 2010). Nonetheless, noted are film tourism specific impacts, or

rather, the specific predilection that film tourism stakeholders may have to a particular impact.

Table 1 presents an overview of the impacts discussed in film tourism studies. The table categorises impacts by the stakeholder predominantly affected; Community, Tourist, DMO and Film Industry. There are three notes for the interpretation of the table. First, there is a diversity of perspectives and goals within these inclusive stakeholder groups. Second, any stakeholder is not exclusively affected by an impact. Third, most film tourism studies have been destination case studies, and thus the generalisability of the impacts is indicative, not conclusive. The impacts are not distinguished as negative or positive, yet where authors have identified a strong bias this is reflected in the description column.

Table 1: Film Tourism Stakeholder Impacts

Stakeholder Impacts	Description	Selected References
Community Impacts		
Privacy	Loss of privacy for locals, particularly private land whereby filming was located	Beeton, 2001, 2005, 2008
Congestion, overcrowding, increased customers	Increased visitation to a community or area	Tooke & Baker, 1996; Beeton, 2001; Busby & Klug, 2001; Beeton, 2005, 2008; Connell, 2005b; Croy & Buchmann, 2009
Noise	Increased noise, often due to increased traffic and tourist numbers	Mason & Cheyne, 2000; Beeton, 2005, 2008; Croy & Buchmann, 2009
Economic	People perceive a change in the local economy wealth. Often seen as positive if receiving direct benefits, often seen as negative if not receiving direct benefits	Riley et al. 1998; Mason & Cheyne, 2000; Beeton, 2001, 2008; Connell, 2005b
Land Value	Land value increase due to increased local economy, opportunities and demand	Beeton, 2001
Environmental	Tourism often occurs in fragile environments that can be impacted upon	Beeton, 2001
Infrastructure development	Aesthetic changes and developments to the community	Mason & Cheyne, 2000; Beeton, 2001; Mordue, 2001; Croy & Walker, 2003; Beeton, 2004a
Neighbouring affect	Neighbouring town affected by tourism (predominantly economic benefits)	Beeton, 2001
Cultural revitalisation	An increase in arts, crafts and local culture being promoted	Beeton, 2005; O'Conner, et al., 2008
Cultural commodification	Culture commodified and changing for the benefit of tourists	Mordue, 2001; Beeton, 2005; Croy & Buchmann, 2009
Cross-cultural interaction	Cross cultural communication occurring between tourist and host community	Mordue, 2001; Beeton, 2005; Kim, et al., 2007
Crime	Outsiders bringing crime into an area, or an evident wealth divide inciting theft in locals	Riley, et al. 1998; Beeton, 2004a
Contact avoidance	Host community avoiding or acting aggressive towards tourists	Beeton, 2005; Connell, 2005
Community division	Division of those who have/ do not have a relationship with tourists	Mason & Cheyne, 2000; Beeton, 2005; Connell, 2005
Employment	Increased employment opportunities through tourism	Mason & Cheyne, 2000; Croy & Walker, 2003; Beeton, 2005

Stakeholder Impacts	Description	Selected References
<b>More Specific to film-tourism</b>		
Stereotyping	Community being perceived stereotypically resulting from media images. Alternatively, tourists being perceived stereotypically due to a lack of communication between host and tourist	Mordue, 2001; Mercille, 2005; Iwashito, 2006; O'Conner, et al., 2008; Mordue, 2009; Croy & Buchmann, 2009
Short tourist boost	Reliance on film-tourism that may only be for a short duration	Croy & Walker, 2003; Connell, 2005a, 2005b
Tourist type change	Tourist typology changing as a new film tourist type emerges	Mordue, 2001; Beeton, 2001; Connell, 2005b; Mestre, et al., 2008; Mordue; 2009; Croy & Buchmann, 2009
Limiting access	Access to the destination limited due to film-site overuse	Beeton, 2001; Croy & Buchmann, 2009
<b>Tourist Impacts</b>		
Cross-cultural interaction	Cross cultural communication occurring between tourist and host community	Mordue, 2001; Beeton, 2004a; Kim, et al., 2007
<b>More Specific to film-tourism</b>		
Inflationary Prices	Existing tourist-base unable to afford holidays in the area due to film tourists	Beeton, 2001; Mordue, 2001
Authenticity	Tourists seeking authenticity within destinations. Alternatively, tourists may be seeking myths due to the media representation of place	Schofield, 1996; Riley et al. 1998; Busby & Klug, 2001; Buchmann, 2006; Durie, et al., 2006; Frost, 2006; Croy & Buchmann, 2009
Privacy	The privacy of the existing tourist-base being compromised by film tourists	Beeton, 2005
Displacement	Film tourists overcrowding a destination and overrunning the existing tourist-base	Beeton, 2001, 2005; Connell, 2005a; Mestre, et al., 2008
Image dissonance	The destination image, portrayed by the media, different to the real destination image and creating confusion	Riley, et al. 1998; Beeton, 2004; Karpovich, 2010
Expectations not met	Disappointment, often due to evidence of film no longer being visible	Mordue, 2001; Beeton, 2008
Limiting access	Access to certain areas of a destination being limited, interfering with planned holiday	Beeton, 2001; Croy & Buchmann, 2009
<b>DMO Impacts</b>		
Overcrowding/Overuse	Needing to manage destination over-use by fencing off or limiting access to certain areas	Beeton, 2001
Superficial representations	Representing historical events superficially. For example, avoiding representing poverty in historical tourism	Schofield, 1996; Riley et al. 1998; Beeton, 2004; Frost, 2006
<b>More Specific to film-tourism</b>		
Image Dissonance	The destination image portrayed by film conflicting with the ideal destination image	Beeton, 2004; Croy & Buchmann, 2009; Croy, 2010
Localised impact	Not all regions witness an increase in tourism visitation after a film	Croy & Walker, 2003
Short term tourism	Reliance on tourism that is of short term duration	Croy & Walker, 2003; Connell, 2005a; Connell, 2005b

Stakeholder Impacts	Description	Selected References
Sudden increase	Lack of preparedness. Lack of a commercial tourism industry	Riley et al. 1998
Crime	Icon hunters stealing from location	Riley et al. 1998; Beeton, 2005
Film Industry Impacts		
Relationship building	Creating an ongoing relationship with the other destination stakeholders in order to continue usage of the destination	Croy & Walker 2003; Beeton, 2008; Cynthia & Beeton, 2009
Concessions	Benefits perceived by the community and DMO can lead to concessions and benefits for the film crew (extra parking, cheaper accommodation etc)...	Beeton, 2008; Cynthia & Beeton, 2009
CSR profile	To be perceived as benefiting a community through film tourism, the film company is adding to its community social responsibility profile rather than simply seen as seeking financial gain	Mercille , 2005; Beeton, 2008

As Table 1 has indicated, there are impacts upon various stakeholder groups and can affect them in different ways. The nature of the impact is dependent upon each stakeholder's role and perspective, including variance within groups.

The management of potential film tourism impacts needs to be proactive rather than reactively. The stakeholder group most suitable to accomplish such success is the DMO for a number of reasons, including its resource capacity (Buhalis, 2000), potential for cohesion in approach, high influence and interest level in destination image (Heitmann, 2010), and extensive networks.

The noted impacts have mainly arisen due to the message transmitted between the film and tourist about the destination. Being aware of the image presented of the destination by the film industry is crucial. DMOs increasingly need to adapt and harmonise the image relayed to tourists with the community's ideal image; the image and crucially consequences the community wants (Mason and Cheyne, 2000; Beeton, 2001, 2005; Mordue, 2001; Croy and Walker, 2003; Iwashita, 2006; Connell and Meyer, 2009; Mordue, 2009). Strategic image management, including demarketing, is a means manage a destination image before people visit (Beeton, 2006a; Croy, 2010).

Largely, impacts arise due to a disjointed destination image. This leads to the wrong tourist type or amount being attracted, expectations not being met, a community that resents film-induced tourists and tourists who are unhappy or displaced. DMOs should be aware of the image presented in all organic and induced sources, and if the portrayed image is opposed to the community's ideal destination image there are methods to manage impact. Importantly, DMOs should incorporate the film image into the image local community wants, using the film reputation to create awareness and educate to locals' needs. As DMOs have very limited control over the image portrayed in film it is increasingly advantageous to manage the destination image to an advantage for the community in this way.

Of crucial importance is the recognition that tourism can benefit a community, particularly rural communities often used for film settings. Yet, DMOs must cater for community needs, rather than simply promoting their destination.

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## The Creation and Mediation of News Media's Images of Tourist Destinations: Conceptions and Intentions among Swedish Travel Journalists and their Main Sources

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One manifestation of the increasingly intertwined relationships between the tourism and the media industries (Urry, 1995; Hjalager, 2007) is the production of news media content about tourist destinations (Santos, 2004). At the same time as the news media has an important role to play as a mediator of foreign cultures its proximity to the tourism industry, mainly through its travel sections, has led to the production of stereotype images of local societies as spectacular, exotic and extraordinary tourist destinations (Hanusch, 2010; Santos, 2006, 2004; Lindström, 2005; Daye, 2001; Del Casino & Hanna, 2000; Harvey, 2000). As it is evident that the newspapers reporting about tourist destinations lack traditional journalistic norms (Cocking, 2009; Fürsich & Kavoori, 2001), the study raises questions about the interaction between travel journalists and their sources in the selection and shaping of travel reports and other media content about tourist destinations. Drawing on the existing relevant literature in the fields of tourism and media, specifically focusing on journalism and human geography, this paper seeks to understand the role of the news media as a producer of images of tourist destinations, particularly focusing on *conceptions* and *intentions* among Swedish travel journalists and their main sources.

In the study about how one foreign tourist destination was allocated space and portrayed in a selection of Swedish newspapers over nearly five decades, it became evident that newspapers' reporting about tourist destinations is either found in the news section or in the section devoted to travel writing (Lindström, 2005). The two genres are about equally divided in terms of number of articles, and often interconnected as they tell the same story but from different perspectives. Further, the newspapers portrayed the tourist destination in a homogenous and static way, following the tourism discourse (Dann, 1996), however with its own journalistic twist. This means that the news media image of a typical tourist destination was about the (Swedish) tourist paradise, where the local society of the tourist destination plays the backcloth. However, as opposed to images in tourism marketing etc. the mass media focuses on problems, but still from the perspectives of the Swedish tourists. Critical and investigating perspectives are under-represented (Lindström, 2005) (see also Santos, 2004).

Travel writing and news reporting play important roles in the tourists' image formation processes (Gartner, 1993). In fact, tourists' mental associations of places have since Gunn's (1972) work on image formation agents generated a great number of studies (Pike, 2002). However, in spite of the crucial role of journalism in tourism, little attention has been paid specifically to news journalism in various fields of tourism research. In the tourism literature there are a limited number of studies focusing on the role of news media and publicity management (Saraniemi, 2009; Loda et. al., 2007; Dore & Crouch, 2003), in the field of journalism studies the need for further investigation of the role of travel journalism is claimed (Hanusch, 2010), and Zimmerman (2007) is critical towards the absence of mass media research in human geography.

In spite of the limited number of studies dealing with tourism and journalism, it is clear that news media has an impact on tourist's mental images of places, especially when the place constitute an unfamiliar tourist destination (Santos, 2004). It is also evident that publicity through journalism has higher credibility than advertising (Loda et. al. 2007; Gartner, 1993). However, on the one hand travel journalism holds the legitimacy of being a journalistic genre and thereby understood as communication with great impact in terms of credibility and reach. On the other hand travel journalism is considered infotainment rather than serious journalism. Much of the criticism regarding travel journalism is about the fact that it is operating too close to the travel industry (Cocking, 2009; Fürsich & Kavoori, 2001). Nevertheless, at the same time as journalism constitutes an efficient marketing tool in tourism (Loda et. al. 2007), news media's uncontrollable nature makes it an unpredictable communication channel (Davidson, 2008; Dore & Crouch, 2003; Nielsen, 2001; Morgan & Pritchard, 1998). Research in the field of publicity management in destination marketing organizations gives some insights into the interaction between tourism actors and journalists in the production of media content such as travel reports (Saraniemi, 2009). A number of strategies and activities are designed to generated journalistic publicity, for example building long-term media relationships, organizing media familiarization trips and sending out press releases (Saraniemi, 2009; Dore & Crouch, 2003; Mackellar & Fenton, 2000). Nevertheless, studies with a more critical perspective, seeking to understand the production of stereotype images of tourist destinations are less common (Hanusch, 2010).

The study is based on semi-structured interviews with Swedish travel journalists at a number of important Swedish newspapers and their main sources, i.e. representatives of the three biggest tour operators on the Swedish market and local actors representing one important foreign tourist destination. The approach is socio-centric which means that the actors are given equal attention, as the focus primarily is on the process of interaction in the production of news media content about tourist destinations (e.g. Borell & Johansson, 1996).

The findings indicate that the journalists, the tour operators and the representatives of the tourist destination engage in the production of news media content due to a conviction that these images will increase the consumer interest in their respective product, and by doing so increase profit. Travel journalists are driven by a need to get as much media attention as possible (and to increase the number of non-subscribers). In spite the lack of exact calculations, tour operators and representatives of the tourist destination are convinced that news media attention through travel journalism, the more exclusive the better, will increase consumers' interests in their products.

One important observation is the way the actors tend to share the same values about the aim of travel journalism. They have very traditional ideas of how tourist destinations should be portrayed in the mass media. It is all about the tourists, the tourist experience and tourist guidance. The absence of healthy counter-forces creates a completely commercial production process, in which the lack of more investigating perspectives is obvious. The general opinion is that critical images, e.g. images of the consequences of tourism in the local societies, should not be part of the genre. From the travel journalists' point of view it has to do with how their journalistic mission is defined, i.e. the aim of travel journalism at the newspaper. From the sources perspectives problematizing images are assumed to influence the mental images of the tourists in a negative way. Interesting enough, some of the respondents believe critical perspectives should be included in the mission of travel journalism, nevertheless the problem as they see it is the lack of resources (time and money) to realize such investigating journalism.

In spite of the high degree of uniform ideas of how tourist destinations should be portrayed in the news media, one important divergence of opinion can be noted among the journalists and their sources when it comes to the understanding of the interplay between news reporting and travel writing in the newspapers (Lindström, 2005). The journalists think of the fact that popular tourist destinations both have travel and news journalistic value as an advantage. As one journalistic piece of work might be moved around in the different sections of the news paper depending on the circumstances, they find it very practical. Quite contrary to the journalists, the sources conceptions of news images of tourist destinations are nothing but negative as they are considered to threaten the attractiveness of tourist destinations. Especially the tour operators spend comprehensive resources on pro-active media work in order to prevent negative news image-making, while the tourist organization apply a more passive approach.

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## The Brunello Crisis: Media Role and its Impact on Wine Reputation and Tourist Flows

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Wine, Tourism and Media are strongly related: for instance, recent Hollywood movies like “Sideways”, “Under the Tuscan Sun”, “A good year” have given a strong emphasis to tourist flows and wine product sales. A clear example of this deep relationship between media and wine is the so-called “Sideways effect” recently studied by Cuellar (2008), that shows the impact of the movie Sideways on Pinot sales produced in Northern California. Not only movies but also other kind of media have strong influence on a destination image (Moyle and Croy, 2006). In this scenario, what are the consequences of a fraud scandal on product sales and tourist flows?

This paper examines the case of the Brunello wine crisis happened in 2008 in Montalcino (Tuscany, Italy). During the spring time, several wine producers were accused of not respecting the production standards established by the appellation system. The newspapers and, more generally, all news media dramatically stressed the news of a wine crisis that, according to media, was threatening the credibility of the Montalcino wine system and the entire Italian food and wine sector. Recent studies (Cavicchi et al., 2010) have outlined the role of newspapers during the Brunello scandal in emphasising the bad news in proximity of international wine fairs and events and have depicted the dynamics of this scandal, also called “Brunellopoli”.

Brunello is a typical product, and, generally speaking, reputation plays a key role in consumer’s awareness toward wines. Furthermore, as many researchers have outlined, as the wine industry grew, several activities wine related have borne in rural areas. It can be said that the Brunello area, as well as other areas, in Tuscany, is a bundle of activities wine related, and at the top of the list there is wine tourism.

In the light of this scandal this paper wants to investigate the following aspects:

1. What is the potential impact that a scandal in the wine industry can have on related business such as tourism?
2. What is the role that media and particularly “news media” have in influencing tourists’ motivation in choosing destination?

In the last few years, the interaction between more conscious consumers and wine supply chain actors has influenced the complex, and somewhat trendy, phenomenon of wine consumption. In Europe, the growing number of wine clubs and associations, the attention devoted to wine on every media channel, and the plethora of wine fairs born everywhere, show the cultural importance of wine consumption behaviour.

In light of this, the wine business can be considered as a cluster of related activities (Giuliani & Bell, 2005; Porter, 1998): the product incorporates some features typical of the surrounding area and it is strictly related to the area; there are several businesses around wine, such as wine tasting, cellar door sales, and more generally, tourist flows. It can be argued how a change in wine reputation impacts the other business related.

Wine tourism is a special interest tourism (Yuan et al, 2005; Charters & Ali-Knight, 2002; Getz & Brown, 2006): it can be broadly defined as a tourism linked to wine; paraphrasing the definition provided by Western Australian Wine Tourism Strategy in 2000, the wine tourist is basically motivated by the purpose of experiencing wineries, wine regions and their links to specific lifestyle.

Image is a key component in decision making process, and in shaping visitors' expectations. In wine tourism regional and product brand images influence visitors' motivations (Alant & Bruwer, 2004). There is no doubt that media can influence the image that visitors have of a certain place; moreover media can be a key tool in creating expectation of destination (Smith & Croy, 2005; Moyle & Croy, 2006).

When talking about wine tourism, we should underline the role of the experience (Santini, et al. 2010), that includes besides the on site experience also the anticipation, travel back and recollection phases (Moyle and Croy, 2006).

Background researches have shown how wine tourist motivations and experience change according to their profile and the degree of involvement in wine (Charters & Ali-Knight, 2002; Quan & Wang, 2004; Sparks, 2007). As for destination image (Echtner & Ritchie, 2003), regional brand image consist of several components – attribute and holistic based – whose weight on the overall image perceived, vary according to the distinctiveness of regional characteristics and to visitors' psychological traits. Visitors, who respond differently to the news media information about a wine scandal according to their psychological traits, can modify their perception of a regional brand/ product brand image.

In order to understand how a scandal in the wine industry can impact tourist flows and what is the role that “news media” have in influencing tourists' motivation in choosing wine tourism destination we performed a qualitative analysis.

Particularly, the key informants technique (Tremblay, 1955; Casini et al., 2008) is used to answer our research questions. Data have been collected through a dozen face-to-face and telephone in-depth interviews and respondents – selected with the snowballing method starting from two famous Italian enogastronomic journalists - are people who “for their history, knowledge and inclusion within a community are able to provide valid and credible information on phenomena on which they are informed” (Montanari and Staniscia, 2009). Interviews have been tape-recorded, transcript and analysed with a content analysis software. Starting from the Brunello scandal we then have investigated some of those issues presented in the literature review.

The findings of this research underline the role of news media in create expectations about tourism experience in highly reputed wine regions. Particularly, three main topics can be resumed by the analysis of key informants in-depth interviews:

- The image of regional brand and product brand changes according to wine tourists' profile and to tourism experience phases.
- News media have a different impact on wine tourists image of wine region depending on tourist's profile
- In case of a wine scandal, the impact on the local wine tourism system, in terms of loss in touristic flows, will be higher if the regional image is strictly linked to the image of a leading winery involved in the scandal.

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## Media Convergence: Tourist Attractions in Making

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Tourist organisations are competing against each other globally whilst trying to seduce tourists to be attracted to their specific destination or attraction. In order to be successful, as in having visitors, there is a need of marketing of its attributes. This is done by a commodification process where places are transformed into products available for tourists to be consumed (Ek & Hultman, 2007). Further, the range of tools available in the destination marketing process is becoming more and more diversified. A mix of techniques are being used like old media (for instance printed material), new media like the Internet with social media as well as different events to mention just a few of the available possibilities (cf. McCabe, 2009; Pike, 2008). These different marketing agents try to have an impact on tourists' image of destinations. However, there are a multitude of agents that influence tourists' image (Jenkins, 1999), no matter if it is before, during or after a trip to a destination (Dann, 1996). Further, these agents, that might have an impact on tourists' image of a destination, are not necessarily being produced with the purpose of attracting tourists to a destination like popular cultural media products as film and literature. It is therefore interesting to study some of these agents in order to gain more knowledge about their potential interrelationship as well as their impact on the narration of a destination.

It is especially interesting to focus on media products since media dominates people's everyday lives by providing information, representations and images of the world on a global scale (Iwashita, 2006). That is to say, media in all forms has a prominent role in representations and constructions of places and tourist destinations. Hence, places are mediated by all kinds of media products no matter whether it is "new" or "old" media (Sandvik & Waade, 2008). Tourism is therefore considered to go through a mediatization process where tourism and media consumption are linked (cf. Crouch, Jackson & Thompson, 2005; Jansson, 2002). Thus, the tourist gaze is intertwined with the consumption of media images and tourists consume and reproduce mediated representations (Jansson, 2002). In this paper, this process is referred to as mediatized tourism (see further, Månsson, 2009).

The merger between tourism and media has received some attention within tourism research, see further Crouch, Jackson, & Thompson (2005); Crouch & Lübbren (2003); Linna Jensen & Waade (2009). Though, these recent examples are, to some extent, still an exception to a focus on single media tourism studies like film tourism. This paper has therefore a multimedia perspective as it aims to explore a range of media products used by tourists. The use of a multimedia approach is essential since the production of media products is operating in converging processes. Media production companies operate simultaneously on a range of media platforms where storylines are developed and enriched (Jenkins, 2006). Thus, the same company develops products to be accessed across several media platforms like films, computer games, comic books to mention just a few of the available platforms. Further, media consumption involves a simultaneous consumption of different media products. (see further Jenkins, 2006). Thus, when media products converge and are consumed concurrently it becomes essential to encompass a multitude of media products as it has an impact on tourists as well as on the destinations that might be visited.

*Hence, the purpose of this paper is to explore media products used by tourists visiting a tourist attraction related to popular cultural media products. The aim is to enhance the*

understanding how various media products converge with each other as well as the potential impact this convergence has on the narration of destinations. This knowledge will contribute to further comprehend media products impact on creating/altering tourist attractions by legitimatizing what is worth seeing which generates new flows of tourists.

In order to conduct this research a single site was chosen in order to see the multitude of media products used by its visitors as inspiration before coming. It is in accordance with Fornäs (2002) who argues that it is better to choose a specific consumption arena in order to see a clearer connection between different media products and its users. The selected site was Rosslyn Chapel outside of Edinburgh in Scotland that has come in limelight recently due to Dan Browns (2004) 'The Da Vinci Code'. In the first phase of this study 25 brief qualitative interviews were conducted with visitors at Rosslyn Chapel in 2006. The interviewees were alone, in pairs or in groups of three; that brings the total amount of people interviewed to 55. The aim of these interviews was to detect media products used by tourists before visiting Rosslyn Chapel. The interviews identified guidebooks and Visit Scotland's marketing material as prime sources besides 'The Da Vinci Code' novel and film. The next stage of this research process was to conduct a narrative analysis of these media products. The purpose was to find the underlying plots and narratives that are embedded in the different texts as they create the stories of this place. The analysis was done by adopting Czarniawska (2004: 73-74) concepts of *explication* ('what does the text say'), *explanation* ('why and how does this text say what is says') and finally *exploration* (what does the text do to its readers).

So what do these texts say? The analysis of the guidebooks and Visit Scotland's marketing material highlighted some themes that occurred in both of these different genres of media products. Most striking were the frequent references to 'The Da Vinci Code'. In order to frame the place, words like these were used: "*Rosslyn Chapel famed for its role in 'The Da Vinci Code'* (Eyewitness Travel Scotland, 2008)." Thus, the narrative analysis showed a close connection between Rosslyn Chapel and 'The Da Vinci Code' as they were constantly linked to each other. This illustrates that there is a convergence of media texts, with fictional stories part of the greater narratives of places in media products. Then, how do these texts say what is say? The guidebooks have for instance transformed their texts about Rosslyn Chapel after the book was published in 2006. It is highlighted already in the introductory section of the guidebooks that Rosslyn Chapel is a key destination. From being a historically interesting chapel to the few, it is now stressed in the texts as one of the most important places in Scotland. Consequently, by the phrasing of the place, Rosslyn Chapel becomes a significant destination to visit. Then what do the texts do to its readers? A conclusion that could be drawn on the affect of these texts on its readers (the tourists) is that Rosslyn Chapel has become an important destination in Scotland based on the growing numbers of visitors after 'The Da Vinci Code'. Further, 'The Da Vinci Code' might still be a reason for visit even if tourists have not seen the film or read the book due to the converging aspects of media products. Thus, 'The Da Vinci Code' can be encountered in a number of other media products than the actual novel and film. That is, any media product in combination can be an entry point to the consumption of a particular tourist space. Just like Sandvik and Waade (2008) argue, all places are mediated with a mix of media products. It is therefore necessary to understand how these media products are linked and influenced by each other in order to understand the new as well as changing flows of tourists to destinations. Thus, converged media products are highly significant for understanding tourists' consumption of place from both a research as well as a managerial perspective

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## The Influence of a Film on Destination Image and the Desire to Travel: A Cross Cultural Comparison

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Academic research on film tourism has been around since the early 1990s, but the popularity and extensiveness of research in this area has increased in recent years (Hahm, Upchurch and Wang, 2008; Beeton, 2010), with a number of studies examining the increase of visitor numbers to film locations (Beeton, 2005; Busby, Brunt, and Lund, 2003; Cousins and Anderek, 1993; Croy and Walker, 2003; Gundle, 2002; Kim and Richardson, 2003; Riley, Baker, and Van Doren, 1998; Riley and Van Doren, 1992; Schofield, 1996; Tooke and Baker, 1996; Di Cesare et al., 2009). Similarly, the impact of films on people's image formation has been widely acknowledged in the literature (Butler, 1990; Gartner, 1993; Iwashita, 2003). Films are not generally produced with the intent to attract tourists to a destination, but tend to influence viewers indirectly as a background part of the movie's message (Butler, 1990; Hudson and Ritchie, 2006). This is because they can present millions of viewers with substantial information about a destination, create a first-time image, or alter an existing image in a relatively short period of time (Hahm et al., 2008). But empirical studies attempting to measure the impact of films on the perception and behavioural aspects of the viewers relating to a specific destination and its image are scarce (see Croy, 2008), and understanding of the cultural implications pertinent to film-induced tourism is limited (O'Connor, Flanagan and Gilbert, 2010; Ryan et al., 2009).

To this end, several key issues warrant empirical investigation. First, does viewing a film in which a destination is depicted change the image of the viewer regarding the destination? Second, if viewing a film generates a certain level of motivation to visit a destination, what specific aspects of the film motivate viewers to visit the destination? Last but not least, does culture play any role in affecting how viewers respond to the films and their motivational appeals? Research has indicated that the impact of a film is not likely to be homogeneous across viewers with different cultural backgrounds (Busby and Klug, 2001; Kim and Richardson, 2003).

In order to answer these questions, this study adopted an experimental design using established scales from the tourism and marketing literature to empirically measure the impacts of a film on the above dimensions by conducting before and after surveys. The film chosen for this experiment was the *Motorcycle Diaries*, described as "a love story in the form of a travelogue" (Scott, 2004). This film was chosen because it can be viewed in both Spanish and English (and so allows a cross-cultural perspective), and according to tourism officials was "a fantastic showcase for South America" (Skipsey, 2006). In order to gain a cross-cultural perspective, the experiment was conducted in three different countries. This allowed the researchers to investigate the relationship between cultural background and motivations to visit destinations seen in films. The sample consisted of students from Canada (n=74), United States (n=141) and Spain (n=67). Of the sample of 282, 91 (32%) were male and 191 (68%) female.

A survey was administered to respondents before and after watching the film. First, the participants were asked to indicate on a Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree) the extent to which they agreed with 34 cognitive attributes as being representative of South America as a destination. The attributes were based on the destination image scale developed by Echtner and Ritchie (1993), with adjustment and revisions made to reflect destination attributes in South America depicted in the movie. The second part of the survey applied methods used in previous research to measure the impact of product placements of the movie through the hierarchy of effects model – the AIDA (Attention, Interest, Desire, Action) model. Respondents who stated that the movie inspired them to visit South America were then asked to state which factors influenced them the most using the three different motivational appeals – Place, Performance and Personality – as proposed by Macionis (2004), to see which had the most persuasion power on viewers.

Results confirm that film can change the image of a destination (Croy, 2010). But for only three of the destination image scale factors (Interest/Adventure, Natural State and Inexpensiveness) the impact of the film was positive, whereas for the other five (Comfort/Security, Touristic Facilitation, Resort Atmosphere/Climate, Cultural Similarity and Lack of Language Barrier) the change in image perception was negative. These findings lend partial support to the theory that even an unfavourable portrayal in a film may result in viewers wishing to visit a destination (Croy and Walker, 2003). *Place* was the number one motivator, and supports the work of Riley and Van Doren (1992) who stress the importance of landscape qualities and a unique social and cultural vantage point in motivating film tourists.

There were some significant cross-cultural differences in responses. The movie had no significant impact on the Spanish students in all the four aspects of the hierarchy of effects model, and Spanish students were significantly less likely than the North American students to be influenced by the performance and personality motivational appeals of the film. This could be explained by the theory of cultural distance, which refers to the differences between the culture from where the tourist originates and the culture of the host region (McIntosh and Goeldner, 1990). North American students were more attracted to the idea of visiting South America because of the destination being remote, exotic and novel (Di Cesare et al., 2009; Macionis and Sparks, 2009). It could also be explained by actual distance (Croy, 2008); Spanish students may not have considered South America in their evoked set and therefore their openness to a changed tourism image may have been limited. In addition, Spanish students were significantly less likely than the other groups to be influenced by the *Performance* and *Personality* motivational appeals of the film.

It is interesting to note that even though the film did not take place in Bolivia, tourism increased in that country after its release. Bolivia developed a "Che Guevara trail" following the release of the film, and bookings to the region surged 30 percent in the wake of the film (Bentham, 2006). Resultant film tourism was therefore relocated (Croy, 2008). Related to this, the results of this study have important practical implications. If leveraged well, film tourism can have large economic gains for destinations. Yet the potential of film tourism is all too often not fully recognized by DMOs who do not exploit the 'destination image enhancement' opportunities that exist through the medium of film (Bolan and Williams, 2008). The results would suggest that South America is an attractive destination for many North Americans, so DMOs (apart from those in Bolivia) could have done more to leverage the film by targeting potential tourists more effectively.

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## **Can Film Tourism be Profitable? The case of MovieTours**

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## Films and Audiovisual Potentiality in Tourism Destination Promotion: Points of View and Choices of European Destination Managers

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It is now well accepted and assumed that audiovisual, and in particular the blockbuster film productions, represents a tool able to influence perception and tourism choosing and purchasing process of a potential large demand. This is due not only to our common sense observations but this evidence is - year by year - confirmed worldwide by a wide variety of empirical research studies (Croy & Walker 2003, Macionis, 2004, Beeton, 2005, 2006b, di Cesare et al. 2009). Most of those studies focus in observation of tourism effects, both “incidental” or desired in a strict connection to places and related images and brands (Hudson & Ritchie, 2006a, Croy, 2010). One of the reasons is that only in these last years the opportunities associated with film tourism have been recognized by some organizations, but the lack of a clear strategy to benefit from the relationship between films and tourism has resulted in missing some good opportunities. This paper’s aim is to shed light on this situation investigating what is happening, or not, in a significant panel of European tourism destinations. In previous studies, it emerged how waiting passively for the emergence of a film-induced tourism demand directed to a particular territory was not sufficient. Tourism destinations need to work proactively to orient this phenomenon and to promote their territory and resources, activating a real destination placement strategy, being very careful to evaluate destination images presented to possible visitors, both controlled or not. We should do not forget that Film makers are primarily interested in telling their story while production and distribution companies are interested in getting profits from the products, not in encouraging tourism. As such, they have to be made aware of the cross opportunities and invited to reflect upon and discuss them.

All this considered, what still remains less clear is how much tourism development managers believe in the potentiality of the audiovisual productions tool among the promotional and communication strategy adopted and the overall destination management and marketing approach (Laws 1995, Buhalis. 2000, Blain et al., 2005, Ritchie & Crouch, 2005, Saraniemi & Komppula, 2006 ). Before considering this, we should also ask if these destination managers consider audiovisual and film productions among their potential tourism promotion tools at all. Empirical assessments enable us to point out how precise choices, concerning communication policies related to the virtuous relationships between film, tourism and territories, had been made in some areas (D'Angelo, 2002, Morgan et al. 2002, Beeton, 2005, 2006b, diCesare & Rech, 2006, Hudson & Ritchie, 2006b). Besides these assessments it is important to investigate if, and how, destination managers consider those virtuous relationships - both as strategic considerations in the first place or later as operative decisions - to get significant and effective results. We are not just dealing with positioning and brand image of territories but also with tourism demand and the related economic impacts. Even if considering film-induced effects, expectations should not be for short-term tourism, instead for increase (or change) awareness of the filmed destination, even if harder to estimate for territories in terms of direct results (Hunt, 1975, Chon 1991, Selby & Morgan, 1996, Busby & Klug, 2001, Kim & Richardson, 2003, Frost, 2006; Croy 2010). To understand what is happening, or not, a significant panel of European tourism destinations had being investigated through interviews, questionnaires and surveys. The involved destinations are heterogeneous

by scale of reference (from country level to local administrations level), localization and main tourism product.

The final questionnaire used in our survey was based on both our literature review and pretested with two senior DMO marketing managers. After some iteration and incorporating comments, the design was finalized. The panel of European tourism destinations managers had been composed through mixing different databases of public or semi-public subjects contacting, where possible, the director. The sampling panel consisted mainly of members of some associations and also with all European National Tourism Offices and DMO of other regions and cities were randomly selected. In most cases, questionnaires were sent directly to the executive director by name.

The questionnaire was brief and divided in three sections using, in most questions Likert-type scale or closed questions. The first part of the survey focus on general characteristics of the DMO (aims, mission and budget), the role of the interviewed person, and to evaluate the presence and collaboration with the local film commission. In the second section, respondents were asked to answer questions on communication and promotion tools used in their destination, in relation to targets, budgets and aims for each of them. Further specific details were solicited in the third part, which was committed to explore the film and audiovisual potential in tourism destination promotion. This part questioned general consideration for film-tourism, film tools and initiatives already used, dedicated budget and already known examples of them. The results of this paper will provide a new foundation for further research, as well as operative suggestions for worldwide tourism professionals committed to tourism development.

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## To Identify the Future Viability of Using the Film Induced Tourism Concept to Promote Ireland as Tourism Destination

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Films and television series provide us with a window into other places that broaden our knowledge and can fuel our desire to travel. What has become known as film induced tourism has begun to gather momentum as an area of both academic research and industry interest. However, the phenomenon is wide-ranging and according to Beeton (2005), still a largely untapped and little-understood field of tourism research. Much of the literature to date has focused on the promotional aspects and the impacts of the phenomenon with little research into the motivations of the film-induced tourists themselves. This proposed research will examine the film induced tourism concept on locations featured in 'well-liked' television series in Ireland, as there has been little research on this concept there to date. It will also investigate the characteristics of film induced tourism, as there is a need for a thorough and comprehensive investigation of this phenomenon. Therefore, this research will contribute significantly to the existing knowledge base on the topic *as it will identify the future viability of using the film induced tourism concept to promote Ireland as tourism destination*

O'Connor, Flanagan and Gilbert (2010; 62) suggest that 'film induced tourism can be referred to as *an experience that is very much personalized and distinctive to each individual based on their own understanding and use of media images*' (Macionis 2005). Riley *et al.* (1998: 920) dispute that when tourists seek the locations they have seen on the big screen, this is when they actually become film induced tourists. This is one of the first definitions of a film tourist as such. Numerous functional explanations have been offered in previous studies and there also appear to be many phrases for this phenomenon, for instance; *Media Induced Tourism; Movie Induced Tourism; Film Induced Tourism; the Cinematographic Tourist; and the Media Pilgrim on a Media Pilgrimage*. Nevertheless, Macionis (2004) states that this relatively newly defined tourism niche refers to a post-modern experience of a place that has been depicted in some form of media representation, namely, an experience that is very much personalized and exclusive to each individual based on their own understanding and consumption of media images (Macionis 2004). O'Connor *et al.*, (2010; 61) also maintain that many viewers had been inspired by the scenery and local culture of film destinations, which have motivated them to holiday at these locations. It is only since the 1980s though that this phenomenon has been documented in the scholastic literature. The acknowledgment of impacts witnessed with the film *Field of Dreams* (1989), which still entices tourists to holiday at the film's site in Iowa, (USA), marks a significant achievement in this new travelling inclination (Riley, Baker and Van Doren, 1998). As it is becoming ever more hip to visit these film induced tourism location, further such destinations are become visible and a new tourism product is constantly being produced (Lam and Ap 2006: 166).

O'Connor, Bolan and Crossan (2008; 3) suggest that 'films play a very important role in manipulating potential viewer's images and perceptions of a destination (Beeton, 2005). Connell (2005; 228) revealed that films and television series are broadly accepted as a stimulus that can attract people to visit destinations'. Tourists in search of filmed destinations, display what Reeves (2003) terms an 'irresistible drive' to find sites to which an emotional connection has been made due to a film or television series. Individual destinations

can become fundamentally linked with a specific film - for instance; Thailand and *The Beach* (2000), Ireland and *The Quiet Man* (1952). This can occur (as in these examples) on the scale of a complete country as the pulling factor for tourists. On the other hand, the possible effect of film on the tourist can link films in a more definite way to actual cities or resorts within a destination such as; Vienna and *The Third Man* (1949), Florence and *A Room with a View* (1986), Salzburg and *The Sound of Music* (1965) (Bolan and Davidson, 2005; 7).

O'Connor, Bolan and Crossan (2008; 3) ascertain that Ireland has featured prominently in films from the earliest times of the industry. Examples in recent years include *King Arthur* (2003), *Laws of Attraction* (2003), *Intermission* (2003), *Evelyn* (2002), *Reign of Fire* (2001), *Tailor of Panama* (2001), *Agnes Browne* (1999), *Saving Private Ryan* (1998), *Angela's Ashes* (1999), *Breakfast on Pluto* (2004), *The Wind that shakes the Barley* (2006) and *The General* (1998) (O'Connor, Bolan and Crossan, 2006; 4). 'Due to the importance of Irish-American audiences to the development of the film industry in America, representations of Ireland have not only been a constant feature of Hollywood films from the silent era onwards but these representations have been structured in ways which have reflected the demands and imaginative positioning of that Irish diasporic audience' (Rains, 2003, 196). Such was the case with the *The Quiet Man* (1952). The film (shot largely in the region of Cong in Co. Mayo) struck a chord with American audiences in particular and to this day still attracts American tourists to this region of Ireland. The number and variety of films made in Ireland (north and south) continues to grow and develop (O'Connor, Bolan and Crossan, 2006; 4) so this research will identify the future viability of using the film induced tourism concept to promote Ireland as tourism destination.

As well as films many television series have been made and set in Ireland over the years. A key example in recent years which gained huge popularity not just in Ireland and the UK but in many overseas countries was *Ballykissangel*. The series began transmission in February 1996 and it was a huge hit, initially attracting around 15 million viewers. It ran from 1996 until 2001 and found a popular following in other countries, including the USA (a key overseas market for Irish tourism), the UK and Australia. To this day re-run's of the show continue to give the setting for the show free worldwide exposure (O'Connor, Bolan and Crossan, 2008; 4).

To satisfy the specific aim of this proposed research (To identify the future viability of using the film induced tourism concept to promote Ireland as tourism destination), initially for this conference, a theoretical approach will be adapted. As this research has not been carried out, this paper is purely speculative with a proposed research methodology. The International Tourism and Media Conference (ITAM) will be used as a forum to discuss the future direction of this research due to its intended scope. Insights from a variety of areas such as tourism and marketing will be utilized and incorporated into the research. This gathering of data from a variety of disciplines will be necessary given the nature of the topic being proposed research. By reviewing the current literature on film induced tourism, this will assist in successful in attaining the necessary information to satisfy the proposed research objectives;

- To identify the growth of the film induced tourism concept in Ireland;
- To find out if film induced tourism is a future priority for the key stakeholders;
- To discover to what extent the integration of film and tourism has actually occurred in Ireland;
- To see if film induced tourism can be used as a standalone destination brand;
- To identify the environmental impacts of film induced tourism on Irish destinations.

- To identify the socio-cultural impacts of film induced tourism on Irish destinations.
- To identify the economic impacts of film induced tourism on Irish destinations.
- To ascertain the key motivations of tourists visiting filming locations.
- To determine if displacement occurs.
- To find out the future issues and threats facing the film tourism concept as applied to Ireland.

Although this research will contribute to the existing knowledge of film induced tourism in Ireland, it would definitely be advantageous to build on it through additional research specifically research that would scrutinize whether the main findings recognized in this research are broadly representative would be useful. A multi destination future research study could be done to explore the film induced tourism concept elsewhere. This would give a rich comparative data on the nature and characteristics of the phenomenon in other related locations. These studies would add considerably to the notion of film induced tourism internationally and crucially would emphasize the connections and differences between the different film induced locations. Nevertheless, such an insight would need to be cautiously synchronized with the purpose of ensuring consistency across the different studies. This research will cover new ground in its contribution to knowledge through addressing a gap in the film-induced tourism literature and providing new theories of this concept as applied to Ireland. There is a need to study other Irish towns and villages used for the filming of well-liked television series and films. Tourism trends in these areas need to be investigated and their input into community development assessed. It would also be of interest to study the divergence between the towns and villages that constantly thrive and those that don't. The research could also aid the setting up of a programme to minimize any friction that may occur in the future between tourists and residents.

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## Cultural Heritage Tourism and the Media: The Case of Ned Kelly

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The link between media, cultural heritage and tourism has been gaining increasing attention in the literature, for example, Buchmann (2006), White (2009) and Young (2009). Within this, the specific role of the media in cultural heritage development has been established (Santos, 2004; White, 2009). However, many cultural heritage texts make incidental references to media, either listing it as one of a range of marketing influences or making brief reference to a film or television show which may have stirred up controversy (see for example, Howard, 2003 and Timothy and Boyd, 2003). While it is acknowledged that media may be a major influence in how society may understand, interpret and value cultural heritage (Santos, 2004) there is a lack of detailed studies of how this may work.

This research aims to extend our knowledge and understanding in this area by examining the role played by print, television and electronic media in developing cultural heritage tourism associated with the notorious Australian bushranger, Ned Kelly. It has been argued that Ned Kelly (1855 – 1880) is Australia's greatest cultural icon and the closest thing to a national hero (Seal, 1996). In a gun battle at Stringybark Creek with a police party sent to catch him, Kelly killed three policemen. Outlawed and with a bounty placed on each of their heads, Kelly and his gang engaged in daring bank robberies and with help from a strong network of supporters eluded the colonial police for two years. In June 1880 a final violent and bloody confrontation with the authorities took place at Glenrowan. This is where Kelly wore his iconic metal armour and helmet, as he attempted to derail a police train. As his plan went wrong, his gang were besieged in a local pub. Ultimately, Kelly was wounded and captured and the rest of his gang was killed. Kelly was subsequently tried, found guilty of murder and executed.

To date, tourism research into Ned Kelly has primarily been through the lens of popular culture, either via film-induced tourism (Beeton, 2004; Frost, 2006), or as a marketing icon (Pearce, Morrison and Moscardo, 2003). However, what has been examined to a lesser extent is the coverage to Ned Kelly in print (newspapers), television and electronic media (websites and blogs), and the role these play in terms of tourism.

It is important to recognise that what visitors know about outlaws like Ned Kelly (and Billy the Kid, Butch Cassidy and Jesse James) is a 'social product', that is, a series of stories 'constructed by the media and the popular imagination' (Kooistra, 1989, p. 36). Ned Kelly has been the subject of at least a dozen movies, these films both reflecting and magnifying his appeal (Frost, 2006). This relates to the concept of the 'co-construction' (Chronis, 2005) of heritage values and meanings between various audiences and vested parties.

In terms of tourism, a number of small country towns have built their destination image around their associations with Ned Kelly (Beeton, 2004; Frost, 2006; Pearce et al., 2003). While for some of these towns, such as Glenrowan, Ned is a "major (if not the main) element in their destination image and tourism industry" (Frost, 2006, p. 250), for others, the connection between town and legend has been leveraged for tourism in different ways (Wheeler, Weiler & Frost, 2007). Tourism product ranges from tourism trails such as the *Ned Kelly Touring Route* and the *Ned Kelly Trail*; private attractions such as an animatronic theatre and a giant statue in Glenrowan; sites such as Stringybark Creek and the siege site at

Glenrowan; historic buildings (including court houses and gaols); museums and a wide variety of wineries, accommodation, cafes, souvenir shops and other retail outlets utilising Kelly as part of their appeal.

While the tourism associated with Ned Kelly is primarily domestic Australian travel, the legend of Kelly is well-known in some overseas tourism markets, for example, Ireland and North America.

During the course of this research, literature in the areas of cultural heritage tourism, media and image, such as for example, Di Cesare et al. (2009), Macionis and Sparks (2009), and Santos (2004), will be engaged with in order to help interpret the findings of the content analysis.

This research will content analyse a selection of these newspaper articles, television programmes and websites, with an eye to exploring the influence they have on cultural heritage tourism to places associated with the Kelly legend. Content analysis is a widely accepted sociological media technique for the examination of artefacts of social communication (Ahuvia, 2001; Weber, 1990), such as those that are the focus of this research. Thematic interpretive analysis will identify emergent themes for further investigation through ongoing engagement with the relevant literature.\

In reviewing these various media, they will be read and analysed in detail with extracts from them integrated with the literature. In this way, the authors aim to crystallise meaning (Richardson, 1994) to gain an understanding of the broader narratives - cultural, historical, personal and marketing – that are at play.

There is something infectious about the Kelly legend. Over the years, Kelly and the Siege of Glenrowan have attracted a band of interested followers, ranging from fanatics to general hobbyists, including historians, researchers, local residents of Kelly-associated communities, as well as others in Melbourne and overseas. The result has been that Ned Kelly and the Siege now have a strong online presence, through the websites and blog sites established by these followers. For instance, there are at least ten Ned Kelly related websites, developed by individual hobbyists, historians, artists or interested parties. In addition, there are approximately three 'official' websites, such as that of the *Ned Kelly Touring Route* and other tourism products, as well as parts of other websites such as the State Library of Victoria and various historical societies, as well as individual destination websites.

Each year, events are staged to commemorate the life, times and exploits of Ned Kelly. In the lead up to these events, Australian newspapers, particularly *The Age* in Melbourne, but also Sydney publications and the national broadsheet, *The Australian*, feature articles about Ned and the Siege. The various travel sections of these publications feature destinations which have a Kelly connection and encourage visitation and attendance at the commemorative events. Similarly, as artefacts or remains allegedly associated with Kelly and the Siege are uncovered and / or identified, articles appear in the news, often debating again the Kelly history. The media has been particularly interested in the ongoing story of the whereabouts of Kelly's remains and the desire of some attractions to secure his grave. In addition, there have been numerous television programmes, an example of which is the recent archaeological dig of the Siege site in Glenrowan being featured in *Ned Kelly Uncovered* (2009), hosted and produced by Tony Robinson, the star of the long-running BBC documentary series *Time Team*.

Preliminary stages of research suggest that the analysis of the various media in this study will reveal a number of key themes, such as, provenance or ownership of Ned Kelly knowledge or artefacts and authenticity of Ned Kelly stories and information – what is deemed to be the ‘true’ or ‘real’ story, both of which are related concept of contested heritage, among others.

The history of Ned Kelly and the Siege is strongly contested (Frost, 2006; Frost et al., 2008; Holland and Williamson, 2003; Jones, 1995; Seal, 1996) and there is a wide dispersal of sites connected with him and artefacts of varying importance and provenance held in both public and private hands (Sinclair Knight Merz, 2003). The Kelly heritage narrative provides an instructive example of what Tunbridge and Ashworth (1996, p. 20) termed *heritage dissonance*, which describes situations where cultural heritage provoke a ‘discordance or a lack of agreement and consistency’ amongst the community and tourists. Some see outlaws such as Ned Kelly as heroes, forced into a life of crime due to injustice. Others see outlaws as simply lawbreakers deserving no attention or sympathy and are turned off by their glorification (Kooistra, 1989; Seal, 1996).

These themes, along with the others which emerge from the research findings will be analysed and discussed during the course of the research project.

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## Constructing the Screen-Tourist Experience: A Popular Television Drama Production Perspective

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The concept of screen-tourism is recently and increasingly well explored throughout the tourism studies literature and focuses generally upon the inter-linked issues of destination image and perception (Frost, 2006; Kim and Richardson, 2003; Lee, Scott and Kim, 2008), travel preference and destination choice (Iwashita, 2006), motivation (Busby and O'Neill, 2006; Macionis, 2004; Macionis and Sparks, 2009; Singh and Best, 2004), its impacts on host destinations (Beeton, 2001, 2005, 2008; Connell, 2005a, 2005b; Mordue, 2001), destination marketing and branding (Hudson and Ritchie, 2006; O'Connor, Flanagan and Gilbert, 2008, 2009), and screen-tourist experiences (Couldry, 1998; Carl, Kindon and Smith., 2007; Connell and Meyer, 2009; Kim, Argusa, Lee and Chon, 2007; Kim, 2010; Torchin, 2002).

While these studies contribute to our understanding of the relationships between popular media and tourism and its associated screen-tourism phenomenon, the focus remains primarily on outcomes of popular media consumption from business- and marketing-related issues including destination image and choice, destination marketing and motivation (Beeton, 2010). However, understanding of screen-tourist experiences remains relatively undeveloped (Connell and Meyer, 2009; Kim, 2010). Especially, there is a general lack of research on the ways in which screen-tourism spaces or places and their associated tourist experiences are represented, packaged, and contextualised in the context of production and consumption of big or small screen products such as films or television dramas.

Nevertheless, a body of literature in tourism studies suggests that televisual and cinematic narratives and mediated images with embedded signs, myths and symbolic meanings, create and construct frames or/and guidelines of tourists' anticipation and experience in portrayed locations (Altheide, 1997; Feifer, 1985; Kim, 2010; Laing and Crouch, 2009; Portegies, 2010; Urry, 1990, 1994). Urry (1990: 3) specifically expresses that "such anticipation is constructed and sustained through a variety of non-tourist practices such as film, television, literature, magazines, records and videos, which (re)construct and reinforce the gaze". Thus, studying various forms of visual, textual and symbolic representations and constructions of places (e.g. filmed locations) and meanings associated with audience viewing experiences through big or small screen could then inform us about places as experienced by viewers. These are constructed and contextualised not only by popular media consumption but also by production.

*Daejanggeum*, a serialised historical Korean television drama, known in English as *Jewel in the Palace*, was screened in Korea from September 2003 to March 2004 and has now been broadcast in over 50 countries. This is set around the late fifteenth to the early sixteenth century and is based on references from 'Annals of Chosun Dynasty'<sup>1</sup>. It recounts a female doctor named Seo JangGeum, who possessed unparalleled skills in the medical field and who was a cook in the royal kitchen before becoming a royal physician. *Daejanggeum* became one of Korean's most popular television dramas both nationally and internationally. The

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<sup>1</sup>Chosun Dynasty (July 1392 – August 1910) was a sovereign state founded by Taejo Lee Seong-gye in what is modern day Korea, and lasted for approximately five centuries.

outdoor filming set, the so-called 'Daejanggeum Theme Park' has become the most popular tourist destination associated with screen-tourism among international audiences in South Korea

In acknowledging the gaps previously mentioned, this paper is to explore the ways in which the production values create, shape, contextualise and symbolise audience viewing experiences by identifying the key elements of production values of a television drama. Also, it provides insights into how these production values would generate and create potential screen-tourism spaces and experiences from a popular television drama production perspective. Based on a judgement sample, the primary data were collected by using a qualitative semi-structured face to face interviews approach with six Korean television drama production stakeholders. The stakeholders included director, executive producer, writer, set director, camera director and lighting direct who were directly involved in producing *Daejanggeum* in various ways depending on their main roles in the production. The interviews were conducted in Seoul, South Korea in June / July 2006.

The process of analysis was based on categorising strategy (Maxwell, 1996), often so-called thematic framework (Ritchie and Lewis, 2003) which refers to a thorough review of the range and depth of the collected data in order to reduce the voluminous data into more manageable size by identifying main themes or concepts. To do so, a combination of content analysis technique and textual interpretation was used to clarify the responses. Once the main themes were identified, their sub-themes or specified elements of production values were analysed and identified.

The findings suggest that the identified production values of television drama production and consumption (e.g. *Daejanggeum*) stem from five major themes or dimensions in relation to television aesthetics and their roles in shaping and constructing audience's viewing experiences. They include storyline and narrative, character and celebrity, location, visual techniques, and music. The dimension of 'storyline and narrative' is conceived as being made up of originality of storyline, interesting content, educational and moral messages, structure of narrative and plot, and topicality. 'Character and celebrity' constitutes outstanding performance of actor(s), excellent casting overall, star power, and attractiveness of main character(s). The 'location' dimension involves beautiful scenic background, historical and cultural landscape, personal attachment with the locations, and embedded meanings in certain parts of the locations. The 'visual techniques' consists of aesthetically pleasing visual images on screen, spectacle, and enhanced emotional involvement and identification. In addition, 'music' refers to background music and theme songs playing in *Daejanggeum*.

The stakeholders proposed that each of those elements played a different role in constructing and contextualising audience's viewing experiences. For instance, by portraying an amazing character such as JangGeum and her dramatic life story, her continuous commitment to patience, tolerance, passion, justice, etc. was encapsulated and encoded as very recipes of success in everyone's life. Such moral and educational messages are easily forgotten and ignored in the heartless and hard lives we lead nowadays. Indeed, the messages may educate and instruct life wisdoms to audiences as lifelong lessons that perhaps lead to meaningful and memorable viewing experiences.

The findings also propose that the stakeholders always spent a considerable amount of time looking for spectacular and beautiful natural sceneries as filming locations that led to visual enjoyment of audiences at certain point. It then might be of audience's interests as potential tourism destinations. However, this possible tourism-related concern could not be the

preceding of the actual space for filming a programme. Yet, it undoubtedly played a significant role in opening a window for audiences to experience virtual travelling and to escape from their bounded and familiar locality and to reach out the outside world in a playful, enjoyable and relaxing way.

More importantly, the stakeholders, in particular the director, the set director and the writer, highlighted the role and significance of the filmed locations of a television drama in constructing audience's viewing experiences and their associations with the locations by quoting "No location, no space for imagination". The writher specifically purported that the physical sites of production not only act as merely functional spaces where a production is filmed, but are also becoming important symbolic playgrounds in which imaginative, mythical and symbolic meanings created by the production in particular through narrative and storytelling are embedded.

Each story and event happening in the physical sites of production, albeit not all of them create and construct such additional values and contexts anchored to the site or the place. Resulting in the site to resonate with 'a compounded spatial complexity' (Torchin, 2002) in the mind of audience, the values evoke a variety of symbolised and contextualised personal meanings from different representational files in the production. Such multi-layered symbolic meanings behind/beyond the physicality of the filmed location(s) indeed not only provides a great amount of entertainment and enjoyment to audiences, but also result in greater familiarity, attachment and identification between audiences and the programme. The stakeholders (in particular the director and the writher) emphasised that this emotional response and attachment, albeit primarily subjective, is a universal state of human beings which responds to dramatised stories of characters in television drama. As suggested by some previous studies (Beeton, 2005; Couldry, 1998; Iwashita, 2006; Kim, 2010; Riley and Van Doren, 1992; Riley, Baker and Van Doren, 1998), the role of emotion in shaping close association between audience and filmed locations has been also highlighted.

In conclusion, it is suggested that purposefully presented production values (e.g. five dimensions and their elements) by a television drama production create a strong contextual package including knowledge, experience and emotion which entertains and instructs audiences. Despite no pre-relationship between the television drama production and tourism, such symbolically contextualised indexes and references and very personalised viewing experiences and attachment may result in a desire to visit the locations where the programme was filmed. Although there is a need of further research on the underlying mechanisms and structures in the relationships between production and consumption of television drama and its associated screen-tourism experience, this paper contributes to enrich our understanding of screen-tourism experience from a television drama production perspective.

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## In a Galaxy Far, Far away? Film Tourism and Sustainability

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This paper discusses the need for creating and marketing more sustainable forms of tourism, in particular *Lord of the Rings*-film tourism in Aotearoa New Zealand (NZ) to strengthen the long-term viability of this growing niche tourism.

In many ways *Lord of the Rings* (*LotR*) and its setting NZ offer a perfect background to this study. Previous research has shown the significant influence NZ's landscapes have on the *LotR*-tourism experience (Buchmann 2009a), and furthermore that tourists read NZ as a 'green and clean'-country despite its reality of being a highly industrialised country facing considerable economic, socio-cultural and environmental challenges (Buchmann, Moore and Fisher 2010). This situation coincides with a worldwide rise in 'green consumerism' and its assumable eventual demand for tourism products with a lower ecological footprint. Consequently a chance arises to create and market more sustainable forms of film tourism as a competitive advantage for individual companies.

Film tourism in itself is a growing field of popular interest as well as academic research. And though many studies analyse socio-economic and also environmental impacts, those identified multiple issues are not commonly discussed in a triple bottom line approach (compare with Elkington 1997). Previous studies investigating the phenomenon of film tourism worldwide usually discuss its contribution to economic development and managerial blue-prints (e.g., regarding marketing efforts), as well as studies into its diverse motivations, experience and impacts.

Social impact studies relating to film and, more widely, tourism show a complex reality, where conflicting motivations and expectations are revealed, and the cultures of film tourists and culture can clash (Beeton 2000, 2001; Mordue 2001). Though many film-makers try to assure the co-operation of locals through consultation, employment or general community involvement (Preston 2000), social conflict involving concepts of ownership and sense of place do happen (Riley, Baker and Van Doren 1998; Tooke and Baker 1996). In analysing the impact of a television series it could be shown that in that case the type of visitors had changed, who acted more intrusively too (Beeton 2001), consequently arising the need for 'demarketing' to change the tourist's consumption of the landscape.

Other studies of film tourism have concentrated on economic aspects, and affirmed benefits of the filming itself (e.g., Riley, Baker and Van Doren 1998; Tooke and Baker 1996) and significant increases in tourism activities following the film release (Aden, Rahoï, & Beck 1995; Tooke and Baker 1996; Riley, Baker and Van Doren 1998; Couldry 1998; Busby & Klug 2001; Connell 2005a, 2005b).

Lastly, ecological impacts have been researched and include observations of both the filming and visiting periods (compare with Tooke and Baker 1996; Preston 2000; Mordue 2001). The introduction of exotic species was the cause of extended criticism during the filming of *The Beach* in Thailand (Shoaib 2001). In contrast to this, most of the filming of the *Lord of the Rings* trilogy was praised as "Environmentally Friendly Filming" (New Zealand Tourism Online 2003), being done with great ecological awareness and a complete restoration to the

pre-filming condition was attempted at each location. Even in this case though there was controversy (see Birks & Scheltus 2000; Johnson 2003).

As can be seen previous studies have discussed a range of challenges and issues in film tourism. However, a holistic discussion of the triple bottom line of economic, social and environmental issues in regards to film tourism is still uncommon. Furthermore, the film tourism industry itself has yet to establish a debate about the significance of sustainability concerns for its long-term operation (Buchmann 2010). And yet the need for radical changes to address the economic, social and environmental imbalances in modern development has been postulated for years. The term 'Sustainable Development' (SD) was detailed in the Brundtland-report, and popularised during the Earth Summit in 1992 and has developed into a guiding principle for global as well as regional developments (Brand 1997) though elaborations on what exactly SD encompasses are diverse (compare with Wichterich et al. 1997). Either way, the term has now found its way into mainstream debate as well as into tourism debates (e.g., Cohen 2002; Collins 1998; Holden 2003; Teo 2002). A statement by the World Tourism Organisation (WTO) proposes that "sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee long-term sustainability" (World Tourism Organisation 2004). The emphasis on balancing all three dimensions is notable as the SD discussion is often shortened to economic or environmental aspects.

For example, the latest *New Zealand Tourism Strategy 2015* envisions that "in 2015, tourism is valued as the leading contributor to a sustainable New Zealand economy" (Ministry of Tourism 2007). However, the strategy paper seeks to address socio-cultural and environmental aspects by incorporating the principles of kaitiakitanga (guardianship) and manaakitanga (hospitality), which are to be "the basis for a uniquely New Zealand approach to sustainability. By delivering on these principles, the tourism sector will provide hospitality to its visitors while protecting and managing our culture and environment" (Ministry of Tourism 2007). This strategy paper is now officially guiding the New Zealand tourism industry.

An exploring study into *Lord of the Rings*-tour operators in New Zealand has indicated that individual operators are concerned with the challenge of sustainability and have taken various actions to address their priority issues (Buchmann 2009b, 2010); however, the industry as a whole has yet to fully embrace the challenge. This is further proven by the lack of commonly adapted SD indicators. This might be partially due to the fact that film tourism is only one small part of the much larger tourism industry where efforts towards SD can be seen but are yet to emerge as a top priority. Still, film tourism is usually set in natural and/or cultural landscapes and should discuss its role and responsibility in the sustainability effort as "sustainable tourism development guidelines and management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments" (World Tourism Organisation 2004). Consequently it is unclear why so little action has taken place in the NZ film tourism industry. Even more puzzling is the lack of consumer pressure for more sustainable products, in particular film tourism products. Instead it seems that mostly academics see a need for action. Or is this just an expression of the belief that film tourism, after all, takes place in a galaxy far, far away?

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## Missing Identity: Relocation of Budapest in film-induced tourism

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The Hungarian capital has been the protagonist or at least the supporting actress of numerous feature films, however Budapest cannot be identified with a unique image to promote herself in film-induced tourism. This is due to the fact that Budapest in the mega-production of *Evita* (1996) interpreted the role of Buenos Aires, or in *Red Heat* (1988) with Arnold Schwarzenegger the city was described to be Moscow. It is widely accepted that the exposure a film gives a city is an advertisement on a global level (Hudson-Ritchie 2006). On the screen well-selected images are offered to gaze upon and this selection process is influenced by the already existing stereotypical images of various European cities (e.g. Paris means love; Venice means romanticism; Moscow means political power). Through place-placement, feature films have become one of the most powerful tourism marketing tools offering an alternative selling method for destinations (Croy 2010; O'Connor *et al.* 2010). However, unidentifiable locations cannot make any profit from the box-office success, because the viewer's knowledge of the concrete film location might be limited. Considering the interrelationships between attitudes, prior beliefs and satisfaction (Del Bosque-San Martin 2008) film-tourists might get disappointed when searching for the Rudas thermal spa, seen in *Red Heat*, in the Russian capital.

In film-induced tourism literature much emphasis has been given to the significance of films and locations in terms of its economic generation and on the motivations of visitors (Provenzano 2008; Beeton 2005; Riley-Baker-Van Doren 1998; Tooke-Baker 1996), or recently a growing interest exists in the study of the impact of successful television programmes on local enterprises (Connell-Meyer 2009; Irimiás 2008; Messina-Bocchioli 2008; Connell 2005). Although, *Hudson and Ritchie* (2006) research on critical marketing factors and activities before and after film release highlight the role of location managers and the need of collaboration between film commissions and tourism organisations. Still, appears to be very little research on the role of film commissions to attract a predictably successful movie production which would also reinforce the image of the location. So far, most authors have focused on the reasons why movies induce people to travel, and the political, economical and cultural role of film commissions, with some exceptions, have been neglected (Croy 2010).

*Macionis* (2004) discovered the international exposure a film can provide a destination and in a detailed analysis he delineated a model of the continuum of film-induced motivation.

*O'Connor et al.* (2010) argued that films associated promotion can be one of the most successful tools for enhancing the image of a tourism destination. For destinations to take advantage of its film and media exposure it is highly important to play a positive role, and to create a beneficial image of the location. Second World War and Socialist-era themed films are generally located in the downtown of Budapest, and these topics are rarely alleviating and hardly ever create a positive image of the city. However, focusing on war roles and the historical point of view, Budapest could be considered as an authentic site.

*Buchmann et al.* (2010) argued that the notions of authenticity and hyperreality should be reconsidered in relation to film-induced tourism since "films, even documentaries, are

understood inherently as representations, simulations and contrivances” (Buchmann et.al. 2010: 233). The research on New Zealand and the strong tourism impact generated by the successful *Lord of the Rings* saga evidences the film-induced tourism in a destination can be profitable only if the locations can easily identified.

Film commissions have a key role in stimulating and attracting well-known film producers and directors in order to promote their own (tourism)region (Croy 2010; Beeton 2005). This means that many beautiful landscapes shown in films, which may attract tourists, are not chosen accidentally, but choices are due to a strong political will or economic incentive. Tourism planning authorities have the aim to promote their tourism destination among potential visitors, however, the examples of prosperous collaboration between film commissions, film producers and tourism authorities are rather rare (as an exception *VisitBritain* could be mentioned).

The data for this paper was gathered in two questionnaire-survey researches carried out in March-April 2009, and in March-May 2010. During the research circa 950 foreign tourists staying in Budapest were asked to fulfil a bilingual questionnaire. The collected data was analysed with SPSS. The spatial patterns of film-locations frequently used in international movie productions are evidenced in a cartographic presentation exploring the overlap between spaces used by tourists and film producers.

The research on Budapest missing identity as a film-tourism destination is based on quantitative and qualitative methods as well. The qualitative research is based on semi-structural interviews with Hungarian film-commissioners. The space representation and Budapest’s tourism image formation is highly influenced by the wide range of locations that the film commissioners offer for international producers.

Budapest has been the filming location for several international films and television dramas, including some successful productions like *Good* (2008), *The boy in the stirped pajamas* (2008), *Mrs Ratcliffe’s Revolution* (2008), *Hellboy II* (2006), *Munich* (2005), *Being Julia* (2004), *I, Spy* (2002), *Spygame* (2001). However, the primary results of the tourist survey show that international tourists staying in Budapest were not able to link the film titles to the real film location. Moreover, it has emerged from the research that giving information on films set in Budapest, tourists could be encouraged to visit the locations. According to the conceptualisation tourists participating in our research could be considered to be “serendipitous film tourists” (Macionis 2004: 87). However, as has emerged from the quantitative research, the majority of these tourists would be interested in participating in film tourism activities (“general film tourists”, Macionis 2004: 87), if relevant information on film locations depicted in international productions was offered on-location.

One of the most important roles of brand image is its impact on the tourism decision-making process (Kim-Richardson 2003). In order to evaluate the image of Budapest on films, tourists were asked to categorise the film titles according to the positive and negative images. Consequently, it has emerged from the research that those participating in the survey could easily link some positive and some negative images from films to the sites of Budapest.

As a primary conclusion, it can be stated that Budapest is still in need of a well-defined and positive tourism image as a destination. Tourists might learn about a destination on a passive way through popular films and media, and vital images as well as the emotional charge of a film production could influence on-location experience. International and Hungarian film productions might enforce this image, however the locations seen in films, clearly embedded in the city-centre, should be promoted among potential visitors. In Budapest, the film-induced

tourism phenomenon can hardly be traced, however a diversified tourist experience, such as visiting at least “four capitals” in the same city, might reinforce Budapest’s competitiveness.

The research presented in this paper gives clear evidence of the potential of film-induced tourism in the Hungarian capital.

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## Television travel diaries – impact on destination image

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In many countries television programmes with a tourism or travel theme have become a regular feature of the television landscape. In the UK one particular format is firmly established in the television schedules. Programmes resembling video diaries in which the presenter, generally a celebrity, is accompanied by a film crew over an extended period of time are aired over several weeks. Comedian Ross Noble's motorcycle trip through Australia, intercepted by extracts from his stage tour, actor/comedian Stephen Fry's travels in the United States and the numerous journeys by former Monty Python member Michael Palin are but a few examples of this format. The popularity and importance of this format is reflected by the introduction of the category 'Star Travel Documentary' for the UK's 2010 National Television Awards which are presented on the basis of the public's votes (Raeside, 2010). The televised travels by these celebrities have been referred to as travel documentaries (BBC One, 2010; Lawson, 2002), travelogues (Lawson, 2002; Rogers, 2007) or tele-travels (Palin's Travels, 2010) but the term 'TV travel diaries' is used in this paper to account for the chronological order in which each trip is narrated.

A strong academic interest in film-induced tourism has emerged in recent years with a focus on fictional movies or television programmes. Similarly to these, TV travel diaries have the potential to increase awareness of and/or visitation to the locations shown (Tooke & Baker, 1996) by capturing large audiences without a financial contribution from the destination (Riley & Van Doren, 1992). However, despite their increasing popularity, documentary travel programmes have rarely been the subject of academic investigation regarding their implications for tourism. While it has been acknowledged that media coverage of a destination influences potential visitors' overall destination image (Butler, 1990; Gunn, 1997), programmes with a specific travel or tourism theme may have particular impacts as they explicitly refer to visitor attractions and facilities in addition to providing general impressions of the destination. According to Di Cesare, D'Angelo and Rech (2009) the image of relatively well-known destinations is generally reinforced through films whereas that of relatively unknown destination is often enhanced. It is likely that similar effects occur when the location is the subject of a factual television programme rather than the backdrop before which the story of a film develops. Unlike film-induced tourism where the setting of the story or the filming location may be likened to product placement (Tooke & Baker, 1996), the landscapes and cultures presented in TV travel diaries are explicitly the subject of the programme. The filming of travel diaries clearly takes place in the specified landscape, whereas for fictional programmes either the filming location or the location in which the story is set may become of interest to tourists (Beeton, 2005; Frost, 2006; Tooke & Baker, 1996). Hence, unlike fictional programmes (Frost, 2006), those of a documentary nature should not raise questions of authenticity over the locations that are shown.

Due to the popularity of tourism-themed television programmes and the limited academic research they are afforded, this paper discusses the potential effects of TV travel diaries on destination image. Specifically, this paper examines how Michael Palin's accounts of his extended journeys contribute to the destination image of the countries visited through a content analysis of the comments made by visitors to his website (<http://palinstravels.co.uk/>). Due to the vast amount of viewer feedback, the analysis focuses on comments regarding the series *Himalaya* since it is the most frequently mentioned of all titles. The software

TextSTAT is used to assist in identifying recurring and popular themes of discussion that relate to the *Himalaya* series and the image of the locations visited. The impact of Palin's celebrity status is also discussed. Since 1989, Palin has undertaken eight journeys that have been broadcast in the UK and overseas. All journeys can be purchased on DVD and in book format, and some are also available as audio-books. In addition, the website provides an overview of each journey including video excerpts, photos and maps as well as the text of all books, a searchable travel guide and the opportunity for the internet community to comment on and chat about the programme and travel in general.

The content analysis of the comments regarding *Himalaya* revealed three categories related to the content of the programme. These refer to the series, the way in which it is presented and the places shown. Viewer attitudes towards the *Himalaya* series are positive and are often supported by comments on the way in which it is presented. The programme's humorous nature is linked to Palin's "charming goofiness", but he is also characterised as an "excellent and engaging presenter". The appreciation of the presenter is sometimes coupled with acknowledgment of fandom. Comments suggest that for some viewers Palin's celebrity status is based on the various travel diaries repeatedly presented on television since the late 1980 while for others it is derived from the Monty Python television series and films produced in the 1970s and 1980s. Clearly, Palin's status as a celebrity contributes to the programme's market appeal and to the recognisability of the featured destinations, similar to the benefits attributed to the use of celebrities in marketing (Agrawal & Kamakura, 1995; Misra & Beatty, 1990). Palin's persona also enhances the viewers' perceived connectedness with the programme which can be defined as their commitment, intimacy and attachment towards the television programme and its characters (Russell, Norman & Heckler, 2004). In TV travel diaries the fictional characters are replaced by a celebrity presenter with whom viewers may form a para-social relationship (Levy, 1979; Russell, Norman & Heckler, 2004). As a result of the information provided and the connectedness felt to the programme and its presenter, the television diaries can influence both cognitive and affective components of the destination image (Baloglu & McCleary, 1999). Although some viewers acknowledge the informative nature of the series, other comments provide evidence that the programme evokes positive emotions towards the destination. These are expressed by referring to the programme's depiction of "fantastic", "breathtaking" and "magical" scenery, "amazing" cultures and friendly people. Some viewers reinforce the positive image by stating their desire to travel to the *Himalayas* and specifically to the places and attractions shown in the series. This implies a demonstration effect similar to Butler's (1990) suggestion regarding the influences of travel literature in the 20th century.

Overall, the analysis of the discussion section on Palin's travel website regarding the *Himalaya* series offers some insight into the programme's positive effects on cognitive and affective destination image. Further, it is evident that not only the content itself but also the way in which the series is presented contribute to forming this image. In particular, the presenter's persona and celebrity status assist in creating positive destination perceptions and a desire to travel there. Hence, a focus on programme content alone is insufficient when analysing the impact of TV travel diaries on destination image. Instead, it is essential to take both content and delivery into account.

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## Women, the Media and the Italian Dream

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The mass media is an important source of images held about destinations (Daye, 2005; Pfister, 2006; Robinson, 2002; Robinson and Anderson, 2002). Books, films and in more recent times Websites, offer ‘armchair’ travellers the chance to engage in reveries about far-away lands, offering ‘the intrinsic interest of imaginative speculation’ (Wilson and Suraya, 2004, p. 70). Some individuals will subsequently be motivated to visit these places for themselves. It has been argued that literary tourism and film tourism can be conceptualised as involving *myths of place* which are a form of cultural landscape, within which visitors construct their own meaning, based in part on nostalgia and emotional and/or cultural attachment (Jewell and McKinnon, 2008; Tetley and Bramwell, 2002). One of the most pervasive examples of a dreamscape that has had enduring popularity is the Italian sojourn to find freedom, love and personal identity. This narrative is particularly strong for women, and may colour the image that Italy has as a travel destination, as well as being reflected in much of the marketing of *La Bella Italia* to tourists. This paper explores the Italian fantasy through books and films spanning a period from the late nineteenth century to the early twenty-first century. In doing so, it examines the way in which this narrative has entered popular culture through a feminist analysis of the representation of Italy to women through the media and discusses the construction of Italian journeys as opportunities for liminal romantic experiences.

The phenomenon of Italy as a venue for transformative female journeys can be traced back to the days of the Grand Tour, when women travelled to the Continent as companions and with chaperones, in order to ‘finish’ off their education prior to marriage and acquire feminine graces. A number of books written about young females of the era, such as *Little Women* (1868) by Louisa May Alcott and *What Katy Did Next* (1886) by Susan Coolidge, depict the path to love through visits to Europe but in particular, the Italian journey. For example, Amy March in *Little Women* realizes that Laurie, the boy next door, is in fact her perfect match only after time spent with him in Mediterranean resorts such as Valrosa in the Italian Lakes, which she refers to as ‘a perfect honeymoon Paradise’ and later becomes the setting of her own honeymoon, where she and Laurie ‘were as happy as people are but once in their lives’. The Edwardian *A Room With A View* (1908) illustrates a later generation of women, who visited the cities of Europe, Baedeker in hand, for art, culture, emancipation and ‘self-improvement’ (Bradbury, 2000). Forster’s aristocratic heroine, Lucy Honeychurch, visits Tuscany, described by Harkin (1995, p. 655) as a ‘life-changing visit’, where she gains ‘her own soul’ through the breaking down of the narrow boundaries of her English world and her love affair with a working-class Englishman. As her fellow traveller Miss Lavish remarks about a proposed outing to Prato: ‘That place is too sweetly squalid for words. I love it; I revel in shaking off the trammels of respectability, as you know’. In the period between the wars, *The Enchanted April* (1922) by Elizabeth Von Arnim describes the repair of marriages and female self-worth amid the wisteria and wine of an Umbrian castle. Italy is a place where the female traveller can explore herself as thoroughly as the landscape, and liberate her true self, finding or regaining love along the way.

In more recent times, Italy retains its siren-like power over the female reader, with fiction books such as *Summer’s Lease* (1988), *Summer School* (2008) and *Travelling With the Duke* (2009) and an ever-expanding array of non-fiction travel narratives, including *Under the*

*Tuscan Sun* (1997); a swag of best-sellers by Marlene de Blasi (2002; 2004; 2008) and the trilogy *When in Rome: Chasing La Dolce Vita* (2006), *See Naples and Die* (2007) and *Girl By Sea* (2009). All of these texts are built upon and further cultivate the myth of Italy as the setting for liberating women from their everyday lives and embracing their passions. This genre has been accompanied by cinematic versions of books like *A Room With a View*, *The Enchanted April* and *Under the Tuscan Sun*, complete with attractive leading ladies, picturesque settings and happy endings. The now ubiquitous romance is generally with a native Italian, rather than one's own countryman, but follows the same pattern set by their Victorian and Edwardian equivalents; allowing the female character to blossom and transform those parts of their lives that they fled to Italy to escape – whether it be boring jobs, partners or simply climate and aspect.

In this study, sixteen travel narratives and five films have been analysed in order to gain a deeper understanding of how the female traveller constructs Italy as a holiday destination (see Table 1).

<b>Title</b>	<b>Type of Media</b>	<b>Reference</b>
<i>A Room With a View</i>	Fiction Book & Film	Forster (1908) Film Release (1986)
<i>The Enchanted April</i>	Non-Fiction Book & Film	Von Arnim (1922) Film Release (1992)
<i>Three Coins in the Fountain</i>	Film	Film Release (1955)
<i>Only You</i>	Film	Film Release (1995)
<i>Under the Tuscan Sun</i>	Non-Fiction Book & Film	Mayes (1997) Film Release (2003)
<i>An Italian Affair</i>	Fiction Book	Fraser (2001)
<i>Extra Virgin: A Young Woman Discovers the Italian Riviera, Where Every Month is Enchanted</i>	Non-Fiction Book	Hawes (2001)
<i>A Thousand Days in Venice</i>	Non-Fiction Book	De Blasi (2002)
<i>Vanilla Beans and Brodo: Real Life in the Hills of Tuscany</i>	Non-Fiction Book	Dusi (2002)
<i>From Italy With Love: Motivated by Letters, Two Women Travel to Italian Cities and Find Love</i>	Non-Fiction Book	Martin and Mills (2004)
<i>Italy, A Love Story: Women Write About the Italian Experience</i>	Non-Fiction Book	Cusamano (2005)
<i>When in Rome: Chasing La Dolce Vita</i>	Non-Fiction Book	Green (2006)
<i>Eat, Pray, Love: One Woman's Search for Everything Across Italy, India and Indonesia</i>	Non-Fiction Book & Film	Gilbert (2007) Film Release (2010)
<i>Leaning Towards Pisa: An Italian Love Story</i>	Non-Fiction Book	Howard (2005)
<i>Summer School</i>	Fiction Book	De Rosa (2008)
<i>My Amalfi Coast</i>	Non-Fiction Book	Tabberer (2008)
<i>Girl By Sea</i>	Non-Fiction Book	Green (2009)
<i>Travelling With the Duke</i>	Fiction Book	Harvey (2009)

This paper supports some of the previous work that suggests that literature and films can be used to gain a more nuanced appreciation of the links between the 'virtual gaze', destination image and tourist behavior (Gibson, 2006; Iwashita, 2008; Tasci, 2009), and help us to understand how individuals experience identity through tourism (Palmer, 2005). It also demonstrates the value of a feminist perspective in tourism research, which considers the empowerment of women through travel (Harris and Wilson, 2007; Smith, 2001), the links with popular culture (Strinati, 2004), and the role that the media plays in this process. This

paper concludes with recommendations for using this methodology in future research and extending this analysis, given that the 'Italian dreamscape' appears to underpin much of the current tourism marketing collateral and is squarely aimed at female travellers.

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## The Power of TV Dramas: Fans as Volunteer Tourists

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This paper explores the phenomenon of voluntourism among fans of two very popular TV dramas in China, *Soldier Sortie* (SS) and *My Chief and My Regiment* (MCMR) by examining fans' online conversations. The study aims at investigating both the motivations as well as specific behaviors of film-induced voluntourists. Such an investigation is important as the connection between film-induced tourism and voluntourism has not been studied enough (Shao & Gretzel, 2009) despite its importance for the destinations visited by film-induced voluntourists.

Beeton (2005:9) defines film-induced tourism as “on-location tourism that follows the success of a movie (or set), television program, video or DVD in a particular region”. Regarding the motives of film-induced tourists, existing research has sought to align them with the personal seeking dimension of Iso-Ahola's (1982) model of tourism motivation (Singh & Best, 2004). Based on the research of Kim et al. (2007) and Lee, Scott and Kim (2008), it is proposed that people's involvement with a TV drama affects their perceptions of tourism destinations (familiarity, image, and visitation intentions). Kim et al. (2007) found that empathy with actors or actresses contributed to Japanese's preferences for and involvement in Korean dramas and desires to visit Korean locations associated with these dramas. Shao and Gretzel (2009) found emotional involvement in a drama leads to strong desires to visit the place where the story really happened, and that during their travels, fans often engage in meaningful activities such as volunteering and self-reflection.

Volunteer tourism has been defined as “utilizing discretionary time and income to travel out of the sphere of regular activity to assist others in need” (McGehee & Santos, 2005:760). Existing research found the motives for volunteer tourists include both altruism and self-related perspectives. Altruistic motives are the distinct feature which differentiates voluntourism from other forms of tourism, and encompass helping others in need, restoring the environment, and helping the host people (Butcher, 2003; Scheyvens, 2007; Stoddart & Rogerson, 2004). Self-related motives involve hedonic experiences and self-development. Self-development includes contemplating, fulfilling a dream, expressing individuality, enriching oneself, developing skills relative to university studies and future careers, engaging in meaningful experiences, or enjoying the feeling of being part of a team (Brown & Morrison, 2003; McGehee & Santos, 2005; McGehee, 2002; McGehee & Norman, 2002; Mustonen, 2005; Sin, 2009; Stoddart and Rogerson, 2004; Uriely, Reichel & Ron, 2003; Wearing, 2003; Wearing & Deane, 2003; Wearing & Neil, 2001).

Both *Soldier Sortie* (SS) and *MCMR* are popular Chinese TV series produced by the same crew and broadcast in 2007 and 2009, respectively. SS talked about a young farmer who was forced to join the army by his father, gradually became the most outstanding soldier of his whole regiment, and found his true self in the army. *MCMR* is about the Chinese National Revolutionary Army expeditionary force led by the Chinese Nationalist Party (CNP) in Burma, fighting the Imperial Japanese Army during the 1942 Battle of Yunnan-Burma Road. The Chinese province, Yunnan is the filming location of SS, and Tengchong, an actual

battlefield in Yunnan serves as the film location for MCMR. There are increasing numbers of SS and MCMR fans going to Yunnan for volunteering purposes. SS fans created an online group named Family of Seasons in the Sun (FSS), which is dedicated to establishing primary schools especially in remote and poor rural regions, such as rural villages in Yunnan.

In order to explore the volunteer activities and motivations of fans, a qualitative 'netnographic' study (Kozinets, 2002) using fans' online conversations from forums dedicated to SS and MCMR were analyzed. Based on Kozinets' (2002) criteria for Web site selection, the SS-dedicated forum, Tieba of Family of Seasons in the Sun (FSS) forum and the MCMR-dedicated forum, Tieba of My Chief and My Regiment (MCMR forum) were selected as the two online communities for our study. Attention was paid only to those threads related to our research questions.

Established only one year after the first broadcast of SS, FSS has already donated the first Sun Hope Primary School (SHPS) in Yunnan. In addition to direct donations, FSS members raise money through charity sales of fan art with signatures of the SS cast and FSS members. In 2009, MCMR fans joined the effort and donated the second SHPS in Tengchong. FSS members have organized several charity tours to interact with the children they helped. FSS has taken full advantage of online communication channels, such as using a dedicated QQ group (the most popular Chinese peer to peer chat tool) to discuss issues. The promotion department of FSS is in charge of advocating the SHPS project online, for instance by posting videos of their voluntours on popular Chinese online social networks.

MCMR fans show their respect to those who fought in the battle by donating to the veterans who have been treated unfairly for more than 60 years. Fans have collected and published historical materials about the battle or the veterans on the MCMR forum or personal blogs within the forum, and Chinese TV stations and print media also published some of these materials. Now MCMR members are preparing a book which collects fan art for charity sales. After travelling to Tengchong, MCMR fans write a great number of travellogs to inspire more fans to travel there. There is even a fan helping a local Inn owner in Tengchong to set up a blog to promote the establishment online.

"It is the power of the drama!" In the case of SS, it is the spirit of SS-- "Do something meaningful!" and "Don't abandon, don't give up!" Both lines are so popular among Chinese that the latter was cited by Chinese Premier Wen Jiabao in the rescue campaign after the Wenchuan Earthquake in 2008. This spirit clearly motivates the fans to engage in voluntourism.

Interestingly, MCMR fans' travel to Tengchong is driven by the intense empathy felt for characters in the drama, yet their volunteer activities are mainly driven by feelings of guilt. Indeed, MCMR fans have successfully evoked intense public debate about the issue.

Understanding volunteer tourist activities and their fandom-driven motives provides essential insights from theoretical and practical perspectives. The results of the study inform both the voluntourism as well as the film-induced tourism literature. Further, they allow for an enhanced understanding of film-induced tourists, which is important for the destination marketers looking to successfully connect to this very different group of travelers.

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## Destination Sunset Boulevard: Tourism and the Film Noir Genre

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Film Noir refers to a style of American crime films of the 1940s and 1950s. Well known examples include *Sunset Boulevard*, *Gilda*, *Out of the Past*, *Touch of Evil* and *The Third Man*. These were highly stylized, often presenting a cynical view of contemporary society as corrupt and decadent and lead characters as morally ambiguous and dominated by forces outside of their control. Reacting to the advent of television, they emphasised adult themes including greed, lust, double crosses, obsessive revenge and sexually suggestive dialogue (Crowther, 1988; Krutnik, 1991). Most of these films were set in the seedy underworlds of San Francisco and Los Angeles, though a few took the concept to other places (for example *Touch of Evil* was set in Mexico and *The Third Man* in Vienna. These films were highly popular, both in US and foreign markets and their appeal continues today with strong fan bases.

This exploratory paper seeks to utilise Film Noir to extend our knowledge of how film genres attract tourists. Whereas many studies of film-induced tourism have considered individual films, there is value in considering the collective impacts of genres. Film Noir is an interesting genre to consider as its dark view of human nature contrasts with the more positive epics, romantic comedies and musicals which are typically considered in film tourism.

A growing literature examines the intermingling of destination and film images and its influence on the tourist. Of particular interest is what it is about specific films which appeals to tourists and attracts them to a destination. In the popular media the general emphasis is on the appeal of spectacular or iconic scenery. In such a view, film is a visual medium and it is the visuals of film which affect tourists.

However, academic studies of film-induced tourism have identified a wider range of motivational drivers. In considering how Australian films of the 1980s stimulated a surge in American tourists, Riley and Van Doren put this down to a combination of 'natural environments as a spectacular backdrop to action, a portrayal of uncomplicated indigenous lifestyles and, lastly, the interaction and struggle of man with the environment' (1992: 273). Tooke and Baker argued 'destinations and experiences are enhanced in the viewer's memory by special technological effects, an association with famous actors and highly attractive settings (1996: 88). Riley, Baker and Van Doren held that 'if some part of a movie is extraordinary or captivating, it serves as an icon which viewers attach to a location shown in the movie'. This icon could be 'a single event, a favourite performer, a location's physical features or a theme' (1998: 924).

Later researchers saw more personal connections between film storylines and tourism. Kim and Richardson stated that 'it can be inferred that the level of emphatic involvement with film characters can affect the perceptions viewers have of the place depicted in the film' (2003: 222). Beeton argued that 'we view movies through ourselves in such a way to gain some personal meaning' and 'we put ourselves into the story, sights, sounds and emotions of the movie' (2005: 229). In a study of films set in the Australian Outback, Frost (2010) found

that the stories were consistently of visitors whose lives were changed by the experience, effectively functioning as a 'promise' that this destination could have this effect on tourists.

In contrast, other recent researchers have returned to an emphasis on scenery and landscape. Jewell and McKinnon (2008) argued that films foster 'place-identity' and have created a new form of associative cultural landscape. In examining the experiences of tourists in New Zealand on *Lord of the Rings* tours, Carl, Kindon and Smith (2007) identified a strong desire for tourists to be in the actual places where scenes were shot. An empirical study of tourists by Macionis and Sparks (2009) found that visiting film locations tended to be incidental and that the primary motivator was 'to see the scenery and landscape in real life' (2009: 97).

Such a debate is critical to understanding the interaction between film and tourism. It has practical implications in terms of destination marketing and in the development of tours, attractions and events. Our interest in Film Noir is that it is a genre that is primarily story based, with the scenery and landscape of secondary importance. Our argument is that it is the story which is paramount to attracting viewers and turning them into tourists.

Most Film Noir productions were set in Los Angeles and San Francisco and we explore the development of 'tourism product' in these cities. These include:

1. Sites and landscapes made famous in these films, eg Sunset Boulevard.
2. Tours
3. Museum exhibitions
4. Events, including Noir City: San Francisco Film Noir Festival and Los Angeles Festival of Film Noir
5. Associative heritage, such as cars and fashions of the 1940s and 1950s

While our focus is Film Noir, we recognise that tourists and operators may also present all or part of these attractions as related to other concepts. For example, Sunset Boulevard may be viewed in the light of more recent Hollywood celebrities and cars and fashion may also be viewed through different perspectives.

In this conceptual paper, our aim is to introduce the key concepts and issues and set out our future research plans.

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