The Routledge Companion to Media and Tourism provides a comprehensive overview of the research into the convergence of media and tourism and specifically investigates the concept of mediatized tourism. This Companion offers a holistic look at the relationship between media and tourism by drawing from a global range of contributions by scholars from disciplines across the humanities and social sciences. The book is divided into five parts, covering diverse aspects of mediatization of tourism including place and space, representation, cultural production, and transmedia. It features a comprehensive theoretical introduction and an afterword by leading scholars in this emerging field, delving into the ways in which different forms of media content and consumption converge, and the consequential effects on tourism and tourists.

The collection is an invaluable resource for students and scholars of tourism studies, cultural studies, and media and communication, as well as those with a particular interest in mediatization, convergence culture, and contemporary culture.

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‘Through high-level theorizing, truly interdisciplinary lenses and illustrative case studies, this companion succeeds in merging media studies and tourism perspectives in critical ways that allow for new understandings of changing media landscapes and emerging tourist behaviors. The diversity of media channels, media contents, locations and forms of tourism discussed is impressive and genuinely engaging. A milestone for research on mediatized tourism!’

Ulrike Gretzel, Senior Fellow, Annenberg School for Communication and Journalism, University of Southern California.

‘This book is set to become a must-have for those who are interested in understanding the interplay of the traditional and new media with the tourism industry. The thoroughly researched chapters deal with various theories, methodologies, countries, media channels and aspects of tourism including travel planning, decision making, experiences and marketing’.

Eli Avraham, Communication Department, University of Haifa, Israel
CONTENTS

List of figures x
List of tables xii
List of contributors xiii
Acknowledgement xxiv

1 Introduction: in the juncture of media convergence and tourism – towards a research agenda 1
Maria Månsson, Cecilia Cassinger, Lena Eskilsson, and Annæ Buchmann

PART I
Critical and conceptual entrance points to the field 11

2 Invited contribution – the Janus face of transmedia tourism: towards a logistical turn in media and tourism studies 13
André Jansson

3 Invited contribution – mind the gap: interdisciplinary approaches to media and tourism 20
Anne Marit Waade

4 Theme parks – where media and tourism converge 27
Sabrina Mittermeier

5 Cinematic tourism in a time of media convergence: a spatial framework 35
Giulia Lavarone
# Contents

6 What do Melania Trump tourism and Dracula tourism have in common? ‘Othering’ in the Western media discourse

*Maja Turnšek, Andreja Tidina and Barbara Pavlakovič*

7 Confronting the gaze, gripping the virtual: a cultural materialist perspective on cinema-tourism studies

*Sofia Sampaio*

8 Promoting cultural heritage in a post-digital context: a speculative future for the online archive

*Adriaan Odendaal and Karla Zavala*

9 Physical digital labour and the commoditisation of cultural sites: mediatising tourism through social mapping

*Kathleen M. Kuehn and Michael S. Daubs*

## PART II

### Mediatized places and spaces

10 Football tourism and the sounds of televised matches

*Nicolai J. Graakjær and Rasmus Grøn*

11 Pop idols, mediatized places, and identity-oriented performances of fans as domestic tourists in Japan

*Yunuen Ysela Mandujano-Salazar*

12 Do you feel the warmth? The online destination image of Southeast Asia

*Maria Criselda G. Badilla*

13 Tourism and popcorons: the role of feature films in branding and marketing destination New Zealand

*Natàlia Ferrer-Roca*

14 Official destination websites: a place’s showcase to the world

*José Fernández-Cavia*

15 Doing as directed: analysing representations of travel in contemporary Bollywood cinema

*Apoorva Nanjangud*
## Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Representation of food and tourism in legacy media: rediscovering the roots</td>
<td>142</td>
</tr>
<tr>
<td></td>
<td><em>Francesc Fusté-Forné and Pere Masip</em></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Liminality and the stranger: understanding tourists and their landscapes through <em>True Detective</em></td>
<td>153</td>
</tr>
<tr>
<td></td>
<td><em>Hazel Andrews and Les Roberts</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>PART III</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Circle of representation</strong></td>
<td>163</td>
</tr>
<tr>
<td>18</td>
<td>Co-creation constrained: exploring gazes of the destination on Instagram</td>
<td>165</td>
</tr>
<tr>
<td></td>
<td><em>Cecilia Cassinger and Åsa Thelander</em></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Representations of a Green Ireland: a case study of global franchises <em>Star Wars</em> and <em>Game of Thrones</em></td>
<td>176</td>
</tr>
<tr>
<td></td>
<td><em>Pat Brereton</em></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Representation of the UAE as a touristic destination in Nat Geo Abu Dhabi: an analytical study</td>
<td>187</td>
</tr>
<tr>
<td></td>
<td><em>Alyaa Anter</em></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Rewriting history, revitalizing heritage: heritage-based contents tourism in the Asia-Pacific region</td>
<td>197</td>
</tr>
<tr>
<td></td>
<td><em>Philip Seaton and Sue Beeton</em></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Challenges of film-induced tourism in Croatia: from <em>Winnetou</em> to <em>Game of Thrones</em></td>
<td>206</td>
</tr>
<tr>
<td></td>
<td><em>Božo Skoko and Katarina Miličević</em></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Beaten tracks: belatedness and anti-tourism in guidebooks</td>
<td>215</td>
</tr>
<tr>
<td></td>
<td><em>Tim Hannigan</em></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Film tourism and a changing cultural landscape for New Zealand: the influence of Pavlova Westerns</td>
<td>225</td>
</tr>
<tr>
<td></td>
<td><em>Warwick Frost and Jennifer Frost</em></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Tourists’ place-making performances through music</td>
<td>235</td>
</tr>
<tr>
<td></td>
<td><em>Jörgen Eksell and Maria Månsson</em></td>
<td></td>
</tr>
</tbody>
</table>
26 Tourists’ filmic representations on YouTube: a case study analysis of two mediatized visits to the Mursi in Ethiopia

Tom Sintobin and Anke Tonnaer

PART IV
Tourists as media producers

27 Star gazing: the nexus and disparity between the media, tourism, and cultural heritage in Ireland

Aine Mc Adam

28 Commemorating popular media heritage: from shrines of fandom to sites of memory

Christian Hviid Mortensen

29 Media tourism, culinary cultures, and embodied fan experience: visiting Hannibal’s Florence

Rebecca Williams

30 Scene hunting for anime locations: otaku tourism in Cool Japan

Antonio Loriguillo-López

31 Behind-the-(museum)scenes: fan-curated exhibitions as tourist attractions

Philipp Dominik Keidl

32 Creative fandoms and the mediatized sacred sites

Kyungjae Jang and Takayoshi Yamamura

33 I came, I saw, I selfied: travelling in the age of Instagram

Ana Oliveira Garner

34 The mediatization of Sherlock Holmes: autoethnographic observations on literary and film tourism

Annæ Buchmann

35 Cultural intimacy of fans/travellers: popular culture and the politics of classification

Andreja Trdina, Barbara Pavlakovič and Maja Turnšek
## Contents

### PART V

**Transmedia tourism**

36 The role of stories in travel posts to social media  
*John Pearce and Gianna Moscardo*

37 Evaluating multiple portrayals of destination image: assessing, categorising, and authenticating visuals on Facebook posted by national tourism organisations  
*Nicholas Wise*

38 The digital tourist bureau: challenges and opportunities when transferring to a digital value creation  
*Sara Leckner and Carl Magnus Olsson*

39 Tourist information search in the age of mediatization  
*Lena Eskilsson, Maria Månsson, Jan Henrik Nilsson, and Malin Zillinger*

40 Towards sustainable nautical tourism – exploring transmedia storytelling  
*Fani Galatsopoulou and Clio Kenterelidou*

41 The nexus between tourism heritage attraction, media and fashion  
*Kim Williams*

42 Online and on tour: the smartphone effect in transmedia contexts  
*Susan Carson and Mark Pennings*

43 Smartphone as the invisible backpack: the impact of smartphone on Chinese backpackers’ mobility pattern  
*Jia Xie*

### AFTERWORD

44 Afterword – participatory placemakers: socio-spatial orderings along the nexus of tourism and media  
*Szilvia Gyimóthy*

*Index*
FIGURES

3.1 Interdisciplinary framework for studying media and tourism inspired by the off-screen location model in Locating Nordic Noir

8.1 Visitors to the Sound Souvenir pop-up ‘memory institution’ at NIME (2017)

8.2 The material Sound Souvenirs on display at NIME (2017)

11.1 Above: JAL Arashi JET at Haneda Airport in 2012. Below: People at the airport taking pictures of the plane

11.2 Food vending spot at Mount Takao. The paper at the centre indicates that one of the members of Arashi tasted that soup in the TV show Arashi ni shiyagare

14.1 ODW and the selection of user profiles

14.2 ODW offers reasons to visit as well as an online ticket service

16.1 Local vegetables in a municipal market, Catalonia

16.2 Olive oil festival, Catalonia

18.1 The tourist gaze

18.2 The Instagram gaze

18.3 The art gaze

19.1 Skellig Michael

19.2 Pathway to Ireland


24.1 Shot from the right angle, the Bannockburn Sluicings Heritage Area can suggest America’s iconic Monument Valley

24.2 Stone building dating from the nineteenth century and utilised for Good for Nothing, Bendigo Historic Reserve

25.1 Street musician in Liverpool

25.2 Tourists early in the morning interacting and documenting with a Cilla Black statue

27.1 Skellig Michael from the Sky

27.2 The Monastic settlement & Star Wars film location Sky

28.1 The Yellow Mansion as it stands in Gedser

32.1 Ross Village Bakery, the fan-made sacred site of Kiki’s Delivery Service, Tasmania, Australia
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>33.1</td>
<td>Instagram post of walls painted in rainbow colours. Photo taken in Choi Hung housing estate in Hong Kong</td>
<td>319</td>
</tr>
<tr>
<td>33.2</td>
<td>Instagram post with a photo taken at the Yick Cheong residential building in Hong Kong</td>
<td>320</td>
</tr>
<tr>
<td>34.1</td>
<td>Criterion Restaurant, London, UK</td>
<td>330</td>
</tr>
<tr>
<td>34.2</td>
<td>Sherlock Holmes-Plaque in the Criterion Restaurant, London, UK</td>
<td>331</td>
</tr>
<tr>
<td>36.1</td>
<td>A storytelling framework for tourism (adapted from Moscardo, 2018)</td>
<td>352</td>
</tr>
<tr>
<td>36.2</td>
<td>An expanded storytelling framework for tourism</td>
<td>355</td>
</tr>
<tr>
<td>39.1</td>
<td>Digital guidebook in a German tourist’s mobile phone</td>
<td>387</td>
</tr>
<tr>
<td>39.2</td>
<td>Visitors at the TIC in Vimmerby, Sweden</td>
<td>389</td>
</tr>
<tr>
<td>40.1</td>
<td>The sample of the study</td>
<td>397</td>
</tr>
<tr>
<td>41.1</td>
<td>Reinforcement circle of transmedia interactions</td>
<td>404</td>
</tr>
<tr>
<td>41.2</td>
<td>A systems framework depicting the interconnection of the media, heritage tourism and fashion</td>
<td>411</td>
</tr>
<tr>
<td>43.1</td>
<td>Wi-Fi access notice</td>
<td>427</td>
</tr>
<tr>
<td>43.2</td>
<td>Table tennis table on terrace</td>
<td>430</td>
</tr>
<tr>
<td>44.1</td>
<td>Participatory placemakers caught in the act of putting Visby on the map</td>
<td>438</td>
</tr>
</tbody>
</table>
TABLES

18.1 Gazes
30.1 Components of the matrix of individual skills and their descriptors in relation to Media and Information Literacy
36.1 Uses and gratifications associated with using social media
37.1 Dimensions/attributes of destination image
37.2 Facebook pages analysed
37.3 Number of profile pictures, cover photos, and descriptive content by country
37.4 Image content based on cover photos by country
37.5 Image content based on profile pictures by country
38.1 Pros and cons of the crossmedia used for visitor interaction before the move to digitalization (in 2016)
38.2 Pros and cons of crossmedia used for interaction with visitors after the move to digitalization (2018)
40.1 List of keywords used for collecting travel content for the study
40.2 List of attributes used for coding
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Contributors

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Contributors

*Urban Transformations: Geographies of Renewal and Creative Change; Urban Renewal, Community and Participation: Theory, Policy and Practice; and Events, Places and Societies.*

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1

INTRODUCTION

In the juncture of media convergence and tourism – towards a research agenda

Maria Månsson, Cecilia Cassinger, Lena Eskilsson, and Annæ Buchmann

Introduction

In the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple platforms. (Jenkins, 2006, p. 3).

This chapter presents an overview of the extant research on media and tourism focusing particularly on how contemporary tourism is mediatized and presents the framework and organisation of this book.

The Routledge Companion to Media and Tourism is the first of its kind in offering an in-depth examination of the breadth and scope of the intersecting fields of media and tourism research.

The book deals with the production and consumption of tourism as it relates to and is transformed by media convergence. Media convergence is applied here in order to explore and contextualise changes in media and their consequences for tourism consumption. Convergence affects the relationship between existing technologies, industries, markets, genres, and audiences (Jenkins, 2004), and by extension the tourism system and its markets. The close interaction between different media products blur sector-related boundaries, which have become fluid. Moreover, media convergence implies the collapse of media texts and technological platforms into cultural performances like tourism (Jansson & Falkheimer, 2006; Jenkins, 2006). The intertwining of media content and processes of production and consumption has had and continues to have a profound effect on tourists, the tourism system, and its related industries. At its simplest, media changes the meaning of tourism in time and space by prolonging the consumption experience and journey. Travel starts long before arriving at the destination with online bookings, interactive maps through which one can experience local neighbourhoods, travelblogs, Instagram accounts, and Facebook groups through which connections are established. In addition, popular books, television series, films, and computer games attract unprecedented number of visitors and affect expectations of destinations. The tourism landscape is also increasingly fragmented, and tourists have more power to co-create and steer their journeys and experiences. This, in turn, creates an incredibly rich research landscape.
Our concern in editing this book is to add to the already existing body of research on the role of popular culture and media in tourism by considering the wider implications of media practices, logics, and conditions for contemporary tourism. In order to achieve this, we would like to shift the attention from the effect of media to a focus on the embeddedness of media in tourism experiences and practices and how media communicatively constructs a socio-cultural reality (cf. Couldry & Hepp, 2013). This book will explore and expand this notion. The aim of the volume is thus to provide a comprehensive account of state-of-the-art research that advance a specialised research agenda on the junction of media convergence and tourism. The volume brings together a large number of contributions across disciplines and geographies that shed light on tourism as a highly mediatized social and cultural process. These original contributions provide insights into multiple perspectives on the media and tourism relationship, whilst critically discussing the leading views in their disciplinary area. In summary, the following chapters illuminate the production and consumption of tourism as it relates to and is transformed by media convergence.

Tracing current trends in media and tourism

Tourism has long been intertwined with media. For example, Urry (1990) suggested that the tourist gaze could be influenced by non-tourist activities, including film and television, and Butler (1990) specifically stating that films play a vital role in influencing the travel preference. Since then a relatively wide and fragmented tradition has emerged around the relation between various types of media and tourism. This is timely since ‘media deconstruct previous understandings of tourism with de-differentiation and dematerialization, renegotiate the reality of tourism (ontology), introduce a new way of seeing (epistemology), and provide new solutions (methodology) and instruments (methods) for today’s tourism research’ (He, Wu, & Li, 2019, n.p.). The rapid digitalisation of our modern society ‘has played a crucial role in the construction of new notions of place’ (Leotta, 2016, n.p.) and has profound consequences for the experience of everyday life and travel decision-making processes.

Yet, despite the growing interest for the interrelationship between media and tourism, the previous research is scattered and published in different outlets located in different disciplines. Several books have sought to lay the groundwork in this regard. The 2003 volume Visual Culture and Tourism, edited by Lubbren, demonstrated that tourism and visual culture have a long-standing history of mutual entanglement and was the first known work to specifically discuss these two aspects together. The Media and the Tourist Imagination. Converging Cultures (2005) edited by Crouch, Jackson, and Thompson examines the way media reimagines travel and tourism and how tourism practices are affected or altered by the media. Mediating the Tourist Experience. From Brochures to Virtual Encounters (first published in 2013 and then re-published 2016) edited by Scarles and Lester also demonstrated how nowadays tourists play an active role in co-creation through the mediation of their own tourist experience as well as the experiences of other tourists. In addition, The Routledge Handbook of Cultural Tourism (2013) edited by Smith and Richards looked at the tourist experience itself and the various ways in which tourists seek to be more actively and interactively engaged. Several contributions consider demographic changes in engaging with and using media in the tourism experience. In further detail, The Routledge Handbook of Popular Culture and Tourism (2018) edited by Lundberg and Ziakas specifically addresses popular cultural production and consumption trends, analysing their consequences for tourism, spatial strategies, and destination competitiveness. In an important attempt to theoretically consolidate the field Månsson (2011) advocated the concept of mediatized tourism. However, current research
remains fragmented and too often focuses on mere descriptions or singular case studies with little strategic relevance for similar areas, such as literary and heritage tourism. Moreover, the emphasis is typically still on a Western perspective with only few exceptions (e.g., Iwashita, 2003; Kim, 2012; Kim, Long, & Robinson, 2009). What is needed is a broader understanding of how tourism is mediatized by various actors and of the drivers and impacts of diverse forms of media and tourism.

Mediatized tourism – setting the scene

The space of media is transdisciplinary, and it has been suggested that it is no longer relevant to talk about individual media (e.g., television, film, social media, and so on) (Couldry & Hepp, 2013). Therefore, as an overarching perspective, this book is guided by the concept of media convergence and by extension mediatization. The term mediatization directs the focus to multidisciplinary studies concerned with broader societal and cultural processes and changes but also studies of the influence of particular media on particular fields and domains (Ekström, Fornäs, Jansson, & Jerslev, 2016, p. 1100). Here, we combine this approach with the concept of ‘convergence’ (Jenkins, 2006) to move distinctively beyond ideas such as media representations and the notion of the passive tourist.

Mediatization emerged as a concept in media and communication studies in the past decade to emphasise the transformative aspects of the contemporary media landscape (Couldry, 2008). The concept is used to analyse critically the interrelation between changes in media and communications on the one hand, and changes in culture and society on the other (Couldry & Hepp, 2013; Hepp & Krotz, 2014). Furthermore, mediatization emphasises the intensified and changing importance of media and how it spreads to other parts of our culture and society (Hjarvard, 2008, 2013, 2016). According to Kaun and Fast (2014, p. 12), ‘mediatisation encompasses all processes of change that are media induced or that are related to a change in the media landscape over time’. Thus, it is a useful concept when it is used as a frame for understanding the relationship between media and cultural change (Hepp, 2009).

It is in this sense that mediatization becomes interesting for the interrelationship of tourism and media. Schultz (2004) identifies four processes related to mediatization: extension, substitution, amalgamation, and accommodation. The first process focuses on how media extend human communication in place and time. The second process, substitution, stands for media’s role in replacing social activities that formerly had to take place face-to-face. For example, tourists can now write about and post photos of places on social media like Facebook and TripAdvisor whilst travelling; before, it was not until tourists came home that they could show and tell about their travel experiences. Amalgamation represents the insight that ‘media activities not only extend and (partly) substitute non-media activities; they also merge and mingle with one another’ (Schultz, 2004, p. 88). Hence, media activities intermingle with other kinds of activities. The fourth process is accommodation, this process highlights media’s influence on sectors outside the media sphere – for example, politicians’ adaptation to the language of media when presenting themselves (Schultz, 2004). To begin with, mediatization was mainly addressed within the political field, now many other areas such as religion, culture and everyday life is in focus (Kaun & Fast, 2014). It is therefore also of relevance for tourism since media and tourism has always been intertwined. Mediatization can help to capture these intensified processes (cf. Andersson, 2017; Jansson, 2002; Månsson, 2011).

Jansson (2015, p. 82) argues that ‘mediatization is a historical meta-process whereby a variety of social realms, in organizational settings as well as everyday life, become increasingly adapted to and dependent upon media technologies and institutions’. By applying
mediatization, it is possible to address the transformative processes in everyday life that are influenced by an intertwining of media, culture, and society (cf. Jansson, 2015). From a media perspective, Jansson (2002) linked mediatization in tourism to the embeddedness of tourist gaze in the consumption of media images. Similarly, Jensen and Waade (2009) highlight mediatization, whilst exploring the interrelationship of media and tourism. They argue that media do not just change tourist’s performances when they are visiting a destination, as media have a profound impact on all social interactions and ways of communication. Månsson (2011, 2015) argues from the perspective of a tourism scholar for the use of new media perspectives such as mediatization and convergence to understand the intertwining of media and tourism. Scarles and Lester (2013, 2016) build on this call for further studies to explore the interrelationship of media and tourism when they brought together a global spectrum of researchers. Their aim was to show the complexity of the processes in the relationship between tourism and media, in order to highlight the plurality that is involved in mediating tourist behaviours and destinations. Other researchers addressing similar issues are, for example, Reijnders (2011); Gyimóthy, Lundberg, Lindström, Lexhagen, and Larson (2015); and Gyimóthy (2018). Nevertheless, there is still a scarcity of research addressing media and tourism by the processes associated with mediatization (cf. Cohen & Cohen, 2012). The concept of mediatization is not straightforward and has been criticised for providing a linear account of media’s influence on society (e.g. Corner, 2018). Here, we contend that mediatization is a useful concept to capture how different types of media shapes and frames tourists’ experiences and practices.

This Companion is thus guided by notions of media convergence and mediatization and brings together scholars from different disciplinary backgrounds within the social sciences whilst addressing media and tourism from a range of perspectives. The contributions are highlighted in the next section that shows the different parts of the book and the included chapters.

**Organisation of the book**

This edited volume is composed of 44 chapters written by 62 authors. The contributions are organised according to five themes: part I) critical and conceptual entrance points to the field, part II) mediatized places and spaces, part III) the circle of representation, part IV) tourists as media producers, and part V) transmedia tourism. The themes serve as different ways of capturing and theorise the mediatization of tourism and traces its manifestations across various sites and platforms. The contributions are grouped based on topicality and relationship with the different themes, rendering a blending of contrasting or complementary accounts.

**Part I – critical and conceptual entrance points to the field**

The first part of the book deals with critical and conceptual entrance points into the field of media and tourism and presents a framework against which the other chapters in the book may be read. Part I opens with two invited contributions (Chapters 2 and 3) written by two leading scholars in media and communication studies, André Jansson professor at Karlstad University, Sweden, and Anne-Marit Waade professor at Aarhus University, Denmark. Both contributors deal with the research frontiers of the field and offer a meta-perspective on the embeddedness of media in tourism. In the subsequent Chapter 4, Sabrina Mittermeier argues that the theme park is a particularly interesting site at which to elaborate on the convergence of media and tourism due to its dual status as a highly mediatized place and tourist destination. Chapter 5,
Introduction

by Kathleen M. Kuehn and Michael S. Daubs, explores issues of tourism and media convergence in relation to redefinitions of value around labour and cultural space in Google ‘Trekker’ programme, a crowdsourcing initiative to capture landscape imagery for Google Maps. In Chapter 6, Maja Turnšek, Andreja Trdina, and Barbara Pavlakovič examine the process of ‘Othering’ in the promotion of Melania Trump’s hometown as a tourist destination. Chapter 7, by Karla Zavala and Adriaan Odendaal, considers alternative ways to improve the preservation of culture heritage online through post-digital archival practices. Giulia Lavarone’s contribution – Chapter 8 – is concerned with the cinematic tourist experience through the lens of film theory. Lavarone understands mediatization as a socio-spatial concept and applies it to critically consider the relocation of cinema. In a related vein, Sofia Sampaio extends cinema tourism studies by means of a cultural materialist perspective. In Chapter 9, she demonstrates how cinema tourism can benefit from the consideration of the intertwined material and meaning-making capabilities of both cinema and tourism.

Part II – mediatized places and spaces

The second part of the book, mediatized places and spaces, analyses mediatization from different spatial perspectives. Chapter 10 by Nicolai Graakjær and Rasmus Gron explores how auditory aspects of televised football can promote football tourism. The chapter analyses how in-stadium experiences with focus on the role played by the spectator sounds is mediated through TV transmissions. In Chapter 11, Yunuen Ysela Mandujano-Salazar discusses place-related media activities from the Japanese idol group Arashi and the development of a special segment of domestic tourism. Chapter 12 by Maria Criselda G. Badilla analyses through official websites and social media sites how destination management organisations use different channels to create a single destination image of South-East Asia. In Chapter 13, Natália Ferrer-Roca analyses the role of feature films in branding and marketing the destination New Zealand. The chapter explores the relationships between feature filmmaking and destination marketing, economic development, and country reputation. In Chapter 14, José Fernández-Cavia discusses the role played by official destination websites in the process of building and disseminating destination brands and attractions. Chapter 15 by Apoorva Nanjangud examines the emerging travel representations and the narrative structure in Bollywood cinema by analysing three popular Bollywood blockbusters. In Chapter 16, Francesc Fusté-Forné and Pere Masip investigate how legacy media builds a food-based storytelling. The chapter analyses representations of food and tourism in Spanish newspapers. The last chapter in Part II, Chapter 17, by Hazel Andrews and Les Roberts explores questions around the symbolic role of the ‘other’ and ‘stranger’ in narratives of places and mobility using the case of the HBO drama True Detective.

Part III – circle of representation

The third part in the Companion is focused on the circle of representation. This is a concept discussed by, for example, Jenkins (2003) and Urry (1990). It is seen as a rather passive view where tourists are passive media consumers who only search for images seen before whilst travelling. However, Urry and Larsen (2011) address the performative aspects involved in the mediatized gaze. Mediatization therefore challenges the passive view on tourists as this concept highlights tourists’ agency in creating images (Månsson, 2011). The contributions in this part seek to challenge the notion of the passive tourist. The construction of images is examined from a tourist as well as an organisational perspective.
In Chapter 18, Cecilia Cassinger and Åsa Thelander employ the concept of gaze as a theoretical lens through which to examine the role of visual social media in co-creating images of destinations. Their study shows how different gazes discipline locals’ imaginations of a city with a bad reputation. Chapter 19 by Pat Brereton explores the representation of Ireland through the global franchises Star Wars and Game of Thrones. The aim is to see whether the franchises can help to promote green eco-tourism to Ireland. The same cases are also addressed in Part IV (Chapter 27) but then from a fan tourism perspective. In Chapter 20, Alyaa Anter investigates the role of the National Geographic Abu Dhabi channel as a cultural outlet in framing touristic destinations in the UAE. Philip Seaton and Sue Beeton discuss the rewriting of history in Chapter 21 and how new values are assigned to heritage tourist sites associated with popular culture by using a Japanese and an Australian case. In Chapter 22, Božo Skoko and Katarina Miličević explore the interdisciplinary field of public relations and film as a part of the destination branding process, and destination image as an outcome of destination branding process by using Croatian film-induced tourism as a case. Looking at a more traditional medium, guidebooks, Tim Hannigan finds in Chapter 23 that guidebooks, despite being intended to facilitate leisure travel, continue to contain traces of anti-tourism, probably sustained by reliance on readers’ own self-construction. In Chapter 24 by Warwick Frost and Jennifer Frost film tourism is also addressed by focusing on Pavlova westerns and its impact on the cultural landscape of New Zealand. Jörgen Eksell and Maria Månsson problematize in Chapter 25 the performance of place-making practices by tourists as they engage with music, using the city of Liverpool as a case. Finally, in Chapter 26, Tom Sintobin and Anke Tonnaer address the circulation of tourism media products by exploring filmic representations, posted on social media, by tourists and semi-professional travellers of their visits to ‘primitive’ places.

Part IV – tourists as media producers

The fourth part of this book examines tourists as transformative producers that extend key works by media studies scholars including Jenkins (1992, 2006), Maorimoto (2018), and Langley and Zubernis (2017), as well as by tourism scholars like Buchmann, Moore, and Fisher (2010), Buchmann (2014) and Campos, Mendes, do Valle, and Scott (2017). All authors highlight the active role tourists take in creating meaningful and transformative products and experiences.

In Chapter 27, Áine Mc Adam investigates the nexus and disparity between the media, tourism, and cultural heritage in Ireland. She shows how tourism and heritage are interconnected and that media persists in selling the ‘gaze’. Following on, Christian Hviid Mortensen demonstrates in Chapter 28 how cultural memory can become mediatized and cherished even outside its country of origin with an effective narrative for ascribing value to objects. Rebecca Williams shows the transmediality of Hannibal’s Florence read through the lens of the participatory culture that surrounds the series, rather than the multiple iterations that exist in different texts and forms of media in Chapter 29. Similarly, Antonio Loriguillo-López analyses how anime location seekers reflect a profile of active users, expert locators of verified information, and distributors of cores of new knowledge on anime for other fans in Chapter 30. Following on from this, Philipp Dominik Keidl introduces in Chapter 31 the phenomenon of fan-run museums and shows how locations that promise encounters of other fans and their works in their local environments also mobilise them. Kyungjae Jang and Takayoshi Yamamura demonstrate in Chapter 32 that social media plays a role in strengthening trivial associations with transnational mediatization of sites by creative fandom. Ana
Oliveira Garner in Chapter 33 analyses how tourism is further submitting to the logic of social media whilst also implying an active role by tourists in the construction of the visual discourses about a place. In Chapter 34, Annæ Buchmann highlights the constant changes and mediatization of the Sherlock Holmes fandom, and its particularly transformative culture. Chapter 35, by Andreja Trdina, Barbara Pavlakovič, and Maja Turnšek, extends the concept of cultural intimacy and examines the role cultural capital plays in structuring this sensibility among fans.

Part V – transmedia tourism

The final part of the Companion focuses on transmedia tourism. Transmedia storytelling is something that is associated with Jenkins (2006). Furthermore, transmedia is also something that is connected to and part of the understanding of mediatization (Jansson, 2018). Transmedia tourism is therefore something that is highly relevant to address in order to enhance the understanding of media and tourism. Transmedia storytelling is central to understand how tourism discourses and practices are shaped as they are systematically dispersed across multiple digital platforms.

In Chapter 36, John Pearce and Gianna Moscardo argue that stories and storytelling are a core link between media and tourism by developing a storytelling framework for tourism. In Chapter 37, Nicholas Wise argues that we are moving beyond traditional forms of destination image generation, where Destination Marketing Organisations (DMO) portray a destination, to user-generated images. His contribution demonstrates the tensions that arise in differences between DMO's and tourists’ representation of destinations. Chapter 38 by Sara Leckner and Carl Magnus Olsson is closely linked to Chapter 39 by Lena Eskilsson, Maria Månsson, Jan Henrik Nilsson, and Malin Zillinger since both chapters address tourist information in a digital age. Leckner and Olsson explore the challenges and opportunities that arise in transferring value when a physical tourist information bureau is closing down to become purely digital. Eskilsson et al. analyse tourists' information search behaviour and their use of different information channels from a transmedia tourism perspective by studying German tourists’ travelling to Sweden. In Chapter 40, Fani Galatsopoulou and Clio Kenterelidou explore transmedia storytelling in an attempt to contribute to the conceptualisation and definition of nautical tourism in a sustainable and anthropocentric way. Kim Williams, in Chapter 41, examines how transmedia narratives can influence tourism, whilst also providing a framework to understand the syntheses between cultural heritage institutions, their visitors, and the fashion sector. Chapter 42, by Susan Carson and Mark Pennings, deals with the impact of smartphone use and the way such technologies facilitate new interactions between tourists and heritage sites. Jia Xie, Chapter 43, explores the impact of smartphone on Chinese backpackers’ mobility pattern. She concludes that backpackers are empowered by the advanced technology whilst at the same time run the risk of being distracted from exploring the destination.

Final thoughts

The Companion ends with an afterword written by Associate Professor Szilvia Gyimóthy, a leading Danish tourism scholar. In her closing commentary, she comments on the socio-spatial (re/dis)ordering power of entwined tourism and media practices, and the conceptualization of participatory placemaking. Based on the contributions to this Companion, she highlights three processes of participatory placemaking: place-wrecking, place-assembling,
and place-enhancing. These concepts and processes are highly interesting within interdisciplinary studies, as illustrated in this Companion, and provide important insights for practitioners.

In closing, we editors contend that the connection between media convergence and tourism needs further in-depth exploration and theorisation. Given that we live in a society where different types of media (broadly defined) are used as resources to organise and make sense of daily life, the extant research on how media shapes tourism experiences and practices is surprisingly limited. The contributions in this book pave the way for deepening our understanding of the relationship of media and tourism. They highlight that the relationship is reciprocal by demonstrating that tourists are not passive actors, but co-creators of contents and meanings, which influence our understanding of time and space. In these contributions, we see possibilities to shift the focus of mediatized tourism from a more or less predetermined process by the logics of the media industry to one that is powered by tourists’ practices.

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**Filmography**

*Zindagi Na Milegi Dobara* (Zoya Akhtar, 2011)

*Queen* (Vikas Bahl, 2013)

*Yeh Jawani Hai Deewani*, (Ayan Mukherji, 2013)

*Dil Dhadakne Do* (Zoya Akhtar, 2015)


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to transmedia storytelling within a digital strategy and its legal informatics issues. A case study. In V. Katsoni, A. Upadhya, & A. Stratigea (Eds.), Tourism, culture and heritage in a smart economy (pp. 49–71). Cham, Switzerland: Springer Proceedings in Business and Economics.


Notes
1 See Todorova (2009) for an account of how the Western image of the Balkans came into being and how in the same manner as the Orient the Balkans was constructed as the Other of Europe grounded in Saidian (1977); opposition/dichotomy East-West.
2 Such as the story of Count Vlad Dracula supposedly impaling some twenty thousand men, women and children to build “the forest of the impaled” in order to scare of the Turkish army (Hovi, 2014, pp. 39–40).
3 When an individual or the collective is offered a particular position in the discourse from which they can speak and act in a meaningful way (Åkerstrøm Andersen, 2003).
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The expression ‘cinema-tourism studies’ avoids the submission of one of the elements of the dyad to the other, offering an alternative to the more limited, albeit more widely used, ‘film’ or ‘cinematic’ tourism. The chapter adopts this expression throughout.

Respectively, in promotional tourism films (Sampaio, 2017) and mainstream narrative films (Sampaio, 2014).


One of the best accounts of the “cinematic gaze” is Mulvey’s essay (1989, first published in 1975), a feminist critique of classical Hollywood cinema. Feminist critics of the tourist gaze have been adroit in blending these two gazes (e.g. Pritchard & Morgan, 2000).

This is clear in Merchant Ivory’s film A Room with a View (1985), when Lucy Honeychurch (Helena Bonham-Carter), the archetypal Georgian tourist (cf. Sampaio, 2012), opens the window of her pension room with a view overlooking the Piazza della Signoria, in Florence.

See the anecdote reported by Lacan in Seminar XI and retold by Dash & Cater (2015, p. 275), who propose an inspiring application of the Lacanian gaze to tourism.

Consisting mostly of blockbusters produced and distributed under the aegis of “global Hollywood” (Miller, Govil, McMurria, Maxwell, & Wang, 2005). Examples include: The Lord of the Rings; Captain Corelli’s Mandolin; Harry Potter; The Da Vinci Code; Gladiator; The Beach; Braveheart, among others.

But see Tzanelli (2007, pp. 3–5), who attempts to bridge the gap between the (disembodied) eye and the gazing body.

Sound Souvenirs was a project developed during the EMJMD Media Arts Cultures program at Aalborg University along with Luis Bracamontes and Sultana Ismet Jerin. Among their contributions, Bracamontes was largely responsible for designing the augmented reality experience, while Jerin made an invaluable contribution with research regarding tangible user interfaces.

In 2020, by the time this chapter is being reviewed, Arashi is still the face of JAL national campaigns.

An institution was established to attract foreign film productions, while the Croatian Government has provided production companies with special tax incentives.

On November 15, 2018, the premiere of the Croatian film ‘Osmi povjerenik’ (The Eighth Commissioner) was held in Los Angeles. This film, whose plot takes place on a picturesque island in the Adriatic Sea, was also Croatia’s official Oscar candidate. For that occasion, an event entitled ‘Night of Croatian Film and Flavors’ was organized as the first joint presentation by the Croatian Audiovisual Centre (HAVC) and the Croatian National Tourist Board (CNTB). It gathered representatives of American media and notables from the film industry, who had the opportunity to become acquainted with representatives of the Croatian film industry and the presentation of the destination where the film was shot while enjoying the accompanying culinary and oenological offer. The result was significant publicity for the film, as well as for Croatia as a tourism destination.

The results obtained in this research were in the English language. Having in mind the popularity of Winnetou on the German outbound market, the results in the German language might be completely different.

A qualified spend consists of the costs of goods and services purchased in Croatia and wages paid to Croatian tax residents for services carried out in Croatia.

Read more at http://filmingincroatia.hr/


Examples: https://www.dw.com/hr/50-godina-winnetoua-na-filmu/a-16444347

Philipp Stölzl is the director of all three Winnetou sequels, the chief scriptwriter is Jan Berger, and producer Christian Becker. In the leading roles are Wotan Wilke Möhring as Old Shatterhand, and Nik Xhelilaj as Winnetou.

Evinced through the increase in visitor numbers to areas concentrated on in these campaigns.

‘Christian monasticism had its conceptual roots in the belief that union with God could best be attained by withdrawal from civilization into harsh and isolated regions’ (Horn, White Marshall, & Rourke, 1990, p. 1).

‘In the thirteenth century, living conditions on the Atlantic islands of Ireland degenerated to such a degree that year-round occupancy of the island probably became impossible. A general climatic deterioration, linked to a southern shift of the circumpolar vortex, began around 1,200, and, as a result, the polar ice cap expanded. Colder weather and the increasing frequency and severity of sea storms appear to have forced the monks to withdraw to a site on the mainland on Ballinskelligs Bay, near Waterville, County Kerry’ (Horn et al., 1990, p. 10).

Clochán is a type of building constructed with dry stones in a corbelled method (Aalen, 1964).

Many critiques have argued in opposition to the privileging of gazing or observation as the sole or primary characteristic of touristic behaviour. Shifting away from a visual focus has involved a redirection of attention to the body and the senses; as ‘the tourist ‘doing tourism’ (Crouch & Desforges, 2003; Crouch et al., 2001, p. 254). Similarly, Coleman and Crang (2002, p. 7) argue ‘highlights a more dynamic sense of embodied and performed as well as visualised engagement with places and tourist activities’.

A slightly different version of this analysis has previously been published in Danish (Mortensen, 2018). The analysis is based on fieldwork at the sites in question and interviews with key informants: a private fan collector, the chairman of the Danish Olsen Gang Fan Club, and the person in charge of the exhibitions at Nordisk Film.

According to the OECD (2017), the percentage of Japan’s adult population with higher education is the second highest in the world (50.5%).

Groups of fans who self-published manga (dōjinshi), video games (dōjin soft), and music (dōjin music), among others cultural products made for other fans.

Similar cases were studied in contexts such as user-generated journalism (Day Good, 2013), Google Earth forums (Robinson, 2014), and other social media platforms (García-Palomares, Gutiérrez, & Minguez, 2015); and in other regions such as Hong Kong (Lo McKercher, Lo, Cheung, & Law, 2011), Peru (Stepchenkova & Zhan, 2013), or Catalonia (Marine-Roig, Martin-Fuentes & Daries-Ramon, 2017).

Brett’s Toy Museum has closed its website while this essay was finalized.

Aden refers to armchair travelling as “symbolic pilgrimage” to describe imaginative journeys of fans through the immersion into a narrative without actual physical travels (Aden, 1999).

The only original objects from any Star Wars film are parts of the set design for the desert planet Tatooine from George Lucas’s A New Hope from 1977 (Digital Tour Guide, n.d.).

The omnivore thesis marks a historical shift in distinction making. Yet, it does not explicitly deny homology between class and culture; it merely argues that the nature of this relation has been fundamentally transformed – from distinctive snobbism to a more omnivore posture in cultural consumption of higher social strata. For criticisms of the empiricism of approach, see Warde et al. (2007) and for later corrections of the concept of a cultural omnivore also Savage and Gayo (2011). Parts of this chapter have been reproduced from a previously published report: Zillinger, M., Eskilsson, L., Månsson, M., & Nilsson, J. H. (2018).

It is a Chinese multi-purpose messaging, social media, and mobile payment app developed by Tencent.

‘Moments’ is WeChat’s brand name for its social feed of friends updates, and it allows users to post images, text, comments and to share music and articles.

As the Chinese government has never admitted that they blocked certain websites, they cannot demonstrate the VPN service which helps getting access to foreign websites is illegal. Otherwise, the demonstrations of the government would be self-contradictory. In China, one could pay extra money to get the VPN service, as the owner of the youth hostel did.

It is a Chinese social networking platform that is used for all manner of meetups. The Chinese name for the platform is陌陌.

Both of Ctrip and Dianping.com are famous travel websites in China, like Booking and TripAdvisor.