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Touring Consumption

Karlshochschule
International University

Springer VS

Management – Culture – Interpretation

Edited by
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The book series of the Karlshochschule International University explores new ideas and approaches to management, organizations and economy from a cultural and interpretive point of view. The series intends to integrate different perspectives towards economy, culture and society. Therefore, management and organizational activities are not seen as being isolated from their context, but rather as context-bound and dependent on their surrounding cultures, societies and economies. Within these contexts, activities make sense through the allocation, the interpretation and the negotiation of meanings. Sense-making can be found in performative processes as well as the way social meaning is constructed through interactions. The series seeks innovative approaches, both in formulating new research questions and in developing adequate methodological research designs. We welcome contributions from different interdisciplinary and collective ways of thinking and seeking knowledge which focus on the integration of "Management – Culture – Interpretation".

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Touring Consumption: Itineraries on the Move

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Moving towards touring consumption

Tourism has become a significant area of scholarship especially given the industry's product development opportunities on a global scale. However, the emphasis placed on such research has largely been from a supply-side perspective, reviewing economic value within market segments. What needs to be explored is the shift towards the agencies of the tourist/traveler as consumer, and consumption as being embodied as a moment of practice in continuous states of touring. The ways in which we consume in our contemporary world is becoming increasingly complex and fascinating, especially as we consider enhanced economies, technologies and competencies. Inasmuch as consumption is commonly construed in terms of demand and supply, it is also pertinent to explore consumption as an inherent part and productive activity of the everyday (de Certeau 1984).

In this sense, consumption and its relation to markets and culture can be considered in terms of social practices and as a phenomenon to understand processes involved in the creation and reproduction of practices. Warde (2005) relates consumption not as a practice in itself, but a moment in every practice in which appropriation occurs within practices and determines how practice is organized. It becomes apparent that practice accommodates both the holistic role of habituation alongside notions of agency, embodiment and performance.

Touring in terms of travel, tourism or varying aspects of mobilities contributes substantially to particular conventions and rituals of consumer practices. However, the dynamic agencies of the individual, where the consumer produces and reproduces in the act of consuming, seem to be neglected. We need to understand that production is ultimately an inherent part of consumption, not in terms of both ideas working together, but both being embodied in a unified fashion. We would like to position the consumer as one who consumes in a conscious and reflective way in which we have a kind of consumption that condones "practices of meaning creation and dissemination" (Humphreys and Grayson 2008).

Hence, touring consumption delineates a kind of performance that is not only reproduced, but is productive and emergent in its own right. The more

traditional conceptions of tourist, pilgrim, vagabond, refugee, expatriate, inter-national student or business traveler in the tourism sciences and related disciplines are becoming more and more diffused and need to be re-examined against the background of a differentiated, complex and individualized everyday perspective. It is also useful to see this in the light of prosumption (see Campbell 2005) and co-creation (see Prahalad and Ramaswamy 2004).

As an outlook, we would like to consider a 'touristification' of society and everyday life (Picard 1996; Larsen 2008; van der Duim 2007) in which touring as a metaphor and concept (Bal 2002) can be used to encapsulate new forms of mobilities as societal, economic, consumptive or scientific phenomena. Furthermore, we could conceptually refer to a 'touring' turn (see 'cultural turns' in Bachmann-Medick 2014) and ask guiding questions as to what the theoretical and practical impact of a touring turn is on contemporary society and the consumer at large, and how the everyday is shaped by touring. Although the 'everyday' baggage in tourism is seminal, less has been discussed about how the everyday itself is already infused with tourism. It is imperative to go beyond by analyzing tourist practices incorporated in the everyday, whereby "everyday sites of activity are redesigned in 'tourist' mode" (Sheller and Urry 2004: 5) and consider that touring and mobility are already incorporated as topics across the social sciences and humanities as well as in our social lives and consumer practices.

Moving itineraries

This book arose out of a conference, 'Touring Consumption', organized by the Karlshochschule International University in Karlsruhe, Germany in October 2013. It attempts to confront spatial, performative and cultural interrelations between tourism and social/economic behavior by providing a critical platform for articulation and discussion of possibilities, problems and effects of the complexities of 'touring consumption' in our contemporary world. As we conceptualized 'Touring Consumption', rather than defining what we meant by it, we provided only a sketchy framework so that academics from various fields were able to incorporate their background, disciplines, methodologies and idiosyncracies within their presentations and, together, allow a meaning (or meanings) to emerge collectively. This worked apparently, as demonstrated through the sheer quality of the presentations and papers. But what was even more convincing were the spaces and times allocated for dialogue, both formal and informal, in which participants felt as if they were not discussing the conference thematic, but engaging it by living it.

We wanted to follow on from this to provide a similar impulse in the writing of the sketch and the editing of this book. Once again, instead of discussing what we mean by touring consumption with 'precision', we wanted to allow nuances and subtleties, and thought we would project the onus onto you, the reader, to assist us in this project. However as editors, we hope to guide you in two ways.

First, we would like to suggest some initial questions to create your own itineraries through the book and its chapters: How can we look at touring consumption as part of practices? To what extent are touring practices performed, enacted and embodied? Who and what is the tourist/traveler in this context as opposed to predisposed ideas of what a tourist already is? How do we position a touristification of society in terms of the everyday? How are agent mobilities organized in our contemporary world?

Second, what we did do is to provide an overall conceptual frame and suggest four possible itineraries in the forms of 'embodiment and experience', 'brand and space', 'performance and form', and 'culture and discourse' in which one could tour the book with. Again these only represent some ways of moving through the text, as we attempt to derive meanings out of all the contributions and reposition them within certain concepts, paradigms and perspectives, as fluid and mobile as possible.

Embodiment and experience

Tourism is all about experience, yet we usually refrain from discussing this in embodied ways. We often rely on the tourist gaze (Urry and Larsen 2011) as an othered experience, one which involves a trained eye and skilled appreciation. Perhaps we need to reconsider how this gaze is manifested in the form of a de-exoticised experience, that is, translated from what is often construed of as extraordinary into an ordinary form of existence that is part and parcel of the everyday. McCabe contextualises this when he writes that the tourist experience is a metaphor of the social world and more, "since it mirrors and replicates that everyday world, along with the social concerns of ordinary members of society" (2002: 62). We need to consider how everyday life is practiced and that leisure and tourism is constitutive of this.

Pearce had already in 1988 written about the habitual nature of our holiday experiences as a kind of 'mindlessness'. But how are the mundane activities of our everyday lives incorporated within our holiday, especially our decision making process as a consumer? At what stage are the ordinary things that we do memorable? Tourism is thus about being in the world and making sense of it. By

incorporating the everyday, we also at the same time rely on a kind of reflexiveness that passively coerces us to acknowledge that embodied practices and experiences cannot be underestimated in the ways in which we understand how tourism is practiced (Obrador Pons 2003; Ateljevic et al. 2007; Larsen 2008, Wee 2012). Instead of dealing directly with the fuzzy distinction between tourism and the everyday, what we need to consider is the peripheral, that which makes the event meaningful.

Smith et al. iterate that the "processes of embodiment and experience are *moments*…in which we redefine our lives – when a meaning or belief is put at risk or we find ourselves reliving a memorable event" (2012: 5). Another way in which to consider embodiment is to refer to the tourist.

> "The places and spaces of tourism each present us with complex sets of expectations and norms that must be adhered to by the tourist. We might question how we – as embodied tourists – act in such ways as to reproduce the larger structures of society..." (Hannam and Knox 2010: 58)

Both *Küpers* and *King* engage embodied insights in their work with particular reference to a phenomenology of embodiment incorporating space, place and body. *Küpers* provides a theoretical framework for a critical understanding of embodied place and space in relation to touring and mobility, which is conceived as body-mediated movement that moves through inter-places. He proposes the notion of de-touring as an alternative metaphor and concept for an inter-placed mobility and finally, an ethos of 'engaged letting-go' ('Gelassenheit') as a relational inter-p(l)acing practice. *King* appropriates Merleau-Ponty's notion of chiasm and projects this onto the world of fashion and the clothed body. However it is the facilitation of their mobility, explored through aesthetics and the body and the tactility of fabric that makes the crucial step towards a realization of being. Interestingly, clothing (amongst many other things) is also 'regulated' during the foot pilgrimages to the Jasna Góra Sanctuary in Częstochowa, where women are not supposed to be scantily clad. For *Bylok and Cichobłaziński*, this performance is also at the same time a means of resisting fashion and the consumption of pleasure. They further develop the notion of practices, in contextualising pilgrimage tourism, how consumer society is ascribed to and embodied through walking and the development of 'communitas' and walking across liminal space.

In contrast to the pilgrimage, *Mureşanu and Mureşanu* take us onto an urban sphere to demarcate a kind of tourism in which the local communities provide counter discourse to an experience of place as an articulation of the multifaceted tourist resources that produce and adapt themselves together with local inhabitants. This is exemplified by metaphor to the mutual dependencies

between the Acacia and the giraffe in the African savannah, or at least a 'chemistry' involving local communities and the greater global tourist flow. The historical contextualization and the rendering of local voice, most striking in 'Das Venedig Prinzip' and 'Carcelona', question the gaps between conviviality and mass invasion. Another paper by the *Mureşanus* elaborates the paradox inherent in built heritage conservation versus increasing tourism, revealing the problems arising for the heritage sites presented as touristic opportunities in Romania. By looking at UNESCO sites (and wannabes) as case studies, they ask the extent to which heritage sites need to enforce protection against the tourists in order to ensure their (potentially both heritage sites and tourists) preservation and how this might impact the tourists' experience. In this sense, this experiential nature is inasmuch a consumption of heritage, as in the intangible cultural transfer based on embodied encounters in space. By going back to Hannam and Knox's (2010) quote above, perhaps it is necessary to envision, to fear and to embrace vampire giraffes guarding temples against embodied tourists.

Brand and space

Brands could be described as touring phenomena which move in a 'polylogue' (Sonnenburg 2009) or a "process of interagency" (Kozinets et al. 2004: 658) between various brand stakeholders. The consumer increasingly has an active role during the brand itinerary, accordingly they can be regarded as 'prosumers' (Toffler 1980), 'produsers' (Bruns 2008) or 'bricoleurs' (Holt 2002). In brand polylogues, they create and swap content in conformist and even nonconformist ways (Sherry et al. 2006: 18). The brand itinerary moves if the consumers are motivated to engage themselves in it and if the brand content carries meaning and gives meaning to their lives and (inter)actions:

> "Meaning defines brands, and people make meaning. People make meaning through social means: they make meaning through their interaction, through the institutions they have created and maintained, through accommodation and negotiation with marketers, through rumors, through politics, and often in reaction to a disruption in the social sphere. Brands are meaning." (O'Guinn and Muniz 2010: 133)

Brand meaning is more and more created by space. Buildings, streets, squares, cities or regions could be regarded as spaces for (touring) consumption (Miles 2010). These spaces increasingly become, de facto if not de jure, brands (Sherry 1998), in other words, 'branded spaces' (Sonnenburg and Baker 2013). One may think of icons like the Taj Mahal, the Champs-Élysées, Times Square, Mecca or

the Black Forest. Even for companies and their branding, space is increasingly the driver for meaning and reputation, comprising of for example flagship stores, corporate museums and brandparks (Bielzer 2013). Following Arvidsson, we are on an itinerary to "end up living in a well-nigh all-encompassing brand-space" (2005: 236).

Liu emphasizes the importance of brand strategies (for mega events) based on the behavioral pattern of audiences and the contexts surrounding the event. In focusing on the Olympics and its legacies as the desired future of the host city, she details the planning process through a rebranding of the city and managing how tourism is consumed, both in terms of the planned and unplanned experience of consumption. This in turn provides the linkages between creating experiences coherent with the expectations of people. For *Balakrishnan*, touring consumption represents a mobile consumption of place brands reconstructed through tourist associations across space and time and mediated by multi-sensual encounters and experiences. She focuses on the revitalization of forgotten place brands through identifying, bridging and managing gaps that destination marketers need to address, but from a tourist point of view. A seminal way for her is to manage the perceived value of the place brand by providing structured brand choices that allows multiple perspectives to co-exist. Yet in a more critical and ironic way, *Mureşanu and Mureşanu* provide ample examples to question city branding for its economic valuation and contribution to mass tourism. Both their articles play against each other, one in which the modern edifice is being venerated, the other in which old buildings are branded under the name of built heritage conservation, in the light of increasing tourism.

Form and performance

Performance and its 'counterpart' performativity have different roots and streams across disciplines. Speech act theory is starting point for performativity (Austin 1962), ritual and theatre studies for performance (Turner 1982). For the purpose of this introduction and based on an inference by Harwood and El-Manstrly (2012), we use performance to explore why humans carry out specific habits of consumption and to explain social practices as acts of something being performed in everyday life, whereby performance is not primarily meant in the orthodox or formal sense of theatrical performance (Schechner 2002: 110) or within the linguistic context. Performance correlates with embodiment (see the aforementioned itinerary) as both metaphorical concepts are processes of experiencing and meaning-making.

Edensor regards tourism as a shape of performance and he elaborates that:

"…performance can be conceived in more ambivalent and contradictory terms, can be understood as intentional and unintentional, concerned with both being and becoming, strategically and unreflexively embodied…tourism as performance can both renew existing conventions and provide opportunities to challenge them." (Edensor 2001: 78)

We would add that touring is "a creative interplay of different actors and contexts in the making and performance of tourism experiences" (Richards 2011: 1246). Therefore, travelers and tourists co-creatively produce and reproduce 'something' in the act of touring. The magic takes place at present. Touring consumption can be approached between the poles of performance and *something* which can be described as the form. Scarles argues consumer performances enacted within tourist spaces "are highly regulated and ordered" (2012: 930). This forming is either the cause for the performance, the emergent during the performance or the outcome of the performance. However, we use performance and form not as antipodes, but as interrelations and interdependent incorporations which is illustrated in the term 'per(form)ance': no form without performance and vice versa. Depending on the research focus, the notion of per(form)ance can be differently used in tourism like enactment, being, transformation, negotiation or efficiency (Harwood and El-Manstrly 2012). This is reflected in some contributions of this book.

Balakrishnan, *Specht* and *Rátz, Kundi and Michalkó* had clear formal modes of research engagement; they had specific places in mind, yet these places were contingent in the ways they were appropriated. *Balakrishnan* focused on the disused London underground and she used the case of the Old London Underground Company (TOLUC) to understand the re-development of abandoned stations, along with a re-imagination on how to bridge the gaps between use(d) and reuse. *Specht,* on the other hand, was above ground and incorporated the architecture of various cities to develop an urban and contemporary framework in which various forms of tourists could be distinguished. His example of Qianmen Street in Beijing highlighted the role of 'renewed buildings' constructed to resemble the style of late Qing dynasty and questions a reflective notion of authenticity aimed back at the various typologies of the cultural tourist as consumer. *Rátz, Kundi and Michalkó* also start off in the same vein, but highlight the kinds of data lost especially in regards to the liminality of conventional tourism per(form)ances in Hungary. While *Specht's* cultural tourist is highly visible and distinguishable, *Rátz, Kundi and Michalkó's* tourist has become concealed or invisible. Be it the invisible tourist, the omnipresent tourist or the potential tourist, it becomes clear then that the places in which they inhabit will be reproduced through various encounters and enactments in fluid per(form)ances.

Culture and discourse

Discourse can be seen in terms of travel and mobilities as products of social relations and dealing with the making and unmaking of cultural meanings (see Jaworski and Pritchard 2005). Ultimately, it is tourist discourse that shapes leisure and travel experiences, especially if we consider how culture is marketed in the tourism industry. This can be portrayed as tourism image and examined through the systems of discourse that shape the creation and production of the image (Morgan and Pritchard 1998). It is also within these discourses that power is regulated through shifting global structure and signification processes in the ordering of information. It becomes clear that culture is commodified for tourism, yet as Löfgren emphasizes, that "standardized marketing does not have to standardize tourists" (1999: 8) and that the uniqueness of personal travel experience should not be understated.

Franklin states that "…tourist things tend to be significant only in what they represent; as a meaningful set of signs and metaphors..." (2003: 97). It is necessary to understand how discourse is reproduced and interspersed with culture through construction of self and others. One way to consider this is through a kind of materiality (Haldrup and Larsen 2006), that tourist practice is inherently linked to material culture and physical sensations, as enhanced by objects, technologies and machines. To project this at a meta-level, Ingold writes:

> "Understood as a realm of discourse, meaning and value inhabiting the collective consciousness, culture is conceived to hover over the material world but not to permeate it. In this view, in short, culture and materials do not mix; rather, culture wraps itself around the universe of material things, shaping and transforming their outward surfaces without ever penetrating their interiority." (Ingold 2000: 53)

Rátz, Kundi and Michalkó examine the role of culture as a consumption component within a framework of tourism mobilities in space. They do this by exploring how festivals and other cultural events in Hungary remain hidden as a consequence of inadequate data collection, despite the economic and social contribution of culturally motivated trips to the individuals' quality of life and the destinations' and attractions' demand and revenue characteristics. It is apparent that material (and immaterial) resources of culture become important especially since they lend themselves to notions of memorability, despite the cultural tourists' invisibility to destination decision makers. For *Specht*, new forms of the cultural tourist needs to be reformulated so that important measures regarding the development and marketing of attractions and destinations are not left to chance. He positions the tourist within tourism theory relating to patterns of

consumption and delineates the contemporary architectural tourist, a role that goes beyond the art and cultural tourist. With this typology in place, he appeals to developers, marketers and managers to be aware of developing roles, and their interdependencies, in order to have a deeper understanding of specific consumers and target groups.

Another kind of material discourse can be framed along the lines of legislation, as seen by both *Partain* and *Peña López*. *Partain* presents the raw notion of law as a consumptive act of tourism and situates law as acts of authenticity and belonging alongside other traditional acts of culture and identification. Yet when law is consumed as a tourist good, then it needs to be redefined as an act of belonging to the other, in which authenticity is sought outside one's normal legal culture. He explores if law can be seen as a ritual performance (see the aforementioned itinerary) that tourists could participate in, as much as they might in other aspects of culture. *Peña López* focuses on European Union law and the mobilities involved in medical tourism and their ability to produce transcendental changes in the regulation of medical treatment in both host and receiver nation. This project is inherently multidimensional, not in the least because it works on very clearly material practices such as abortions, assisted suicides and embryo cryopreservation, but the scope of what these entail, not only borders on the availability of medical treatment, the costs, the quality or even the wait, but on the moral and ethical constrains that hold a nation state together.

Kargupta postulates theoretical conjectures on Marx and Derrida, and the intentionality of internal transactions between the 'postmodern subject' and the 'touring subject' in the context of the act and desire of touring. He philosophizes on the fragmentary self and how such a divided self can recover to produce a locus of perception organized around dispersed perceptions of the outside as experience of touring. What interests *Kargupta* is how the touring site, its objects, representations and images interrupt, resist or write the touring subject, and how the subjectivity of the tourist shapes the 'site' in question in return. *Gehmann's* underlying thesis is that tourism is more than just 'site-seeing' because 'sites' serve special functions and in themselves, become functionalized to a high degree through transformation into products of consumption. Rather than a traditional understanding of *sites*, he contextualizes products, artifacts as sites constructed to fulfill certain functionalities, in which the world becomes a marketable product. These sites also inform the way moving consumers indulge in mobilities and the dependencies towards this in terms of space and time compression.

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Revitalizing Forgotten Place Brands through Touring Consumption: The Case of The Old London Underground Company

Melodena Stephens Balakrishnan

Touring consumption as applicable to place branding

The consumption of a place brand is an interdisciplinary science lying between tourism, marketing, economics, sociology, urban planning, sustainability and psychology which creates challenges for researchers who prefer to dwell in narrowly defined empirical studies (Papdopoulous and Heslop 2002; Fan 2006; Gilmore 2002; Prichard et al. 2011). There is a need for a polydimensional viewpoint in design of research studies. A place brand as defined by Zenker and Braun (2010: 4) is a sum of the networks of association in the consumer's mind developed from the visual, verbal and behavioural expression of a place which itself is based on the aims, communication, values, general culture of the place's stakeholders and the overall place design. To add to this complexity is the issue of mobility in tourism consumption. Today's place consumers want variety as they embrace "a desperate search for experience in a world of ontological excess" (Thamassen and Balle 2012). While constructing a place brand, "*choice*" and choice criteria become important (Erdem and Swait 2004). A tourist can dwell in the range of mobilities (Urry 2000: 157; Sheller 2004) suggesting that place brands need to be endowed with liminality (Edensor 2007:199) as tourism mobilities are "*fluid, ambivalent and labile*" (Gardiner 2000: 6). Hones and Leyda (2005: 1025) for example suggest that for reinterpreting geography of a place, we need to move away from discrete places and separate scales (local, regional, and national) to a geography of networks (circulatory sites).

To quote Sheller and Urry (2004: 1), "Different mobilities inform tourism, shape the place where tourism is performed and drive the making or unmaking of a tourist destination. Mobilities of people and objects; airplanes and suitcases, plants and animals, images and brands, data system and satellites, all go hand in hand into 'doing' tourism. It also concerns the relational mobilization of memories and performances, gendered and racialized bodies, emotions and atmospheres. Places have multiple contested meanings that offer disruptions and

disjunctures. Tourism mobilities involve complex combinations of movement and stillness, realities and fantasies; play and work."

Further while designing a place brand, it is important to restructure consumer demand away from short-run benefit decisions into deferred gratifications (Bogart 1973: 998). For this, a practitioner must be able to find the contact zone and engineer multiple encounters to manage multiple representations (Firat and Schultz 1997). This can be done by managing the touristscape (Edensor 2006) or the "*sensuous concatenation of material forces*' (Wylie 2002: 251). Based on the above theoretical perspective, it is possible to define touring consumption as the mobile consumption of a place brand related through multi-sense encounters (not necessarily at the physical site) which are reconstructed through the associations tourists form across time, people, atmospheres and media by the cognitive and affective rationalization of these encounter experiences.

Briefly this research paper is divided into two parts. The first part explores the theory relevant to how forgotten places can be revitalized through re-imagination using touring consumption. The process of re-imagination is presented as a conceptual model, which looks at four gaps or spaces that need to be bridged. The second part of the article illustrates the case of The Old London Underground Company (TOLUC) which is a project focusing on re-development of abandoned London underground stations. The methodology is grounded research using qualitative data (case study), and is presented as a narrative (e.g. Glaser and Strauss 2009; Charmaz 2014). This study is significant as it is a longitudinal study chronicling a start-up from idea to launch and the 4½ year journey of managing TOLUC from 2011 to 2014. Data was collected through three interviews with the CEO of TOLUC; secondary articles in various media; social media observation and a field visit with the CEO to the Mayor of London's Office. Cross-referencing with existing theory helped provide a robust method for revitalization of abandoned places. The study is presented using storytelling, which is a more creative form of qualitative research that presents an emic (insiders) point of view (Hansen and Kahnweiler 1993; Frank 2008).

This paper contributes to theoretical knowledge of place brands and identifies the gaps destination marketers need to work on to create viable projects for the communities, project stakeholders and final consumers of the project. This paper also adds to our knowledge of the creation of start-ups and theoretically contributes to our knowledge of entrepreneurship. Practically the paper presents a checklist of tools available to start-up projects that manage multiple stakeholders.

Forgotten places need reimagination before revitalization

A review of literature on places whether forgotten, abandoned or requiring revitalization shows a variety of settings (see Figure 1) and they all have one thing in common, that of using the original essence of that place by rethinking our notions of space/space-time (Massey 1999). The preferred methodologies in these studies are the use of single cases. Surprisingly, forgotten places can lie dormant in urban communities, decaying in plain sight as urban planners are unable to assess indicators of distress (Jennings 2012). Though there are many successful revitalization projects of forgotten places, for example, like Canary Wharf in London in 1980, Pittsburgh, USA in 1950, or Central Park, New York in 1909, they all begin by reimagination of the place (for example Cochrane and Jonas 1999; Hall 2004). At the time of this study, there were no scholarly documented studies of abandoned underground stations though abandoned underground air-raid shelters have been the focus of a venture start-up in the past in China (Xiu Li Hawken converted some into shopping malls) and currently there is a consortium looking at Hong Kong's abandoned Kai Tak Airport. Re-imagination can lead to civic engagement (Gordon and Koo 2008) and help re-form relationships with the past and present (Banting 2012).

Reimagining needs to be followed by revitalization. As places are forgotten, employment opportunities are lost, safety decreases and there is a slow degeneration of community areas (Frumkin 2003). Not all revitalization can have positive consequences (Van Hoving et al. 2010). The Bilbao effect (Plaza 2007), the destroying of indigenous populations (Pattullo 1996), loss of sustainability (Pickering and Hill 2007; Gössling 2002), species extinction (Walpole et al. 2000), destruction of foci of site itself (Shakley 1999), or managing the risk of investment (Evans 2014) are some of the documented challenges. This means there are trade-offs and the debate on the whether place-based infrastructure and development programs may be effective at stimulating investment continues (Spencer and Ong 2004). From a subject perspective, it is hard to delineate between the topics of tourism and development (Hoffman 2000) as development often is perceived as civil or infrastructure requirements whereas tourism falls often into the purview of place marketing.

Study setting	Authors
Creation of new spaces	
Non place/empty place to place making	Lavrinec 2011
Abandoned Agriculture lands – rewilding	Navarro and Pereira 2012
Hinterland tourism – create gateways	Zurick 1992
New Fashion City in Brazil in Belo Horizonte, Dubai Global Village	Example: http://foresightinhindsight.com/article/show/262
The Palm, Dubai "urban fascination"	Balakrishnan 2008
Revitalizing infrastructure	
Abandoned mine roadway tunnels – future heating centers	Luo and Chen 2011
Adaptive use of abandoned churches	Ahn 2013
Use of abandoned/forgotten cemeteries	Uslu 2010
Slum Tourism	Durr 2012; Foster 2009; Freire-Medeiros 2009
Industrial heritage – redevelopment/tourism	Edwards 1996; Choi and Lim 2013
Dams – make a recreational and alternative transportation corridor paralleling the river	Laiho and Fizgerald 1998
Old building for archives	Haymond 1982
Disused Bridges – market	Bressi 2001
Revitalization after disaster/riots/extinction	
Tourism after forest fires	Hystad and Keller 2008
Destruction tourism	Gould and Lewis 2007; Strochlic 2012
Toxic tourism – e.g. after Chernobyl	Goatcher and Brunsden 2011; Stone 2013
Revitalization after riots/ghettos – empowerment zones, historical/culture peg	McGuire 1997; Rama 2013; Hoffman 2000
Extinct tourism	Pennisi et al. 2004; Leahy 2008

Revival Through Psychic Stimulus using tools like Cultural/History/mythology	
Dark tourism	Lennon and Foley 2000
Rural tourism	Briedenhann and Wickens (2004).
Tourism with legends /mythology	Hennig 2002, Cohen 2010
Tourism of historical relics	Candelaria 2005
War memorials	Mayo 1988
Commercial decline – revitalization	Sutton 2010; Forbes 2006
Declining central-city districts - ethnically themed revitalization	Ford et al. 2008
Virtual Tourism	Behr et al. 2001
Crime/movie tourism	Sydney-Smith 2006; Yamamura 2009
Shopping/cultural festivals	Getz 1993; Hsieh and Chang 2006; Anwar and Sohail 2004
Trust tourism (Las Vegas – What happens in Las Vegas Stays in Las Vegas)	Wood 2005
Sports/game for tourism and revitalization	Gu 2007; Chapin 2004; Austrian and Rosentraub 2002
Self-discovery through reframing: Religious tourism, romance tourism, self-discovery, retreat, retail therapy	Arnould and Thompson 2005; Creighton 1995; Norman and Cusak (2014)

Figure 1:   Studies on abandoned places or places requiring revitalization.
                (Author)

Bridging gaps to revitalize forgotten place brands

To revitalize a place brand, you must be able to manage gaps from a tourist point
of view. There are two key methods of bridging that can be identified from
literature. The first is reframing (Schembri 2009; Rama 2013) which is to create
a new emotional and cognitive frame of reference. This helps overcome resis-
tance and change the status quo. As emotions tends to dominate decision making,
the conditioning a consumer is exposed to prior to the decision can impact the
choice or post-experience recall (McClure et al. 2004; Armel et al. 2008;
Rajagopal and Montgomery 2011; Esch et al. 2012). Neuromarketing and
behavioral economics are showing that decisions are rarely rational and hence
reframing can help overcome prior bias or lethargy by infusing energy into a
situation (Finuacane et al. 2000; Zaltman 2003; Baars et al. 2003; Ariely 2011;

Pessiglione et al. 2008). With forgotten places, there is an opportunity to rebuild them again or "reconstruct memories" (XuDong and Bell 2005).

The other method is to create a cultural movement (Goodson 2012). Movements are initiated by translating "personal experiences into publicly resonant ones" (Knight 2009:115) and "establish(ing) temporal communities of passers-by, who share the interest of spending some time together, sharing emotions and taking part in something different than everyday routine" (Lavrinec 2011: 64). Movements are emotion based. Research shows that while cognition is important to create change, affect-based attitudes (yours and others), can affect decisions (Epstude and Roese 2011; Gray et al. 2002). While many place brands focus on functionalization for decision making as choice criteria, it is clear during decision making that emotions can take over rationalization affecting the brand associations (Finucane et al. 2000; Burke and Edell 1989). Positive emotions also have a contagion effect on groups (Barsade 2002), which are important for creating cultural movements. However, positive emotions can dissipate suggesting that the challenge in managing place brands is protecting the system from leakages through disenchantment (Moisescu 2006). Most place brands will need constant revitalization or reimagination as the setting of place brands is the dynamic global arena where the resources involved like time and money are finite but customer choice is plenty (Haddad et al. 2011).

Based on the case study, it is clear that to reimagine a space and begin the process of revitalization to create touring consumption mobility, there are four gaps that forgotten places must bridge. These four gaps are:

1. Mental – bringing cognitive and emotional gaps
2. Temporal – bridging past, present and future
3. Physical – making the intangible, tangible
4. Economic – helping with the "valuation of money"

There are various concepts found in literature used for revitalization or re-imagination. The purpose of these concepts can be to create a toolbox that can be used to stimulate thinking and emotions that can engage touring consumption. Reimagination of space needs tools for stakeholder engagement. This requires education (Jickling and Wals 2012), writing (Reynolds 2004; Banting 2012) and storytelling. Storytelling can be used to precondition and give meaning to a brand (Szondi 2007; Scolari 2009; Lichrou et al. 2010). Hope has been found to be a powerful emotion and overlaps with brand charisma according to Smothers (1993). And for generating hope, self-narratives of the "underdog" have been found to be linked with greater motivation towards the cause (Prestin 2013). Another important tool is making the stakeholder a co-creator and hence gets

stakeholder buy-in and ownership (Payne et al. 2008). The stakeholder buy-in also increases from a psychological point of view using self-discovery and social alignment as motivators (for example Tung and Ritchie 2011).

The second set of tools is for visualization or "eye-balling". This means increasing tangibility of the project either though the creation of iconic structures (Dempsey 2012), servicescape (Lin 2004), using symbolic reminders like mementos or souvenirs (Balakrishnan 2010) or imagineering technology (Rhinesmith 2013). Branding is a shortcut for visualizing (Pawson 1997). Brand architecture helps in managing mental representations and creates synergy in product portfolios (Douglass et al. 2001; Aaker 2003; Stebringer 2004).

The third set of tools overlaps the first two as it creates an experiential backdrop to reimagination by immersing the customer through technology, writing and servicescape and engaging the customer through interactive displays that use technology or people. Music and lyrics (Botta 2006), media and popular culture like books, movies (Iwashita 2006; Hudson and Ritchie 2006) and mobile gaming (Hoffman 2011) are additional tools being used.

The fourth set of tools is for creating energy. This requires active engagement with media, stakeholders and generation of positive emotions using writing, press conferences, tours and meetings. It overlaps with all the three set of tools and focuses on creating a cultural movement. Perceived choice in the product portfolio creates energy by catering to the variety-seeking behavior (Kemperman et al. 2000) and hedonistic appeal (Bigne et al. 2009; Bigne and Andreu 2004). These engagement tools which can be abbreviated by as E^4 (see Figure 2) help create touring consumption.

The purpose of creating touring consumption is to create brand equity and brand loyalty to the place which result in reputation, relational and venture capital (Goldberg et al. 2003; de Castro et al. 2004; Quelch et al. 2004; Aaker 2009; Balakrishnan 2011). Brand equity is defined from the consumer (stakeholder) point of view and can be considered as the perception or desire that a brand will meet a promise of benefits (see Raggio and Leone 2007). Brand loyalty is the set of meaningful relationships a consumer/stakeholder has with the brand and can bridge involvement at the emotional, behavioral and cognitive levels (Fournier and Yao 1997). At the operational level, brand equity and brand loyalty lead to emotional attachment, positive word of mouth (WOM), positive reputation, brand credibility, satisfaction, positive decisions making behavior (choice, commitment to buy) (see Balakrishnan 2011).
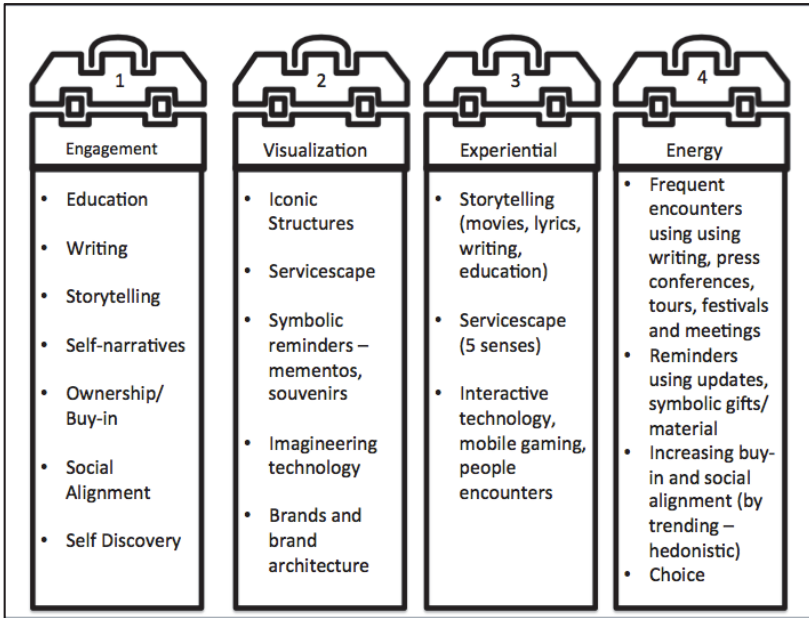
Figure 2: E^4 Re-imagination toolbox: Creating connectivity by initiating
                 movements and precondition. (Author)

Gap 1: Bridging temporal spaces

Decision-making is affected by time or temporal space (Balakrishnan et al. 2011)
and can be bridged through emotions by converting intensions to actual behavior
(Mohiyeddini et al. 2009). Relevant communications strategies can give form
and substance to temporal vistas through specific stories (Castano et al. 2008;
Ooi 2001: 190). This may create the phenomena of "timelessness" which accord-
ing to Mainemelis (2001) is the creation of a psychological, and sometimes
physical, space in which one can become totally involved in the task-away from
worries, problems, or distractions. While reimagination from past to present can
be achieved using education and technology (or "*imagineering*") to create
timelessness (Hoffman 2011; Rhinesmith, 2013), revitalization from present to
future needs the benefits of the project to be tangible (Rowley and Slack 1999).
This is done through engagement strategies using the toolbox described in Figure
1. It has been found that the *strength of the engagement* contributes to the

experienced value (Higgins 2006) which leads to various positive consumer behaviors like commitment to buy; positive word of mouth, trust and repeat behavior (Vivek 2009). For example a study found that business engagement on Twitter related directly to consumers' engagement with online word-of-mouth communication, even though the life cycle of a tweet was generally only 1.5 to 4 hours at most (Zhang et al. 2011). Openness in dialogue and active engagement is important to create credibility to bridge temporal spaces (Yang et al. 2010).
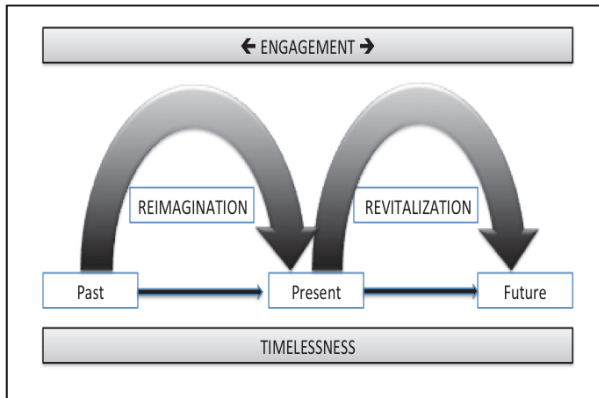

Figure 3:   Creating consumption mobility through temporal space. (Author)

Gap 2: Bridging the functional or physical spaces

To bridge the functional space from past to present, the challenge with place revitalization is making the intangible, tangible (Rushton and Carson 1985). The physical environment or servicescape (what you can see, touch and smell) has been found to generate excitement in leisure settings, which affects repatronage intentions and willingness to recommend (Wakefield and Blodgett 1999). Physical attributes lead to place attachment and satisfaction (Stedman 2003). Product attributes contribute to brand equity and brand choice (Myers 2003) and the importance of various attributes peak at different stages of the tourism choice process (Balakrishnan et al. 2011). This makes mobilities between product offerings important. Another objective of bridging the functional or physical spaces is to reduce spatial search. This can be done by giving access to a "*behind the scenes*" tour or self-organized tours using maps or virtual interactive devices (Murphy and Rosenblood 1974).

Visualization of a project, especially one with huge infrastructure costs or requiring community participation needs to be tangible for "*reimagination*" to achieve revitalization. In the place context, consumption mobility takes place across areas of functional, experiential and symbolic elements through the spheres of physical goods, service, experiences and even concepts (Ariely and Norton 2009; Picard 1996). Since perceived choice is important to bridge functional spaces a variety of products should be offered and can be chosen from the portfolio depicted in Figure 4. Since hedonistic characteristics of a space help bridge functional space – tourism products offered must be able to create these pleasurable emotions. Pleasure is temporary and hence the place needs to be able to capture these memories either through pictures, souvenirs and social media narratives (see Bruner 1989; Xiang and Gretzel 2010). Narratives can create (in some cases distort) memories (Garry and Wade 2005) showing how powerful a tool it can be. These strategies help increase perceived value by increasing benefits associated with the place and reducing perceived costs. A model to bridge the functional or physical space is presented in Figure 5.
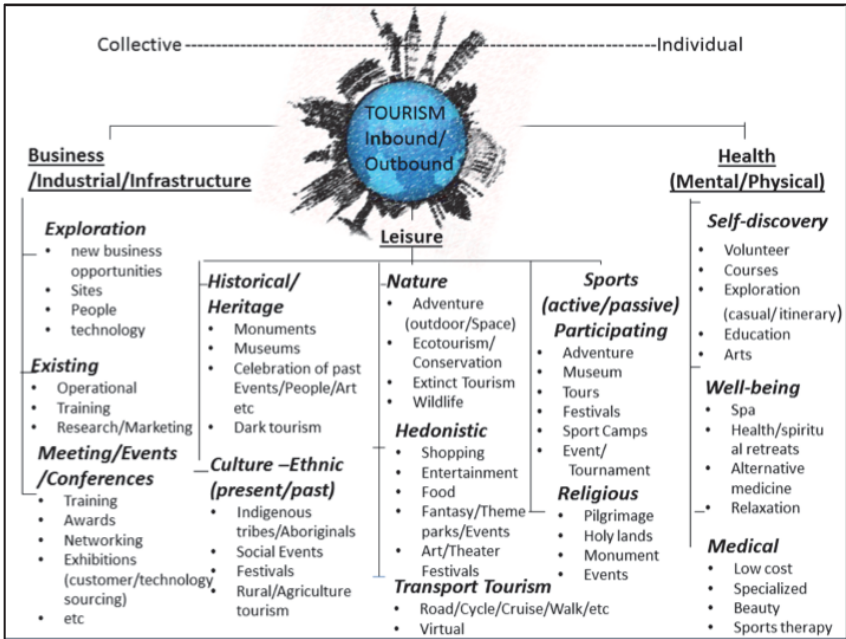

Figure 4:   Tourism product portfolio. (Author)