THE ROUTLEDGE HANDBOOK OF POPULAR CULTURE AND TOURISM

This handbook provides a comprehensive overview and holistic analysis of the intersection between tourism and popular culture. It examines current debates, questions and controversies of tourism in the wake of popular culture phenomena and explores the relationships between popular culture, globalization, tourism and mobility. In addition, it offers a cross-disciplinary, cutting edge review of the character of popular cultural production and consumption trends, analyzing their consequences for tourism, spatial strategies and destination competitiveness.

The scope of the volume encompasses various expressions of popular culture such as cinema, TV shows, music, literature, sports and heritage. Featuring a mix of theoretical and empirical chapters, the handbook problematizes and conceptualizes the ties and clusters of popular cultural actors, thereby positioning tourism within the wider context of creative economies, cultural planning and multimodal technologies.

Written by an international team of academics with expertise in a range of disciplines, this timely book will be of interest to researchers from a variety of subjects including tourism, events, geography, cultural studies, fandom research, political economy, business, media studies and technology.

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PREFACE

> Popular culture is the new Babylon, into which so much art and intellect now flow. It is our imperial sex theater, supreme temple of the western eye. We live in the age of idols. The pagan past, never dead, flames again in our mystic hierarchies of stardom.
>
> *(Camille Paglia)*

> You played GOLF! You watched FOOTBALL! You drank BEER! We EVOLVED!
>
> *(Frank Zappa)*

What is 'popular culture' within a globalized world and how do its different manifestations traverse with practices of travel and tourism? Do they transform the world tapestry of various socio-cultural, political and economic constituents and/or engender new phenomena that influence, in turn, the public sphere? At first, approaching the relationship between popular culture and tourism as both a 'cause and effect' of wider change seemed to us to be very challenging for its comprehensive treatment and the production of an edited volume. As disciplinary foci that study different facets of popular culture place boundaries on them according to their own agendas and priorities, thereby creating hybrid domains such as film tourism, arts and cultural policy, event management, heritage or sport tourism and so on, the innate fragmentation of popular culture and tourism is escalated. This obscures the common ground, shared among different forms of popular culture upon which a comprehensive approach can be taken capable of identifying interconnections and joint interests (but, at the same time, also appreciating their distinctiveness). On the other hand, the obscurity over the nature and varieties of popular culture intermingling with tourism, and their subsequent fragmentation, make imperative the need to study from an integrated perspective the relationship between popular culture and tourism.

In response, this Handbook aims at providing a comprehensive overview of the intersection between popular culture and tourism. It defines the current state of theory and research in this specialized field and creates a foundation for future scholarship and study. The scope of the volume encompasses various expressions of popular culture such as cinema, TV shows, music, literature, sports, heritage, etc. without, however, being exhaustive, due to the plethora of expressions and space limitations of the book. We believe though that the Handbook provides

a representative delineation of this emerging area of study previously not addressed holistically in academic research. In doing so, the volume examines current debates, questions, and controversies of mobility and place-making in the wake of popular culture phenomena. Most importantly, the multi-disciplinary approach of the Handbook is intended to provide the reader with an inclusive coverage of areas ranging from cultural studies, fandom research, geography, political economy, business, media studies and technology. It consists of contributions in varying regions and disciplines, discursive and reflective pieces or discussions of original empirical work (cases). Overall, we have endeavoured to produce a Handbook with a global scope and outreach, and to explore less conspicuous aspects (non-Western popular culture phenomena, non-commercial and grassroots mobilities, etc.). Through this endeavour, we hope that we have made a start in building a common ground for the comprehensive study of popular culture tourism as an integrated field of scholarship and practice.

INTRODUCTION

Beneath the trivial façade of popular culture

People travel to attend or partake in popular culture activities and events that express particular worldviews, lifestyles and identifications. Culture in general embodies an inexhaustible accumulation of expressive practices that can widely appeal to fans and tourists. Up until now, research on popular culture and tourism has destination and tourist/fan perspectives. The destination perspective focuses on concepts such as commoditization (MacCannell, 1973), staged performance and authenticity (Cohen, 1988; Xie, Osumare & Ibrahim, 2007); these deal with the extent to which a tourism experience is organized for visitors and to what degree it can be regarded as 'genuine'. Other studies that originate in popular culture demonstrate how celebrities' associations with places can influence tourists' perceptions of the destinations (Lee, Scott & Kim, 2008). The area within which the majority of research has been focused is that of film tourism. This is where, according to Beeton's (2010) review, development has moved from confirming the phenomenon and calculating tourist flows (Riley, Baker & Van Doren, 1998; Riley & Van Doren, 1992; Tooke & Baker, 1996), to focusing on more complex factors such as tourists' motivations (Beeton, 2005; Riley & Van Doren, 1992) and the management of and impact on destinations (Mordue, 1999, 2001). Current research focuses on postmodern interpretations of concepts such as authenticity, hyperrealism and simulacra, which takes the discussion beyond simplified explanations of film as a marketer of places (Beeton, 2010). According to Baudrillard, hyperrealism means that the border between the simulated and the real is dissolved and that simulacra are simulated codes (substitutes for reality) that are communicated via consumption and the media (Baudrillard, 1994).

However, popular culture encompasses a broader range of expressive practices and aficionado pursuits that need to be studied and understood. So where can we draw the line among the multitude forms of cultural expression and activities as belonging or not to 'popular culture'? For example, is a classical music symphony orchestra or a folklore music concert, forms of popular culture when they appeal to a substantial (if not massive) number of fans and attendees? And what about physical cultures such as ballet, dancing and sport? Is popular culture correctly associated with less intellectually demanding activities, perhaps of trivial nature and substance? If so, is this area worthy of study?

Conventionally, the art forms of film, music, fashion and literature have been categorized as belonging to the field of popular culture based on the premise that they are consumed by the social majority (Lindgren, 2005). Popular culture has been defined as culture that is appreciated

by many people, and is also called mass culture (Strinati, 2004). This is usually situated in contrast to 'fine culture', where a line is drawn between art (fine culture) and entertainment (popular culture) (Heilbrun, 1997). Another conventional characteristic of popular culture is that it is commercial. According to Lindgren (2005), it is when a popular culture tourism expression is placed to a market and financial considerations are made that it belongs to popular culture. Further, this type of culture is commonly described as easily accessible (not intellectually demanding) and linked to recreation and entertainment. Scholarly work into popular culture is often called 'studies of everyday life' and has its theoretical underpinnings on cultural studies such as sociology, ethnology, media studies, literary studies and anthropology. A core line of inquiry has been the concept of text, i.e. different cultural expressions as carriers of meaning (e.g. written texts, pictures, clothes) and how these are coded by a sender and decoded by a receiver (Lindgren, 2005; Traube, 1996). Lindgren (2005) believes that popular culture texts reflect and express many people's needs (aesthetic and otherwise), so the text says something about the audience.

Is the above conventional conceptualization of popular culture still current and profitable as its different forms increasingly intersect with tourism in various ways? To what extent do its production modes and consumption patterns deviate from standardized tourism structures, or engender unique meanings and allegiance for fans/tourists and foster representations that reinforce their cultural affiliations, while (re)shaping places as tourism destinations? To appreciate the dynamics of the intersection between popular culture and tourism and its implications for the changing conditions and business environments in which such activities take place, it is pivotal to re-conceptualize the nature and dimensions of popular culture in relation to pertinent tourism contexts, processes and outcomes. With this in mind, the current Handbook provides a framework for understanding the socio-cultural foundations of popular culture and tourism, their broader context of expressions and fandoms in line with processes and outcomes of tourism place-making and destination management. This conceptual origin constitutes the structure of the Handbook arranging it accordingly into five sections.

Rationale and structure of the Handbook

In arranging and structuring this edited volume, our guiding rationale was to capture the phenomenon that popular culture has become a destination commodification apparatus of multiple cultural significations and meanings, which are being marketed to foster tourism-related benefits for those destinations connected with them. This, in turn, raises questions of positive and negative consequences and how to incorporate popular culture associations into the overall destination product and service mix. To shed light on both the explicit and implicit intersections between popular culture production/consumption processes and the socio-economic and political conditions required for effective destination strategies, we adopted a broad interdisciplinary approach to develop a framework that can delineate the interplay and intertextuality of popular culture expressions and their media-driven construction of cultural signs into tourist products. This inter-disciplinary approach for scholarly work on popular culture tourism integrating, among others, cultural anthropology, sociology, geography, psychology, marketing and film and media and tourism studies, synthesized the Handbook composition with Part I providing the foundations of popular culture tourism, Part II delving into its plethora of expressions, Part III discussing fandom varieties, while Part IV analyzes processes of place-making, which, in turn, lead to an examination of pertinent destination management practices in Part V. To achieve a coherent hybrid neo-disciplinary synthesis throughout the volume, we also encouraged a common but flexible structure for all chapters; with the aim to keep internal

cohesion of conceptual development due to the multi-disciplinary nature of contributions, different theoretical underpinnings and writing styles. Last, the concluding section outlines an inter-disciplinary comprehensive research agenda for the field of popular culture tourism. A description of the sections and chapters follows.

Part I Setting the stage: foundations of popular culture tourism

Part I of the Handbook outlines the different definitions of popular culture and how it is expressed in tourism practice. It further sets the scene for some of the main challenges arising in the wake of popular culture travels and their regional and national effects. For example, Chapter 1 by Fedorak explores the plethora of popular culture definitions presented in literature and creates a foundation for the understanding of tourism in the wake of popular culture expressions. Chapter 2 by Tzanelli explores the links between tourism and popular culture through scholarship, socialization and construction. The construction of synontological spaces in popular culture is explored in Chapter 3 by Trauvich, in which categories of such spaces are also presented. The differing notions of popular culture, history and heritage along with modern forms of capital (i.e. the tourism industry) are explored through the lens of Apocalypto and the Mayas in Chapter 4 by Benavides. The final chapter in Part I (Chapter 5) by Naef explores how popular culture and tourism participate in the commodification and memorialization of the violent heritage of narco drama in Medellin, Columbia.

Part II Broadening the scope: popular culture tourism expressions

Part II of the Handbook introduces the many different popular culture expressions that lead to tourism, such as films, TV shows, music, celebrities, dance and sports. It explores the demand, perceptions and behaviour showcased in popular culture tourism. As an example, the tourism demand of film tourists is explored in Chapter 6 by Kork. The chapter also presents the complex film tourist decision-making process. In Chapter 7, the Golden Age of television and tourism in the wake of this popular culture expression is explored by Roesch. Laing and Frost take a closer look at how the media has shaped modern views and understandings of the medieval period and influenced tourism in Chapter 8. The popular culture expression of contemporary music tourism and its connection to place is identified in Chapter 9 by Bolderman and Reijnders. In Chapter 10, Henriques et al. take a closer look at the Portuguese song form 'fado' and its identity and role in Lisbon tourist experiences. Dance and its relationship to tourism in Cuba is explored in Chapter 11 by Ana. In Chapter 12 by Wieringa, urban practices in the form of leisure time, tourism and of flânerie are investigated. Another form of sport – cricket in Bangladesh – and its relationship to tourism and technology is outlined in Chapter 13 by Hassan. In Chapter 14 by Lamerichs, video game tourism and augmented reality are examined. Chapter 15 by Palmer and Long investigates the concept of 'royal tourism' and how it can be used as a political and socio-cultural tool and context. In Chapter 16 by Palmer, the Gold Coast narrative fiction and its links to travel is under study. In the final chapter of Part II (Chapter 17) celebrity cemetery tourism, also known as dark tourism, is analyzed by Levitt.

Part III Performing fan cultures: popular culture tourism fandoms

Part III of the Handbook takes a closer look at the different fan groups – fandoms – that engage in popular culture travels. The section provides insights into a diverse range of fandoms and their travel-related behaviour. For example, in Chapter 18, Geraghty takes the reader through

the pilgrimage and narratives of being a fan. Fan experiences linked to travel in the case of a Thai celebrity Sornram Theappitak is examined by Yong Yeu Moy and Phongpanichanan in Chapter 19. The Purple Army's (Prince fans) travel in the footsteps of their idol is in focus in Chapter 20 by Schriever. Two other music phenomena and their fans, the Irish band U2 and the Swedish band ABBA, are used to illustrate individual and social dimensions of music fan tourists, in Chapter 21 by Lexhagen. Chapter 22 by Linden and Linden provides insights into the Eurovision Song Content's fans and their travel motivations and experiences. The final chapter of Part III (Chapter 23) by Boyle investigates the (promotional) value of public-spiritedness in the case of Irish football fans at Euro 2016.

Part IV Getting on the map: popular culture tourism and place-making

In Part IV of the Handbook, the communicative power of popular culture tourism is explored, together with the transformative image processes that take place in the wake of popular culture tourism. For example, Chapter 24 by Ramdarshan Bold explores the characteristics of the literary village the Bloomsbury Group in London viewed by social media savvy tourists. In Chapter 25, Pande applies a post-colonial framework to India in the wake of popular culture tourism. Chapter 26 by Barton takes a critical look at the use of the protected area Skellig islands in the filming of Star Wars. In Chapter 27, Lind and Kristensson Uggla investigate the narrative capital of place in the case of Stockholm, Sweden and the *Millennium* trilogy. The 'touristed landscape' and its symbolic importance of place, space and text is outlined in Chapter 28 by Fagence. Chapter 29 by Mulet Gutiérrez et al. examines Spain's image as a tourist destination from an iconographic perspective, reflected on public photography, graphic guides, postcards and cinema. In Chapter 30, Mason and Rohe explore the relationship between place-making and 'play' in Japan. Displacement and representation of places in films in the case of the movie Troy in Turkey and Malta are in focus in Chapter 31 by Kaya and Yolal. The final chapter of Part IV (Chapter 32) by Gyimóthy addresses destination transformation in Switzerland in the footsteps of Bollywood films.

Part V Establishing a common ground: popular culture tourism and destination management

Part V of the Handbook pinpoints the complex stakeholder processes that take place when developing popular culture tourism at destinations. Furthermore, it explores the different destination development challenges and their impacts on popular culture tourism spaces. In Chapter 33, for example, Croy et al. review issues for film tourism stakeholders and provide indicative considerations to manage film impacts through the image generated. The stakeholder perspective is also used in Chapter 34 by Eskilsson and Månsson in which challenges in film tourism projects, in different parts of Europe, are critically analyzed. Chapter 35 by Radomskaya explores new marketing tools in the wake of technology development and popular culture. New marketing tools such as social media is also in focus in Chapter 36 by Šegota, in the case of the TV show *Game of Thrones*. In Chapter 37 by Forgas-Serra et al., the image of places following culinary films is under study. Chapter 38 by Boukas and Ioannou takes a management and policy approach to popular culture museums in Cyprus. In Chapter 39, Gross examines the viability and utility of a lifestyle strategy for the marketing of a destination. The final chapter of Part V (Chapter 40) by Lindström proposes a comprehensive analytical framework (evolutionary economic geography) for popular culture tourism development and management.

Building a research agenda for popular culture tourism

The final chapter of the Handbook summarizes the main areas to constitute the core of a comprehensive research agenda for popular culture tourism. Additionally, it provides guidance on issues and topics central for future research within this interdisciplinary field of study.

A final word

The need for broader conceptualization of popular culture as it intersects with tourism and the development of integrated perspectives in its study and management is pressing if it is to thoroughly understand this phenomenon and inform evidence-based destination policy. Popular culture is not necessarily, or always trivial, but can be perceived as such depending on how we define it, treat it and develop it. Certain forms and expressions can acquire or lose meaningful substance across time and socio-cultural, political and economic conditions. Yet, we should bear in mind that the attachment of tourists to destinations associated with popular culture expressions is closely linked to the symbolic meanings that popular culture performances obtain through their function as cultural significations. In other words, they project signs and images laden with symbolic meanings, which are constantly (re)interpreted by different actors/stakeholders, thereby rendering new meanings that foster emotional or ideological attachments. The connections between the cultural meanings of different actors in the tourism industry and popular culture signs create polysemic webs of significance (Geertz, 1973) that afford unexplored possibilities for understanding the contribution of popular culture tourism to social (re)ordering by offering opportunities for people to (re)interpret the world around them (Turner, 1974) and/or instigate social change.

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21
MUSIC FANS AS TOURISTS
The mysterious ways of individual and social dimensions

Maria Lexhagen

Setting the scene

In popular culture tourism people travel to and visit places associated with various popular culture phenomena. Following seminal work and state of the art research defining fans and fandoms (Ford, De Kosnik, & Harrington, 2011; Gray, Sandvoss, & Harrington, 2007; Jenkins, 2012; Lewis, 1992), popular culture tourists can to varying degrees be considered as fans. Studying popular culture tourism as a type of fan practice or fan activity is based on focusing on what fans pursue in everyday life if fandom is defined as a role in relation to popular culture (Duffett, 2015). Specifically, music tourism "can be seen as a range of practices where sites of music production and expression become the points of attraction for tourists" (Gibson & Connell, 2005, p. 16). It is an act of consumption that involves complex rituals and suggests the powerful emotive role of music in contemporary society (Gibson & Connell, 2005). People travel to music events and attractions as well as places associated with music either as fans, pilgrims, concert goers, festival attendees, or perhaps to places where the sound of music is closely associated to the experience of place (Lashua, Spracklen, & Long, 2014). Research that uses various perspectives of place and geography has described music tourism in previous literature (c.f. Carney, 1997; Cohen, 1991, 2007; Cohen, Knifton, & Leonard, 2013; Connell & Gibson, 2003; Gibson & Connell, 2012; Krims, 2007; Leaver & Schmidt, 2009; Watson, Hoyler, & Mager, 2009; Xie, Osumare & Ibrahim, 2007). However, it should be noted that for popular culture tourism, and in general, it is important to acknowledge that fan practices or fan activities are only indicative of fandom as a role. People can do things for any number of other reasons outside the role of fandom, such as for the pure pleasure of listening to a piece of music or as part of a musician's working life (Duffett, 2015).

From the perspective of the fan and the tourist "Music provides an important and emotive narrative for tourists, as an expression of culture, a form of heritage, a signifier of place and a marker of moments" (Lashua et al., 2014, p. 5). However, the concept of fans as tourists is often studied in the context of sport tourism and sports fans (Gibson, Willming, & Holdnak, 2003; Hoye & Lillis, 2008; Jones, 2008; Smith & Stewart, 2007; Weed, 2010; Yu, 2010). Whereby studies of identity, motives, and fandoms have found that this influences their likelihood of travelling to places associated with their interest. Furthermore, in popular culture tourism research and research on fans as tourists, motives, experiences, practices, involvement, identity,

and community-related social behavior or fan culture is in focus (Lundberg & Lexhagen, 2012, 2014; Lundberg, Lexhagen, & Mattsson, 2012). Yet, there is limited research that brings together knowledge on popular culture fans and fandoms, sports fans and tourism, and music fans and tourism, for the purpose of understanding how and why music fans choose to travel and how the concepts of identity, involvement, motives, and social behavior are interrelated in the context of music tourism. Understanding the potentially complex interrelationships between individual and social dimensions of fan practice related to music tourism can help to further our knowledge and explain fan motives as well as behavior. This in turn, can benefit stakeholders in both the creative and tourism industries as well as provide a general understanding of societal changes where popular culture phenomena influence different aspects of society.

Two internationally well-known examples of popular culture music enjoying lasting careers, a global audience, and fandom are ABBA and U2. Both these examples are also clearly linked to a number of places across the world that can act as destinations for popular culture fan travels (see Figure 21.2). For example, Ireland, Dublin, America, and southern France are linked to U2. Sweden, Brighton, UK, and Australia are associated with ABBA. These are places where members of the bands lived, recorded, performed, had photo shootings, places where attractions such as museums associated to their music are located, or perhaps even places where fans have created an association to their music.

Sweden's most successful music export, ABBA, have sold more than 400 million records (ABBA official site, 2012) and in May 2013 ABBA the Museum located in Stockholm, Sweden, opened its doors to the world. Visitors to the museum are part of the experience as many interactive elements, such as singing with an ABBA hologram and singing in a replica of the Polar Studio, are available alongside exhibitions of costumes, gold records, original items, and memorabilia. The museum has attracted a large number of visitors and is often ranked as a top attraction for visitors to Stockholm and Sweden.

U2 started out as a band in 1976 in Dublin, Ireland, and has since gained a massive global audience through their album releases, live tours, and other musical productions. U2 have sold almost 200 million records and are highly ranked in the *Rolling Stone* magazine's list of the 100 greatest artists of all time. They have toured the world for more than four decades and are strongly associated with Dublin and Ireland as well as being well known for their campaigning in human rights and various philanthropic causes.

These two examples are used in this chapter as empirical cases to illustrate individual and social dimensions of music fans as tourists.

Theoretical underpinnings

Tourists' motives have traditionally been described as continuums of seeking–escaping, push–pull, and personal rewards–interpersonal rewards. On one side of the first spectrum seeking–escaping, we find intrinsic motives where the tourist aims at satisfying internal needs. On the other side of the continuum, the tourist attempts to find release from everyday life by engaging in touristic activities. The second well-documented travel motives continuum is push–pull. The former entails psychological and social tourist characteristics that drive the tourist to partake in travel while the latter refers to destination-specific characteristics that steer tourists' destination choice (Crompton, 1979; Dann, 1977; Uysal, Gahan, & Martin, 1993). The personal rewards–interpersonal rewards continuum focuses on rest, relaxation, and ego enhancement (personal rewards) on the one hand, and social interaction with family and friends (interpersonal rewards) on the other (Uysal et al., 1993).

To complement this, fan motivations have been divided into three dimensions: psychological, socio-cultural, and social belonging. Examples of psychological motives are eustress (positive stress or arousal or stress release), escapism (diversion from daily life), aesthetic pleasure (enjoyment of the beauty of the activity), and drama and entertainment (intense enjoyment) (Crawford, 2004; Fink, Trail, & Anderson, 2002; Smith & Stewart, 2007; Trail & James, 2001; Wann, 1995; Wann, Melnick, Russel, & Pease, 2001; Weed & Bull, 2004). Socio-cultural motives include spending time with family, friends, and like-minded (social interaction) and cultural connections such as "mythical images," icons, and symbols (Segrave & Chu, 1996; Smith & Stewart, 2007; Trail & James, 2001). Social belongingness motives consist of tribal connections and vicarious achievement and self-esteem. The former entails being a part of a "tribe" with norms, routines, symbols, rituals, and language. Vicarious achievements are reached by being associated to a success(ful) person/team and by this attain some form of empowerment (Morris, 1981; Sutton, McDonald, Milne, & Cimperman, 1997; Trail, Anderson, & Fink, 2000). Lundberg and Lexhagen (2012) found that indeed travelling fans were motivated by their interest in a popular culture phenomenon to a larger extent than merely by the destination itself, which indicates the need for studying fan motives in order to fully understand popular culture tourism.

The extent of consumers' involvement with an object is said to impact behavioral decisions (Zaichkowsky, 1985, 1986). Involvement is defined by Park, Lee, and Han (2007) as "the perceived personal relevance of a product based on the individual consumer's needs, interests, and values" (p. 129). According to Andrews, Durvasula, and Akhter (1990) the level of intensity in involvement varies by product types, situations, and individual conditions, or as with Huang, Chou and Lin (2010), involvement can be understood based on personal involvement, product involvement, and situation involvement. This model has been applied to popular culture fans and their use of social media by Lexhagen, Larson, and Lundberg (2013), showing that the inner needs, interests, and values of fans, as well as perceptions about the popular culture phenomenon are important for explaining tourism behavior.

From a psychology point of view, fan identity is an important concept that also relates to the "self" (the individual component of identity) and that in fact an individual possesses more than one "self" (Markus & Nurius, 1986). Wlodarczyk (2014) shows that active and passive music fans differ significantly in establishing their personality profiles but also that fans and non-fans do not differ a lot in terms of personality, values, plans, and selves. Research on sport spectators has shown that the more fans identify themselves with the object of their fascination, the more likely it is that they will travel: "Fans with stronger identification have sport more deeply embedded in their self-concept, and are more likely to attend games and travel greater distances to do so, purchase merchandise, spend more on tickets and products, and remain loyal" (Smith & Stewart, 2007, p. 162) (see Figure 21.1).

This idea may be further studied by the sociological concept of serious leisure, which has both an individual and a group component. Robert Stebbins (1979, 1992, 2005, 2006) found that some individuals are committed to free time sport or hobby activities to an extent that it may be regarded as a lifelong leisure vocation. Serious leisure therefore entails a long-term, systematic engagement with any recreational activity (jazz playing, charity work, film interest, or mountaineering), resulting in developing specific skills, knowledge, and experience. Serious leisure and regularly exercised recreational activities are intertwined with one's self-image, and may mark social status or belonging to a subculture.

In popular culture tourism the dimension of social behavior and group-related social identity is believed to be important. Social identity and a sense of belonging are important for our understanding of any social community. Social identity is widely used to explain group and collective behavior (Bagozzi & Lee, 2002). Dholakia, Bagozzi, and Klein Pearo (2004)

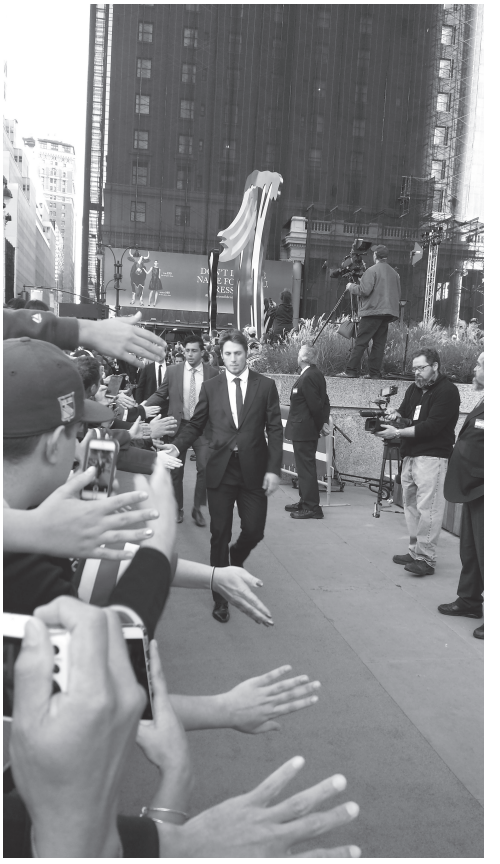

Figure 21.1 Fan event – New York Rangers first home game for season 15/16.
Source: author's own photo.

conceptualized social identity as having cognitive, affective, and evaluative components. The cognitive component concerns how the individual forms a self-awareness of virtual community membership, the affective component implies that social identity includes a sense of emotional involvement with the group, and evaluative social identity is focused on the evaluation of self-worth on the basis of belonging to the community. Lexhagen et al. (2013) studied the importance of social identity in relation to popular culture fans and tourists and their use of online communities, and found that social identity was not as important as involvement but that affective social identity was relatively important.

An important aspect of the fandom is the shared collective experience with other fans. Fan communities may be real or virtual, converging on digital platforms to exchange information to build clusters of social affiliations with like-minded peers across geographical or temporal divides. Accordingly, popular culture tourism research may benefit from theoretical approaches highlighting the role and social dynamics of consumer tribes (Cova and Cova, 2002; Maffesoli 1996). Consumer culture theorists (Arnould, 2006; Arnould & Thompson, 2005; Firat & Venkatesh, 1995) suggest that citizens in the twenty-first century are more interested in social links and the identities that come with them, than the pure consumption of objects. Tribes are

heterogeneous networks of individuals, who are linked by a shared passion or emotion towards a brand or a product. People sharing cultural or subcultural traits are today gathering in virtual communities and the emergence of these "tribes" is often accountable to brand fandom or other consumption interests (Cova, Kozinets, & Shankar, 2007). Popular culture tourism often manifests itself in tribal gatherings where the sense of community is as important as the fancied story or characters. Social media augments non-digital tribal practices and ceremonies and redefines the communicative practices of traditional communication channels (Gyimóthy, Lundberg, Lindström, Lexhagen, & Larson, 2015).

Studying music fans, Nuttall et al. (2011) found segments that can help explain social identity and behavior towards furthering knowledge on individual and group dimensions of fans and discuss the impact on tourism and experiences. For instance, one segment is described as *the loyalists*, which is a tribe that demonstrates a deep affection and loyalty towards bands or artists. This shares many similar characteristics to "cult fans," which in turn Hills (2002) describes as committed, knowledgeable, and fan-community orientated. Alternatively, another segment labeled *the experience seeker*, which is a tribe that shares certain traits with *the loyalists*, such as their high passion for music. They also consider physical ownership important, but they do so for different reasons, namely a desire for memorabilia and nostalgia and a greater need for satisfaction through experiential consumption. Furthermore, they place a high emphasis on mood enhancement and socializing through music consumption and are heavy consumers of concerts and live music events.

Methodology

Primary data for studying individual and social dimensions of music tourism was collected in 2013 through a quantitative online survey, of the ABBA fandom (see Table 21.1). The survey was implemented through non-probabilistic snowball sampling (often used in hidden populations) by advertising the link to the survey on the official ABBA fan club website, other ABBA fan club websites, ABBA-related Facebook groups, Twitter, and on ABBA the Museums Facebook page. A total of 1,315 responses were collected with varying number of respondents for each question (1,004 completed the entire survey).

Table 21.1 Sample descriptives: ABBA fan online survey

Item	*Percentage/age/country*
Male	58%
Average age	46 years
Family status single household	41%
Family status married/partner with children	15%
Family status married/partner without children	26%
University degree (2 years or more)	60%
Country of residence (in order of number of respondents)	UK
	Netherlands
	Germany
	Sweden
	Australia
	Belgium

A survey on U2 fans

Secondary data for studying music tourism was obtained from the worldwide fan survey conducted in April 2012 by the fan website @U2 (www.atu2.com). The goal of the survey was to learn what U2 fans think about a variety of topics and questions related to U2 and U2 fandom. The survey included 116 questions in 9 categories, and the survey was open from April 5 through April 3. U2 fans in 79 countries around the world participated and 3,530 fans completed the whole survey and 4,069 finished at least the first section (atu2.com, 2016) (see Table 21.2).

In addition, the empirical account in this chapter of my personal experiences as a U2 fan can be said to follow the basic principles of participant observation often used in ethnographic research (Jorgensen, 2015). More specifically, inspiration was drawn from key features, such as complete member research status, analytic reflexivity, narrative visibility of researcher's self, and commitment to theoretical analysis of analytic auto-ethnography introduced by Anderson (2006). In participant observation the researcher studies the life of a group by sharing its activities. Similarly, being a researcher with a personal interest in a specific popular culture phenomenon is sometimes referred to as being an aca-fan. As an aca-fan you are supposed to have the opportunity to minimize the distance between the researcher and what is actually studied in that you can get intimate and capture your own subjective responses to popular culture and thereby gain knowledge on how popular culture works our emotions (Jenkins, 2006). For the purpose of this chapter the empirical account is limited to a reflection, by way of interviewing myself, of my own motivations, and behavior rather than that of the U2 fandom as a group.

ABBA fans

The results of the online survey clearly show that there is a phenomenon, which could be labeled as ABBA tourism (see Table 21.3).

Furthermore, 85 percent of the visitors to the ABBA museum had ABBA as their primary motive for the trip. The results also indicate the importance of fandom for choosing to go to the destination since more than 70 percent of the respondents state that they would not have visited the destination of their most recent trip if it wasn't for their interest in ABBA.

Table 21.2 Sample descriptives: U2 fan survey

Item	*Percentage/age/country*
Male	68%
Average age	30–39 years
Country of residence (in order of number of respondents)	United States
	Italy
	England
	Canada
	Australia
	Ireland
	Netherlands
	France

Table 21.3 Online survey results: ABBA fans' travel behavior

Item	*Percentage (%)*
Visited Sweden because of ABBA	50
Visited the ABBA museum	32
Travelled "in the footsteps of" ABBA (not including a visit to the museum)	60
Travelled more than 10 times with ABBA as primary motive	40
Likely or very likely to do another ABBA-related trip or participate in event in the future	72
Likely or very likely to visit Stockholm again	88
Likely or very likely to visit other parts of Sweden in the future	76

Interestingly, the study also illustrates the importance of both individual and social aspects of motivation for the trip. On a Likert-type scale (1 = not important, 7 = very important) the respondents stated that the five most important motives (ranging from 5.3 to 5.9) for their trip was "to experience an ABBA atmosphere," "to participate in activities that are fun," "to experience excitement," "to experience new and different things," and "to have fun with friends and/or family."

Some examples of the degree of involvement between the respondents and their interest in ABBA can be seen in Table 21.4.

However, other results are inconclusive such as the degree to which travelling in the footsteps of ABBA is important for the self-identity of fans. Instead, the majority of the respondents strongly disagree that participation in an event or trip helps them to feel acceptable, improves the way they are perceived by others, helps them obtain social approval, helps them make a good impression on other people, or enables them to interact and communicate with other people.

Regarding the importance of Internet activity by fans, 40 percent state that they use the Internet once or several times a day for visiting ABBA-related websites, blogs, or communities. They look mostly for general information about ABBA or the members of the band as well as read or watch ABBA-related content. Also, the results show that 42 percent thought the Internet was the most important source of information for their most recent trip. A majority state that they strongly agree that they have used information in blogs and communities, to plan their trip, that the information was helpful, and that they have shared their experiences on blogs or in communities after their trip or participation in an event.

The study also demonstrates what Internet activity represents to them in terms of involvement. For example, the majority of respondents state that they strongly agree that they are

Table 21.4 Online survey results: ABBA fans' involvement

Item	*Percentage (%)*
Perceive themselves as ABBA fans	72
Listen to ABBA every day	34
Strongly agree[a] that they are interested in ABBA	78
Strongly agree[a] that ABBA is essential to them	24
Strongly agree[a] that they purchase ABBA products to reward themselves	27
Strongly agree[a] that purchased products symbolize their personality and character	22

[a] Likert-type scale, 1 = strongly disagree, 7 = strongly agree

Figure 21.2 Famous photo of ABBA as a backdrop for photo opportunity for fans, from ABBA the Museum.

Source: author's own photo.

interested in information and photos of ABBA in blogs or communities, that they feel this information or these photos are appealing, and that when reading information or watching photos or videos they feel ABBA is relevant in their lives. Additionally, results show that users, when using the Internet, feel that ABBA means a lot to them and that using the Internet generates a perceived efficiency when searching for information in blogs and communities. The results also support the importance of individual dimensions in that respondents strongly agree that they feel happy, pleased, contented, and stimulated when using blogs and communities.

However, again other results of the study do not fully support the importance of creating self-identity through the use of blogs and communities. Instead, the results suggest that a majority of the respondents strongly disagree that their self-image fits with the identity of the group, that their personal identity is strengthened when they interact in the community, that they are very attached to the user group or that they have a strong feeling of belonging toward the user group, and that they are a valuable and/or important member of the group.

U2 fans

The fan survey by @u2 provides some interesting and informative results in relation to individual and social dimensions of music fans. Most of the fans, 33 percent, became a fan of U2 between 1984 and 1990, but some as late as 2009 or later. Approximately 27 percent have travelled to Ireland because of U2 and/or Irelands' connection to U2 and about 5 percent have stayed at a hotel in Dublin owned by members of the band. The results also show that slightly more than 28 percent of the fans have seen 3–6 concerts live in person, 49 percent have travelled

within their own country, 26 percent have travelled to another country, and 15 percent have travelled to another continent to see a live concert.

Approximately 80 percent own all U2 albums and 72 percent of the respondents say they have a collection of memorabilia or merchandise besides albums and singles. Also, 58 percent state that they have been inspired by U2 to join an organization or become active in some cause or campaign. As an example of results that indicate a link between fandom and individual dimensions such as identity, the results show that approximately equal shares (20–29 percent) of respondents feel that one of the band member's personality is closest to their own.

The majority of fans, 26 percent, say that they discovered the U2 online fan community between 2002 and 2005, but some as early as 1994. On a typical day 74 percent of the respondents state that they spend 30 minutes or less visiting U2-related websites, blogs, message boards/forums, etc.

Inspired by analytic auto-ethnography, below I introduce my own personal reflections as a music aca-fan.

Almost 30 years ago a friend first introduced me to the music of U2, and since then I have considered myself a fan of U2. I have all their records in various formats and listen to their music daily. I have been to six live concerts in Sweden, both at indoor and outdoor arenas and venues. Furthermore, for more than 10 years, I have been a paying member of the official U2 fan club and I own several merchandise items such as t-shirts, books and photos, or graphical designs. Buying items such as t-shirts, albums, dvds, and books is rewarding and makes me feel happy and proud. I regularly visit general news websites or U2-related websites such as u2.com or atu2.com, with varying frequency. Most often depending on upcoming tours or new releases of albums or songs. Mostly I'm interested in general information and news about U2 but I also listen to their music on u2.com or via Spotify, watch videos on u2.com or on Youtube, read comic strips by other fans, look for information about band members and personal news about band members, or U2-related projects such as the RED campaign. Also, I have bought and read documentary magazines and books about the band and individual band members. Keeping up to date and digging in to details of the band and their history makes me feel good and is something I like to do to relax and reward myself. My interest also extends to other artists associated in some way or another with U2 such as music producers and DJs, downloading remixes of U2 songs, or listening to other things they have done, and the famous photographer Anton Corbijn in the form of buying his books or visiting exhibitions.

Members of the fan club get a newsletter that I always read and if there are invitations to submit comments or answer questions I most often respond. Also, I follow the band's official Instagram account and I sometimes post U2-related content or my own photos and comments on my social media profiles on Facebook, Twitter, and Instagram. For instance, I would post photos of when I have purchased tickets to a concert or got a package of a new record in my mail box.

I have never creatively contributed to the fan community of U2 by designing art, recording new versions of songs, or in any other way created something of my own as a tribute to U2. However, I often tell people I'm a U2 fan (and will frequently fall into referencing U2 lyrics when I tell stories or talk to people) and my children are well aware of my interest in and knowledge on U2's music. One example is that one late Thursday evening in the fall a few years ago, I drove 1.5 hours with my children to a movie theater in a small village that was showing U23D. I thought this would be a great opportunity to introduce them to U2 live performances since I have so far not been able to take them to a real live concert.

In trying to express my feelings towards U2 and being a fan of U2, I would say that their music really resonates with me and I feel somehow connected to their sound and lyrics as well as performances. I'm proud to be a fan and I have great respect for their work and often

look forward to their next release whatever that might be. Also, I feel akin to other fans and I appreciate the atmosphere created by fans in concerts and in online communities and communication. Being a U2 fan is important to me. One example of how important is that on one occasion when I was celebrating an important personal event I invited a band to play U2 music live. Another example is that I still carry around an old concert ticket from 1994 in my wallet.

Furthermore, not only have I travelled to cities in my home country to attend concerts, I have also travelled to several destinations related to my interest in U2. I have travelled to Dublin, Ireland, for a business conference but chose to extend my stay so that I could take the opportunity to also experience U2-related sites in Dublin such as the old and new recording studios, pubs, and exhibitions as well as hotels, restaurants, and neighborhoods (see Figure 21.3). I used mostly information from the Internet to plan my trip to Dublin using for instance the Guide to U2's Dublin on the atu2.com website. Twice I was in southern France in a village east of Nice that plays a significant role in both the personal and professional lives of the band and individual members. On both occasions I shared this experience with different groups of friends who didn't identify themselves as U2 fans. However, both visits made a profound impression on me that lasted long after I left and still represents strong, vivid, and important memories for me. Another time I was in Barcelona, Spain, with a group of friends and we went to visit the football arena Camp Nou. While they enjoyed experiencing the arena for its significance in the history of football, I was enjoying an imaginary experience of the first concert of the U2360 tour in 2009, which was at the Camp Nou arena. Furthermore, I recently had the opportunity to travel to Berlin for work and of course I instantly planned to extend my stay to explore U2's Berlin where I, for example, took a guided tour of Hansa Studios.

I expect that travelling to destinations associated to U2 and exploring significant places related to their music and history will continue to be an important motive for me when making travel plans in the future. For instance, in 2017 I will finally get to experience a live U2 concert at Croke Park in Dublin, Ireland.

Figure 21.3 U2 exhibition at the Little Museum, Dublin, Ireland.
Source: author's own photo.

Implications for popular culture tourism

Music fans as tourists are characterized by many different motives and behaviors with both individual and social dimensions. Previously established categories of motives, such as the push and pull continuum, in tourism research prove not to be sufficient for a comprehensive understanding of music fans as tourists. Instead, a more complex set of motives need to be considered where greater emphasis is put on a variety of elements of psychological, socio-cultural, and social belonging. Specifically, the empirical results presented in this chapter suggest that individual dimensions of fandom, such as the elicited emotions from being involved, are important aspects of motivation to travel to places associated with the music/band. Furthermore, social dimensions are also important factors to consider and further explore both in an online and offline context. Therefore, it is suggested that elements such as atmosphere or belongingness need to be considered especially in the context of Internet activity, such as interaction in social media. Also, group-related dimensions, such as emotional involvement with a group, are important in explaining motives and behavior, which is particularly evident from the importance of Internet activity and online interaction with other fans. Little is also known about how individual and social dimensions of music fans as tourists contribute to expectations, experiencing as well as value and satisfaction in the pre-, during and post-trip phases. For instance, how does intrinsic motivation to engage with the phenomenon, such as listening to music, when planning the trip influence the experience of emotional and social involvement at a concert or in a museum? Moreover, what influence does that have on the creation of motives to travel more or engage in tribal communication and practice? Or, how does the evolving interest in a popular culture phenomenon transform into a life time of fan-related travel? Concepts such as learning and adding new experiences and knowledge most likely influence the extent to which travelling fans lose or gain interest and pursue or abandon popular culture travel.

Like the title of the ABBA song, "Slipping Through My Fingers," establishing valid and reliable knowledge on music fans' identity formation from an individual and social aspect and its importance in explaining fan activity, such as popular culture tourism, remains to be further studied. Research is inconclusive in regards to what role the concept of identity and self actually play in individual and social dimensions of motivation and behavior of music fans and tourists. It seems as if passive and active fans have different profiles but not necessarily fans and non-fans. Therefore, the notion that there is a certain profile or personality of people that make them fans and that they are hence different to other people, is not supported by research.

The practical implications of research on music fans as tourists are related to both marketing and management of destinations and popular culture tourism events and attractions. A more in-depth understanding, *knowing me knowing you*, of the complex interrelationships between individual and social dimensions of fan activities, can facilitate new marketing strategies as well as innovation in destinations, events, and attractions. For example, if music tourists are mostly influenced by individual dimensions in forming their motive for travel then these aspects need to be considered when designing the experience or tourism service as well as in marketing communication. Yet, on the other hand, since social and group-related dimensions are important, for example, for searching and finding information in order to plan a trip, this then needs to be reflected in the marketing and communication strategies of tourism stakeholders by considering how and where to distribute information and offers.

On a *Beautiful Day*, it is proposed that, in line with the research by Nuttall et al. (2011) on segments of music fans, an interesting future agenda for research in music tourism is to link the concept of fan and fandom with the central concept of customer loyalty in tourism research on destination development and management. It is believed that fan studies can provide new

aspects and inform scholars as well as practitioners into a re-conceptualization of customer loyalty in destinations where social and emotional aspects can take center stage.

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