

5th edition of the International Meeting of Young Researchers in Tourism Chair  
UNESCO “Culture, Tourism, Development”

# TOURISM AND GLOBALISED CIRCULATIONS: EMERGING ISSUES AND RESEARCH APPROACHES

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CALL FOR PAPERS

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# INTRODUCTION

Tourism, as a “displacement phenomenon”, fully participates in the global circulation of people, concepts, objects, imaginaries, experiences, norms and models. “Indeed, far from being a secondary socio-economic sector, tourism is a major vector of globalization” (Chapuis & Boukhris, 2016), mobility and traffic. “In 2013, the World Tourism Organization announced for the first time that it had exceeded the symbolic threshold of one billion international tourist arrivals. Tourism is, therefore, an object of (global) circulation particularly capable of making us reflect both on the formation of territorialities and subjectivities. We apprehend it as a total social fact and not as a space-time disconnected from the everyday life of individuals “ (Chapuis & Boukhris, 2016). It is part of socio-economic processes and brings into play relations that need to be analysed and understood, at all different scales – from the individual, to the local to the global. Studying tourism through the “circulation” lenses in particular means taking into account the diversity of contemporary mobilities that include temporary and long-term migrants, involve many diverse (and often new) tourism intermediaries, and are highly affected by the development of digital technologies.

The 5th edition of the International Meeting of Young Researchers in Tourism Chair UNESCO “Culture, Tourism, Development” aims to put into perspective the notion of “tourism circulations” and to explore its multi-faceted and multi-level implications. It thus welcomes research papers that can shed light on the development of new imaginaries of people, places and destinations, increasingly produced and consumed by diverse populations around the globe (Axis 1: Tourism and Circulation of Images and Imaginary), to the (re-)invention of tourist objects (Axis 2: Circulation of Tourist Objects: Between Tradition and Invention) as well as to the “diffusion” of urban models, increasingly replicated across different tourist destinations (Axis 3 Circulation of Urban Models: Some Examples of Development of Tourist Sites). Another important axis is related to the development of new digital media has definitely expanded the modalities and scope of tourism circulations: it is thus crucial to understand if and how researchers are addressing the challenges and opportunities offered by our ‘digital traces’ both to re-shape and better track and appreciate tourism practices (Axis 4: Tourism, Traffic and ‘Digital Traces’: The Potential and Challenges of Digital Media to Re-Shape and Study Tourism Experiences). Last but not least, tourism internationalisation also implies the global circulation of laws and standards and this is why we also call for research papers that examine the (increasingly) international dimension of heritage laws as well as of the corollary notions of intellectual property rights (Axis 5: Tourism and Circulation of standards: what impact on UNESCO World Heritage Sites and Axis 6: Tourism circulations vis-à-vis Intellectual Property rights and culture-related revenues Issues).



# FOCUS OF REFLECTION

## **AXIS 1: TOURISM AND CIRCULATION OF IMAGES AND IMAGINARY**

The concept of tourism imaginaries is analysed in detail by Gravari-Barbas and Graburn (2016) and in some other recent studies (Sanoussi, 2018; Gravari-Barbas, Graburn, 2016; Lu, Gravari-Barbas, DeBelle, 2016; Piñeros, 2015; Cousin, 2014; Zhou, 2014; Gravari-Barbas, Graburn, 2012; Salazar, 2012; Chronis, 2012). Gravari-Barbas and Graburn, in particular, emphasised that “imaginaries of peoples, places, destinations, and travel are increasingly produced and consumed by diverse populations around the globe through expanding forms of media and opportunities for travel” (Gravari-Barbas and Graburn, 2016, p.12). Different approaches are used to study tourism imaginaries including, for instance, anthropological methods (Salazar, 2010; Skinner & Theodossopoulos, 2011, Regnault, 2016). As Graburn and Gravari-Barbas (2016) observed, the word ‘imaginary’ range from cliché, culture, dream, fantasy, fiction, idea, identity, narratives, reification, stereotype, to symbols and stories. Salazar (2012, p. 865) analysed the relation between mobility and imaginaries, saying that ‘in a global market characterised by rapidly changing trends, the products and packages on sale vary widely, but the image-making machinery behind them shares well-established strategies and scripts’. Indeed, Regnault (2016) added that “tourism imaginary has the power to summarise the complexity of a place in only one or a few clichés”.

But where do such imaginaries exactly originate, and how and why are they circulated across the globe? What kind of impact do they have on tourist destinations and people’s lives? Can the critical analysis of imaginaries help us deconstruct ideological, political, and sociocultural stereotypes and clichés?

## **AXIS 2: CIRCULATION OF TOURIST OBJECTS, BETWEEN TRADITION AND INVENTION**

Globalization and the advent of mass tourism have allowed the intensification of traffic including tourist objects. Born with Kopytoff (1986), the cultural biography of objects has encouraged new research focussing on the circulation of tourist objects (McCannell, 1973, 1976; Appadurai, 1986; RB Phillips and BC. Steiner, 1999; Bonnot, 2002, 2014; Bromberger and Chevallier, 1999; Gell, 1998 Nash, 1996; Michaud, 2001, Cousin, 2003; Condevaux, 2009, 2010; Cousin and Bertrand, 2010...) notably through different value systems (Krauskopff, 2016).

The objective of this axis is to review the different processes through which rist objects may be “manufactured”, the inking and appropriation of their identity, sometimes different or new, and the different forms through which such objects

can be enhanced across space and time. The study also examines the complex nature of the value attributed to objects and the multiplicity of social meanings they can carry: use, exchange, economic (Appadurai, 1986). Indeed, according to the same author, many types of objects can reach the “commodity situation” at different times in their social life; demand and consumption would then be an aspect of the economic policy of societies (Baudrillard, 1972). Thus, from the point of view of sociology and anthropology, concepts such as the authenticity of objects are addressed. Graburn (1979, 1983) distinguishes between functional or traditional art, commercial art and sometimes invented and hybrid memories that can cloud the imagination. However, these can have negative impacts on the local community and the history of the site, as is the case with the Dogon mask, analyzed by Doquet (2002). Nevertheless, in today’s post-modern tourism era, tourists are no longer just looking for authenticity, but rather for experiences.

To what extent do the “objects” still contribute to the experience, satisfaction, memory or willingness of tourists to return? How do the new tourism modalities affect the way in which tourist objects are designed, produced and sold?

### **AXIS 3: TOURISM AND THE CIRCULATION OF URBAN MODELS**

The “urban models” addressed by this axis reflect “a set of objects, policies, urban planning doctrines, good practices or labels sharing a common characteristic: that of serving as a reference for imitation or reproduction in a context other than that of its initial production” (Peyroux & Sanjuan, 2016).

Several tourist places are imbued with these new urban models. In Paris, for instance, despite its cosmopolitan soul, it is not uncommon to find Moroccan restaurants housed in riads, with patio, small garden, zellij and *mashrabiya*. Taking the architectural model of the riad, whose initial function is on the order of the private sector, Moroccan restaurants offer the opportunity to enjoy Moroccan dishes in a traditional Moroccan setting without having to leave their city of residence. It is the same for some hotels or guesthouses which take inspiration from the architectural features found ‘elsewhere’.

As suggested by Ashworth & Page (2011), “of course developers and investors replicate success in order to minimise risk but contradictorily success depends on exploiting and promoting the uniqueness of places” (p. 4) rather than on its homogenisation (e.g. McNeill, 1999, Ritzer, 1996). How tourism does allow the circulation of urban, architectural or policy models? And what impact does hybridisation has on the identity of a territory?

## **AXIS 4: TOURISM, TRAFFIC AND 'DIGITAL TRACES': THE POTENTIAL AND CHALLENGES OF DIGITAL MEDIA TO RE-SHAPE AND STUDY TOURISM EXPERIENCES**

Nowadays, advances in the Internet and social media are changing the many ways through information about travel and its experiences is disseminated (Munar & Jacobsen, 2013; Tussyadiah & Fesenmaier, 2009). In the context of tourism, consumers use social media for a wide spectrum of purposes, e.g. to share their travel-related experiences, to engage with others, to connect with people from different destinations or to buy travel-related products and services (Buhalis & Law, 2008; Neuhofer et al., 2012; Munar & Jacobsen, 2014; Zeng & Gerritsen, 2014; Gohil, 2015; Eleftherios Varkaris & Neuhofer, 2017). Digital technologies have thus generated new circulation modalities of people, objects, concepts and imaginaries. They have also allowed people to embark in two new types of trips: imaginary trips and virtual trips (Urry, 2000). Digital technologies are thus contributing to deeply re-shape the tourism experience, playing a major role in all its stages (Lo, McKercher, Lo, Cheung, and Law, 2011).

Moreover, digital technologies have increasingly become a means to identify (tourism-related) circulations, via their digital traces. In this respect, so called 'Digital Humanities' are related to the new ways research is being developed at the cross-road of social sciences/humanities and new technological means, with important applications to the tourism field. Social media data (e.g. coming from Flickr, Panoramio, Instagram, TripAdvisor, AirBnB, Hotel.com), for instance, have been analysed through an exploratory approach and in other cases studied in relation to more specific issues, for instance to trace tourism practices (e.g. a comment as a proxy of visit) or studying emotions related to tourism experiences (notably, through sentiment analysis). I think there is no need to indicate this sentence.

This axis aims to explore both the methodological and ethical issues related to such emerging research approaches, and the overall paradigm change in tourism brought about by digital technologies (e.g. Buhalis, Law, 2008). For instance, how are digital technologies reshaping the industry of imaginaries and trips, or amplifying tourism experiences? Which methods are to be used to study, in meaningful and (possibly) representative ways, the huge amounts of data constantly produced in the Digital World? What do digital traces reveal from both a societal and epistemological viewpoint? And, last but not least, what are the ethical and political implications as regards the production and use of these data?

## **AXIS 5: TOURISM AND CIRCULATION OF STANDARDS: WHAT IMPACT ON UNESCO WORLD HERITAGE SITES**

Recently, the relation between tourism and World Heritage Sites is treated by a growing literature and research papers (Bourdeau, Gravari-Barbas, Robinson, 2017; Anatole-Gabriele, 2016; Bourdeau, Gravari-Barbas, Robinson, 2015; Gfeller, 2015; Bourdeau, Gravari-Barbas, Robinson, 2012; Gravari-Barbas, Jacquot, 2013; Labadi, 2013). In order to attract international tourists, many countries may devote their efforts to developing travel sites with distinguishing features. In this strategy, tourist sites which are listed as World Heritage (WHL) Sites by UNESCO are treated as catholicons in promoting the tourism industry and can be considered as a tool to attract more international tourist (Arezki, Cherif, and Piotrowski, 2009; Yang, Lin, and Han, 2010; Yang & Lin, 2011), so these touristic attractions can create jobs and earn foreign exchange, thus serving as a major driving force for further growth in many countries (Wager, 1995; Herbert, 2001). Conversely, visitation increases the threat of damage of the environmental and cultural integrity of the WHLs due to excess number of tourists (Leask and Fyall, 2006; Huang Tsaur, and Yang, 2012).

Gravari-Barbas, Cominelli, Condevaux, Jacquot & Conti (2018) emphasized that 'enthusiasm for inscription on the World Heritage List reflects the pride that such recognition may bring and the hope of being able to reap the benefits conferred by the label: greater media coverage, the prestige gained through association with UNESCO and the other prestigious properties already inscribed, and the hope of economic and local development via the future development of international tourism'. In fact, it is evident that this label is related to tourism. Gravari-Barbas, Bourdeau & Robinson (2015, p.2) point the relationship between mobility and World Heritage Sites because '-Tour operators devise their routes and itineraries to include World Heritage Sites as "highlights" and there are operators that specialize in packaging World Heritage centered itineraries'.

Moreover, in addition to tourists, World Heritage sites attract more and more foreign investors and mobilize more and more local and international actors contributing to the circulation and application of certain regulations and standards established by UNESCO for all of its sites.

How do these standards circulate in the various World Heritage sites? What strategies do they adopt to differentiate themselves from competition while meeting the demands of international tourists and the needs of the local population? And how can World Heritage sites be protected from the negative effects of tourism activities?

## **AXIS 6: TOURISM CIRCULATIONS VIS-À-VIS INTELLECTUAL PROPERTY RIGHTS AND CULTURE-RELATED REVENUES ISSUES**

Tourism internationalisation implies an increasing circulation of culture-related laws and standards that may apply to cultural heritage but also to the corollary notions of creative industries and intellectual property rights. In fact, the emergence of heritage policies has led to a redefinition of artistic practices not only as “heritage” but also as economic resources potentially usable in the context of “cultural industries” or “creative industries”.

Intellectual property (IP) refers to “creations of the mind: inventions, literary and artistic works, as well as symbols, names and images used in commerce” (OMPI, 2010). The importance of intellectual property was first recognized in the Paris Convention for the Protection of Industrial Property (1883) and the Berne Convention for the Protection of Literary and Artistic Works (1886). Since 2014, the World Intellectual Property Organization (WIPO) has initiated a project entitled “Intellectual Property, Tourism and Culture” (Comité de Desarrollo y Propiedad Intelectual, CDIP, 2015). Nowadays, the tools of the intellectual property system are amply applicable in this sector (Kono, 2009; Idris, 2003; Lis-Gutiérrez, Gaitán-Angulo, Moros, Lis-Gutiérrez, and Vilorio, 2016). These tools can encourage the promotion of tourism, knowledge, traditions and national culture (tangible and intangible assets), in order to foster economic growth; increase the value added; increase productivity, competitiveness and innovation capacity; foster social development and reduce inequality (Borissova, 2017).

In tourism literature, there are different analyses that indicated the relationship between tourism sustainable development and IP (Wang, Chai & Subramanian A., 2015), what does this relationship consist of? One of the most important aspects in previous studies is the link between cultural heritage and cultural industries, which explained the economic interaction between cultural heritage and IP (Wanda George, 2010). What is the relationship between cultural heritage and intellectual property? How can cultural values be preserved in these conditions? Who are the legitimate users and « owners » of cultural goods and practices and, therefore, the legitimate beneficiaries of possible economic benefits?



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# GUIDELINES

## SUBMIT A PROPOSAL

To submit your communication proposal, please visit the RIJCT 2019 website: <https://rijct2019.sciencesconf.org> **before April 14, 2019** **April 25, 2019**.

Proposals for participation may be in the form of: - Communications followed by a discussion with the room

- Photographic exhibitions
- Posters
- Projections

## ORAL PRESENTATION

- Presentation of the author(s)
- CV (1 page)
- Clarification of axis 1 to 6 in which the communication proposal is included
- Abstract of maximum 300 words specifying the problem, the methodology and if necessary the first results of the work.
- Arial 12 font and 1.5 line spacing

## POSTER

- Presentation of the author(s)
- CV (1 page)
- Clarification of axis 1 to 6 in which the communication proposal is included;
- Abstract of maximum 300 words specifying the problem, the methodology and if necessary the first results of the work.
- Arial 12 font and 1.5 line spacing

Selected participants must send us their long abstracts (5000 words) and PDFs of posters and exhibitions **before July 30, 2019** on the website: <https://rijct2019.sciencesconf.org>

## ABOUT PRESENTATIONS

- The presentation time may not exceed 15 minutes
- The oral presentation can be made in either English or French. However, we recommend that you prepare your PDF presentation in the second language (for example, for a presentation in French, please prepare a PDF presentation in English)
- It is not necessary to send the presentation in advance: you can bring it with you on a USB stick
- A laptop computer (no Mac) will be available in each room as well as a beamer; no other computers will be connected
- For better logistics, please use the powerpoint software (\*.ppt and \*.pptx);
- Any special requirements regarding the presentation of the podium, such as audio or video systems, must be requested in advance by e-mail (rijct2019@ gmail.com) and verified in advance with the organising committee.

## ABOUT POSTERS

- The presentation time is available during each coffee break
- The posters will be presented in 2 sessions (September 9 and 10)
- The posters will be presented in PDF format
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- A panel will be available as well as equipment to attach the posters to the billboards
- Assistance will be provided upon your arrival

## FULL PAPERS FOR PROCEEDINGS

- French or English language;
- Maximum length of the title: 100 characters (without spaces), bold; no separate subtitles;
- First name(s) and surname(s) of the authors and affiliation(s);
- Text, bibliographic references, graphics and images, 5000 characters (without spaces);
- Arial 12 font and 1.5 line spacing;
- Document in PDF and Word format. No review is planned. The authors are responsible for the quality of the text (content and language).

The summaries of the accepted proposals will be shared in a document (paper and digital format) and made available to conference participants. Further details and indications will be provided following the selection of abstracts.

If you have any questions, please do not hesitate to contact the organising committee.

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