

## Stories and design in tourism

Gianna Moscardo

College of Business, Law and Governance, James Cook University, Townsville, QLD 4811, Australia



### ARTICLE INFO

Associate editor: Daniel Fesenmaier

**Keywords:**

Stories  
Storytelling  
Tourist experience  
Destination marketing  
Destination planning  
Experience design

### ABSTRACT

The aim of this paper is to explore the use of stories as a concept to guide the design of various dimensions of tourism and tourist experience. After reviewing this wider social science literature on the important roles that stories play in human experience, the paper examines the main themes relevant to stories and tourist experience emerging from existing tourism research. An overall conceptual framework for stories and storytelling in tourism is then described. While the main focus of the paper is on the design of tourist experience opportunities and destination promotion, applications related to the use of stories in other aspects of tourism are suggested.

### Introduction

“Someone (*the traveller*) is transported, by some means of transportation, as a result of performing certain actions. The traveller goes some distance from his or her world of origin, which makes some aspects of the world of origin inaccessible. The traveller returns to the world of origin, somewhat changed by the journey” (Gerrig, 1993, pp. 10–11). At first glance this would appear to be a description of a tourist or travel experience. But it is not. It is a definition of the concept of narrative transportation which refers to a psychological process that links effective stories to human sense-making, learning and communication. Gerrig (1993) uses travel as a metaphor for stories but makes no other link between the two phenomena. Järv (2010) makes a much more explicit link arguing that “*traveling may be seen as the fairy tale of modern humans*” (p. 290). According to Järv (2010) travel is a type of story sharing the same forms, features and functions as fairy tales once did across Europe. It is not surprising then that stories have become an explicit and central feature of much tourism practice, especially in destination promotion and increasingly in tourist experience opportunity design (Moscardo, 2017a, 2018). Rather the surprise is that stories have only recently begun to be examined in more detail in tourism research.

In part the lack of attention to stories in tourism research may reflect the influence of twentieth century modernist, positivist approaches to research and education that continue to dominate as tourism researchers strive to establish some sense of legitimacy within traditional academic institutions (Munar, 2016; Tribe & Liburd, 2016). Polletta, Chen, Gardner and Motes (2011, p. 110) argue that some academics and institutions still see stories as “trivial, ...entertaining but unserious”. Two forces, postmodernism and the rise of critical approaches in the social sciences revealing and challenging the power of dominant social institutions, have, however seen saw stories return as a central focus for research (Polletta et al., 2011; Standage, 2013). Not surprisingly there has also been increasing use of stories in applied areas such as public education campaigns (cf., Rhodes, Toole, & Arpan, 2016; Shen, Sheer, & Li, 2015; Steinemann et al., 2017), staff training (cf., Gill, 2015), and advertising (cf., Yu & Chang, 2013).

Another applied research area where stories are important is that of design science (Holloway, van Eijnatten, Romme, & Demerouti, 2016) or design thinking (Liedtka, 2018). The different design traditions share four major assumptions. Design decisions need to be based on user intentions and experiences and holistic approaches to problems and opportunities; combine imagination, creativity and science for effective innovation; and recognize that stories, especially of the users, are an important tool in the design

E-mail address: [Gianna.moscardo@jcu.edu.au](mailto:Gianna.moscardo@jcu.edu.au).

<https://doi.org/10.1016/j.annals.2020.102950>

Received 5 January 2020; Received in revised form 14 May 2020; Accepted 15 May 2020  
0160-7383/© 2020 Elsevier Ltd. All rights reserved.

process (Carlgen, Rauth, & Elmquist, 2016; IDEO, 2012). Design thinking and systems thinking are two areas that have been repeatedly seen as critical to the development of innovation in various applied areas and as way to bridge the academic practice divide (Holloway et al., 2016). Several authors have recently called for the expanded use of systems thinking to improve both quality and innovation in tourism research (Bramwell, Higham, Lane, & Miller, 2017; McCool, Freimund, & Breen, 2015).

This paper is part of a curated collection on tourism design which has the aims of highlighting research discussions and applications for improving the design of tourism. In order to achieve these aims this paper brings together several converging themes that have been identified in this introduction. These include the importance of stories in descriptions of tourism and travel practice, the centrality of stories to human experience in general, the link between stories and a move away from modernist, positivist constraints on knowledge production and use, and the value of design and systems thinking for both innovation practice and bridging academic practice gaps. Combining design and systems thinking with the conclusions from social science research highlighting the value of stories as holistic structures for organizing, storing and communicating information, suggests that a focus on stories could provide valuable guidance for innovation in tourism design. This paper argues that tourists are driven by opportunities to create and tell stories from their experiences, create their own stories and tell stories to others, making stories a central element, not just of destination promotion, but of tourism as a whole system. For tourism practice this means that destinations and businesses can improve their effectiveness by designing opportunities for experiences using stories as a core structure. For tourism academics it suggests an alternative research agenda and potentially a new approach to tourism theory.

More specifically this paper seeks to review relevant research from both cognate disciplines and tourism and combine that with systems thinking to suggest a conceptual framework for stories and storytelling in tourism that can be used to develop principles for tourism design. It is a conceptual paper based primarily on a critical review of a range of research evidence and established social science theories and concepts, linked to a simple systems model of tourism, analyzed within a design science perspective. It is not an empirical paper nor is it a systematic literature review alone, but rather seeks to follow an approach to the development of theory from integrative literature reviews set out by Tasci (2020). To establish the conceptual framework the paper begins by briefly introducing the explicit and emerging use of stories in contemporary tourism practice organized around a preliminary simple tourism systems model. It then provides a critical overview of relevant research to establish the foundations of the conceptual framework before describing it and then offering a set of broad principles for the use of stories in tourism design. The conclusion suggests areas for further analysis and a preliminary research agenda and speculates on the power of stories to assist in the development of a more integrated theory of tourism.

## Stories in tourism practice

The Dae Jang Geum theme park in South Korea provides an example of the various ways in which stories are used in tourism practice. The theme park is built around the main set for an historical drama television series. The television series is the central story and is focused on the life and adventures of a young woman, Jang Geum, who becomes a chef and physician in the 15th century Korean royal court. The storyworld includes a second sequel television series, a stage musical, an animated prequel television series about her childhood, and a spinoff series where the heroine imagines how her descendants might live in modern times. The theme park further adds to this storyworld by offering lectures, demonstrations and participatory activities linked to elements of the show such as cooking and weapon making (Kim, 2012a,b). A storyworld can be defined as a set of stories and story based activities that are linked to one central story or a particular character, that expands on that central focus offering the audience the chance to immerse themselves in a whole world built around the central story or character (Ryan, 2016). In this tourism case stories are used as both a destination feature to attract tourists and as a core element of tourist experience opportunities.

There is no doubt that stories have become a popular feature of destination and tourism business promotion. Stories feature heavily in many different campaigns. In 2016 Abu Dhabi invited viewers to create their own story in the “*Your Extraordinary Story*” campaign, in 2018 Booking.com told us “*These are our stories. What will yours be? Book your next story*”, the Korean Tourist Organization invites visitors to “*Let your story begin*”, and Airbnb encourages tourists to tell their stories using the hashtag #airbnb and then selects these guest stories to present in their own social media, adding to the stories from hosts in their website “*Stories from the Airbnb Community*”. Tourism Australia has storytelling as one of nine “*philosophies*” in its 2019–2020 promotional campaign, which includes selling a book of stories from famous Australians. These examples are focused on stories as a promotional tool and generally include destination stories and sometimes tourist stories.

Fig. 1 is a preliminary simple systems model (McCool et al., 2015; Merali & Allen, 2011; Mingers & White, 2010) that provides a broad overview of all the main areas of tourism practice where stories are, or could be, used. Stories in tourism promotion exist primarily at the intersection between practitioners, including DMOs and tourism providers, and tourists. At the center of this tourism system where tourists, practitioners, and destination communities all intersect and where tourists come into direct contact with destination communities are experiences which is the second major place that stories are being increasingly used in design. Here stories are used to help co-create and manage tourist experiences.

This co-creation is important because the attention of tourism practitioners is still focused mostly on finding and telling stories to tourists rather than on helping tourists to create their own stories. These co-creation opportunities can include:

- stories about the destination told to tourists face to face by guides (see Weiler & Black, 2015, for more discussion of this), through audio-visual presentations, in text on signs and in guidebooks and through digital platforms such as mobile apps (see Page's, 2012, discussion of Murmur for a description of these digital storytelling options);
- activities that are structured in such a way as to encourage tourists to enact their own personal story (see Mossberg, Theriksen,

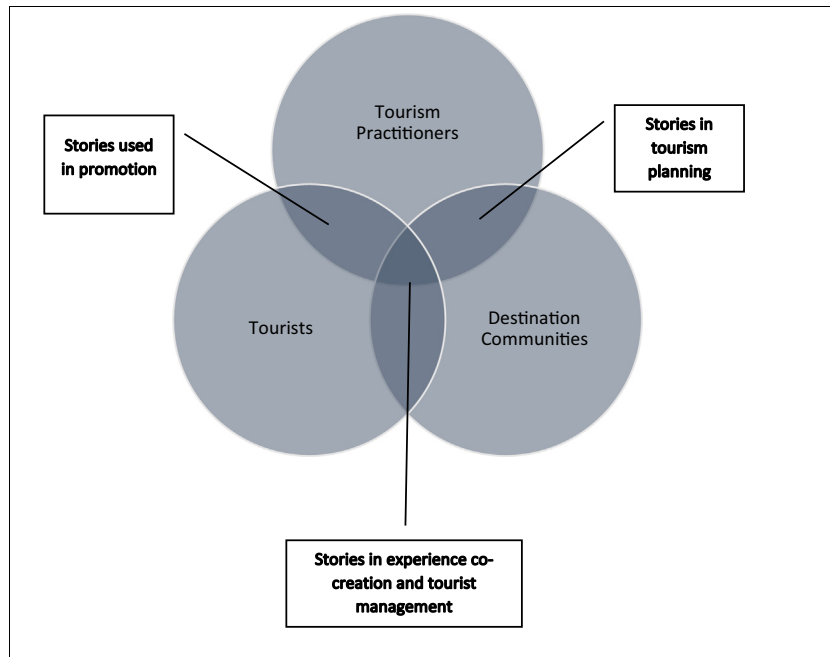


Fig. 1. Stories in tourism systems.

Huijbens, Björk, & Olsson, 2010 for examples in practice); and

- transmedia storyworlds explored across different media and locations (see Hansen, Kortbek, & Grønbæk, 2012, for examples of these).

Both co-creation of experiences and the rise of stories as an explicit element in promotion reflects the impact of increasing usage of internet and mobile technologies in tourism as a whole. While these new technologies may not fundamentally change the importance, structure and use of stories, they have allowed for individual tourists and tourism businesses to have greater agency and creativity in producing, enacting and disseminating tourist and tourism stories (Månsson, 2011; Page, 2012).

### Conceptual foundations for stories and storytelling in tourism

Before building the foundations for the proposed conceptual framework it is important to provide some clear definitions of key terms, especially as a number of tourism papers have often used the terms narrative and story as synonyms (cf., Rickly-Boyd, 2009; Servidio & Ruffolo, 2016). This can be confusing as there is an important distinction between narrative and story and there are different perspectives on the concept of narrative itself. For the purposes of the present argument a narrative will be defined as the larger or broader concept of an account or a description of a sequence of events or incidents (Adaval & Wyer, 1998; Hsu, 2008). Stories are a specific type of narrative. Within narratives stories are distinguished from other types of narrative, such as expositions and news. Stories must provoke emotional responses, and have a clear beginning, setting and ending, a primary goal of entertainment and a sequence of causally related events which includes a challenge or unexpected incident, the reaction of characters to that challenge or incident, the consequences of those reactions and some sort of resolution (Adaval & Wyer, 1998; Brewer & Lichtenstein, 1982; Husain, 2002; Popova, 2015). The term narrative must also be clearly defined as it is used differently in sociology, psychology and tourism than in other areas such literary analysis where a narrative is the broader single idea that connects multiple stories (Chaitlin, 2003). This is sometimes referred to in sociology and tourism as a master or meta-narrative (Peelo & Soothill, 2000; Van Alphen & Carretero, 2015). In the present paper this concept of a single connecting idea that links stories together will be labelled a theme to avoid the confusion associated with these different disciplinary uses of the same term.

In the wider social science arena, stories have been recognized as a universal and fundamental element of human nature. It has even been suggested that it is the human ability to tell stories that may be our greatest evolutionary advantage (Fuge, 2013; Gottschall, 2012; Standage, 2013; Sugiyama, 2017) and there is growing evidence that stories are literally hard-wired into our brains (Mar, 2018; Stephens, Silbert, & Hasson, 2010). Within psychology research initially into cognition (Laszlo, 2008; Popova, 2015) and then in neuroscience (Mar, 2018; Stephens et al., 2010) established the central role that stories play in human brain function and identity supporting the rise of narrative psychology as a distinctive area within psychology in general.

In the 1980s psychologists analyzing knowledge organization within cognition shifted from hierarchical taxonomic structures to stories and scripts (Mandler, 1984) which continue to form the basis of the study of human cognition (Popova, 2015). Schank and Abelson (1995) summarized research into human cognition around three propositions that remain at the core of contemporary

models of cognition (Goldstein, 2015): (1) that knowledge is constructed through stories; (2) new experiences are interpreted through old stories, and (3) that stories are told and retold and form the basis of an individual's memory and identity. “*Personal identity critically depends on the creation of stories about self and one's life*” (D'Argembeau et al., 2014, p. 646). There is consensus in psychology that much of our long-term memory is organized in stories, either in our episodic memory of events or in the story scripts that structure our procedural memory (Goldstein, 2015; Matlin, 2013). We then access and use these stories to understand the actions of others and ourselves (Mar, 2018). In addition to helping us understand our experiences and guide our daily actions, these stories in memory are critical to our sense of self and identity. Our own personal stories are stored in complex networks in our autobiographical memory (Goldstein, 2015). When we describe ourselves or evaluate our actions we refer back to these stories, retelling them to explain our character to both ourselves and others (Fivush, 2011).

Abma (2003) suggests that sharing stories also helps to form group connections and encourages more interaction. Behaviours like building empathy require individuals to pay close attention and show active listening, identifying key messages that are being communicated. This engagement with stories and participation in group-oriented behaviour can improve a person's sense of respect and belonging (Haigh & Hardy, 2011). It seems that stories contain information that people identify with, such as systems, common sense, norms, values and often acceptable moral behaviour (Haigh & Hardy, 2011; Kent, 2015). As a result of this centrality in memory, identity and social interaction, storytelling has become a focus in many applied settings that utilize it as an effective form of communication, supporting positive social interactions and the learning of new information. There is considerable evidence that people find it much easier to comprehend and retain information that is presented to them as a story (Escalas, 2007; Jones & Song, 2014).

### Stories in tourism research

Despite the widespread acceptance of stories as a core element of human experience very little research attention has been paid to stories within tourism research. Three exceptions to this can be seen in the work of McCabe and colleagues (Bosangit, Hibbert, & McCabe, 2015; McCabe & Foster, 2006; McCabe & Stokoe, 2010), Woodside and colleagues (Hsu, Dehuang, & Woodside, 2009; Woodside, 2010; Woodside, Cruickshank, & Dehuang, 2007; Woodside & Martin, 2015; Woodside, Sood, & Miller, 2008) emerging from research in marketing and consumer behaviour, and Moscardo (Moscardo, 1999, 2010, 2015, 2017a & b, 2018) linked to research into heritage interpretation and experience design. McCabe's work argues that stories are central to the way tourists organize and talk about their travel experiences and that stories may be a critical element of tourism that has not been given sufficient attention. Woodside's work focused on studies of the stories tourists told about their experiences in a variety of international destinations and built on work in marketing more generally to suggest a set of ten propositions about tourist storytelling. Six of these propositions, that stories are organized around a set of events, that these events include a crisis or challenge and its resolution, that stories present clear-cut situations, that stories inform their audience about the reactions of the protagonist to the events or crises, that these reactions often culminate in some sort of personal epiphany, and that stories typically include a more abstract lesson to be learnt, are consistent with the features identified earlier as critical elements of stories in wider discussion of story definitions. The other four propositions link stories to tourists and these include:

- tourists tell stories about memorable consumption experiences;
- stories can be linked to a wide range of different types of consumption experiences;
- tourists often repeat stories told to them or create stories based on archetypal myths; and
- tourists usually present themselves as the main protagonist in their stories and describe the goals that drive their actions in these tourist experience stories (Woodside, 2010; Woodside et al., 2008; Woodside & Martin, 2015).

Another core argument made by Woodside (2010) is that businesses can and should play a role in helping tourists to enact these stories, suggesting that stories are important for the design of experience opportunities. It is this last argument that Moscardo (2017a) has explored in more depth to build upon Woodside's (2010) foundational propositions. Moscardo's work developed from two overlapping areas of tourism research and practice – heritage interpretation and experience design. Stories have always been a central element of interpretation, or the presentation of information about visited places and cultures for tourists, with Woolmer (2017) defining this activity as “*essentially storytelling*”. Interpretive guides tell destination stories to visitors (Weiler & Black, 2015), stories are used to structure information in signs, exhibits and brochures (Baker & Cooley, 2018; Moscardo, 1999), and stories can be presented through activities that support visitor experiences (Moscardo, 2015). More recent research within interpretation has also highlighted the importance of stories in all these roles for Chinese tourists who are becoming a major force in international tourism (Cheng, Jin & Wong, 2014; Cui, Liao & Xu, 2017; Ballantyne, Hughes, Ding & Liu, 2014; Fountain, Espiner & Xe, 2011).

The stories of the histories, cultures, lifestyles and environments of destinations link heritage interpretation and visitor experiences (Moscardo, 2015). This link is especially clear in the design of mobile apps and games that use place stories to encourage tourists to engage in activities and move through destination spaces. One example of this type of digital storytelling is a music themed mobile app called the The Stockholm Sound Project (<https://www.slowtravelstockholm.com/resources-practicalities/stockholm-soundrome/>). This location based app links tourists to places and experiences in their immediate vicinity that feature music. It then tells stories about these places and their music, provides links to soundtracks of this music, and includes quizzes and challenges for each location which can be used to accumulate points that provide access to special events and other places. These transmedia stories offer opportunities for tourists to hear a destination story, reenact a destination story and/or create their own personal story. The creation of a personal story is another way tourism providers can offer experiences opportunities through the types of activities they

offer. Examples of the design of tours and tourist activities to enhance personal story creations are provided by Moscardo (2017a,b, 2018) and Mathisen (2013).

In addition to these three research programs, stories have also begun to emerge as important in several other areas of tourism research including examinations of user generated content (UGC) about destinations and tourist experiences, discussions of tourism linked to popular culture, and in narrative analysis in tourism research. Woodside's research program was based on post-visit interviews which explicitly asked tourists to tell a story about their travel to a destination (cf., Hsu et al., 2009; Woodside et al., 2007). More recent analyses of the stories that tourists tell on their social media platforms indicate that they also spontaneously present their experiences as stories (Nelson, 2015; Pera, 2017; Zhong, Busser, & Baloglu, 2017). Other studies of this UGC indicates that blogs, reviews and social media posts presented as stories are more attractive to readers (Volo, 2010), support more positive destination images for other tourists (Tussyadiah & Fesenmaier, 2008), and are associated with greater intention to visit the destination where the story is set (Hsiao, Lu, & Lan, 2013; Tussyadiah, Park, & Fesenmaier, 2011).

These findings about the importance of stories in UGC are consistent with those reported in the wider literature exploring how and why people interact and communicate through digital media, especially social media platforms. Examinations of what have been called digital affordances (Schrock, 2015) reveal consensus around several themes, but especially the idea of increased audience agency and the blurring of lines between producers and consumers of information (Bechmann & Lomborg, 2013; O'Neill, Gallego, & Zeller, 2013). This means that the pre-digital linear communication model of story creation and storytelling where a single author writes a story which is then told to a relatively passive audience, has been replaced by much more complex co-creation of stories where audiences play a wider range of roles and are much more active (Atkinson, 2014). This means that those wishing to tell stories in the digital world must be prepared to co-create and must consider what roles they offer for their audiences and how they will allow others to engage with the story (Livingstone, 2013; Singh & Sonnenburg, 2012). Additionally, digital affordances also mean that audiences now expect to part of the story creation process and this creative input is essential to their experiences of the story (Pavlickova & Kleut, 2016; Ryan, 2016).

The earlier discussion of Kim's (2012a,b) research into tourists visiting the Korean Dae Jang Geum theme park is an example of research into tourism and popular culture, which is also known as literary or film tourism. Stories have also begun to emerge as important in this tourism research area. Kim's (2012a,b) research, using concepts from psychological studies of story elements in novels, film and television, found that features of the story and its characters were more important for rewarding tourist experiences than the story setting or the filming location. In particular, plot originality and coherence, relevant themes, moral and educational messages, and the attractiveness of, and involvement with, the story's characters were all significant predictors of a memorable tourist experience. The tourists also reported that their experiences were enhanced by opportunities to re-enact the stories in the storyworld, and to physically engage in activities and spaces linked to the story plot and characters (Kim, 2012a,b). These findings are consistent with those reported by other researchers in this area (Buchmann, Moore, & Fisher, 2010; Macionis & Sparks, 2009). Reijnders (2016), notes that a major limitation of this area of tourism research is its exclusive focus on very popular novels, films and television shows, which ignores the myriad of stories associated with any destination. Reijnders' (2016) research took a different approach that asked individual tourists about the stories they associated with a destination rather than if they were interested in a specific story. The results indicated that tourists do associate destinations with a range of stories including fictional stories, as well as stories from other tourists, from their family and friends, and from their own previous experiences at the destination, suggesting that stories play a much more important role in destination choice than tourism and popular culture research has suggested. Reijnders' (2016) paper argues for greater attention to be paid to imagination in tourism, a sentiment echoed in all the papers in Lean, Staiff, and Waterton's (2014) edited volume.

The final area where stories have emerged as central to tourists and tourism more broadly is in narrative analyses of tourists' conversations about their travel, both face to face and online. Virtually of this research has used narrative analysis as a way to explore some feature of tourism. Mura (2015), for example examined tourist stories in blogs for insights into their perceptions of what made a tourist experience authentic. Similarly, Bosangit et al. (2015) examined the stories tourists told in conversations for links between travel and self-identity. What is fundamental to all this work is evidence that tourists talk about their travels in stories (Servidio & Ruffolo, 2016).

## A conceptual framework for stories and storytelling in tourism

The previous sections have established that stories are pervasive in tourism practice, especially in the area of destination promotion, stories are central to tourist destination perceptions and memorable experiences, and stories have been shown across multiple disciplines to play critical roles in human cognition and social interaction. Taken together the available evidence from both within and beyond tourism research supports McCabe's (McCabe & Foster, 2006), Woodside's (2010) and Moscardo's (2017a, 2018) arguments that stories are important for design in tourism. These three streams of tourism research can be used to identify core elements for the development of a conceptual framework for stories and storytelling in tourism.

Moscardo (2017a, 2018), based on extensive reviews of research into stories in psychology, sociology and anthropology, described five dimensions of stories that need to be considered:-

- the level of the story within a story hierarchy;
- when the story is told or received;
- the functions the story can fulfill for different stakeholders;
- whose story is told; and



- the role of the tourist in the story.

Based on a review of research and theory in autobiographical memory (cf., Goldstein, 2015) and life scripts (cf. Hatiboğlu & Habermas, 2016) in the development of identity and Moscardo (2017a) suggests that from a tourist perspective there are three core levels of stories that might be of relevance. The lowest level are stories of experiences remembered from within specific tourist activities or visits to particular places and attractions. These tourist experience stories then feed into the next or destination level story and finally destination stories are linked to the tourist's individual life story. This interplay between stories at different levels of tourist experiences is supported by research in tourism by Cardell and Douglas (2018), Hjorth and Pink (2014) and Eagar & Dann (2016). The present paper argues that destinations therefore can be seen as having or offering a storyworld made up of the various experience stories that are possible within the destination.

The second dimension is a temporal one with Moscardo (2017a) proposing three categories of stories – those that exist *before* the tourist experience, those that emerge or unfold *during* the experience and those that are told *after* the experience. The pre-experience stories include those stories that tourists already have with them when they arrive including stories that they personally link to the destination, as reported by Reijnders (2016) and Marschall (2015), stories that have been used in promotion, and stories from other tourists that they have read, increasingly online. Emerging stories are those that are presented as part of the experience or that are created through an experience. The stories told after the experience include the stories that tourists share with others and the stories that tourism organizations may share in follow-up communication with their guests. Studies of small stories, often generated through social media posts, support the importance of this temporal dimension (Georgakopoulou, 2017). Increasingly tourism organizations are using visitors' post-experience stories in their promotional material so one tourist's post-experience story can often become another's pre-experience story.

This blurring of post and pre experience stories reflects the different functions that stories serve for tourists versus tourism practitioners, which is the third dimension in Moscardo's (2017a) system where it is argued tourists use pre-experience stories to make plans and decisions and establish expectations, the unfolding experience stories are used to give the experience meaning and value, and the post-experience stories function as a way to remember, reflect on and share experiences. For tourism practitioners providing stories before the experience opportunity is a way to promote and encourage consumption and prepare visitors for the experience (Šegota, 2018). When tourists arrive stories offer practitioners a way to offer experience opportunities and manage tourists, before then using stories in post-experience communication to encourage repeat business and recommendation and to enhance any messages that the practitioners sought to impart through the experience (Šegota, 2018).

Although Moscardo (2017a) does not use the concept of storyworld in her development of a conceptual story framework, it is implicit in the fourth dimension of whose story is told. In discussions of this dimension Moscardo (2017a) recognizes that in any tourist situation there are multiple stories at play including tourists' personal stories of the place or activity, stories of the tourism staff and organizations that they encounter while traveling, and stories of the place or the activity from its history and development. The final dimension is that of the role of the tourist in any story being told or created. Moscardo's (2017a) distinctions here are similar to the discussion of increased audience agency in the wider literature on stories in UGC and in the digital world (cf., Bechmann & Lomborg, 2013). In Moscardo's (2017a) description tourists can be part of a passive audience being told or reading a story created totally by someone else, they can be an extra playing a minor role in the story, they can be a major or key character in the creation or re-enactment of a story, they can create or co-create their own story and then they can become storytellers presenting their experience and destination stories to others. Moscardo's suggested roles emerge from both research into dramaturgical approaches to customer and tourist experience research (cf., Mossberg, 2019) and recent studies of roles in online stories (cf., Atkinson, 2014). Stories could be classified by any number of other criteria such as fictional versus factual, genre, or theme. In the present case, however, the dimensions chosen are those that most directly link the stories to the nature of the tourism system.

Moscardo (2017a) combined these five dimensions of stories into an overall framework and argued that there were two levels of tourist experience opportunity design within this model - the first is design for experiences within specific activities, place visits and attractions and the second is design for experience of destinations as a whole. She then goes on to focus on the first level of specific experience opportunity design. The present paper argues that this model could be further developed, especially in terms of the second level of destinations as a whole with recognition that tourism organizations exist within destination communities, and that stories can be used in the design of more than just experience opportunities.

Fig. 2 combines features from the stories in tourism systems model in Fig. 1 with Moscardo's (2017a) story framework for tourist experience design to create a conceptual story model for design in tourism. The figure presents three main types of story to be considered – the pre-experience, emerging experience and post-experience story. For each of these types of story, three core intersecting elements are identified. At the very center of pre-experience stories are the stories that are attractive to tourists, and/or that tourists are seeking. At the very center of the emerging experience stories is the actual tourist experience and at the very center of the post-experience stories is the meaning and value of the experience for the tourist, the destination and the relevant tourism provider.

The three core elements for pre-experience stories are the tourist's life story, the destination storyworld and the tourism provider storyworlds. The tourist's life story is critical to their sense of personal and social identity and includes all the stories they associate with the destination including their own previous experiences, stories from other tourists and from travel writers, and stories from fiction and popular culture. These personal stories are part of the destination's storyworld which includes all the stories of the place including the stories of residents, of its history, culture and environment, and other stories linked to the destination. A destination storyworld is more than just stories told by tourism staff, it includes stories told in books, film, television, games, and news media, the tourists own stories of previous visits and stories told to them by other tourists through social media, the internet and directly in conversation. This destination storyworld also overlaps with the storyworlds of the various tourism providers which include their

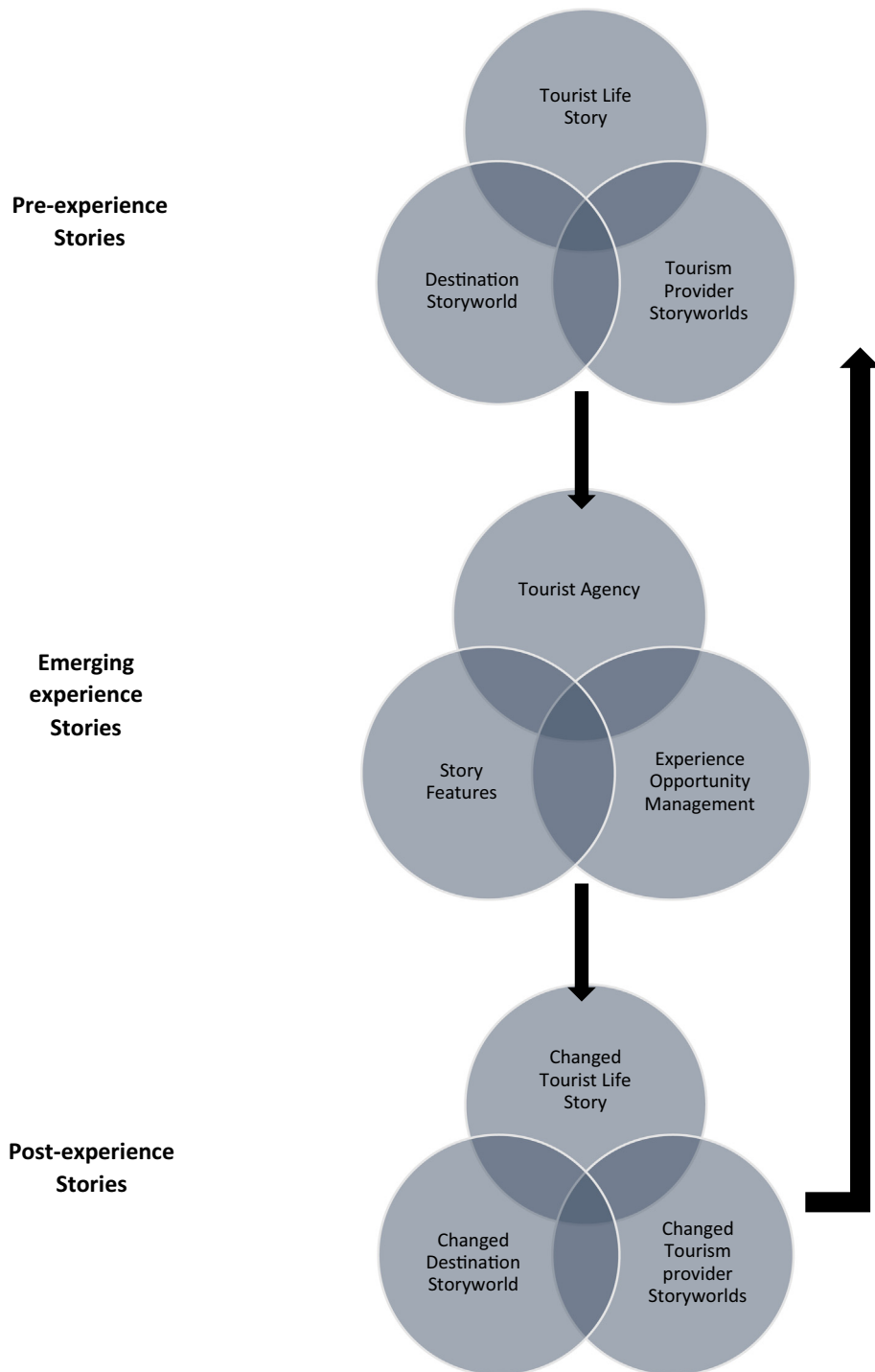


Fig. 2. A conceptual framework for stories and storytelling in tourism.

staff stories and their history with the destination. The stories that exist in the intersection with the tourist life story are the ones that are used in destination and business marketing and promotion. The stories that exist in the intersection of the destination and tourism provider storyworlds could be seen as the stories of tourism and its impacts on the destination and these stories are important for tourism planning and management.

The three core elements for emerging experience stories are tourist agency, experience opportunity management and features of the story that are incorporated into these opportunities. Tourist agency refers to their role in, and engagement with, the experience

opportunities provided. Experience opportunity management are the features, activities and information provided for tourists. Story features include the choices made about whose story is told, how it will be created and/or told, how it is structured, and what it is about. The intersections with tourist agency is where the design and management of experience opportunities exists. The intersection between story features and experience opportunity management is where the role of the story in the experience exists.

The three core elements of post-experience stories are the same as those in pre-experience stories but they are all now changed as a result of tourists being in the destination. The intersection between the destination and the tourist includes the impacts of the experience on both the tourist and the destination. The intersection of the tourism provider and the tourist includes stories that can be used for the future. These can include tourist stories that can now be used in future promotions and stories that can be used to enhance the relationship between provider and tourist. The intersection between the destination and tourism provider storyworlds are again the stories of tourism and its impacts.

### Principles for using stories in design for tourism

The model in Fig. 2 extends Moscardo's (2017a) framework to suggest that stories can be used in the design of tourism planning and promotion, tourist experience opportunities, and tourist management. The present paper also seeks to expand on earlier work using conclusions from psychology research into, and literary analysis of, the characteristics of effective and entertaining stories, and to suggest a set of design principles for tourism organized into three main categories – building storyworlds, using features that make stories entertaining and persuasive, and thinking carefully about the roles for tourists and the destination community in tourism stories.

#### *Building storyworlds*

The first broad design principle for stories in tourism is to determine the key elements of a desirable destination storyworld in which multiple relevant stories are linked by key overall themes. Destination story world development is enhanced by the capacity of new technologies to support co-creation between various stakeholders in the destination and tourists. In developing this destination story world it is important to examine the stories that tourists already associate with the destination (Reijnders, 2016; Smith, 2015) and to explore in detail the stories of destination residents. It is neither possible nor desirable to manage all the possible stories that might be linked to a destination, rather the principle directs tourism providers, especially destination marketing organizations, to consider carefully whose stories will be highlighted in the design of experience opportunities and in destination promotion and how they are linked to the key overall themes of the destination storyworld. The choice of a set of key overall themes has to include those that reflect the ways in which destination communities want to be presented to tourists, incorporate existing positive stories, highlight distinctive destination features and appeal to target tourist markets. Research into universal story features that are appealing to audiences suggest that themes linked to human survival and overcoming challenges, the creation and maintenance of personal, family and collective relationships, altruism, struggles against injustice and heroism are likely to be attractive to both destination communities and tourists (Davis & McLeod, 2003; Moscardo, 2010; Sugiyama, 2001).

Once key overall themes have been determined and a pool of potential stories have been identified then more specific stories can be linked to when and why the story will be used. Some stories can be used as pre-experience stories to attract tourist attention and persuade them to visit, others can be used for on-site experience opportunity design. It is important in experience opportunity design to consider both stories that are told to the tourists through an experience and stories that tourists can create for themselves through an experience. Some stories might be useful as stories told to tourists as pre-experience stories to assist them to prepare for an experience opportunity and to inform them of safety and minimal impact actions. Finally there are stories that might be explicitly used in post-experience communication with tourists to reinforce the overall destination themes, encourage repeat or recommended business and support messages on topics such as conservation and sustainability beyond the destination.

#### *Features of entertaining and persuasive stories*

Despite the emergence of stories as an important concept in several areas of tourism research, there has been very little research within tourism into how different features of stories might influence tourists' perceptions and/or actions. Exceptions include Kim's (2012a,b) studies on tourists to the Dae Jang Geum theme park reported in an earlier section. Kim and Youn's (2017) study of stories told to visitors to the Taiwanese heritage village concluded that tourist responded more positively to stories that that were seen as authentic, that used visual imagery and that generated positive emotional responses. Finally, Ryu, Lehto, Gordon, and Fu's (2019) experimental study of hotel brand stories concluded that plot coherence, first person narration, and clearly established characters were more effective for a positive brand image.

All these conclusions are consistent with those reported in the work in psychology, public education and social marketing, and literary analysis, which have all examined how different features of stories can be linked to different audience reactions. More specifically four concepts have been consistently linked to audience attention, engagement and positive responses to stories – perceived realism, narrative transportation, emotional engagement, and character identification or admiration (Green & Dill, 2013; Nabi & Green, 2015). Perceived realism refers to the belief that a story is plausible or authentic. It is based not on whether a story is fiction or non-fiction, but rather on the perception that the characters and their reactions are similar to real people, and that the sequence of causal events is consistent and sensible, referred to as causal or plot consistency or cohesion (Cho, Shen, & Wilson, 2014). Perceived realism supports, and in turn is supported by, narrative transportation. The Gerrig (1993) quote at the start of the introduction for this



paper defines narrative transportation. It refers to the idea that the audience becomes so involved and immersed in the story that they cease to pay attention to the world around them and become part of the storyworld itself. Stories also need to have strong emotional elements (Nabi & Green, 2015). Perceived realism, narrative transportation and emotional engagement are all supported by authentic characters who are described in sufficient detail to be accepted and understood by the audience (Green & Dill, 2013). Characters can be perceived as either similar to the audience member which encourages identification with the character and their action and responses, or they can be admired by the audience member and seen as desirable people to relate to in a process called parasocial interaction (Green & Dill, 2013).

The research on these four concepts suggests some design principles for all story applications in tourism including the inclusion of:-

- authentic credible characters described in detail who are similar to and/or likely to be admired by the targeted tourists,
- consistent and plausible plots, and
- strong expressions of emotion.

Further principles can be suggested when stories are used for very specific purposes. For example, if stories are being told to tourists before an experience to encourage safety and minimal impact action, the research on stories as persuasive tools suggests that they should have characters engage in modeling of the desired behaviours (Nabi & Meyer-Guse, 2013). If stories are being used as the basis for experience opportunities then Moscardo's (2018) principles about providing good physical and cognitive orientation and designing the pacing of story presentation and creation need to be considered.

#### *Thinking carefully about the roles for tourists and the destination community*

The design principles in this last section can be divided into two main categories – those linked to tourists and those linked to the destination community. For tourists it is important to engage them in stories by giving greater control, choice and challenges in the stories they are exposed to and how they experience these stories. In general greater agency in a story is likely to result in more positive experiences, greater learning from the experience and increased likelihood of sharing the story with others (Moscardo, 2017a,b, 2018). For the destination community it is important to consider how these communities are both presented in the stories incorporated into tourism and the role they play in these stories. Opportunities to tell their personal stories of a destination can be an important way to encourage their participation in tourism. Specifically considering ways to encourage destination communities to engage in story co-creation with tourists can also be valuable in using tourism to offer creative opportunities for destination residents and other stakeholders.

#### **Conclusions and implications for further research**

This paper argues that stories are a central and universal structure in human understanding and communication and thus play an important role in tourism. The paper extends the work of both Woodside and colleagues (Woodside, 2010; Woodside et al., 2008; Woodside & Martin, 2015) and Moscardo (2010, 2017a, 2018) on the use of stories in the development of destination promotion and the design of tourist experience opportunities. Fig. 2 sets out a conceptual framework for stories and storytelling in tourism organized around stories available either before, during or after a travel experience which highlighted the different areas where stories exist in tourism. This model combined with results from research into stories both within and beyond tourism generated a series of design principles for different aspects of tourism.

This model can also be used to suggest a range of areas where tourism research could be conducted. For pre-experience stories and destination story worlds research is needed into the range and nature of stories that tourists associate with destinations, with specific attention paid to stories that make destinations attractive and stories that tourists are seeking to enact or recreate when they travel. Research into the nature of overall themes to link stories in destination storyworlds would also be useful. For stories that emerge from tourist experiences, research is needed into the effectiveness of different features of stories and how they are presented to, and/or co-created with, tourists. Additionally the effectiveness of different story presentations and structures for encouraging safe and minimal impacts behaviours on site also needs to be assessed. The links between stories in tourist experiences and how tourists use and share these after their travels could also be examined in more detail. Finally given the diverse nature of tourism, research into cross-cultural differences in stories is also essential. While stories are a universal phenomenon and serve the same functions across groups, it is clear that that cultures differ in terms of the content of stories (cf., Zhang & Lauer, 2015) and storytelling conventions (cf., Knighton, 2017). Research into different typologies of stories and into the interaction between stories and the media used to create and disseminate them could also offer valuable insights for expanding the framework.

One of the features of an effective or good story is that it encourages deeper reflection on bigger issues or questions and offers an opportunity speculate about a different world (Koopman & Hakemulder, 2015; Nabi & Green, 2015). So it seems fitting to conclude a discussion of stories with some speculations on how stories might offer an alternative way to develop a theory of tourism. While it could be argued that there is no single theory of tourism, discussions of Goffmans' concept of performance and MacCannell's ideas on alienation and site sacralization (MacCannell, 2013), Urry's tourist gaze (Urry & Larsen, 2011) and discussions of representations (cf., Salazar, 2012), all from sociology and anthropology, all suggest broad explanations for why tourists travel and how tourism practitioners accommodate this travel. These are, however, old concepts and are increasingly being challenged (cf., Robinson, 2014) and they have not been closely linked to the more mundane practice and experience of tourist and tourism providers. The story turn in

social sciences offers an alternative that brings together different levels of analysis, deals with the issue of individual agency versus social structure and links tourists and tourism practice much more closely. It could be proposed that tourists travel to seek stories consistent with their individual and social identities. The stories they can tell from their travel experiences both link them to social collectives and so reflect social structures and pressures (Laszlo, 2008), and also meet individual needs such as creative expression, family bonding, enhancing and trialing new identities, and providing assistance and advice to others. Stories can also be seen as the carriers of destination representations linking destination communities to tourists (Moscardo, 2017b). Finally stories could be a way to encourage greater sustainability in tourism through explaining and encouraging more sustainable action on site and beyond the site (Moscardo, 2017a), and by presenting alternative stories of tourism itself.

## References

- Abma, T. A. (2003). Learning by telling: Storytelling workshops as an organizational learning intervention. *Management Learning*, 34(2), 221–240.
- Adaval, R., & Wyer, R. (1998). The role of narratives in consumer information processing. *Journal of Consumer Psychology*, 7(3), 207–245.
- Atkinson, S. (2014). The performative functions of dramatic communities. *International Journal of Communication*, 8, 2201–2219.
- Baker, A., & Cooley, A. (2018). Breaking through the language barrier—bringing ‘dead’ languages to life through sensory and narrative engagement. *Museum Management and Curatorship*, 33(5), 428–446.
- Ballantyne, R., Hughes, K., Ding, P., & Liu, D. (2014). Chinese and international visitor perceptions of interpretation at Beijing built heritage sites. *Journal of Sustainable Tourism*, 22(5), 705–725.
- Bechmann, A., & Lomborg, S. (2013). Mapping actor roles in social media. *New Media & Society*, 15(5), 765–781.
- Bosangit, C., Hibbert, S., & McCabe, S. (2015). If I was going to die I should at least be having fun. *Annals of Tourism Research*, 55, 1–14.
- Bramwell, B., Higham, J., Lane, B., & Miller, G. (2017). Twenty-five years of sustainable tourism and the Journal of Sustainable Tourism. *Journal of Sustainable Tourism*, 25(1), 1–9.
- Brewer, W., & Lichtenstein, E. (1982). Stories are to entertain. *Journal of Pragmatics*, 6, 473–486.
- Buchmann, A., Moore, K., & Fisher, D. (2010). Experiencing film tourism. *Annals of Tourism Research*, 37(1), 229–248.
- Cardell, K., & Douglas, K. (2018). Visualising lives: “The selfie” as travel writing. *Studies in Travel Writing*, 22(1), 104–117.
- Carlgen, L., Rauth, I., & Elmquist, M. (2016). Framing design thinking: The concept in idea and enactment. *Creativity and Innovation Management*, 25(1), 38–57.
- Chaitlin, J. (2003). Narratives and storytelling. Retrieved from <http://www.beyondintractability.org/essay/narratives>, Accessed date: 23 March 2017.
- Cheng, M., Jin, X., & Wong, I. A. (2014). Ecotourism site in relation to tourist attitude and further behavioural changes. *Current Issues in Tourism*, 17(4), 303–311.
- Cho, H., Shen, L., & Wilson, K. (2014). Perceived realism. *Communication Research*, 41(6), 828–851.
- Cui, Q., Liao, X., & Xu, H. (2017). Tourist experience of nature in contemporary China: a cultural divergence approach. *Journal of Tourism and Cultural Change*, 15(3), 248–264.
- D’Argembeau, A., Cassol, H., Phillips, C., Baiteau, E., Salmon, E., & Van der Linden, M. (2014). Brains creating stories of selves. *Scan*, 9, 646–665.
- Davis, H., & McLeod, S. (2003). Why humans value sensational news - An evolutionary perspective. *Evolution and Human Behavior*, 24, 208–216.
- Eagar, T., & Dann, S. (2016). Classifying the narrated# selfie: Genre typing human-branding activity. *European Journal of Marketing*, 50(9/10), 1835–1857.
- Escalas, J. (2007). Narrative versus analytical self-referencing and persuasion. *Journal of Consumer Research*, 34(4), 421–429.
- Fivush, R. (2011). The development of autobiographical memory. *Annual Review of Psychology*, 62, 559–582.
- Fountain, J., Espiner, S., & Xie, X. (2011). A cultural framing of nature. *Tourism Review International*, 14(2-3), 71–83.
- Fuge, L. (2013). From fables to Facebook. *Australian Science*. Available at <http://www.australianscience.com.au/psychology/from-fables-to-facebook-why-do-we-tell-stories/>, Accessed date: 23 March 2017.
- Georgakopoulou, A. (2017). Sharing the moment as small stories. *Narrative Inquiry*, 27(2), 311–333.
- Gerrig, R. (1993). *Experience narrative worlds*. New Haven: Yale University Press.
- Gill, R. (2015). Why the PR strategy of storytelling improves employee engagement and adds value to CSR. *Public Relations Review*, 41, 662–674.
- Goldstein, E. (2015). *Cognitive psychology* (4th ed.). Stamford: Cengage Learning.
- Gottschall, J. (2012). *The storytelling animal*. New York: Houghton Mifflin Harcourt.
- Green, M., & Dill, K. (2013). Engaging with stories and characters. In K. Dill (Ed.). *The Oxford handbook of media psychology* (pp. 449–461). Oxford: Oxford University Press.
- Haigh, C., & Hardy, P. (2011). Tell me a story—A conceptual exploration of storytelling in healthcare education. *Nurse Education Today*, 31(4), 408–411.
- Hansen, F., Kortbek, K., & Grønbaek, K. (2012). Mobile urban drama: Interactive storytelling in real world environments. *New Review of Hypermedia and Multimedia*, 18(1–2), 63–89.
- Hatiboğlu, N., & Habermas, T. (2016). The normativity of life scripts and its relation with life story events across cultures and subcultures. *Memory*, 24(10), 1369–1381.
- Hjorth, L., & Pink, S. (2014). New visualities and the digital wayfarer. *Mobile Media & Communication*, 2(1), 40–57.
- Holloway, S. S., van Eijnatten, F. M., Romme, A. G. L., & Demerouti, E. (2016). Developing actionable knowledge on value crafting: A design science approach. *Journal of Business Research*, 69(5), 1639–1643.
- Hsiao, K., Lu, H., & Lan, W. (2013). The influence of the components of storytelling blogs on readers’ travel intentions. *Internet Research*, 23(2), 160–182.
- Hsu, J. (2008). The secrets of storytelling. *Scientific American mind*. Available from <https://www.scientificamerican.com/article/the-secrets-of-storytelling/>, Accessed date: 1 July 2017.
- Hsu, S., Dehuang, N., & Woodside, A. (2009). Storytelling research of consumers’ self-reports of urban tourism experiences in China. *Journal of Business Research*, 62(12), 1223–1254.
- Husain, M. (2002). *Ontology and the art of tragedy*. Albany: State University of New York Press.
- IDEO (2012). Design thinking for educators. Retrieved May 11th 2020 from [http://www.designthinkingforeducators.com/DTtoolkit\\_v1\\_062711.pdf](http://www.designthinkingforeducators.com/DTtoolkit_v1_062711.pdf).
- Järv, R. (2010). Fairy tales and tourist trips. *Fabula*, 51(3–4), 281–294.
- Jones, M., & Song, G. (2014). Making sense of climate change. *Political Psychology*, 35(4), 447–476.
- Kent, M. (2015). The power of storytelling in public relations. *Public Relations Review*, 41(4), 480–489.
- Kim, J., & Youn, H. (2017). How to design and deliver stories about tourism destinations. *Journal of Travel Research*, 56(6), 808–820.
- Kim, S. (2012a). The impact of TV drama attributes on touristic experiences at film tourism destinations. *Tourism Analysis*, 17(5), 573–585.
- Kim, S. (2012b). The relationships of on-site film-tourism experiences, satisfaction, and behavioral intentions. *Journal of Travel & Tourism Marketing*, 29(5), 472–484.
- Knighton, A. (2017). Beyond the three acts. Available at <https://refiction.com/articles/beyond-the-three-acts-different-structures-for-storytelling/>, Accessed date: 24 October 2018.
- Koopman, E., & Hakemulder, F. (2015). Effects of literature on empathy and self-reflection. *Journal of Literary Theory*, 9(1), 79–111.
- Laszlo, J. (2008). *The science of stories*. London: Routledge.
- Lean, G., Staiff, R., & Waterton, E. (Eds.). (2014). *Travel and imagination*. Farnham: Ashgate Publishing.
- Liedtka, J. (2018). Why design thinking works. *Harvard Business Review*, 96(5), 72–79.
- Livingstone, S. (2013). The participation paradigm in audience research. *The Communication Review*, 16(1–2), 21–30.
- MacCannell, D. (2013). *The tourist* (3rd ed.). Berkeley: University of California Press.
- Macionis, N., & Sparks, B. (2009). Film-induced tourism. *Tourism Review International*, 13(2), 93–101.

- Mandler, J. (1984). *Stories, scripts, and scenes*. London: Psychology Press.
- Månsson, M. (2011). Mediatized tourism. *Annals of Tourism Research*, 38(4), 1634–1652.
- Mar, R. (2018). Stories and the promotion of social cognition. *Current Directions in Psychological Science*, 27(4), 257–262.
- Marschall, S. (2015). Travelling down memory lane. *Tourism Geographies*, 17(1), 36–53.
- Mathisen, L. (2013). Staging natural environments. *Advances in Hospitality and Leisure*, 9, 163–183.
- Matlin, M. (2013). *Cognition* (8th ed.). Hoboken: Wiley.
- McCabe, S., & Foster, C. (2006). The role and function of narrative in tourist interaction. *Journal of Tourism and Cultural Change*, 4(3), 194–215.
- McCabe, S., & Stokoe, E. (2010). Have you been away? Holiday talk in everyday interaction. *Annals of Tourism Research*, 37(4), 1117–1140.
- McCool, S., Freimund, W., & Breen, C. (2015). Benefiting from complexity thinking. In G. Worboys, M. Lockwood, A. Kothari, S. Feary, & I. Pulsford, I (Eds.). *Protected area governance and management* (pp. 291–326). Canberra: ANU Press.
- Merali, Y., & Allen, P. (2011). Complexity and systems thinking. In P. Allen, S. Maguire, & B. Mckelvey (Eds.). *The Sage handbook of complexity and management* (pp. 31–52). London: Sage.
- Mingers, J., & White, L. (2010). A review of the recent contribution of systems thinking to operational research and management science. *European Journal of Operational Research*, 207, 1147–1161.
- Moscardo, G. (1999). *Making visitors mindful*. Champaign: Sagamore.
- Moscardo, G. (2010). The shaping of tourist experience. In M. Morgan, P. Lugosi, & J. Ritchie (Eds.). *The tourism and leisure experience* (pp. 43–58). Bristol: Channel View.
- Moscardo, G. (2015). Stories of people and places. In C. Hall, S. Gossling and D. Scott (Eds.), *The Routledge handbook of tourism and sustainability* (pp. 294–304). London, Routledge.
- Moscardo, G. (2017a). Stories as a tourist experience design tool. In D. Fesenmaier, & Z. Xiang (Eds.). *Design science in tourism* (pp. 97–124). Basel: Springer International Publishing.
- Moscardo, G. (2017b). Exploring mindfulness and stories in tourist experiences. *International Journal of Culture, Tourism and Hospitality*, 11(2), 111–124.
- Moscardo, G. (2018). Tourist experience design. In L. Cai, & P. Alaedini (Eds.). *Quality services and experiences in hospitality and tourism* (pp. 93–108). Bingley: Emerald.
- Mossberg, L. (2019). Managing extraordinary event experiences. In J. Armbrecht, E. Lundberg, & T. Andersson (Eds.). *A research agenda for event management* (pp. 94–106). Cheltenham: Edward Elgar.
- Mossberg, L., Theriksen, A., Huijbens, E., Björk, P., & Olsson, A. (2010). *Storytelling and destination development*. Oslo: Nordic Innovation Centre.
- Munar, A. M. (2016). The house of tourism studies and the systemic paradigm. In A. Munar, & T. Jamal (Eds.). *Tourism research paradigms: Critical and emergent knowledges* (pp. 131–153). Emerald: Bingley.
- Mura, P. (2015). Perceptions of authenticity in a Malaysian homestay—A narrative analysis. *Tourism Management*, 51, 225–233.
- Nabi, R., & Green, M. (2015). The role of a narrative's emotional flow in promoting persuasive outcomes. *Media Psychology*, 18(2), 137–162.
- Nabi, R., & Meyer-Guse, E. (2013). The psychology underlying media-based persuasion. In K. E. Dill (Ed.). *The Oxford handbook of media psychology* (pp. 285–301). Oxford: Oxford University Press.
- Nelson, V. (2015). Tourist identities in narratives of unexpected adventure in Madeira. *International Journal of Tourism Research*, 17(6), 537–544.
- O'Neill, B., Gallego, J., & Zeller, F. (2013). New perspectives on audience activity. In N. Carpentier, & L. Hallett (Eds.). *Audience transformations* (pp. 2–16). London: Routledge.
- Page, R. (2012). *Stories and social media*. New York: Routledge.
- Pavlickova, T., & Kleut, J. (2016). Produsage as experience and interpretation. *Participations*, 13(1), 349–359.
- Peelo, M., & Soothill, K. (2000). The place of public narratives in reproducing social order. *Theoretical Criminology*, 4(2), 131–148.
- Pera, R. (2017). Empowering the new traveller. *Current Issues in Tourism*, 20(4), 331–338.
- Polletta, F., Chen, P., Gardner, B., & Motes, A. (2011). The sociology of storytelling. *Annual Review of Sociology*, 37, 109–130.
- Popova, Y. (2015). *Stories, meaning, and experience*. Abingdon, UK: Routledge.
- Reijnders, S. (2016). Stories that move. *European Journal of Cultural Studies*, 19(6), 672–689.
- Rhodes, N., Toole, J., & Arpan, L. M. (2016). Persuasion as reinforcement. *Media Psychology*, 19(3), 455–478.
- Rickly-Boyd, J. M. (2009). The tourist narrative. *Tourist Studies*, 9(3), 259–280.
- Robinson, S. (2014). Toys on the move. In F. Lean, R. Staiff, & E. Waterton (Eds.). *Travel and imagination* (pp. 149–164). Farnham: Ashgate Publishing.
- Ryan, M. (2016). Transmedia narratology and transmedia storytelling. *Artnodes*, 18, 37–46.
- Ryu, K., Lehto, X., Gordon, S., & Fu, X. (2019). Effect of a brand story structure on narrative transportation and perceived brand image of luxury hotels. *Tourism Management*, 71, 348–363.
- Salazar, N. (2012). Tourism imaginaries. *Annals of Tourism Research*, 39(2), 863–882.
- Schank, R., & Abelson, R. (1995). *Knowledge and meaning*. Hillsdale: Erlbaum.
- Schrock, A. (2015). Communicative affordances of mobile media. *International Journal of Communication*, 9, 1229–1246.
- Šegota, T. (2018). (G)A(i)ming at the throne: Social media and the use of visitor-generated content in destination marketing. In C. Lundberg Christine, & V. Ziakas (Eds.). *The Routledge handbook of popular culture and tourism* (pp. 427–438). London: Routledge.
- Servidio, R., & Ruffolo, I. (2016). Exploring the relationship between emotions and memorable tourism experiences through narratives. *Tourism Management Perspectives*, 20, 151–160.
- Shen, F., Sheer, V., & Li, R. (2015). Impact of narratives on persuasion in health communication. *Journal of Advertising*, 44(2), 105–113.
- Singh, S., & Sonnenburg, S. (2012). Brand performances in social media. *Journal of Interactive Marketing*, 26(4), 189–197.
- Smith, S. (2015). A sense of place: Place, culture and tourism. *Tourism Recreation Research*, 40(2), 220–233.
- Standage, T. (2013). *Writing on the wall*. London: Bloomsbury.
- Steinemann, S., Iten, G., Opwis, K., Forder, S., Frasseck, L., & Mekler, E. (2017). Interactive narratives affecting social change. *Journal of Media Psychology*, 29(1), 54–66.
- Stephens, G., Silbert, L., & Hasson, U. (2010). Speaker–listener neural coupling underlies successful communication. *Proceedings of the National Academy of Sciences*, 107(32), 14425–14430.
- Sugiyama, M. (2001). Food, foragers, and folklore. *Evolution and Human Behavior*, 22, 221–240.
- Sugiyama, M. (2017). Oral storytelling as evidence of pedagogy in forager societies. *Frontiers in Psychology*, 8, 471. Available at <https://www.frontiersin.org/articles/10.3389/fpsyg.2017.00471/full> accessed 1st September 2018 .
- Tasci, A. D. A. (2020). Holistic theory development in tourism and hospitality: A perspective article. *Tourism Review*, 75(1), 37–40.
- Tribe, J., & Liburd, J. J. (2016). The tourism knowledge system. *Annals of Tourism Research*, 57, 44–61.
- Tussyadiah, I., & Fesenmaier, D. (2008). Marketing places through first-person stories—An analysis of Pennsylvania roadtripper blogs. *Journal of Travel & Tourism Marketing*, 25(3–4), 299–311.
- Tussyadiah, I., Park, S., & Fesenmaier, D. (2011). Assessing the effectiveness of consumer narratives for destination marketing. *Journal of Hospitality and Tourism Research*, 35(1), 64–78.
- Urry, J., & Larsen, J. (2011). *The tourist gaze 3.0*. London: Sage.
- Van Alphen, F., & Carretero, M. (2015). The construction of the relation between national past and present in the appropriation of historical master narratives. *Integrative Psychological & Behavioral Science*, 49, 512–530.
- Volo, S. (2010). Bloggers' reported tourist experiences. *Journal of Vacation Marketing*, 16(4), 297–311.
- Weiler, B., & Black, R. (2015). The changing face of the tour guide. *Tourism Recreation Research*, 40(3), 364–378.
- Woodside, A. (2010). Brand-consumer storytelling theory and research. *Psychology and Marketing*, 27(6), 531–540.
- Woodside, A., Cruickshank, B., & Dehuang, N. (2007). Stories visitors tell about Italian cities as destination icons. *Tourism Management*, 28(1), 162–174.

- Woodside, A., & Martin, D. (2015). Introduction: The tourist gaze 4.0. *International Journal of Tourism Anthropology*, 4(1), 1–12.
- Woodside, A., Sood, S., & Miller, K. (2008). When consumers and brands talk. *Psychology and Marketing*, 25(2), 97.
- Woolmer, M. (2017). You're a what? Interpreting interpretation to non-interpreters. Available at <https://advisor.museumsandheritage.com/blogs/youre-interpreting-interpretation-non-interpreters/>, Accessed date: 1 November 2018.
- Yu, H., & Chang, Y. (2013). How to influence the brand attitude of the audience by micro-films. *Journal of Promotion Management*, 19(5), 674–686.
- Zhang, Y., & Lauer, G. (2015). How culture shapes the reading of fairy tales. *Comparative Literature Studies*, 52(4), 663–681.
- Zhong, Y. Y. S., Busser, J., & Baloglu, S. (2017). A model of memorable tourism experience. *Tourism Analysis*, 22(2), 201–217.

**Gianna Moscardo**, Professor, College of Business, Law and Governance, James Cook University, Australia. Her research interests include tourist experiences and behaviours, interpretation and evaluating the role of tourism in regional development.