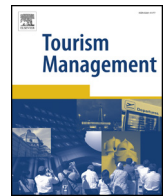




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Book Review

Heritage, Screen and Literary Tourism, S. Agarwal, G. Shaw. Channel View Publications, Bristol (2018). 336 pp., (Hbk.), £109.95 ISBN: 9781845416249. (Pbk.), £34.95 9781845416232. (Ebk.), £25.00 9781845416263

When mixed together, tourism, literature, films, and heritage make a magical potion. *Heritage, Screen and Literary Tourism* by Sheela Agarwal and Gareth Shaw is a unique book and, as far as I can tell, truly the first of its kind. There is a plethora of studies on film and literary tourism but none of them has focused upon the roles of service-dominant logic (S-DL) and value co-creation in constructing contemporary tourist-related interactions, experiences, and values.

Recently, heritage, screen and literary tourism (HSLT) has evolved into a truly global phenomenon and this book is an attempt to present a critical perspective. To some readers, the book would probably be reminiscent of Sue Beeton's *Film-induced tourism* (2005; 2016) but this work offers a much deeper insight. Agarwal and Shaw approached the topic with attention to detail, listing every possible type of cultural heritage (tangible and intangible), every prominent film, and any significant literary work one can think of. I caught myself on trying to find a cult-status film or an iconic book the authors might have missed, but it was enough to keep on reading and there they were – all listed, described, classified and explained.

The book provides one of the most thorough and meticulous literature reviews of various sources dealing with heritage, screen, and literary tourism I have ever encountered – the list of references stretches out up to 30 full pages. It immediately strikes the reader with the overwhelming array of visuals: there are graphical materials including 34 tables, 18 figures, and 65 plates. Furthermore, there are 22 boxed case studies with concise informative cameos conducted in Dan Brown's (the author of the bestselling *Da Vinci Code* (2006) style – combining the thrill, the insider's knowledge and the educative-tone narrative about such places as Mexico City, Macao, Kaohsiung, Venice, or Galápagos Islands, just to name a few.

The book contains nine thematic chapters. Chapter 1 introduces the concept of heritage, screen and literary tourism (HSLT), outlines its evolution and describes the interrelationships that form its nexus. Chapter 2 discusses the demand for HSLT and its market segments and examines visitor typologies and key motivations. Chapter 3 reviews the debates about the representations of history by HSLT that emerged as early as the 1980s and describes the politics of this forms of tourism. Chapter 4 focuses on the HSLT attraction development, balancing such issues as funding and quality, conservation and commercial success, or choosing between authenticity and entertainment. Chapter 5 is devoted to interpretation in HSLT, focusing on meaning and principles, interpretative planning, techniques and media, edutainment, as well as the challenges of interpretation. Chapter 6 discusses consumption, authenticity and experience analysing in detail various vehicles for

consumption (e.g. literary and film festivals and societies) as well as experience quality and visitor satisfaction. Chapter 7 focuses on tourism marketing under the specific features yielded by the HSLT niche sectors. Chapter 8 is centred around visitor management, its challenges, concepts and frameworks, using case studies of World Heritage Sites for demonstrating specific management tools and techniques. Finally, Chapter 9 concludes the book by summarizing its main concepts, issues, and discussions, and outlines the current and future prospects of HSLT, as well as pathways for the future research within this field.

It is amazing how the authors managed to squeeze so many useful concepts into a little over three hundred pages. The book swarms with valuable concepts, novel ideas, schemes and diagrams but it is far from being tedious. Like so many science fiction bestsellers described in it, *Heritage, Screen and Literary Tourism* is a true page-turner.

As a minor criticism, I would have appreciated more in-depth discussion on the current use and the potential of the technologies in HSLT such as GPS-based quests or virtual reality (VR) and augmented reality (AR) smartphone games based on films and literary works. The authors mention the importance of the Internet and provide many examples of smartphone apps created for the promotions of cultural heritage, films or literary works (there is also a two-page discussion about it under the sub-topic *Technological Drivers* that falls under the theme *Future trends in HSLT* in the concluding Chapter 9), but this might have been taken a step further. Just to remember the unexpectedly popular outburst of the *Pokémon Go* app phenomenon in summer 2016 that laid the path to follow. *Niantic*, a software developer from San Francisco that stood behind the *Pokémon Go* mania, is preparing a similar smartphone-based game based on the J.K. Rowling's adventures of Harry Potter called *Harry Potter: Wizards Unite* that is due to be realised some time in 2018 and which would surely unleash another worldwide frenzy.

One would probably agree that it would be hard to find another such well-structured and methodologically balanced tourism-related book. It is very clear that the authors are very passionate about the topic and enjoy sharing their passion with others. Overall, I found the book an interesting read and a source of a great inspiration. I cannot but admire Sheela Agarwal and Gareth Shaw for their impeccable work and I would highly recommend this book to all interested in heritage, screen, or literary tourism alike. Due to its informative nature and abundance of inspirational ideas, the book will surely find readers not only among tourism scholars, practitioners and policy-makers, but it would also speak to a broader audience. *Heritage, Screen and Literary Tourism* is an all-in-one cookbook and manual all tourism and hospitality courses would greatly benefit from. Last but not the least it is just an interesting read that would make anyone more knowledgeable on how the heritage, books and films co-exist in today's blooming tourism sector.

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