A Review of "Heritage, Screen and Literary Tourism"

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BOOK REVIEW

Heritage, Screen and Literary Tourism, Sheela Agarwal and Gareth Shaw, Bristol, Channel View Publications, 2018, 332 pp., USD49.95, ISBN: 978-1-84541-623

Professors Agarwal and Shaw combine the tourism typologies of heritage tourism, screen tourism and literary tourism in the one book. In contrast to some edited books that contain a collection of, sometimes, descriptive case studies, this book theoretically underpins the topics discussed by using the notions of service-dominant logic and value co-creation (Vargo & Lusch, 2008, p. 272) by recognizing that value is a 'negotiated construct which is created on an individual basis and which is made up of pleasure, imagination and fulfilment.' This provides theoretical gravitas to the book and is applied to numerous examples of heritage, screen and literary tourism.

This book, containing nine chapters, is written by the dual authors, and as such, this means that the book is more coherent than an edited book containing contributions from various authors. The structure is as follows: after the Introduction chapter, the book systematically moves through topics relating to Demand (chapter 2), Current Debates (chapter 3), Tourism Development (chapter 4), Interpretation (chapter 5), Consumption (chapter 6), Marketing (chapter 7), Visitor Management (chapter 8) and Conclusion (chapter 9). Given that the book is a monograph, reading the book chronologically seems logical. On the downside, readers may find it more difficult to delve in to understand a particular issue, without having read some of the earlier chapters, as is often the case with chapters in an edited book.

While the book contains pertinent and engaging content, the three tourism types did not always coalesce. The book is heavily weighted towards heritage tourism, albeit disproportionately, and the authors acknowledge that screen and literary tourism can be considered subsets of broader heritage tourism. Within the book, there are many examples of heritage tourism that had no substantive reference to screen or literary tourism (Heritage tourism in Mexico, pp. 11–13). There were examples of screen tourism (Bollywood, p. 17) that did not involve elements of literary or heritage tourism and there were cases cited of literary tourism (for example, book fairs), where the other tourism types were not related. Finally, as expected, there were some examples included where all three types of tourism; heritage, screen and literary, were integrated. More well-known examples included *Da Vinci Code* and *Harry Potter*.

Of considerable significance was the third chapter, which focused on the heritage, screen and literary tourism debate. Here, a critical examination of the role and re-representation of heritage tourism was undertaken, exploring issues of conservation, preservation and redevelopment of heritage sites. It interrogates how film and literature have molded, adapted and distorted heritage, blurring the distinction between fact and fiction. Concepts such as hyper-reality and simulacra are explored, and the question of the political nature of heritage is raised – who's heritage is it and what is the nature of this portrayal? Does it strengthen and reaffirm national identities? To what extent does it cater to diasporic audiences? Does it politically legitimize existing or new regimes or reaffirm contested and dissonant heritage?

The discussion of authenticity contained in the latter part of chapter 6 on heritage, screen and literary consumption, highlighted the central importance of authenticity, especially as it relates to heritage tourism and the fact that screen and literary tourism can often complicate and confound perceptions of authenticity.

At the end of each chapter, Agarwal and Shaw provide a conceptual framework linking the different concepts outlined in the preceding chapter. This provides a helpful visual summary of

the issues and themes raised in the chapter, as well as providing ideas for future research. For example, a PhD student interested in one of these conceptual frameworks might seek to expand upon and empirically test the relationships outlined in these diagrams.

Sprinkled throughout each chapter are case studies in their own self-contained box highlighting particular contexts or examples in detail. University teachers may find these case studies particularly useful for teaching, employing them to emphasize argumentation in class. In addition to boxed case studies, *Heritage, Screen and Literary Tourism* also contains tables and figures which, not only provide variety throughout, but also summarizes previously discussed literature or cases.

Heritage, Screen and Literary Tourism will clearly appeal to academics and graduate students particularly interested in heritage tourism. However, readers interested in screen or literary tourism, in particular, may find the book too broad in its coverage of heritage tourism. Should there be a second edition of the book, it would pay to restructure the chapters to guide readers to when the authors are discussing heritage tourism, screen tourism, literary tourism or a combination of all three. While *Heritage, Screen and Literary Tourism* was for the most engaging, the structure inside each chapter was unclear in its focus and did not articulate whether heritage tourism, screen tourism or literary tourism, or all three were combined. Nevertheless, this book will make a useful supplementary reference in courses related to heritage, screen and literary tourism.

References

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