

## ***“Magical Tourism and Enchanting Geographies: Storytelling, heritage, fantasy, and folklore”***

Editors: Jane Lovell & Nitasha Sharma

Abstracts are due on **August 31st, 2022**. The book is under consideration with Routledge.

### **About the book**

The popularity of tourist visits to sites associated with magic-related films and novels such as Harry Potter, the rise of cosplay and Comic-Con, and folkloric traditions indicate the increasing relevance of magical tourism in contemporary society. The rise of magical tourism has been fuelled by films and big-budget TV productions like *The Witcher*, *Wheel of Time*, *Game of Thrones*, and *Lord of the Rings* that leave audiences keen to visit their filming locations, festivals, or theme parks associated with the stories (Buchmann, A., Moore, K., and Fisher, D., 2010).

While articles and books have been published on media tourism, no book has directly defined and addressed the concept of magical tourism. Magical elements play a key role in tourism products, as exemplified by Canada’s Super Natural British Columbia marketing brand; visits to ancient heritage sites like fairy rings in Ireland to experience their evocative atmospheres; and the incorporation of local myths and ghost stories in site interpretation at organizations such as English Heritage. In addition, the manufacture of magic in the form of the invention of suggestive and uncanny atmospheres through technology in the form of light installations, or magical exhibitions like *Harry Potter: A History of Magic* at The British Library have become so commonplace that the phrase ‘*magi-heritage*’ is frequently used to describe how heritage, culture, and traditions have been given a magical spin to broaden their appeal to audiences (Lovell, 2019).

Magical Tourism can be broadly defined as travel to places associated with vernacular belief systems (for example the celebration of pagan festivals and practice of rituals), unexplained supernatural occurrences, folklore, rural and urban legends, mythical figures, and stories. The term is also inclusive of sites connected to books, films, or other transmedia types of magical narratives and the creation of stories. Magical tourism is produced by the tourism industry, which capitalizes on existing intangible cultural heritage in the form of place-associated traditions and legends associated with local characters.

The book aims at consolidating existing literature and facilitating new intersections between magic, tourism, and folklore studies and theoretically defining, framing, and systematizing magical tourism.

We encourage chapter submissions related to the following topics/themes:

- Magic, tourism, and historical representations
- Magical tourism and authenticity
- Magical tourism, religion, spirituality, and the sacred
- Magical tourism, popular culture, fantasy, and fiction. E.g Harry Potter tours, Hobbit/Lord of the Rings tours
- Place-based myths, rural and urban legends in magical tourism. Eg. gnomes in Dresden (Germany), leprechauns (Ireland), Trolls (Norway), Dracula (Romania)
- Supernatural and mythical entities (fairies, goblins, gnomes, elves, etc.) in magical tourism

- Magical tourism, medievalism, and cultural heritage. E.g. German fairy tale route
- Dark/ horror elements and fear in magical tourism
- Multi-cultural and non-western representations of magic
- Enchanting landscapes, and natural and artificial landforms in magical tourism
- Archaeology, architecture, installations, and aesthetics in magical tourism. E.g. magical light installations, Gothic castles
- Magic, commodification, and marketing. E.g. troll souvenirs in Scandinavia
- Digital representations of magic and tourism (films, video games, comics, graphic novels, etc)
- Affective encounters and ritual embodiments in magical tourism (e.g. shamanism)
- The sublime and uncanny in magical tourism
- Transformative encounters and auratic transposition in magical tourism
- Festivals, theme parks, carnivals, and magical events

If you are interested in contributing, please send an abstract not exceeding 300 words (including the references) along with the chapter title, name of author/s, affiliation, and email address to:

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We look forward to receiving your interesting abstracts,

Best regards

Nitasha & Jane

References:

Buchmann, A., Moore, K., & Fisher, D. (2010). Experiencing film tourism: Authenticity & fellowship. *Annals of Tourism Research*, 37(1), 229-248.

Lovell, J. (2019). Fairytale authenticity: historic city tourism, Harry Potter, medievalism and the magical gaze. *Journal of Heritage Tourism*, 14(5-6), 448-465.