

A photograph of a snowy, mountainous landscape. In the foreground, a wooden fence with vertical posts and horizontal rails runs across the frame. The ground is covered in a thick layer of snow. In the background, there are snow-covered mountains and a small, dark-colored cabin or house nestled among the trees. The sky is a pale, overcast blue.

TOURISM AND REPRESENTATION OF PLACES: REFLECTIONS FROM AND FOR LOFOTEN ISLANDS

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TOURIST GAZE (Urry, 1990)

- Tourist landscapes are 'consumed' by the tourists who 'gaze' upon them (Urry, 1990)

- the 'gaze' is defined in terms of difference

- exotic, unspoilt, out-of-ordinary

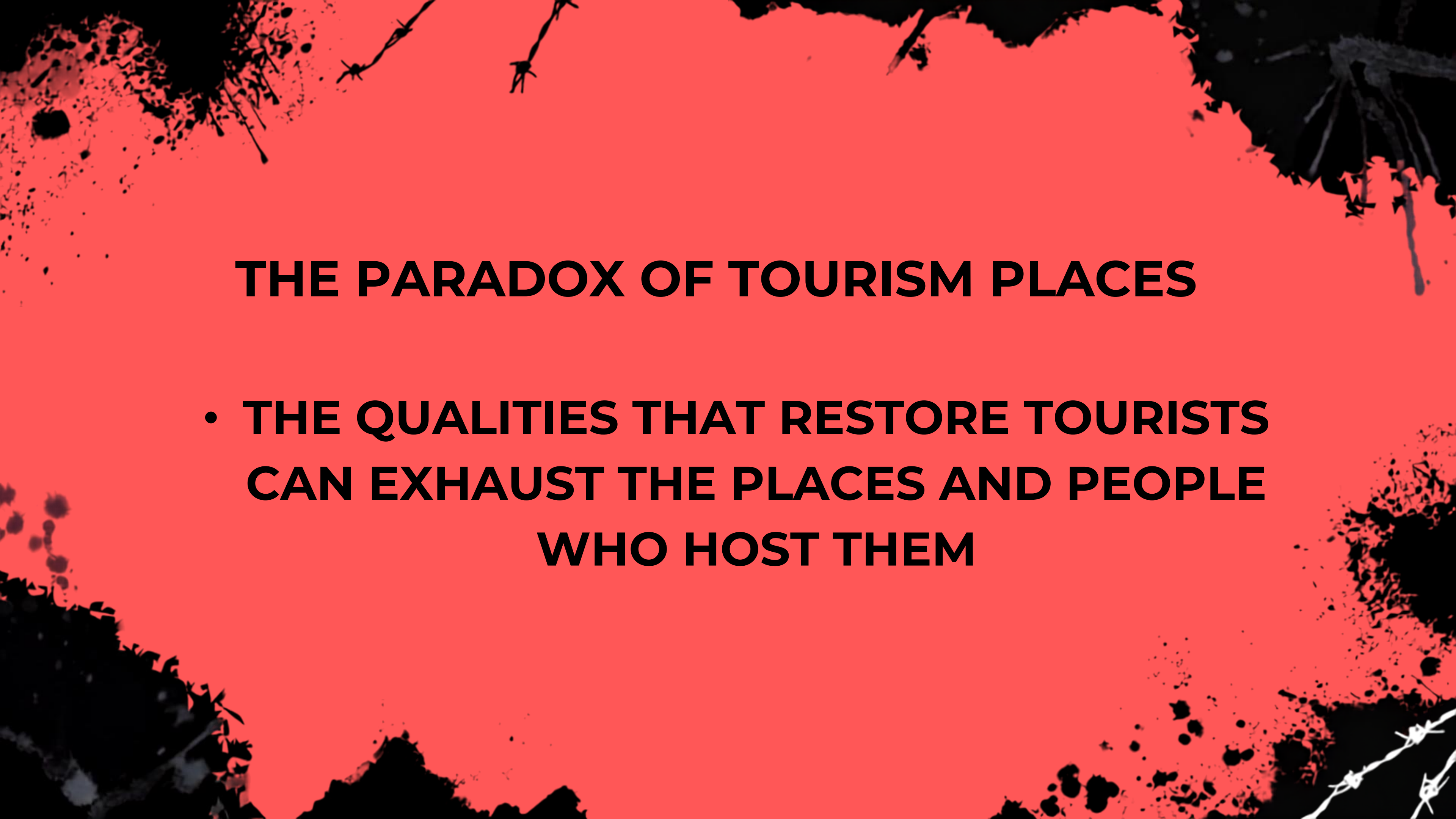
- constructed and distinguished by images, signs and symbolic icons

- continuously reproduced for tourist consumption









THE PARADOX OF TOURISM PLACES

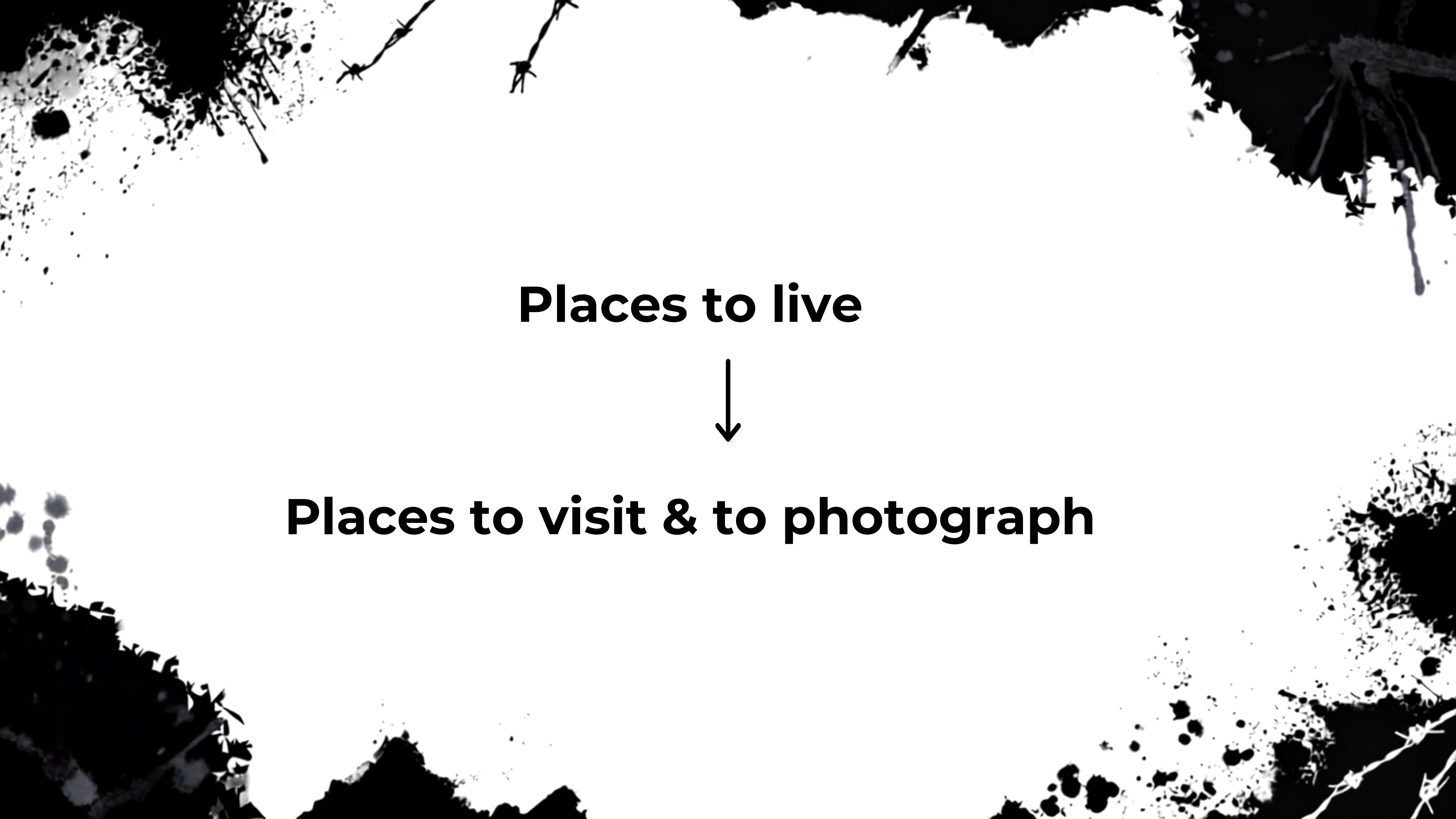
- **THE QUALITIES THAT RESTORE TOURISTS
CAN EXHAUST THE PLACES AND PEOPLE
WHO HOST THEM**





The background is a stark, high-contrast black and white image. It features a central white rectangular area where the text is located. This central area is framed by black, ink-like splatters and blotches at the corners. Additionally, there are thin, dark, jagged lines resembling barbed wire or thorns extending from the top and bottom edges into the white space.

- Who authors, owns and benefits from these images?

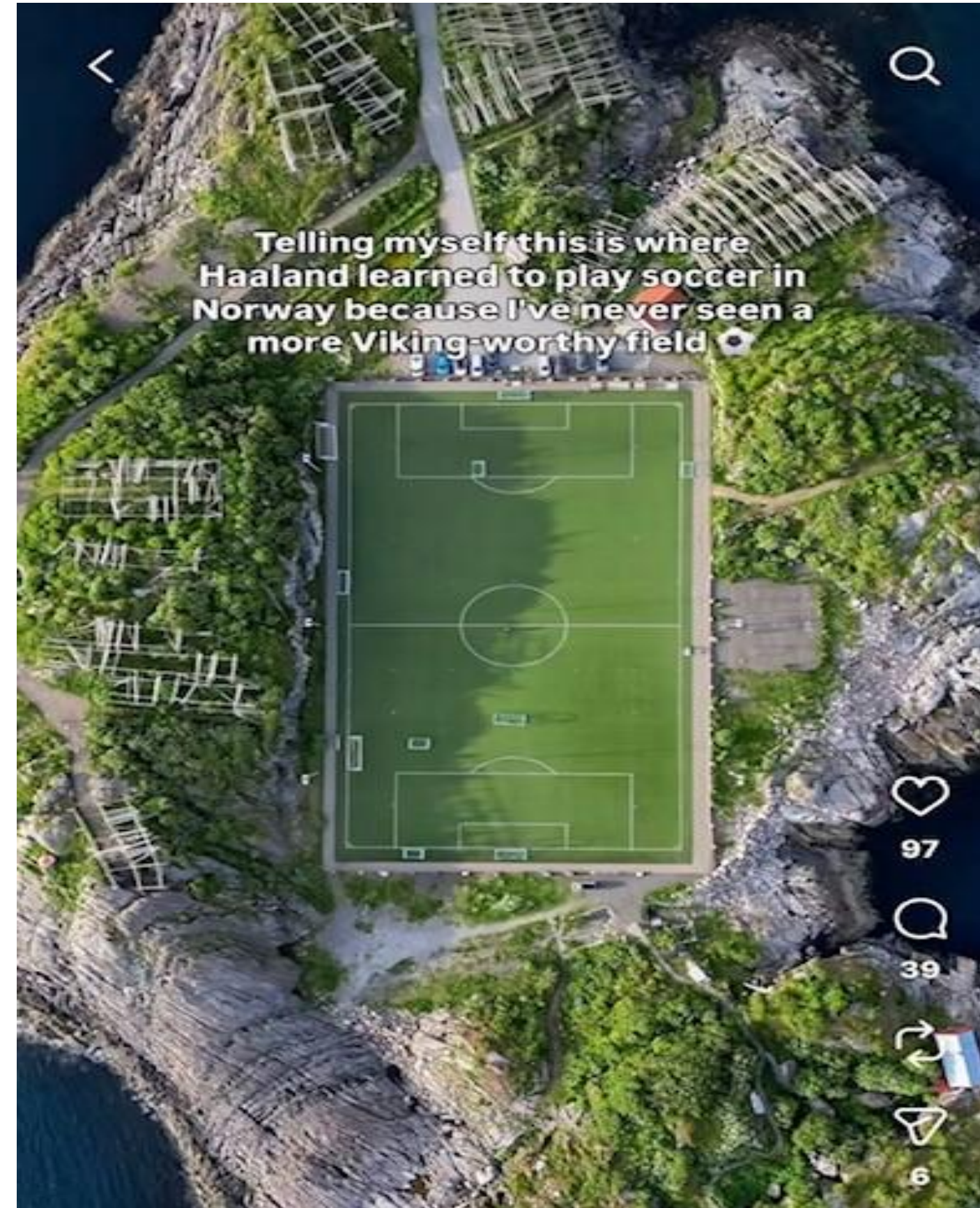
The background is a high-contrast, black and white image. It features a white central area where the text is located, surrounded by black, irregular splatters and textures. In the upper and lower corners, there are silhouettes of what appear to be barbed wire or thorny branches, adding a sense of confinement or restriction.

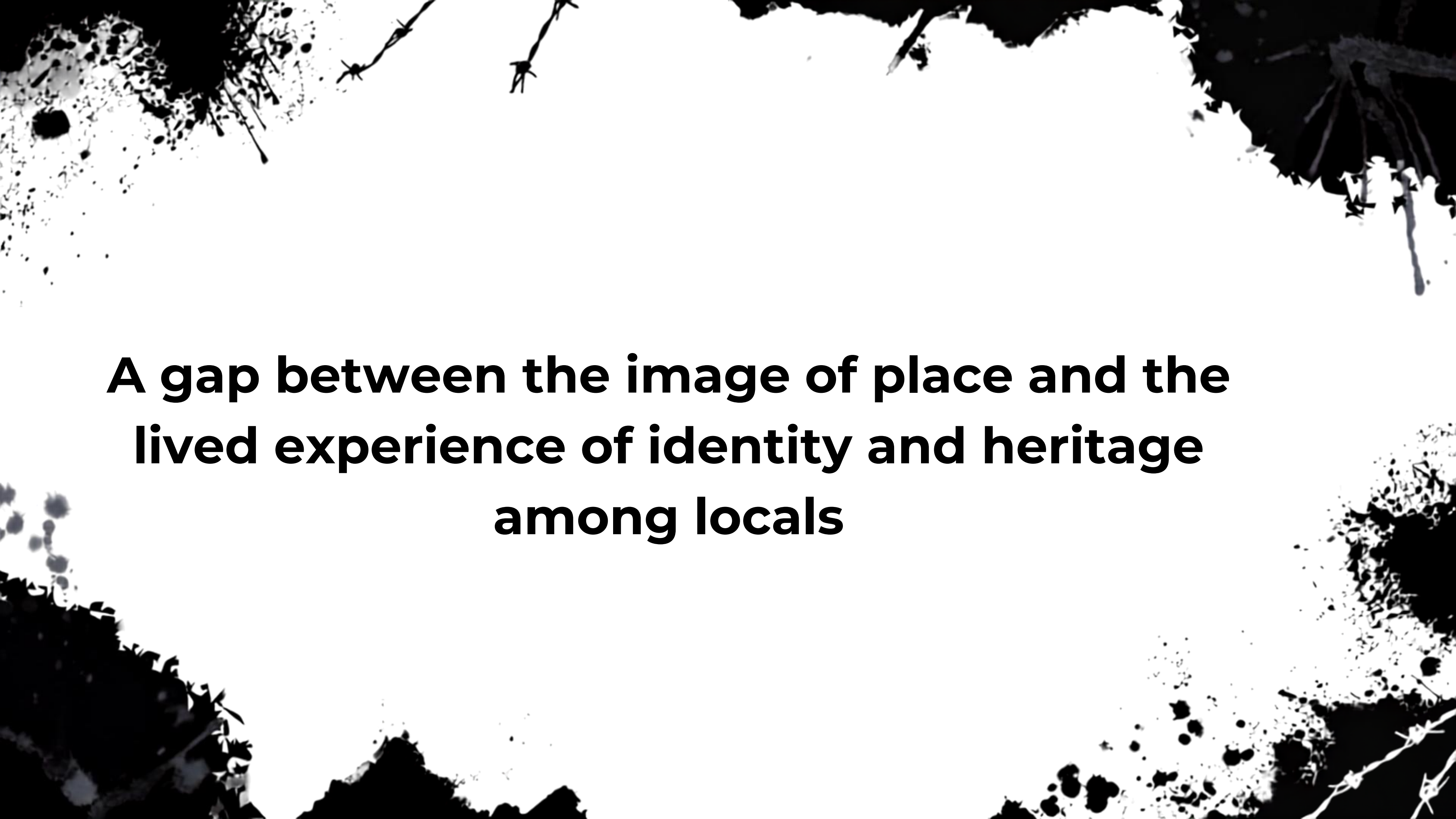
Places to live



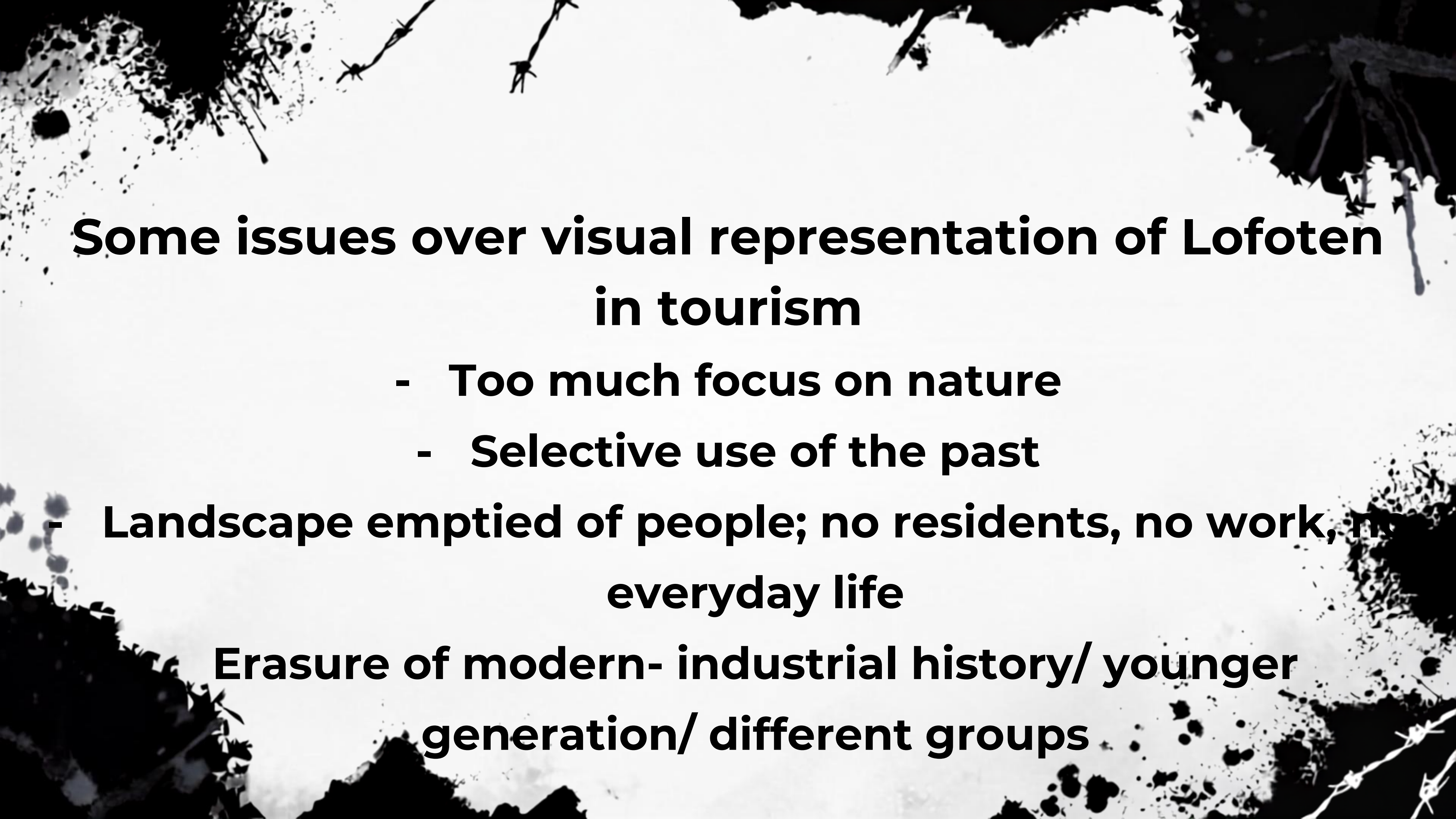
Places to visit & to photograph

From a local football
ground to the most
beautiful football ground in
the world



The background is a stark, high-contrast black and white image. It features large, irregular black splatters and ink-like blotches scattered across a white field. In the upper and lower portions, there are thin, dark, jagged lines that resemble strands of barbed wire or tangled, dry vegetation. The overall effect is one of raw, unpolished texture and a sense of confinement or barrier.

**A gap between the image of place and the
lived experience of identity and heritage
among locals**



Some issues over visual representation of Lofoten in tourism

- Too much focus on nature**
- Selective use of the past**
- Landscape emptied of people; no residents, no work, no
everyday life**

**Erasure of modern- industrial history/ younger
generation/ different groups**

Borealism: Images of the North (Schram, 2011)

- **The term originates from the name of the god of the North wind in Greek mythology**

- **Preconceived ideas of the North from the outside: 'Othering' of the North- a stark contrast between centre and periphery**

Tension between
timeless & enduring
wilderness vs
modernisation

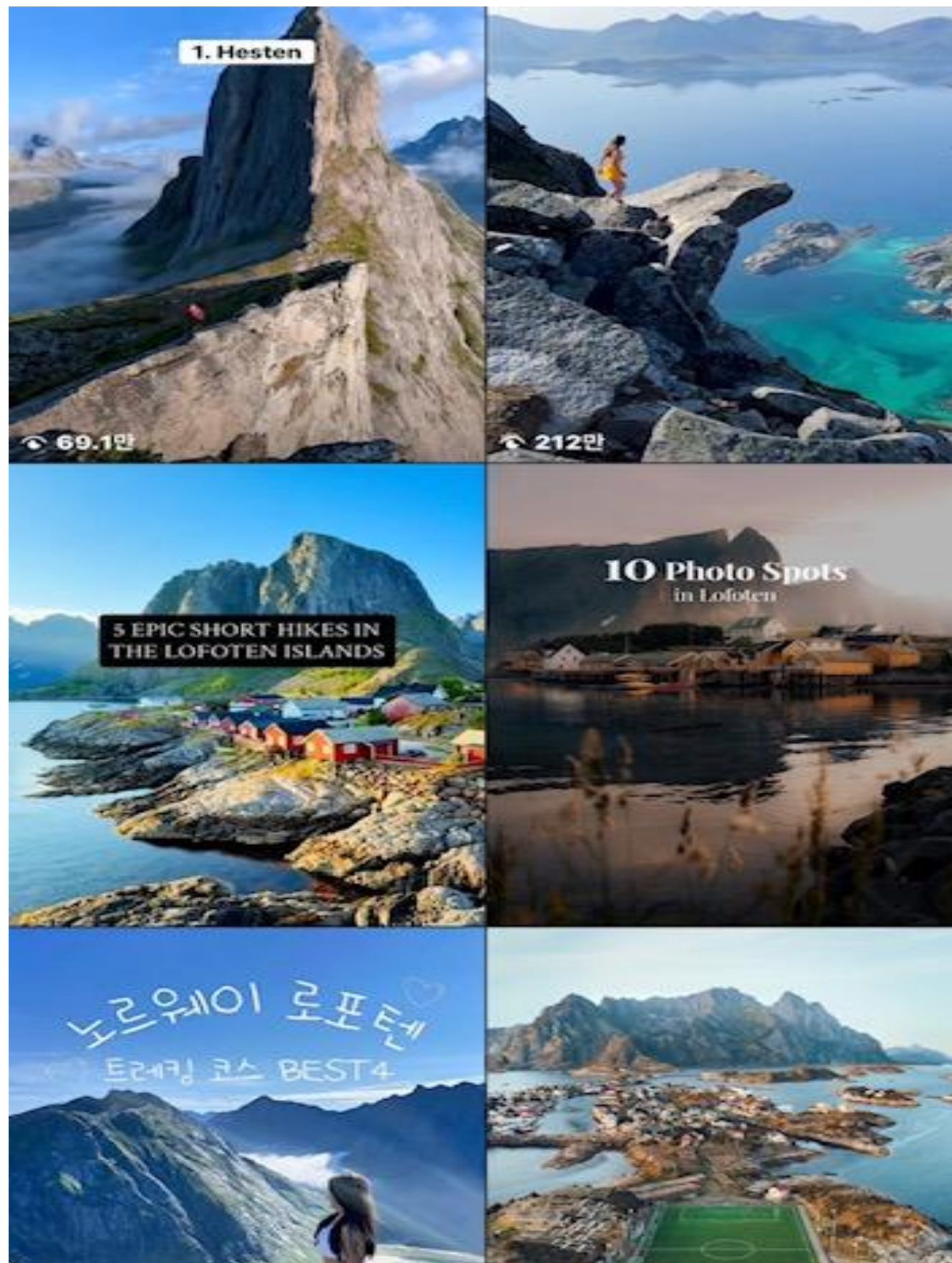
Remoteness
Coldness
Darkness
Wilderness

Unspoilt & pristine nature
with humans either absent
or marginal

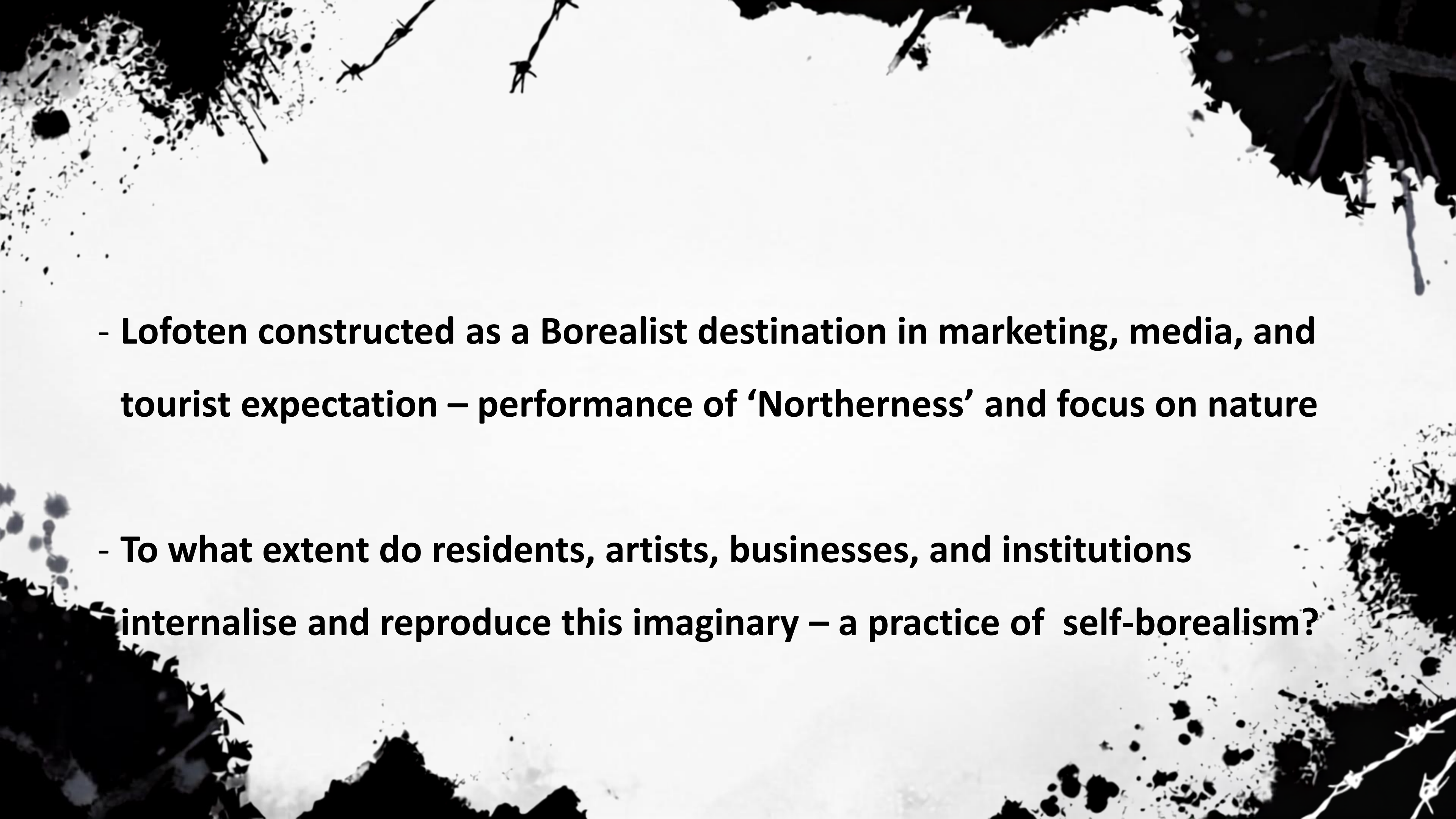
Place of extremes
and ambiguity

A seat of
evil/devil







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- Lofoten constructed as a Borealist destination in marketing, media, and tourist expectation – performance of ‘Northerness’ and focus on nature
 - To what extent do residents, artists, businesses, and institutions internalise and reproduce this imaginary – a practice of self-borealism?

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- How can Lofoten develop new tourist gaze based on art, culture and heritage beyond nature?

THE POTENTIAL OF LOFOTEN BEYOND NATURE

- **SMALL SCALE, STRONG IDENTITY,**
- **SLOW, DISPERSED, OFF-SEASON VISITING**
- **COMMUNITY-LED HERITAGE INTERPRETATION**
 - **LOCALS AS NARRATORS**
- **DESIGN FOR DEPTH: STORIES, FOOD, ART, CRAFT**
- **MEASURE SUCCESS IN WELL-BEING, NOT ONLY ARRIVALS**



Cultural and heritage tourism- less number of tourists but more spending tourists/
quality over quantity/ small-scale

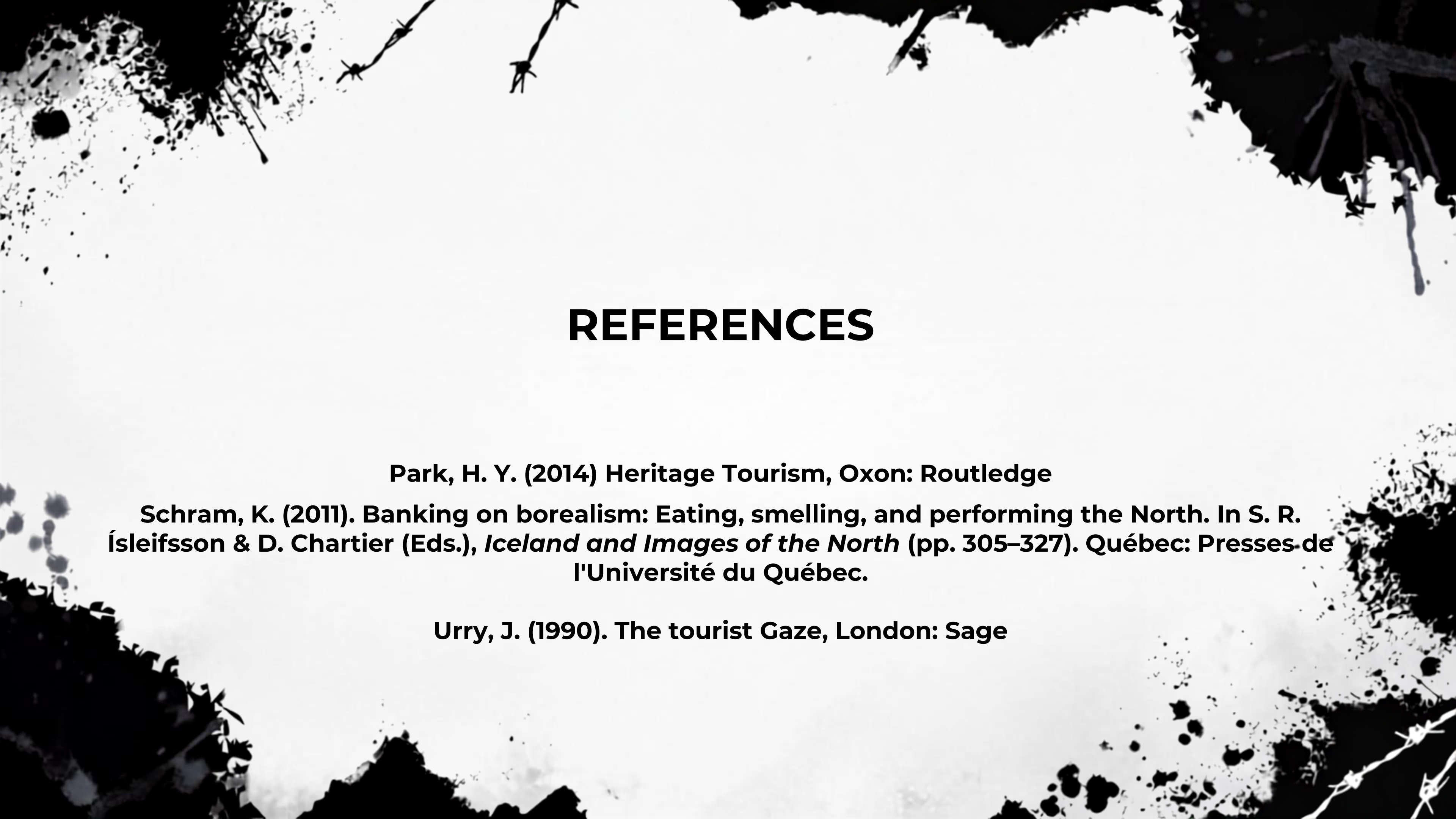
Product and experience diversifications- developing different themes or stories
rather than site/place specific promotion (e.g., heritage trails/ different
themes/layers of history)

Community based participation- 'This is our story' (e.g., local tour guides,
experiential and emotional focus)

Difficult & negative heritage/sensitive past and present- tourism as a reflexive space
for reconciliation?

New management strategies- implementing fees/caps on tourist numbers/ timed
ticketing/ tourist flow management

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- More rigorous research – qualitative and comprehensive data needs to be collected and analysed on a regular basis
 - Strong political will - implementation of laws and regulations
 - Use of de-marketing and de-branding strategies in congested places
 - Longer-term view of tourism development
 - Policymaker's informed and timely decisions

The background of the slide is a high-contrast, black and white artistic composition. It features large, dark, irregular splatters and blotches, particularly concentrated in the corners and along the edges. Interspersed among these are thin, dark lines that resemble strands of barbed wire, some of which are coiled or looped. The overall effect is one of raw, textured energy, with the dark elements standing out sharply against a lighter, off-white background.

REFERENCES

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Schram, K. (2011). Banking on borealism: Eating, smelling, and performing the North. In S. R. Ísleifsson & D. Chartier (Eds.), *Iceland and Images of the North* (pp. 305–327). Québec: Presses de l'Université du Québec.

Urry, J. (1990). The tourist Gaze, London: Sage

Thank you for your
attention!

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