



Universitetet  
i Stavanger

Norsk hotellhøgskole – intern utlysning

## **SØKNAD OM STIPENDIATSTILLING INNENFOR FAGLIG SATSINGSOMRÅDE «TJENESTEINNOVASJON» - med oppstart i 2021**

**Søknadsfrist 31. januar 2021**

Norsk hotellhøgskole lyser med dette ut en stipendiatstilling innenfor det faglige satsingsområdet «Tjenesteinnovasjon». Stillingen ble kunngjort til enhetslederne den 30. oktober 2020, tiltredelse skal være i løpet av 2021 (sak 20/11281-3). Søker innhenter uttalelse fra forskerskoleleder om hvorvidt UiS har et egnet fagmiljø for prosjektet. Søknad med prosjektbeskrivelse, uttalelse fra forskerskoleleder, CV(-er) og lenke til Cristin for aktuelle veiledere, sendes til instituttleder. Søknad må følge føringene angitt under, og være innenfor det angitte faglige satsingsområdet. Prosjektbeskrivelsen skal maksimalt utgjøre 3-4 sider.

### **Overordnede føringer ved fordeling til faglige satsingsområder med forhåndsdefinert enhet:**

- Enhetsleder skal kunngjøre muligheten for å fremme forslag om prosjekter til alle faglig ansatte
- Relevant forskerskole skal bes om råd om hvorvidt UIS har et egnet fagmiljø for de ulike prosjektforslagene
- Enhetsleder fatter beslutning om tildeling av rekrutteringsstilling til konkret(e) prosjekt(er) basert på
  - a) faglig ansattes forslag,
  - b) uttalelse fra relevant forskerskole om hvorvidt UIS har et egnet fagmiljø for prosjektet, og
  - c) en vurdering av prosjektforslagenes vitenskapelige styrke og relevans for det faglige satsningsområdet
- Forhold som ikke er nevnt over skal regnes som sidehensyn og ikke tillegges avgjørende vekt
- Fakultetsledelsen skal informeres om og få videreformidlet innkomne prosjektforslag, samt en begrunnet beslutning om tildeling av rekrutteringsstilling(er) til konkret(e) prosjekt(er).

### **Vedtatt faglig satsingsområde**

#### ***Tjenesteinnovasjon***

*Tjenestesektoren er i dag den største økonomiske sektoren både globalt og i Norge. Tjenesteinnovasjon er like relevant for offentlige virksomheter som for privat. Det innebærer en endring i eksisterende tjenester og prosesser og utviklingen av nye. Det handler om møtet mellom mennesker i en profesjonell kontekst i vid forstand, og kan knyttes til holdninger og atferd som påvirker relasjonen til tjenestemottakere. Den teknologiske utviklingen er grunnleggende for mange av disse endringene. Området omfatter forskning både på utviklingen av tjenester innen privat og offentlig sektor og om brukernes/kundenes perspektiv, behov og opplevelse. Dermed er også spørsmålet om hvordan digitale tjenester former folks bruk av tilbud, hvordan det påvirker deres tilknytning til samfunnet, og hvilke konsekvenser dette har for kvaliteten på tjenestene, en viktig del av området. Idéutvikling og designprosess er også sentrale elementer. Tjenesteinnovasjon overlapper i noen tilfeller sosial innovasjon.*

Navn på søker: Christine Lundberg	
Fakultet: Det samfunnsvitenskapelige fakultet	
Institutt: Norsk hotellhøgskole	
Angi relevant forskerskole: NHS/SV	
Telefonnummer: 51831228	E-postadresse: christine.lundberg@uis.no
Stilling: Professor	
Angi foreslått hovedveileder (og eventuelt biveileder): Hovedveileder: Christine Lundberg                      Biveileder: Åsa Grahn	
Faglig satsingsområde: Tjenesteinnovasjon	
Prosjekttittel: Innovative Solutions for Sustainable and Strategic On-Screen Tourism Destination Development	
Prosjektbeskrivelse (maksimalt 3-4 sider):  <p>On-screen tourism encompasses destinations featured on film and television and people who travel to these places following their connection to these productions or as defined by Roesch (2009, p. 6): “a pattern of tourism that drives visitors to see screened places during or after the production of a feature film or a television production”. According to TCI Research, an estimated 40 million tourists select their travel destination based on where films and televisions shows have been filmed every year. Research on screen tourism has traditionally focused on either the destination or the traveler. In the case of the former, topics such as authenticity, staged performances, commoditization, and destination marketing have been under study. As for the latter, travel motivations and experiences of on-screen tourism experiences have been in focus.</p> <p>One of the main benefits for a destination to be featured on screen is the strong marketing push to cultivate niche products and experiences in the wake of screen productions. As a result, unique destination marketing opportunities follow this form of tourism, such as the shaping of destination images and brands, for example, through the reimagination of historical pasts and fabrication of a modern heritage.</p> <p>However, one of the most frequent criticism aimed at on-screen tourism is whether it is sustainable in the long term. One of the main questions on-screen tourism destinations must address is to what extent they should dare to invest in tourism that is based on something as transient as a popular culture. This question is also important for regional and national funding agencies such as film commissions, screen funding agencies, and DMOs who sometimes invest in securing screen productions to their regions in the hope of new job creations, marketing opportunities, and tourism development. Some studies have shown that direct effects, in the form of increased travel flows to a destination can be expected to decline after four years. It is important however to note that these studies do not include the sometimes extensive, indirect effects of the same phenomenon such as the long-term (sometimes lifelong) “mental map” that a destination may hold in a potential tourist’s mind from it being featured on screen.</p> <p>For a successful, long-term, strategic development of on-screen tourism, several innovative service solutions are needed. Service innovation as a concept is used to refer to many things. For example, it entails developing and producing <i>new or improved service products</i> also known as “<i>new service development</i>”. The on-screen tourism experience can pose as a new service product that can be introduced by a destination to diversify its existing offering to existing tourists and to attract new visitors. The <i>management of such an innovation process</i> is also included in the concept service innovation. In the case of on-screen tourism, this entails not only a complex process, managing many different destination stakeholders’ interests including those of other industries, such as the creative industries, related to copyright ownership and usage. Service innovation also entails the idea of <i>high involvement of clients, customers, and users of the final product</i> also known as co-production or co-creation. One of the driving forces behind on-screen tourism is the emotional</p>	

tie tourists/audiences have developed to characters, storylines and/or places featured in on-screen productions. Their understanding, interest, and passion help shape the service design of the experience (co-production) as well as in the delivery of the experience (co-creation). Finally, *technology development and its implementation* are also included in the concept service innovation. To date, this is mostly evident in on-screen tourism in the sharing of experiences online of tourists, for example in the form 'scene framing' (holding up an image capturing a scene in a movie against the backdrop of the actual film location) and Google travel maps pinpointing important filming locations of a feature film or a television show. However, given screen productions digital nature, there is great potential for using augmented and virtual reality tools for on-screen experiences at the destination so that can also be 'visited' and consumed sustainably from other places.

This showcase that strategic, sustainable and innovative on-screen destination development is a complex phenomenon. This is partly a result of these destinations challenge to build a long-term cooperative relationship with the creative industry in order to secure copyright to be able to capitalize/benefit on their associations with the screen production in the form of marketing and tourism product development. Examples of successful cases are very rare. Therefore, more research is needed on the intersection between these two industries. Service innovation development as explained above, will through this project contribute to the development of on-screen tourism at destinations in a sustainable way by incorporating the steps in the 2030 Agenda for Sustainable Development, along with some of the 17 Sustainable Goals (SDGs).

Sustainable and strategic on-screen destination development includes the management of the *physical environment*. On-screen tourism is known for its explosive (audience/fan) tourist generated demand that often surprises destinations, who then respond with a reactive action to meet the sudden demand, rather than with long-term strategies. In many cases, this leads to negative effects on local infrastructure and environments. It is not unusual that such effects lead to visitor-host hostility at the destination. In the same vein, *socio-cultural effects* at destinations after being associated with screen productions in the form of challenging image formations and place-making need to be managed from a sustainable and strategic on-screen destination development perspective.

At the same time, it is unquestionable that the proliferation of destination development associated to on-screen productions lays a foundation for the creation of (re)birth, rejuvenation, and sustainable tourism destinations. This has perhaps never been more important in pandemic and post-pandemic times. The 2020-2021 COVID-19 pandemic and its resulting global quarantine enforcement and restrictions on travel, was followed by a massive increase in screen consumption. This consumption has enabled people to escape reality and experience new places while still adhering to safety regulations in the comfort of their homes, and made possible by streaming services such a Netflix, Amazon Prime, and HBO. This showcase the important link between screen productions and people's need/motivation to visit new places and universes in times when physical travel is impossible. This link has been pointed out in previous research, that has proven a significant relationship between screen consumption, for example a television show, and interest in the place featured in said show.

Managers, marketers, and policy-makers in the hospitality and tourism industry should therefore take this opportunity to explore new ways of promoting their destinations with possible relations to on-screen productions that can drive future travel, physically and digitally, in a tourism future facing the long-term challenges following the pandemic. On-screen tourism may thereby contribute to the sustainable competitiveness of a destination, an innovative tourism capable of involving various levels of sustainability as well as capacities to stimulate local economies. It answers the need of destinations to recreate/reinvent and positioning themselves, particularly as tourism moves towards post-pandemic time based on authenticity, sustainability, and strategic management of destinations.

It is academia's responsibility to provide insights into how this can be executed. *The aim of this PhD project is therefore to enhance knowledge about the role that innovative solutions for strategic on-screen tourism can play in developing sustainable and competitive destinations.* Contributing to the UN SDG's, specifically goal #17, this includes multiple-stakeholder collaborations through innovative solutions for destinations, balancing the three dimensions of sustainable development: economic, socio-cultural and environmental. This may include, but are not limited to, addressing the following research areas:

- Innovative solutions for *the physical environment* for sustainable and strategic on-screen tourism destination development
- Innovative solutions for *the socio-cultural environment* for sustainable and strategic on-screen tourism destination development
- Innovative solutions for *the digital environment* for sustainable and strategic on-screen tourism destination development
- Innovative *governance* solutions for sustainable and strategic on-screen tourism destination development

## Key References Used

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