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OPPGAVEN ER SKREVET INNEN
FØLGENDE FAGOMRÅDE:
RESPONSIBLE TOURISM AND ETHICS

TITTLE:

DARK TOURISM: what is it and why do tourists visit places of death and disaster?

FORFATTER(E)(**NB!** maks tre studenter pr oppgave):

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Preface:

I would like to thank my supervisor Åsa Grahn for the help throughout the writing of this bachelor's degree. I would also like to thank my friends and family for all their help and support during this period.

Abstract:

Dark tourism has many different definitions there are many motivations for tourists to visit places of death and disaster. Dark tourism is a wide term that is used to describe tourism or tourists that are related to or connected with death and disaster (Marini & Buda, 2020, p. 680-681). Other have defined dark tourism as the travels to destinations with the motivation being a wish to encounter death (Siddique, 2019, p. 16-19). All the destinations, sites and attractions which are connected to or associated with death and disaster, have different shades of darkness depending on certain criteria. Also, the same type of attraction can have different shades (R. Stone, 2006, p. 150-152). Some of the motivations that tourists have for visiting places of death and disaster includes, a need for new experiences, curiosity, and the need for a new sensation (Podoshen, 2012, p. 264-265).

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1.0 INTRODUCTION:

There are many reasons for why I chose to write about dark tourism one of them is that dark tourism was something that piqued my interest in my first year of studying tourism management. We wrote about Japan as a tourist destination and found out that Nagasaki and Hiroshima are seen as dark tourism destinations. And we wrote a little bit about that, and I wanted to learn more. Another reason why I wanted to write about dark tourism is that I always had a fascination about movies based on a true story, and seen movies connected to World War II. I have a fascination for history in general, so learning more about the tourist destinations and attractions connected to history. Even if it is more of a dark path than most would take, it was a chance I couldn't give up on. Dark tourism for me was just a term or a common name for destinations associated with death and other horrific events, but what I have learned while writing this bachelor's degree is that it is so much more than that.

As I've learned while writing this bachelor's degree, there are many definitions of dark tourism and dark tourism can be viewed from different perspectives. There are also many different destinations, attractions and sites that can be associated with dark tourism and there is also a specter from lightest dark tourism sites to darkest dark tourism sites. All tourists that travel have their motivations for travelling, this is also the case here, and the motivations often change and are influenced by other factors. I believe that the reason we need information in this subject is that tourism is always changing, and one need to be able to be able to keep up with the tourism demand. There is no exception when it comes to dark tourism, I believe that there is even more necessary the main reason for this is that there is many more questions and dilemmas that will occur because of the darkness of it. I believe that the new knowledge will not only help the destination and attractions to keep the tourists happy, but also be able to educate everyone on what it is, how they deal with the ethical

dilemmas and other questions and dilemmas that may need answering. The aim of this bachelor thesis is to look at what dark tourism is? What different views one can look at dark tourism as? What is the dark tourism spectrum? And what are some of the motivations for visiting dark tourism sites and attractions?

2.0 METHOD:

The way I would describe method is that it is the way that one gather information about the subject you want to research. The method I have chosen for this bachelor's degree is to write an empirical or literature bachelor. This means that all the information that I have, I have gathered only from published articles etc. and not done any interviews or questioners. There are a few reasons for this, firstly I believe it was the best way for me to find an answer to my topic question and secondly because of the current situation with Covid- 19. Because of the pandemic it was in my opinion maybe more difficult to find the right persons to contact than it would have been otherwise.

The way I found the articles was on google scholar. The first keywords I used was dark tourism and found the article, *Dark tourism scholarship: A critical review*. I used the keywords dark tourism motivations, for that was one of the main things I wanted to focus on. And the first article that came up was *Dark Tourism motivations: Simulation, emotional contagion, and topographic comparison*. By using the keywords dark tourist, I found the article *A dark tourism spectrum: Towards a typology of death and macabre related tourist sites, attractions, and exhibitions*. In one of the talks with my supervisor I was told that there was a master thesis that could be relevant for my Bachelors, and it was called *Dark Tourism, An ethical dilemma*. By using the keywords Dark tourism affect, I found the article *Dark tourism and affect: Framing places of death and disaster*. Lastly by using the keywords

lighter dark tourism attraction motivation, I found the article *it's not that we like death or anything: Exploring the motivations and experiences of visitors to a lighter dark tourism attraction*. For a complete overview of the articles look at the attachments.

While analyzing the articles I first read through the summary/abstract to see if I could use the article. Then I read the part/chapter that I could use to answer my topic issue, took notes of the things I thought was most important. Then I started on the next article and did the same. After that I started to write little by little and went back to the articles to read them again while writing.

3.0 THEORY:

3.1 Definition of terms

The theory that I have learned about in the three years studying tourism management that I think would fit with what I wanted to write about in this bachelor's degree is responsible tourism. Responsible tourism aim is to reduce the impacts that tourists might have on the destinations they visit. Responsible tourism focuses on the tourists, the tourism industry, and the destinations and how the stakeholders involved should take the responsibility for their actions (Lovelock & Lovelock, 2013 p. 13).

Some of the terms that I will use in this bachelor is dark tourism, thanatourism, dark tourism sites, dark tourism spectrum.

Dark tourism has many different definitions, the easiest way to define dark tourism is that dark tourism is when tourists travel to places and destinations of or associated with death and disaster (Martini & Buda, 2018, p. 680-681).

Thanatourism is in one of the terms that are linked to dark tourism and can be defined as people who travels to places where the main motivation to the tourists is to encounter death (Siddique, 2019, p. 16-19).

Dark tourism sites also have many different definitions or no universal recognized definition. However, the easiest way to define dark tourism sites is that it is destinations or sites that are of or associated with death and disaster.

Dark tourism spectrum is an overview of the different shades of dark tourism.

3.2 WHAT IS DARK TOURISM?

There is no universally recognized definition of dark tourism, but one can say that dark tourism is a wide term used to describe tourism related to death, suffering and or crime. Dark tourism has been defined as 'a product of the circumstances of the late modern world'. Dark tourism has also been defined as 'an information of postmodernity, where death becomes neutralized, mediated and rendered less threatening'. (Martini & Buda, 2020 p. 680-681). Siddique (2019), quoted Seaton, who has defined dark tourism as '*travelling to locations wholly or partially, motivated to encounter death, symbolic, or actual, possibly, but not always violent.*' (Siddique, 2019, p. 16-19).

Marini & Buda (2020) has pointed out that dark tourism has been defined as a product that have occurred because of the circumstances that the late modern world has provided. Over the past two decades or so, there has been more literature published about dark tourism. Some of the topics that has been covered are definitions, ethical debates, motivations, and behaviors. This actively demonstrates that there are many labels of dark tourism that have occurred over the years, one of them being thanatourism (Martini & Buda, 2020, p. 680-681). Thanatourism has been defined as the travel to a place where the main motivation or desire is to encounter

death. (Siddique, 2019, p. 16-19). There is also an emphasis on how the death and disaster have both historical and current representation for the tourists to put their focus on. Even though dark tourism and thanatourism is both used in the academic aspect, dark tourism is preferred as the term to use. Dark tourism is preferred not only by the academics but for the tourists as well (Martini & Buda, 2018, 680-681). Another way to define dark tourism is travel to sites and attractions of death and disaster (Stone, 2013, p. 307-308).

As most form of tourism, there is a form of tourist encounters here as well. The encounters in dark tourism are achieved through the experience that the visitor has. Even though the dark tourism sites and attractions are popular among tourists there are also many questions asked around dark tourism. Especially around the morality and ethical issues. Over the last 10 years or so there has been an increase in different media among the lines of films and tv shows informing people about dark tourism sites. In addition to this the academics have looked at the principles along with practices of dark tourism and whether or not they have made a bigger area of dark tourism to research. It is also important to remember that dark tourism also have a focus on the social scientific aspect, which is also increasing in the education at colleges and universities all over the (Stone, 2013, p. 307-308).

In addition to the research on the dark tourism in general there is also a focus on going deeper into different aspects on dark tourism, such as the approaches to supply and demand in the industry. Different case studies, the tourists' motivations and the future possibilities for dark tourism to evolve along with the needs of the tourists (Martini & Buda, 2020, p. 680-681).

3.2.1 DARK TOURISM AS A FIELD STUDY:

Stone (2013), saw dark tourism as a field study. He said that in order to understand how it happened we need to be aware of the frameworks. In dark tourism the frameworks include how one can place dark tourism together with thanatological framework. Dark tourism is not only thanatological, but also wide and include concerns among the lines of social, geographical, political, and historical. Another way to say this is that dark tourism gives us multiple aspects through the academic view. In this paper it is explained that dark tourism is the component of the presentation of death and dying, together with the experience (Stone, 2013, p. 308-310).

3.2.2 THE BRANDING OF DARK TOURISM (RESEARCH):

The tourism industry is one of the world's biggest industries. It has millions of jobs in different parts or can be divided into different sectors. Because the visitor economy is growing and in order for the industry to meet the tourism demand, there has also been a fast and expanding area to study tourism at a higher educational level. The main reason for this is that with a growing industry, the tourists expect high quality service, and the companies wants to have the best staff possible. Tourism management and tourism with a focus on social science were well established as studies at universities in the early 1990's. There has been a maturing process over the years in the education of tourism, because of this the research of tourism can reflect more cultically on the darker aspects of the industry (Stone, 2013, p. 310-311).

The term 'Dark tourism' was introduced as early as in 1996 in the International Journal of Heritage Studies. The article was written by Malcom Foley and John Lennon. But it wasn't until 2000 and the book, Dark tourism: The Attraction of Death and Disaster by the same authors, that the term was brought to attention around the world. Around the same time Tony Seaton introduced the term thanatourism, which is defined as travel to places of death and disaster which are Romanized. Since the term's dark tourism and thanatourism was first introduced as the uniqueness that goes into the dark tourism practices, the dark tourism processes, and the dark tourism principles (Stone, 2013 p. 310-311).

When dark tourism was introduced as a new form of tourism typology there was a question on whether or not these issues that some people had with the field, would lead to an even further development and exploration of Dark Tourism as a field. Because of this one can argue that any further research into dark tourism through an academic point of view is not just because the tourism scholarship. It also includes the fact that dark tourism is a huge and interesting area and complex at the same time. Dark tourism also includes issues on the social, political cultural and morality of dark tourism (Stone, 2013, p. 310-311).

3.2.4 DARK TOURISM AS AN ACADEMIC LENS:

The easiest way to define tourism is people travelling or moving from one place to another. However, it is not that simple, because this travelling has certain requirements including perspective of the commercial aspect and how the travelling and movement of the tourists can be influenced by the socio-cultural, economic, and political implications (Stone, 2013, p. 311 – 314).

Another way to say this is because of the mobility that tourism gives us and because it is integrated in this contemporary world tourism offer us a large research window. Some of the research areas include the observation of structures of tourism, the processes, the institutions in the tourism industry, the transformations in the industry and the challenges that can occur. When we look at the research topics in the view of dark tourism it will allow us to look at the fundamental practices and how the visitor experiences can also function as a bridge between two of the parts that can be significant when it comes to death, the dead and dying. These two parts being production from a contemporary view and consumption (Stone, 2013, p. 311-314).

Another way to say this is at dark tourism is not as simple as just a fascination of death but includes a powerful view of which one among other things can see the relationships which exists between the society and culture. Dark tourism has been a factor in which has contributed to the study of death and dying with a social scientific aspect in general and one can say that in one way it may have enhanced how legit the scholarship of dark tourism will grow (Stone, 2013, p. 311-314).

War – tourism sites and attractions are not only diverse, but they are also just a small part of all the different sites and attractions which are associated with death and suffering. Even though there are no universally recognized definition of the term dark tourism, the term can be used to explain specific events connected or associated with death and disaster. The term is also used to explained different kinds of tourism associated with death and disaster, among the lines of cemeteries and graveyards, sites associated with Holocaust, prisons and courts, sites associated with crimes and heritage attractions. There are also many typologies that are connected with the term dark tourism, some of them including tourism connected to the morbid aspect, tourism connected to grief and black spot tourism (Stone, 2013, p. 311-314).

Another term that has been introduced as a part of dark tourism is fight tourism. Fight tourism is a variation of dark tourism where the tourists individually want a shock or thrill from their experience at the sites. One academic has suggested that one of the things that can be considered as a consequence of dark tourism is dealing with death. Or in other words tourists are seeking experiences which can make the tourists own morality higher and better. Other have added other categories of dark tourism to the debate of the definition. These categories include different kinds of tourism to go under the general term dark tourism, in which include horror, tragedy, welfare, genocide and extreme tourism. Extreme dark tourism usually involves some form of live-event aspect of the horrific actions that have happened. This can include a visit or a guided tour at private cremations in India or in the Middle East where you can see private executions. Because of this there is a blur of the different typological parameters that has occurred because of the regard that dark tourism has, especially when it comes to the different categorizations and all of them are complex (Stone, 2013, p. 311-314).

Even though the term dark tourism has a huge range of sites, attractions and destinations and the tourist experience can be identified as the tourists visits to destinations or sites where there have been tragedies or places and sites where historically deaths has happened, and these events will impact our lives. However, this definition does not include all the different dark shades of destinations, attractions and sites of death and disaster related to the term. Even though not all of them is places of death and disaster, some of them is associated with death and disaster (Stone, 2013, p. 311-314).

A few other authors have seen academically on dark tourism through other perspectives, one includes looking at dark tourism when it addresses the aspects of the locations of the dark tourism sites with a focus on the authenticity of the geographical aspect and with a sense of the victimhood. At the same time, one should see how all the benefits of dark tourism fits in with the framework of marketing in general, but also with a deeper study in dialogic meaning marketing. Other authors have pointed out that there is an area of research when it comes to exploring the framing of dark tourism in the conceptual and analytical aspects. And it also suggested that the different notions of darkness when it comes to dark tourism is usually constructed socially and not so much objectively as one might like.

Some other authors says that we need to look at a way to look at or interrogate how the scholarly attachments and the political attachments of “dark” is in the relation to “tourism”. Other have suggested that if you continue to draw on the performance theory, one can see that the suggestion that dark tourism scholarship actually can be a very productive approach. And maybe especially when it comes to the exploration of the interactions between death and tourism. One example here can be when it comes to answering the more broader questions.

These questions include questions that may occur about the rituals that the habitats have and what identity they have, how their day-to-day life is and what the embodiment is. It is also suggested that the engagement that the tourists bring that are linked to the dark sites can be a source of ritual. And may be in particular an argument if the tourists can or can't only be enlightened by the experiences at the dark places and sites, but also disturbed by the experience. Some may even suggest that tourists' can and will negotiate the dark properties of places with death and disaster and maybe especially the sites and destinations that have either national heritage value or international heritage value. Other again offers collections of case

studies in an edited form and in which there is an examination of the link between dark tourism and collective communities. In this case collective communities are the dark tourism destinations, sites and attractions. These attractions can also help the disseminate a discourse of the national inclusion and with a shared past all over (Stone, 2013, p. 311-314).

3.3 DARK TOURISM SITES:

The same way there are no universal recognized definition of dark tourism, there is no universal recognized definition of dark tourism sites. On the other hand, dark tourism sites can be divided into different categories Weak and Strong Thanatourism Elements, the interest or motive that the tourist have in death or disaster and whether or not the death or disaster is the main motivator. The published articles and books about dark tourism has said that dark tourism is many forms of tourism in one. The different forms of tourism that goes under dark tourism includes war tourism, phoenix tourism, holocaust tourism, genocide tourism, slavery tourism, morbid tourism, black spot tourism, grief tourism, cemetery tourism, terrorism tourism, ghost tourism and prison tourism (Siddique, 2019, p. 19-21).

Common for all the different categories of dark tourism is that they have a degree of violence in them. There are four main categories of violence, historical, present, mass and individual. Historical violence is the sites that are connected to historical evidence found at the sites and these sites are supposed to educate the tourists. Present violence explains how the current situation is affecting the motivations of the tourists and how they experiences are. Mass violence which can be experienced to the tourists an explanation of the disaster and giving a picture and informing the tourists on how to make a better future. Individual violence which is connected to the personal and emotional dimensions of the tourists. Because of these the dark tourism sites are defined depended on what the typology or what kind of violence the dark

side is linked to. There have been several ways to divide the dark tourism sites, one being Foley & Lennon who divided into 2 categories, Kotler who divided it into three levels and Seaton who divided it into 7 categories (R. Stone 2016, p.150-152).

The two categories that Foley & Lennon divided it into was primary and secondary. The primary are the destinations and are ranging from the most horrible actions all form Holocaust museums like Auschwitz – Birkenau to graves of celebrities. While secondary is the sites and attractions that offers the tourists insight to the death and disasters and which main purpose is to educate the tourists. Examples here include US Holocaust Museum (R. Stone, 2016, p. 150-152).

The three levels that Kotler divided dark tourism sites into is the core product, the tangible product, and the augmented product. The core product is the actual product or services that are actually being bought. The tangible product is the product or service that the tourists buy based on their needs. The augmented product includes two kinds of attributes, tangible and intangible. It is also suggested that there are two types of tourists or visitors that visits these three categories, there are the survivors and the leisure tourists. The survivors are the tourists that are somewhat emotional connection to the sites and attractions. While the leisure tourists are the tourists that visits the sites based on the way they have been marketed. (R. Stone, 2016, p. 150-152).

The seven categories that Stone introduced, is also known as the dark tourism product – seven dark suppliers (for more detailed information see chapter dark tourism product – seven dark suppliers for more detailed information). However, the different categories Stone divided it into is Dark Fun Factories, Dark Exhibitions, Dark Dungeons, Dark Resting Places, Dark Shrines, Dark Conflict Sites and Dark Camps of Genocide (R. Stone, 2016, p. 150-152).

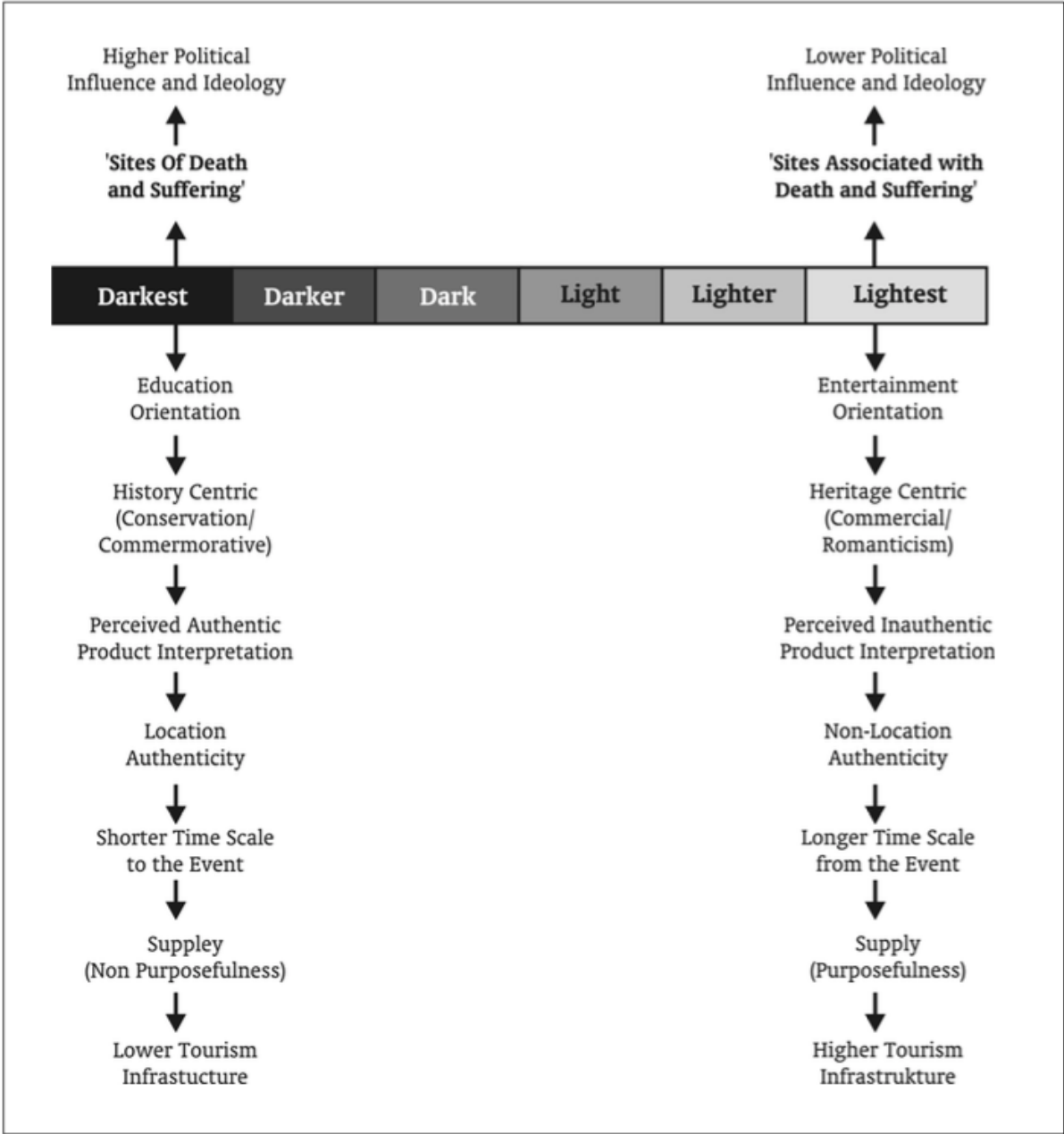
3.4 THE DARK TOURISM SPECTRUM:

Because of the wide range that the term dark tourism covers, you can divide it into different shades of dark. We can put it in a dark tourism spectrum, with a main focus on product traits, perceptions and characteristics. (R. Stone, 2006, p. 150-152). R. Stone (2006) points out that there is a wide spectrum in the term dark tourism, and that dark tourism can be categorized from lightest dark tourism attractions to darkest tourism attractions. The lightest (see figure 1), are sites that are associated with death and suffering and have lower political influence and ideology, while the darkest are sites of death and suffering with higher political influence and ideology. (R. Stone, 2006, p. 150-152).

One example of this is the difference between Alcatraz and Robben Island, both being penal institutions. Alcatraz was a prison in USA, were infamous prisoners some their time. Alcatraz focus is now a commercial and entertainment values. Robben Island had prisoners from the Apartheid movement, the most famous being Nelson Mandela. Robben Island is politically influenced in the design and how the tourists interpretate the attraction. Robben Island promotes a product of remembrance commemoration and education. This makes Robben Island darker than Alcatraz (R. Stone, 2006, p. 150-152).

It is important to note that there is a difference between the authentic and inauthentic history. Another way to divide authentic and inauthentic attractions and sites are dark history and heritage industry. While dark history sites are seen as real the heritage industry can be seen as a way to glamorize the dark tourism actions. While the dark history sites are mostly dominated by conservational ethics and commemorative ethic. Heritage industry on the other hand have a more commercial orientation. Tourist motivations or tourists needs alongside with marketing and the political influence and culture influence are some of the factors that keeps the attractions, sites and destinations in dark tourism alive. The events that go under dark tourism, like wars, act of terrorism and fall of regime, have a shift of darkness as they transpire. They are also be influenced by the representation and moral meanings they have gotten from movies, novels, tv shows etc. This actively demonstrates the difference between Auschwitz – Birkenau and Holocaust Memorial Museum. Auschwitz – Birkenau being a place of death and suffering, and a visitor center at the site of the grounds. US Holocaust Memorial Museum being a place associated with death and suffering. One similarity between these two attractions is the design features and some differences is the political and cultural agenda. They both have the goal to influence the tourists in an emotional and politically way. (R. Stone, 2006, p. 150-152).

Figure 1: A dark tourism spectrum: perceived product features of dark tourism within a 'darkest - lightest' framework of supply.



3.5 THE DARK TOURISM PRODUCT – SEVEN DARK SUPPLIERS

Stone (2006), says that there are seven dark tourism suppliers in the tourism product, they are Dark Fun Factories, Dark Exhibitions, Dark Dungeons, Dark Resting Places, Dark Shrines, Dark Conflict Sites and Dark Camps of Genocide.

3.5.1 Dark Fun Factories

These are the visitor sites, tourist attractions and guided or unguided tours, in which the main purpose is entertainment focus and commercial ethic. (R. Stone, 2006, p. 152-153). This actively demonstrates that the authenticity and political ideologies is overshadowed by the entertainment (Siddique, 2019, p. 27-29). They will also present the tourists with a real or fictional death and macabre events. You'll find these attractions on the lightest edge on the dark tourism spectrum. And the infrastructure around these visitor sites and attractions are well organized. A few examples of Dark Fun Factories are Dungeon concepts, like London Dungeon and Dracula Park in Romania. (R. Stone, 2006, p. 152-153).

3.5.2. Dark Exhibitions

These attractions' main purpose is to educate the tourists. The products, that Dark Exhibitions offers, main purpose is to make the tourists learn something and make the tourists reflect. The attractions and destinations are recognized by being entertainment and market based. The products are also revolved around death and suffering (R. Stone, 2006, p. 153-154). Another way to say this is that Dark Exhibitions are making the tourists learn something about the death and suffering (Siddique, 2019, p. 27-29). This actively demonstrates that these attractions are seen as more serious and lies on the darker edge in the tourism spectrum. These

attractions have both tourism infrastructure and a little commercial focus. Some of the attractions include museums with exhibitions connected to death and disaster. One example here is when the Smithsonian Museum of American History has a display of artifacts from the 9/11- terrorist attacks. Another example of Dark Exhibitions is 'Catacombe dei Cappucini' in Italy. (R, Stone, 2006, p. 153-154).

3.5.3 Dark Dungeons

Dark Dungeons are attractions which can be linked to previous criminal actions and justice actions. In other words, former courthouses and jails. The main focus of these attractions is edutainment, which is a combination of education and entertainment. In addition, these have a well-organized infrastructure, but the attractions itself were originally not a target for dark tourism. When we look at the tourism spectrum, these attractions will be in the center. Or in other words a mix of light and dark elements. One example here is Galleries of Justice in Nottingham, UK. Other examples of Dark Dungeons include Old Melbourne Gaol in Austria, Bodmin Jail Centre and Robben Island. (R. Stone, 2006, p. 154).

3.5.4 Dark Resting Places

An easy way to explain Dark Resting Places is that the main focus is that the cemetery or grave markers is seen as products for the purpose of dark tourism. Dark Resting Places is known to be used as a marketing tool to draw tourists to visit certain destination. When it comes to the landscape and architecture, Dark Resting Places is often used as a tool to preserve them both. When it comes to the infrastructure, is growing and more adapted to the Dark Resting Places. These Dark Resting Places is often described as a place where: *'the living is charmed by the dead'* (R. Stone,2006, p. 154- 155). Because of this Dark Resting

Places are placed in the center/middle on the dark tourism spectrum, and therefore have both light and dark elements (R. Stone, 2006, p. 154-155). The dark elements are the elements that can be seen as authentic by the tourists. In this case it is the fact that tourists are visiting the places where the people are buried. While the light elements are based on the fact that these attractions are adapted due to the tourists needs (Siddique, 2019, p. 27-29). One of the characteristics of Dark Resting Places is that they are history centric. (R. Stone, 2006, p. 154-155).

3.5.5 Dark Shrines

Dark Shrines are made as a way to remember and pay respect to the people who has died in a terrorist attack or other deaths connected to dark tourism. Because of this Dark Tourism are usually constructed either formally or informally, near the site of the deaths and just a short time after the deaths This actively demonstrates that Dark Shrines will be on the darker side on the dark tourism spectrum. Right after these events or deaths happens, here will be a huge media coverage. There are just a little or no form for tourism infrastructure on most of these Dark Shrines. The reason for this is that there are not meant for tourism so short after the deaths. Sometimes the Dark Shrines are just flowers people puts down on the site to pay their respect and other times they build visitor centers. One example is Ground Zero in New York, after the 9/11 – terrorist attacks. (R. Stone 2006, 155-156).

3.5.6 Dark conflict sites

Dark Conflict Sites are the attractions, sites or destinations which can be associated with wars and battlefields. Dark Conflict Sites has a huge potential in the tourism market. Their main focus is commemorative and educational. The interpretation of Dark Conflict Sites can be divided into three, memorial, commemoration and the nature. There are now numerous travel

agencies and tour operators that offers the tourists trips to these Dark Conflict Sites, mostly battlefields from World War I. Battlefields etc. from the First World War are already well established in the tourism industry. Over the last few years other Dark Conflict Sites has seen their potential for them to make a dark tourism attraction or site. (R. Stone, 2006, p. 156).

.3.5.7 Dark camps of genocide

These are the attractions that lies on the darkest side of the dark tourism spectrum. One of the main themes of these sites and attractions are catastrophe. The other themes include genocide and atrocity. You'll find these Dark Camps of Genocide in Kosovo, Cambodia and Rwanda, and are not meant for interpretation but rather make the tourists feel the emotion behind it. These attractions or sites are made to tell and educate the tourists about the horrific actions that have happened. Usually, it is about the human suffering and they have a huge political influence. The most famous Dark Camp of Genocide is Auschwitz-Birkenau, which is now a visitor site. (R. Stone 2006, p. 157).

3.6 Dark Tourism motivation:

There are many reasons and motivations for tourists to visit places connected to dark tourism. Podoshen (2012), points out a few, including the tourists need for a sensation will lead them to seek out dark tourism sites and attractions. Other motivations that make tourists want to visit disaster sites include voyeurism and the need to experience something new. In other words, you can say that what motivates the tourists is the excitement of learning something new. An important factor for the tourist experience at these destinations and attractions is interpretation. In addition, interpretation can be used as a tool to navigate the tourists between the place they are visiting, the items they see and the history behind them both. (Podoshen,

2012, p. 264 - 265). The tourist experience of dark places of death and disaster might be lower, based on the missing parts of the context and lack of processes of making sense of the tragedy. This is demonstrated by the fact that the tourists who want to interpretate the attraction or site have a more increased experience than the tourists who don't (Podoshen, 2012, p. 264-265).

According to Ivanova & Light (2018), it was first assumed by researchers that the main motivation for tourists who visited dark tourism sites and attraction was their interest in death. Afterwards when they tried to explain it, they realized that it was more of a speculation, than a proven point. In the article they point out that Ashworth and Hartmann have divided motivation into three parts, curiosity, empathy and desire, and the thrill associated with horror. Curiosity is basically that they believed that tourists motivations lay in their want to visit different and unusual attractions. The tourists can also be motivated to travel to places of death and disaster because they have empathy for the dead, and they have a need to identify themselves with the victims. Another motivation is that they have a thrill linked with horror and are reflecting on whether or not there is a wider link between the violence part and the entertainment part (Ivanova & Light, 2018, p. 357-359).

Over the last few years however, the focus of the research has shifted, and the focus have been more on how to understand the visitors' desires to visit places of death and disaster. The motivations of the tourists visit these kinds of destinations are many, but the researchers have questioned on whether or not the tourists who visit these places of death and disaster is just based on the interest the tourists have in death. What they found out is that there is a variety of motivations for these tourists some of them being curiosity in other words the tourists wish for learning more about the horrific events of death and disaster. It also includes the wish

tourists may have for remembering and giving the victims of these events some respect and they might also have a desire to connect with these events. Because of this there has been questioned on whether or not and how appropriate it is to describe these kinds of tourists who visits places of death and disasters as dark tourists. Even though heritage tourism is a part of dark tourism, there is an argument on how heritage tourists is different than the dark tourists (Ivanova & Light, 2018, p. 357-359).

Even though there are many different motivations, usually the motivations can be ether just the one, but most likely it is a combination of many. The motivations can also differ if they are combined with other or if they are influenced by the tourists' personal interests in death and the dead (Ivanova & Light, 2018, p. 357-359). Another way to say this is that the tourists' motivations are often defined by the way tourists behave. And the way tourists behave can change depending on which motivations have and how many motivations they have (Ivanova & Light, 2018, p. 357-359).

One can say that thanatourism can be divided into five different categories. The first is the travel to witness the actual deaths that have occurred, however that is rare to this day. The second one being the visit to sites and attractions of death and disaster this can be individual and or mass deaths. The third being the visits of graves and memorials of the dead. The fourth being the viewing of the symbolic representations of death. And the fifth and final being the tourists who travel to watch the re-enactments or the simulations of deaths (Ivanova & Light, 2018, p 357-359).

There have been proposed other motives for visiting places of death and disaster or places associated with death and disaster. These include the curiosity to learn and discover more about death and disaster, the nostalgia that appear and the morality of it all. There is a wide range of motives that are suggested all of them being an introduction or an illustration of the little knowledge that one had about the reasons why people travel to these places and attractions that are of death and disaster or are associated with death and disaster.

(Ivanova & Light, 2018, p 357-359).

The later researchers that looked into the motivations for visitors' motivations was going further than just the speculation for the visitors engaging themselves. A few of the studies proved that there is a connection between the interest that tourists have in death and disaster and that it is an important part for the tourists' motivations (Ivanova & Light, 2018 p. 357-359).

Tourists have many motivations for visiting places, sites and attractions of death and disaster and for many of the tourists it is not the interest in death and disaster that is the main motivation. However, it is important to see that there is a difference between being a dark tourist and a tourist who visits a dark tourism site, destination, or attraction. There is also a clear difference between a heritage tourists and tourists who visits heritage destinations or attractions. The motivations that these tourists that visits sites and destinations of death and disaster can be among the lines of the same as the motivations for tourists vising heritage destinations. This make is difficult to tell the difference between the two. The tourists that really shows an interest in death and disaster or "real" dark tourists might be rare, because that there usually are so many different motivations that the tourists have (Ivanova & Light, 2018, p. 357-359).

To sum up what have been stated so far about the motivations. The tourists' motivations for visiting places of death and disaster have been looked at from different perspectives and multiple approaches. Some of them include the suppliers' motivational factors, the perspective of the socio – cultural aspect, the correlations between the fatal attractions from death and disaster and the motivations that tourists have and the analysis of the motives that potential tourists might have. There has also been a focus on how the dark places of death and disaster are rebranding and trying to keep up with the tourists demands and needs.

Another way to say this is that tourists have in one way or another always been interested in visiting places, sites and attractions linked to death and disaster. Examples here include sites of assassinations, sites where terrorist attacks have happened and concentration camps. The travel to these sites is known as dark tourism or thanatourism. There has been lots of studies of what dark tourism is, however, there has been less studies on the tourists' motivations. The term dark tourism in itself that there only is a focus on death and the dead. Because of this there have been a developing in the understanding of dark tourism from the perspective of the tourists and how that can tell us more about the living.

3.7 VISITING DARK PLACES:

There are many different forms of dark tourism, however common for all of them is that they all can be connected to death and disaster and what they represent. When tourists visit dark places there are a few mechanisms that they can use just to make sense of their travels. The mechanisms include emotions, thoughts, social, cultural and special interactions. Dark sites or places are usually wrongly networks where the identity can be performed and contested (Martini & Buda, 2020, p 684-685).

Dark places are known for giving tourists very complex reactions when they visit. The particular reason for this is that is that these kinds of travels is often undertaken for the reasons that er not following the usual motivations for dark tourism. Dark tourism can also be considered as a quest for the tourists to experience the disaster from a safe place on one hand. And the experience of thanatopsis in a more familiar setting which is shared and experienced in medias such as movies, news etc. (Martini & Buda, 2020 p. 684-685).

When you as a tourist visits attractions, sites and destinations of death and disaster you'll experience a form of danger and fear. These feelings are also usually mixed with a form of excitement. The fear and danger often make tourists or people feel more alive and when one can experience these feelings form a safe spot, other feelings among the lines of grandiosity and magnificence of the deaths and disaster can occur. This can also manifest emotions among the lines of excitement. These sites and attractions can help the tourists express their desire to understand the horrific events whether it is what have happened before or if it's in real time (Martini & Buda, 2020, p.684-685).

The disaster often restructures the rational positions of different places in the commercial and social networks. Because of this one can say that the dark tourism phenomenon can produce not only a new form of economic ventures, but also opportunities for destinations to rebrand their attractions and sites which are made on the basis of death or disaster or in other words great loss and turmoil. Other destinations and attractions can remark or stand for the political and social roles in order to raise awareness of these actions, it has an international sympathy, and there is a worldwide recognized support for the process of recovery (Martini & Buda, 2020, p. 684-685).

4.0 DISCUSSION:

4.1 Method discussion

In my opinion the strong parts of choosing this method or to write a literary bachelor's degree is that in one way it is easier to find the information that you need, because it is already out there. And because it is already published the time aspect is shorter. However, on the weaker part it is more difficult to find the most reliable sources, and to find authors that you can 'trust'.

When it comes to the article *Dark Tourism and Affect: framing places of death and disaster* which is written by Annaclaudia Martini & Dorina Maria Buda. The authors are both connected to universities. Martini is connected to the Faculty of Spatial Sciences, Department of Cultural Geography, University of Groningen, Gronligen, The Netherlands. Buda is Head of International Centre for research in Events, Tourism and Hospitality, Leeds Beckett University, Leeds UK. When it comes to the informants in this article, I have interpreted this

article as a literature paper, the only sources that I could find in this article was sources published by other and not by themselves. Because the study or article tells us how

When it comes to It's not that we like death or anything: exploring the motivations and experiences of visitors to a lighter dark tourism attraction, the authors are Preslava Ivanova and Duncan Light, which is both associated with the Department of Tourism and Hospitality, Bournemouth University, Poole, UK. The informants in the study were 24 people, 11 of them females and 13 males. There were 22 people in the UK, 1 in Finland and 1 in Germany that were interviewed. The approximately ages of the informants were 20-59 (Ivanova & Light, 2018, p. 360).

Dark tourism an ethical dilemma is a master thesis by student Muhammad Siddique. The method he used was interviews and data collection through secondary sources. Even though there were no information about the people who were interviewed, they were recruited to the master thesis via email. Siddique sent email to the administration and employees at the July 22nd Centre and got three people who would answer his questions (Siddique, 2019 p. 44-45). When it comes to the secondary data he used, he found the articles, master and PHD thesis mainly from the Library of University of Stavanger database, among other. With a starting point of 157 articles to start with, he ended up with using 85 (Siddique, 2019, p. 45-46).

Dark tourism motivations: simulation, emotional contagion and topographic comparison was written by Jeffery S. Podoshen. He is connected to the Department of Business, Organizations and Society, Franklin and Marshall Collage, Lancaster, USA. The methods he used were divided into three, participant observation, passive netnography and qualitative content analysis (Podoshen, 2012, p. 263).

Dark tourism scholarship: a critical review is another article that I chose to use. It was written by Philip Stone he is Executive Director: Institute of Dark Tourism Research (DTR), School of Sport, Tourism and The Outdoors, University of Central Lancashire (UCLan), Preston, UK. The method he used was an empirical or literature study. One of the negative aspects with this paper is that there is no mention of how he chose the articles, the only thing that is mention about the method is that it is a general review paper (Stone, .

Lastly, the article A dark tourism spectrum: Towards a typology of death and macabre related tourist sites, attractions and exhibitions. It was written by Philip R. Stone, MA in Tourism Management Senior Lecturer in Lancashire Business School, Department of Tourism and Leisure Management, University of Central Lancashire, Preston, UK. The method he used was empirical study or literature study.

If I should have started again with this bachelor's degree, I would have done a few things differently. Firstly, I would probably have chosen just a few of the articles that I did and change some of the others. All the articles that I chose were of use to me, but I believe over all that I chose well.

4.2 Result discussion

The two theories that I've learned about during my time studying tourism management and that I thought would be best for this bachelor's degree was responsible tourism and visitor management.

Responsible tourism can be defined as a representation for a tool to help with tourism planning, policy and development. It is also a way to make sure that all the benefits from the tourists is distributed in a way that helps everyone in the host community. There are three principles or criteria that one must follow in order to be a responsible tourist or have a responsible travel. The three are, one, you need to be able to understand the culture in the destination you are visiting. Two, you must be able to respect the people who lives in the place you are visiting. In addition, you need to be sensitive. And three, you have to be careful and respect the destinations environment. Responsible tourism can be used in all forms of tourism and in all the contexts. Responsible tourism does not only mean that tourists need to be respectful for the hosts and the destination. It also means that you need to act responsible all the time (Leslie, 2012, p. 20).

When looking at responsible tourism together with dark tourism. I believe that if you as a tourist are going to visit places of death and disaster you need to be respectful. The sites and attractions are a part of the destination's history and even though it's made for a tourist destination one need to respect it. I believe that the tourists who travel to these destinations want to learn more about the things that have happened. However, because one should be responsible when travelling there, I believe that you should learn just a little bit about it beforehand. In that way, you can show that you can understand the culture of the destination. In my opinion you as a tourist need to remember to act responsibly while on travel and

especially when it comes to dark tourism sites and attractions. The particular reason for that is because there are people who would question different things when it comes to dark tourism. Some of the aspects that I believe that have been put into questioned most is the ethical aspect and the motivational aspect. In this bachelor thesis I have focused on the motivations for visiting places of death and disaster. I believe that even though there always are more motives for a travel there is one common for all when it comes to dark tourism is an interest for the place, site and attraction that you visit.

5.0 CONCLUSION:

The four main questions I had for this bachelor's degree was what dark tourism is? What different views one can look at dark tourism as? What is the dark tourism spectrum? And what are some of the motivations for visiting dark tourism sites and attractions?

Firstly, there are no universally recognized definition of the term dark tourism, there has been many over the years and they usually vary according to the situation in which the term is used. Dark tourism is a wide term which is used to describe the tourism that are related not only to death, but to suffering and crime as well. One of the definitions that have been used to define the term dark tourism is that it is a product of the actions that the late modern world has given us. Another way dark tourism has been defined is that it is a way for the information of the postmodernity in which death becomes and will be viewed more neutralized and a way for it to feel less threatening (Martini & Buda, 2020, p. 680-681). Other have defined dark tourism as when tourists travel to destinations of death and disaster when the motivation is wholly or partially to have an encounter with death. The encounter can either be symbolic or actual, and violence can be a factor, but that is not always the case

(Siddique, 2019, p. 16-19). Even though dark tourism is the most popular or most used term for this kind of tourism, because there is not one recognized term, there has been other terms over the years to use instead of dark tourism. One of these terms is thanatourism, thanatourism can be defined as a travel to a destination, attraction or site where the main motivation for the tourists is to have an encounter with death (Siddique, 2019, p. 16-19).

The different form of dark tourism that I learned about was dark tourism as a field study, the branding of dark tourism or research of dark tourism and dark tourism through an academic lens. When it comes to dark tourism as a field study it is important to look at the framework that exists between dark tourism with the framework linked to thanatological framework (Stone, 2013, p. 308-310). The branding or research of dark tourism tells us that because tourism in general is one of the biggest industries, there is always a need for higher educated people to work in the industry. And when it comes to dark tourism it is the issues that some people may have about dark tourism in general is one of the biggest reasons on why there can be done more research on the topic (Stone, 2013, p. 310-311). When you look at dark tourism from an academic lens, it is important to remember that dark tourism is a term covering many different forms of tourism, some of them being war tourism, holocaust tourism and heritage tourism. In addition, there are many different perspectives one need to consider (Stone, 2013, p. 311-314).

The dark tourism spectrum is a tool to help us to divide all the different dark tourism sites, destinations and attractions into different shades of dark depending on certain criteria. However, it is important to remember that same types of attractions can be on different shades of darkness (R. Stone, 2006, p. 150-152). Dark tourism sites, destination and attractions can be divided into seven suppliers of dark tourism. Dark fun factories, which is the lightest ones,

like the dungeon concepts. Dark exhibition is the next one, these are the attractions which can be associated with death and disaster, among the lines of The Smithsonian Museum of American History, which have an exhibition of affects from the 9/11 terrorist attacks. Dark dungeons are the attractions which can be directly associated with crime, among the lines of courthouses and jails. The next one is dark resting places, which is cemetery tourism or graveyard tourism. Dark shrines are places of death and disaster in which people comes to pay their respect, for example where people came to put down flowers to remember the people, they lost in the 9/11 terrorist attacks. Dark conflict sites are battlefields or war zones. Lastly, are dark camps of genocide, these are the darkest sites and attractions, and the most known is from Holocaust tourism, Auschwitz – Birkenau (R. Stone, 2006, p. 152 – 157) (Siddique, 2019,).

When it comes to the motivations for tourists to visit places of death and disaster there are many. At first researchers thought that the motivation for traveling to places of death and disaster was that the tourists had an interest in death. However, they found out that there are many motivations that tourists have for visiting places of death and disaster. They include, the need tourists may have for new experiences, the wish to pay respect for the dead, curiosity or the need for a new sensation. It is also important to note that usually there is not just the one motivation tourists have for visiting places of death and disaster, there is usually a combination of two or more.

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ATTACHMENTS:

Attachment 1: Table describing article: [Dark tourism and affect](#)

Article 1:	Dark Tourism and Affect: Framing places of death and disaster
Published:	Current issues in tourism, 2020-03-18, Vol, 23 (6), p.679-692
Author:	Martini, Annaclaudia ; Buda, Dorina Maria
Perspective:	
Purpose:	Give us an understanding dark tourism as an effective socio-spatial encounter. It also investigates the role of affect in how people know, feel, experience conjuncties/disconjuncties of dark moments, as well as accounting for the ambiguities and tensions that seem pervasive in these dark spaces and practices.
Problem:	New possibilities to theorize dark tourism as affective socio-spatial encounter
Method:	Literature paper/ empirical
Results:	Different definitions

Attachment 2: Table describing article: It's not that we like death or anything

Article 2:	'It's not that we like death or anything': exploring the motivations and experiences of visitors to a lighter dark tourism attraction
Published:	Journal of heritage tourism, 2018-07-04, Vol 13 (4), p.356-369
Author:	Ivanova, Preslava; Light, Duncan
Perspective:	Dark tourism, motivations
Purpose:	Explore motivations and experiences to dark tourism sites and the importance of death or macabre within the motives.
Problem:	What are the motives for visiting places a darker light tourism destination?
Method:	Interviews/ qualitative research metrology
Results:	The main motivations are not just an interest in death and disaster but can me more complex and include a wish to show empathy for the dead or get a thrill.

Attachment 3: Table describing article: Dark tourism an ethical dilemma

Article 3:	Dark Tourism: An ethical dilemma
Published:	Master's degree, University of Stavanger
Author:	Siddique, Muhammad Hamza
Perspective:	Dark tourism, ethical issues, dark tourism spectrum
Purpose:	Study ethical issues of dark tourism in light of published data & use the literature and other research to look at ethical dilemmas in context of Norway (22 nd of July).
Problem:	What is the existing literature on dark tourism?
Method:	Interviews and data collection through secondary resources
Results:	<p>Many different definitions of dark tourism.</p> <p>Dark tourism spectrum is a tool to help us place the different sites and attractions depending on how dark they are.</p> <p>Dark tourism suppliers can be divided into seven.</p>

Attachment 4: Table describing article: Dark tourism scholarship

Article 4:	Dark Tourism scholarship: a critical review
Published:	International journal of culture, tourism and hospitality research, 2013-08-02, Vol.7 (3), p.307-318
Author:	Stone, Philip
Perspective:	Dark tourism definitions, scholarship, education,
Purpose:	To see the critical insights into dark tourism scholarship.
Problem:	This review paper critiques the emergence and current direction of dark tourism scholarship
Method:	Empirical study/literature
Results:	The author suggests that dark tourism as an academic field of study is where death education and tourism studies collide. Dark tourism typology in academics and dark tourism research.

Attachment 5: Describing article: dark tourism motivations

Article 5:	Dark tourism motivations: Simulation, emotional contagion and topographic comparison
Published:	Tourism management (1982), 2013-04, Vol. 35, p.263-271
Author:	Podoshen, Jeffery S.
Perspective:	Dark tourism, simulation theory, motivations
Purpose:	Explore the Dark tourism motivations
Problem:	Explore the Dark tourism motivations within the black metal industry.
Method:	Participant observation, netnography and qualitative content analysis.
Results:	Motivations for dark tourist in general is excitement for learning something new. An important factor is interpretation.

Attachment 6: Describing article: A dark tourism spectrum

Article 6:	A Dark Tourism Spectrum: Towards a typology of death and macabre related tourist sites, attractions and exhibitions
Published:	Tourism (Zagreb, Croatia), 2006-06-08, Vol.54 (2), p. 145
Author:	Stone, Philp R.
Perspective:	Dark tourism, supply, product, framework
Purpose:	Explore the dark tourism product and put it in a framework (dark tourism spectrum). And tell us about the different categories of the tourism product.
Problem:	The complexity of the dark tourism product and tourism motivation.
Method:	Empirical study/ literature
Results:	All dark tourism products can be placed in the dark tourism spectrum, depending on the darkness of the attraction. The attractions can be divided into seven categories: Dark Fun Factories, Dark Exhibitions, Dark Dungeons, Dark Resting Places, Dark Shrines, Dark Conflict Sites and Dark Camps of Genocide.