Index

actor network theory (ANT) 157, 160–62, 164–5, 168–70, 174
Aderholf, P. 237
Adria, Ferran 23–4
Æstetisk Råd 147
AGM 114–15, 124–7, 128, 129–30
A.I. Game 54
Alexander, C. 45
Almaas, A.H. 209, 215–16
Alpha state 226
Andersen, Hans Christian 69
ANT see actor network theory (ANT)
ARLA 19
Arrow, K. J. 119
Art of Innovation (Kelly and Littman) 222
Artsite network 147–9
Asheim, B.T. 142
Ateljevic, I. 139, 141
Augustyn, M.M. 140
auratic objects 176, 189, 193
authenticity 7
  cultural attractions 176, 177–81, 196–8, 199
  urban leisure experiences 137–8, 150, 151, 152
Babette’s Feast (Dinesen) 25
backstages 179
backstaging of experience production 83–5, 107–8
case studies 87–8
  Betty Nansen Theater 93–4, 100, 103, 105
  Copenhagen Jazz House 92, 94–5
  DR broadcasting 90, 92, 95, 102–3, 104–5
  Hultsfred rock festival 95–6, 107
  IO Interactive 89–90, 91, 92, 106
  Roskilde rock festival 95, 101, 106
core experience 96–7, 98
experience concepts 94–6
experience production system 85–6
taxonomies 88–91
innovation
  as crucial business activity 102–3
  new ways of organization 106–7
  strategic organization 103–6
  methodology and empirical basis 86–8
move from frontstage 96–8
strategic orientation 91–4
taxonomies of production system 88–91
total experience 98
Bager, T. 94
Bartle, R. 35
Basilica San Pietro 61, 67
Bateman, C. 34, 36, 39, 41–3, 56
Bates, M. 41
Beckman, C. 116, 118
Benjamin, W. 176, 181, 189, 193
Bernini, Gian Lorenzo 77–9
Betty Nansen Theater 87, 93–4, 100, 103, 105
Bial, H. 50
Bitner, M.J. 168–9
Björk, S. 36, 43–5, 46, 47, 48, 49, 56
Black Rose Trick 205, 207–8, 210–12, 213, 214–15
Body Shop 116, 118, 119, 121
Boon, R. 34, 36, 39, 41–3, 56
Boorstin, D. 177
Borghese park 80
Borromei, Francesco 76
bounded emotionality 118, 121
Bourdain, A. 27
brainwave activity 226–8
Brunelleschi, Filippo 74
Brunsson, N. 101
Bruyere, R.L. 227

Jon Sundbo and Per Darmer - 9781848444003
Downloaded from Elgar Online at 07/19/2019 09:05:24AM
via free access
Buber, M. 220
Buddhism 227, 228
Buhalis, D. 139
Bull, C. 136, 141
Burt, R.S. 120
Butler, J.P. 179
Button, G. 161
Caillois, R. 51
Callon, M. 161
Capello, R. 142
Carême, Marie Antoine 24, 27, 29, 30
Carlson, M. 228–9
Carlzon, J. 101
celebrity chefs 27–8
cheese production 19–20
Childre, D. 210, 213, 222
Chodorow, J. 222
Christensen, S. 224
Christiansen, I. 213
core experience 96–7, 98
Conran, Terence 23, 30
cultural heritage 188–96, 217–18
Copenhagen, development 218
Copenhagen Jazz House 87, 92, 94–5
Copenhagen Theater Community 93
Copp, C.B. 139, 140
Copp, M.A. 116
cultural tourism, consumer
performance 176
authenticity 177–81, 196–9
case studies
approach and context 181–2
tourist photography 182, 183–8
Viking Ship Museum 182, 188–96
performance theories 178–81
tourism theories 177–8, 179
Culture-Clash festival 148
Czarniawska, B. 123
Danish music industry entrepreneurs 111–12, 130–31
entrepreneur’s tale 123–31
experience creation of CDs 112–14
method of analysis 114–16
theories 116–17
emotions and rationality together 117, 118
entrepreneurial theory on drivers 119–20
measurable emotions 117
passionate field 118–23
rational and functional emotions 117–18, 121
Davidson, J. 25
Davidson, R.J. 227–8
de Bono, E. 224
de Bresson, C. 144

cooking
as art 26–7
celebrity chefs 27–8
see also chefs
Cooper, C. 139
Copenhagen, development 218
Copenhagen Jazz House 87, 92, 94–5
Copenhagen Theater Community 93
Dewsbury, J.-D. 180
Disney experience 235
Doom 37
double consciousness 228–9
DR broadcasting 87, 90, 92, 95, 102–3, 104–5
Dyer, J.H. 138
eating and food experience
as art 24–7
celebrity chef 27–8
cultural capital 21–2
eating experience 15–18
food and civilization 14–15
food culture 13–14
food in diplomacy 29–30
food production 18–20
host–guest relations 22–4
New Nordic Kitchen 28–9
Nouvelle Cuisine 26–7
public institutions 20–21
Edensor, T. 179, 180
ego reactions 209–10, 211, 212, 216, 222–3
Ego Roulette 206, 209–10, 211, 212, 222–3
Ehn, P. 161
Eigen, Anders 114–15, 123, 124–30
Elias, N. 14
Eliasson, Olafur 204
emotions 117–18, 121, 204–5, 206, 208–9
see also passion of music industry
time entrepreneurs
Empire State Building 65
Engberg-Pedersen, A. 204
Engel, L. 222
Enneagram 209, 212
entrepreneurs in the music industry
111–12, 130–31
entrepreneur’s tale 123–31
experience creation of CDs 112–14
method of analysis 114–16
theories 116–17
emotions and rationality together
117, 118
entrepreneurial theory on drivers
119–20
measurable emotions 117
passionate field 118–23
rational and functional emotions
117–18, 121
Escoffier, George Auguste 27, 30
existential authenticity 197
the experience 1–2
experience creation 4–5
as a business activity 5–7
consumer perception see consumer
performance in cultural
tourism; family tourism;
performative processes
and innovation 6–8
management of 9–10 see also
entrepreneurs in the music
industry; experience production
backstaging; innovation
networks of urban leisure
experiences; service industry
experience offerings
experience design see food and eating
experience; Rome; multisensory
analysis; video games design
experience economy 2–3
experience offerings in retail services
157–8, 174
actor network theory (ANT) 157,
160–62, 164–5, 168–70, 174
artifact as tool and actor 160–61
capacity for action 161–2
case studies
Manumission nightclub 162–3,
165, 168, 170–71
Prada, New York 165–6, 167–8,
170–71
design of retail and service
environments 166, 168–70
design of retail and service
environments 166, 168–70
employee and environment
combinations 170–71
employee and environment networks
171–2
employees and materiality 159
implications for management 172–3
leisure experience offering 158–9
objects with agency 163–5
user experience unpredictability 170
experience production backstaging
83–5, 107–8
case studies 87–8
Betty Nansen Theater 93–4, 100,
103, 105
Copenhagen Jazz House 92, 94–5
DR broadcasting 90, 92, 95, 102–3, 104–5
Hultsfred rock festival 95–6, 107
IO Interactive 89–90, 91, 92, 106
Roskilde rock festival 95, 101, 106
contemporary production system 99–102
core experience 96–7, 98
experience concepts 94–6
experience production system 85–6
taxonomies 88–91
innovation
as crucial business activity 102–3
new ways of organization 106–7
strategic organization 103–6
methodology and empirical basis 86–8
move from frontstage 96–8
strategic orientation 91–4
taxonomies of production system 88–91
total experience 98

Experiencescapes (O’Dell) 177

Falster Minder Museum 150–51, 153
family gaze 182, 184–8, 197, 198
family tourism 232–3
experience production 233–5
experience dimension model 234, 249
family as decision-making unit 237–9
good holiday, children’s view 235–6, 239
good holiday, parents’ view 236–7, 239

study
conclusion 248–9
implications for tourism industry 250
methodology 240–43
results 243–8
fantastic realism 182, 193, 195, 196, 197–8
Fasting, N. 227
festivals see Culture-Clash festival;
Hultsfred rock festival; Roskilde rock festival; Vesterbro festival
Fineman, S. 116–17, 118

Fischer, M.M. 138
flavour 15–16
Fleischer, M. 17
Florida, R. 134, 135, 137, 138
Flyvbjerg, B. 115
food and eating experience
as art 24–7
celebrity chef 27–8
cultural capital 21–2
eating experience 15–18
food and civilization 14–15
food culture 13–14
food in diplomacy 29–30
food production 18–20
host–guest relations 22–4
New Nordic Kitchen 28–9
Nouvelle Cuisine 26–7
public institutions 20–21
Ford, D. 142
Forum Romanum 63, 67
frontstage 83–4, 96–7, 99, 100–101, 179
see also backstaging of experience production
Fuglsang, L. 160

Game Developers Choice Award 55
game literacy 38
gamers see video games design
gamma waves 226, 227–8
genealogy 193, 194–5, 196
Gibson, J. 64
Gibson, J.J. 180
Gibson, L. 139, 142
Giddens, A. 121
Gillett, G. 118
Gilmore, J.H. 2, 3, 6, 18, 21, 83, 87, 100, 112, 176, 233, 249
Gjedde, A. 222
Godbey, G. 137
Goffman, E. 49, 179, 184
Goodall, B. 140, 142
Gordon, I. 140, 142
Gospodini, A. 137, 138
Grabher, G. 142
Granovetter, M. 119, 127
Gregson, N. 179
Grimod de la Reynière, Alexandre
Balthazar 27
Guba, E.C. 115
Gyimóthy, S. 234, 237, 239
Haahiti, A. 235
Håkansson, H. 142
Halinen, A. 144
Hall, C.M. 134
Halme, M. 139
Hammershus 176, 182, 183, 184, 185–8
see also cultural tourism, consumer performance
Hancock, M. 94
Harré, R. 118
Hassard, J. 161
heartbeat 213–14
HeartMath Institute 213, 221, 222
Heath, C. 161
Hegel, F. 24–5
heritage industry 188–96
hermeneutic circle of tourist photography 183–4
Hetherington, K. 188
Hildén, Jytte 27
Hjalager, A.M. 139, 141
Hochschild, A.R. 118, 121
Høffding, Sine 218
holiday decision-making see family tourism
Holmen, E. 138, 142
Holopainen, J. 36, 43–5, 46, 47, 48, 49, 56
Hooper-Greenhill, E. 188
Hotel Hunger 125, 127, 128–9
Huizinga, J. 46, 50
Hultsfred rock festival 87, 95–6, 107

I Love Bees 55
Ibiza, Manumission nightclub 162–3, 165, 168, 170–71
‘Ich und Du’ (Buber) 220
IDEO designs see Manumission nightclub; Prada, New York
indie music see entrepreneurs in the music industry
Ingold, T. 180
innovation 7–8
innovation in experience production 102–8
as crucial business activity 102–3
new ways of organization 106–7
strategic organization 103–6
innovation networks of urban leisure experiences 134–6, 152–3
case study, Nykøbing Falster 143, 152–3
leisure experience nature and geography 145–7
leisure space network geographies 147
method 143–5
other networking businesses 149–52
sub-sector crossing networks 147–9
urban leisure experiences
innovation network geography 138–43
nature and geography 136–8

International Hobo 38–9
internet games see MMORPGs
IO Interactive 87, 89–90, 91, 92, 106
Ivy, R.L. 139, 140
Jacobsen, K. 92
Jakobsen, M.D. 227
Jarkiborg, Sweden 217
Jennsen, D. 236
Jensen, R. 3, 112, 113, 114, 248
Jensen, T.B. 219
Jóhannesson, G.T. 198
Johns, N. 234, 237, 239
Jolly Chor(a) 206, 210, 211, 212, 213, 223, 227, 229
Jolly Lobe 228
Jung, C.G. 223
Jurowski, C. 235, 236, 248
Juul, J. 35, 51

Kairos 206, 207, 212–13
Keirsey, D. 41
Kelemen, S. 213
Kelly, T. 222
 Killer 54
Kleinman, S. 116
Kluge, A. 181
Knopoff, K. 116, 118
Knorr Cetina, K. 160
Knowles, T. 140
Korsmeyer, C. 24, 25
Kreiner, K. 224
Kringelbach, M.L. 205, 225
kundalini energy 227
Kurti, N. 24

La Dolce Vita (film) 62
Larsen, J. 182
Larsen, S. 236, 248
Lash, S. 177
Lash, S.M. 137
Latour, B. 157, 161, 163–4
Law, C.M. 134, 135, 136, 137, 138, 140
Law, J. 161, 165
Lazzaro, N. 35
Lee, B. 134
Legoland 237

leisure experiences, urban innovation networks 134–6, 152–3
case study, Nykøbing Falster 143, 152–3
leisure experience nature and geography 145–7
leisure space network geographies 147
method 143–5
other networking businesses 149–52
sub-sector crossing networks 147–9
urban leisure experiences innovation network geography 138–43
nature and geography 136–8
Lévi-Strauss, C. 18
Lindstrom, M. 237, 238
Littman, J. 222
Lund, J.M. 217
Lury, C. 196

MacCannell, D. 178, 179, 197
magic circle in video games 46, 54, 55
majors (multinational record labels) 126, 127, 128
Malecki, E.J. 139
Malmberg, A. 139
Mangham, I.L. 116–17, 118
Mangor, A.M. 18
Manu mission nightclub 158, 162–3, 165, 168, 170–71
de Marinis, M. 49
Markus, G. 193
Martin, J. 116, 118
Martinsen, T. 217
Maskell, P. 139
Massive Multiplayer Online Role Playing Games (MMORPGs) 37, 40, 53
Mazzarella, M. 114, 115
McCray, R. 205, 213, 214, 221–2
McGonigal, J. 53
McNea, J.U. 235, 238
Meat Market project 218–19, 220–21
Medieval Centre, Nykøbing 149–50, 151, 153
Meyhoff, K.W. 204
Michelin Guide 26
milk production 19–20
Milne, S. 139, 141
Mirdal, G.M. 223
MMORPGs 37, 40, 53
molecular gastronomy 24
Monopoly 33
Montola, M. 53, 54
Morgan, N. 235
Morrison, A.J. 139, 140, 141
Mossberg, L. 85, 234
museums 188
see also Falster Minder Museum; Viking Ship Museum, Roskilde
music industry entrepreneurs 111–12, 130–31
entrepreneur’s tale 123–31
experience creation of CDs 112–14
method of analysis 114–16
theories 116–17
emotions and rationality together 117, 118
entrepreneurial theory on drivers 119–20
measurable emotions 117
passionate field 118–23
rational and functional emotions 117–18, 121
Musicon Valley 87, 106
Myers-Briggs system 41, 43

The Naked Chef 28
Nash, C. 196
national cuisine 28–9
Negt, O. 181
New Nordic Kitchen 28–9
Nickerson, N.P. 235, 236, 248
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicolini, D.</td>
<td>165</td>
</tr>
<tr>
<td>Nielsen, L.B.</td>
<td>235</td>
</tr>
<tr>
<td>Normann, R.</td>
<td>94</td>
</tr>
<tr>
<td>Nørrebro</td>
<td>218</td>
</tr>
<tr>
<td>Norregård-Nielsen, H.E.</td>
<td>69</td>
</tr>
<tr>
<td>Nouvelle Cuisine</td>
<td>26–7</td>
</tr>
<tr>
<td>Nykær, M.</td>
<td>66</td>
</tr>
<tr>
<td>Nyköbing Falster, case study</td>
<td>143,</td>
</tr>
<tr>
<td>leisure experience nature and</td>
<td></td>
</tr>
<tr>
<td>geography</td>
<td>145–7</td>
</tr>
<tr>
<td>leisure space network geographies</td>
<td>147</td>
</tr>
<tr>
<td>method</td>
<td>143–5</td>
</tr>
<tr>
<td>other networking businesses</td>
<td>149–52</td>
</tr>
<tr>
<td>sub-sector crossing networks</td>
<td>147–9</td>
</tr>
<tr>
<td>objective authenticity</td>
<td>197</td>
</tr>
<tr>
<td>O'Dell, T.</td>
<td>177</td>
</tr>
<tr>
<td>Oinas, P.</td>
<td>139</td>
</tr>
<tr>
<td>Oliver, Jamie</td>
<td>28</td>
</tr>
<tr>
<td>online games see MMORPGs</td>
<td></td>
</tr>
<tr>
<td>Oxland, K.</td>
<td>44</td>
</tr>
<tr>
<td>Palazzo Spada</td>
<td>76</td>
</tr>
<tr>
<td>Pantheon, Rome</td>
<td>67, 68</td>
</tr>
<tr>
<td>passion of music industry</td>
<td></td>
</tr>
<tr>
<td>entrepreneurs 111–12, 130–31</td>
<td></td>
</tr>
<tr>
<td>entrepreneur's tale 123–31</td>
<td></td>
</tr>
<tr>
<td>experience creation of CDs 112–14</td>
<td></td>
</tr>
<tr>
<td>method of analysis 114–16</td>
<td></td>
</tr>
<tr>
<td>theories 116–17</td>
<td></td>
</tr>
<tr>
<td>emotions and rationality together</td>
<td>117, 118</td>
</tr>
<tr>
<td>entrepreneurial theory on drivers</td>
<td>119–20</td>
</tr>
<tr>
<td>measurable emotions 117</td>
<td></td>
</tr>
<tr>
<td>passionate field 118–23</td>
<td></td>
</tr>
<tr>
<td>rational and functional emotions</td>
<td>117–18, 121</td>
</tr>
<tr>
<td>Patterns in Game Design (Björk and Holopainen)</td>
<td>36, 43</td>
</tr>
<tr>
<td>Pavitt, K.</td>
<td>8, 90</td>
</tr>
<tr>
<td>performance in cultural tourism</td>
<td>176</td>
</tr>
<tr>
<td>authenticity 177–81, 196–9</td>
<td></td>
</tr>
<tr>
<td>case studies</td>
<td></td>
</tr>
<tr>
<td>approach and context 181–2</td>
<td></td>
</tr>
<tr>
<td>tourist photography 182, 183–8</td>
<td></td>
</tr>
<tr>
<td>Viking Ship Museum 182, 188–96</td>
<td></td>
</tr>
<tr>
<td>performance theories 178–81</td>
<td></td>
</tr>
<tr>
<td>tourism theories 177–8, 179</td>
<td></td>
</tr>
<tr>
<td>performance theatre installation,</td>
<td></td>
</tr>
<tr>
<td>‘Black Rose Trick’ 205, 207–8,</td>
<td></td>
</tr>
<tr>
<td>210–12, 213, 214–15</td>
<td></td>
</tr>
<tr>
<td>performance theories 178–81</td>
<td></td>
</tr>
<tr>
<td>performative processes 203–4</td>
<td></td>
</tr>
<tr>
<td>communication and body 221–2</td>
<td></td>
</tr>
<tr>
<td>communication compass 223–4</td>
<td></td>
</tr>
<tr>
<td>consciousness states 226–8</td>
<td></td>
</tr>
<tr>
<td>performers and other professionals</td>
<td>221</td>
</tr>
<tr>
<td>project management paradigms</td>
<td>224–6</td>
</tr>
<tr>
<td>Space-Spirit Interaction</td>
<td></td>
</tr>
<tr>
<td>Black Rose Trick 205, 207–8,</td>
<td></td>
</tr>
<tr>
<td>210–12, 213, 214–15</td>
<td></td>
</tr>
<tr>
<td>Ego Roulette and Jolly Chor(a)</td>
<td></td>
</tr>
<tr>
<td>209–10, 222–3</td>
<td></td>
</tr>
<tr>
<td>emotions 208–9</td>
<td></td>
</tr>
<tr>
<td>ethics, interaction innovation</td>
<td></td>
</tr>
<tr>
<td>214–15</td>
<td></td>
</tr>
<tr>
<td>experiencing 204–5</td>
<td></td>
</tr>
<tr>
<td>identity-creating process 215–16,</td>
<td>219–20</td>
</tr>
<tr>
<td>Kairos and Coherence 212–14</td>
<td></td>
</tr>
<tr>
<td>longing to belong 216–18</td>
<td></td>
</tr>
<tr>
<td>Meat Market project 218–19,</td>
<td>220–21</td>
</tr>
<tr>
<td>the model 205–7</td>
<td></td>
</tr>
<tr>
<td>universal reactions 209</td>
<td></td>
</tr>
<tr>
<td>Vesterbro Festival 219–20</td>
<td></td>
</tr>
<tr>
<td>performativity 179, 180</td>
<td></td>
</tr>
<tr>
<td>peripheral services 100–101</td>
<td></td>
</tr>
<tr>
<td>Pine, J.B. 2, 3, 6, 18, 21, 83, 87, 100, 112, 176, 233, 249</td>
<td></td>
</tr>
<tr>
<td>Plato 25</td>
<td></td>
</tr>
<tr>
<td>Ponte Sisto 61</td>
<td></td>
</tr>
<tr>
<td>Poon, A. 142</td>
<td></td>
</tr>
<tr>
<td>Pozzo, Andrea 74</td>
<td></td>
</tr>
<tr>
<td>Prada, New York 158, 165–6, 167–8, 170–71</td>
<td></td>
</tr>
<tr>
<td>primary experience sector 85</td>
<td></td>
</tr>
<tr>
<td>Project Entropia 40</td>
<td></td>
</tr>
<tr>
<td>project management paradigms 224–6</td>
<td></td>
</tr>
<tr>
<td>psychic functions 223</td>
<td></td>
</tr>
<tr>
<td>reality video games 52, 54–5</td>
<td></td>
</tr>
<tr>
<td>A la recherche du temps perdu (Proust)</td>
<td>16–17</td>
</tr>
</tbody>
</table>
Relph, E. 177
retail service industry experience offerings 157–8, 174
actor network theory (ANT) 157, 160–62, 164–5, 168–70, 174
artifact as tool and actor 160–61
capacity for action 161–2
case studies
Manumission nightclub 162–3, 165, 168, 170–71
Prada, New York 165–6, 167–8, 170–71
design of retail and service environments 166, 168–70
employee and environment combinations 170–71
employee and environment networks 171–2
employees and materiality 159
implications for management 172–3
leisure experience offering 158–9
objects with agency 163–5
user experience unpredictability 170
Rios, Alicia 24
Ritz, César 27, 30
Rizzolattò, G. 18
Roberts, K. 136, 140
Robinson, J. 137
Roddick, A. 119
Roedder John, D. 237, 238
Roepstorff, A. 222
Rolls, E.T. 16
Roman holiday (film) 62
Rome, multisensory analysis 60–61, 66
art 71–4, 75, 76, 77–80
art and power 77–80
contrasts and fear 70–71
fashion 71–2, 73
film icons 62, 67
food 72, 74, 75, 76
iconic representations 62
multisensory consciousness 63–4
space and linear perspective 74, 76–7
spatial position 64–5
tourism 66–70, 80–81
Rose, G. 179
Roskilde rock festival 87, 95, 101, 106
Roskilde University 106, 218
Roskilde, Viking Ship Museum 176, 182, 188–96
Rouse, R. 44
Rozman, D. 210, 213, 222
Rust, L. 238
Ryan, C. 239
Salen, K. 34
Samuels, M. 226
Samuels, N. 226
Savarin, B. 29
Schechner, R. 18, 50, 52, 221
Schieffelin, E. 180
Schofield, P. 134, 135, 136, 137, 139, 140
Schön, D.A. 224, 228
Schumperger, J.A. 120, 126, 128
Seaton, A.V. 236
secondary experience sector 85
service industry experience offerings 157–8, 174
actor network theory (ANT) 157, 160–62, 164–5, 168–70, 174
artifact as tool and actor 160–61
capacity for action 161–2
case studies
Manumission nightclub 162–3, 165, 168, 170–71
Prada, New York 165–6, 167–8, 170–71
design of retail and service environments 166, 168–70
employee and environment combinations 170–71
employee and environment networks 171–2
employees and materiality 159
implications for management 172–3
leisure experience offering 158–9
objects with agency 163–5
user experience unpredictability 170
‘Servicescapes: The Impact of Physical Surroundings on Customers and Employees’ (Bitner) 168–9
Shafer, C.S. 134
Shields, R. 184
Simmel, G. 17
The Sims 40, 49
The Sims Online 53
Singh, H. 138
Socrates 25
Sørensen, Signa 205, 211, 215
Space–Spirit Interaction
Black Rose Trick 205, 207–8, 210–12, 213, 214–15
demons 208–9
ethics, interaction innovation 214–15
experiencing 204–5
identity-creating process 215–16, 219–20
Kairos and Coherence 212–14
longing to belong 216–18
Meat Market project 218–19, 220–21
the model 205–7
universal reactions 209
Vesterbro Festival 219–21
Spanish Stairs, Rome 69
St. Ignazio Church, Rome 74, 76
St. Peter’s Cathedral, Rome 61, 67
Stacey, Ralph D. 114, 121
staged authenticity 179, 197
star rating system 26
Stern, D. 213
Strati, A. 160, 161–2
Symons, M. 25
Szulborski, D. 54
Tagg, S. 236
Talleyrand, Charles de 29
taste 15–16
tellström, R. 29
Tetris 53
That Cloud Game 39
Thierstein, A. 107
This, H. 24
Thornton, P. 239
Thorvaldsen, Bertel 69
3D technology in video games 37
Thrift, N. 180
The Timeless Way of Building
(Alexander) 45
Törnroos, J-Å. 144
total experience 97, 98, 108, 136, 150
tourism see urban leisure experiences, innovation networks
tourism theories 177–8, 179
tourist industry see family tourism; Rome, multisensory analysis
tourist performance at cultural attractions 176
authenticity 177–81, 196–9
case studies
approach and context 181–2
tourist photography 182, 183–8
Viking Ship Museum 182, 188–96
performance theories 178–81
tourism theories 177–8, 179
The Tourist: A New Theory of the Leisure Class (MacCannell) 178
The Tourist Gaze (Urry) 178
traces 193, 199
trance 226–7
Tremblay, P. 141
trust 119, 127
21st-century game design (Bateman and Boon) 35, 36
urban leisure experiences, innovation networks 134–6, 152–3
case study, Nykøbing Falster 143, 152–3
leisure experience nature and geography 145–7
leisure space network geographies 147
method 143–5
other networking businesses 149–52
sub-sector crossing networks 147–9
urban leisure experiences
innovation network geography 138–43
nature and geography 136–8
Urry, J. 137, 177, 178, 183, 184
van Maanen, J. 123
Vedfelt, O. 222
Vesterbro Festival 218–21
video game genre 37
video games design 33–7
casual gamers 38, 40, 42
family gamers 39
game design patterns 43–9, 56–7
boundary components 47–8
communication 48
concepts development 48
game patterns 47–8
holistic components 46
idea generation 48
problem solving 48
structural components 47
temporal components 47
gameplay 44, 57
games as performances 55–6, 57
game performance 51–2
performance theory 49–53
pervasive games 53–4
reality games 52, 54–5
ritual and rules 50–51
social extension 54–5

Vectors of High Performance
Gameplay 53
games for the market 36, 43
audience models 37–9
boundary components 46–7
complexity 40
demographic game design 36, 39–43, 56
game session 40–41
gameplay 40
genre models 36–7
interface 40
play window 41
psychological theory 41–3
hardcore gamers 38, 41, 42
innovation 56–7
lifestyle gamers 39

magic circle 46, 54, 55
testosterone gamers 39, 40
Viking Ship Museum, Roskilde 176, 182, 188–96
see also cultural tourism, consumer performance
Villa Borghese park 80
virtual Internet worlds 40
Visser, M. 23
Von Mises, L. 119
Waar, A. 54
Walker, W. 8
Walsh, K. 188
Wang, N. 197, 198
Weick, K.E. 118, 128
Whirling Dervishes 54
Wilhelm, B. 107
Williams, S. 136, 137
wine industry 22
Winnie-the-Pooh (Milne) 13
World of Warcraft 40, 47

Yavas, U. 235
Yee, N. 36
Young, Neil 122
Zimmerman, E. 34