

# IMAGE OF MARRAKECH

A visual analysis of the Dutch media representation of Marrakech as a travel destination



Charlotte van Barneveld \_ Pre-master Tourism & Culture, BA thesis

Radboud University Nijmegen \_ June 15, 2021

Dhr. T.M.J. Sintobin



## Table of Contents

Abstract .....	3
1_ Introduction.....	4
1.1 Motivation .....	4
1.2 Literature Review .....	5
1.3 Theoretical Framework .....	7
1.4 Methodology .....	9
2_ Representation of nature & architecture in Marrakech .....	12
2.1 Nature & architecture defined .....	12
2.2 Representing nature.....	12
2.2.1 Desert .....	12
2.2.2 Gardens .....	16
2.3 Representing architecture.....	19
2.3.1 Riad (courtyard).....	19
2.3.2 Historical architecture .....	23
3_ Representation of the entertainment .....	25
3.1 Entertainment defined .....	25
3.2 Representing shopping in the Souks .....	25
3.3 Representing Marrakech at night.....	29
4_ Similarities in the visual digital representation of Marrakech .....	32
4.1 Storytelling, a focus on romanticism and adventure .....	32
4.2 The influence of the touristic organisations.....	33
4.3 The representation of the local culture .....	33
5_ Conclusion .....	34
Works Cited .....	37

## Abstract

Within the framework of art and culture studies with a specialization in tourism studies, this pre-master thesis focuses on the relationship between (digital) media and tourism.

Specifically, at the representation of Marrakesh as a travel destination from the perspective radiated by three different platforms of the Dutch media. By taking a closer look at the specific image and some of the additional text content that these online platforms provide, the Western appeal, the image and the representation (the presence of an Orientalist view) of this destination can be recognised and understood.

Charlotte van Barneveld

June 15, 2021

# 1\_Introduction

## 1.1 Motivation

In an increasingly growing and influential digital world, undiscovered places are made visible in their entirety, and easily accessible via your desktop or smartphone. Through the accessibility of these digital platforms potential tourist can already explore the entire destination beforehand. As a result, these digital representations provide the first introduction to a potential travel destination and thus create the first image and expectations which might attract the tourist. This research therefore focuses on this first digital representation of a travel destination which construct the tourist expectation.

Personally, when I scroll through my Instagram Feed, I keep getting drawn in by fantastically colourful, exotic and romantic images of several destinations that I had not heard of before, which tempts me to go there. My image of Marrakech was formed by the intriguing photos that came by on the internet. The online representation was full with images that were showing the colourful architecture, women dressed in beautiful luxurious satin dresses, the mysterious markets with all kinds of exotic antiques and the magical atmosphere when the city is represented at midnight. In contrary, my image from Morocco as a whole country evokes other connotations, like the political unrest and the inequality in the society. Marrakech appears to form a kind of island within this whole, separated from these other associations and created by attractive digital images that might even form a kind of ‘fantasy’.

Through this research, I want to study the influence that the digital media exert on our expectations and examine the extent to which stereotyping plays a role in this, what this might tell about the Dutch perspective on Marrakech and to understand why this destination is represented in this specific way.

## 1.2 Literature Review

Marrakech attracts the highest number of tourists that visit Morocco with a reputation of high cultural authenticity it is known as the ‘Red City’ (Steenbruggen 7). In 2011 the city attracted over 2 million (mainly Western) tourists (7). According to Demerdash, the touristic environment of Marrakech is vitality depending on its orientalising marketing schema (Demerdash 28). She deques that “Marrakech has become more of a product than a place”, the myths are being adopted and reinvented to satisfy foreign demand via what she calls **oriental brandscape** (29). The foundation of this can be traced back to colonial times. Back in 1912, when the number of French settlers increased in Marrakesh, the indigenous population was exiled to the medina (the ancient centre). At the time, France produced a Moroccan cultural heritage to support segregationist goals and to attract potential emigrants. Due to the growing tourist industry, this colonial layout and demographics still live on in Marrakesh, making the medina still represented through an oriental lens, as an exotic spectacle. Marrakech is framed to promise hedonistic pleasures and contribute to the consumer's oriental fantasy, which originated during the colonial phase. An example of a famous tourist hotspot that also contributes to this oriental fantasy is the well centred square Jemaa el-Fna, a square where the tourists can enjoy exiting performances, buy exotic goods and enjoy food and drinks. The square is known as the ‘Magical Square’ that seduces Westerners from their European fantasies about the East (Minca 156). According to Claudio Minca Jemaa el-Fna is a perfect distillate of exotic tourism, “it is the sum total of all the characteristics attributed to Morocco in the European imaginary”(Minca 155). Minca shows that there is a problem in preserving the heritage, such as the square. Capturing an indigenous civilization still has a lot to do with the process of inventing traditions under colonization - contemporary tourists are still informed about the square through the readings of colonial information. There are various narratives that make up the square, both from the Moroccan authorities and the tourists, “Jemaa el-Fna has progressively become a hybrid and ambivalent

context, despite official attempts to represent it as the pure essence of Moroccan heritage” (Minca 157).

Image representations of Marrakech can contribute to the transfer of these (colonial) narratives and thus transfer the representation of the city to other countries. Tourism scholars I. Tussyadiah and D. Fesenmaier point out that the use of new media resulted in a new set of mediators for tourists experiences. “Videos can provide mental pleasure to viewers by stimulating fantasies and daydreams, as well as bringing back past travel memories” (Tussyadiah, Fesenmaier 24). “This online content act as a narrative transportation, providing access to foreign landscapes and socioscapes”: through this the tourist receives access to this destination via the perspective of the source (24). The tourist gaze is also partly formed by the perspective offered by the digital access to the destination. Sociologist John Urry states in his book *The Tourist Gaze 3.0* that the term **tourist gaze** describes the process through which a tourist interprets and objectifies the place that the tourist visits (Urry 148). Several scholars (Beeton, Santos, Bowen, Jennings, Weiler) are arguing that the tourist gaze is becoming more mediated, by for example the media, “people often engage with others who and which serve to mediate their experience” (Jennings, Weiler 31). As John Urry recognizes different modes of travel (corporeal, virtual or imaginative), Strain introduces the term **mobilized virtual gaze**, a virtually mobilized gaze generated through a static film or video (Strain 84). Virtual tours and multimedia features are increasingly used to enhance and add value to the tourist experiences and represent destinations (Tussyadiah, Fesenmaier 25). These online visual data can be used to understand the tourists preferences, behaviour and creative interpretations of place meaning. A picture might convey complex meanings and synthesises multiple ideas in a way it can even re-shape a destination’s perception (Volo and Irimias 1).

This research is innovative because no previous research has been conducted into the Dutch digital representation of the city of Marrakech before. In this way, this research can provide insight into the Dutch digital branding of the city. This research focuses on analyzing the visual content, as image representations create the first visual 'contact' with the destination and thus create a first impression. The destination is much more tangible in visual content than in textual information, visual material serves as a reflection and snapshot of 'reality'. This leads to the following main question that will be answered in this thesis: “How do three selected Dutch digital platforms visually represent Marrakech as a tourist destination?”. The first chapter deals with the visual representation of the architectural and natural space in Marrakech. This chapter is divided into different sub-themes chosen from the corresponding visual content on the three platforms, by answering the following sub-question: “How are the architecture and nature of Marrakech visually represented on the three Dutch digital platforms?”. The second chapter deals with the visual representation of the (touristic) local entertainment, like shopping and the atmosphere of Marrakech at night. In the second chapter the following sub-question will be answered: “How are the entertainment hotspots and activities of Marrakech visually represented on the three Dutch digital platforms?”. Finally, the third chapter examines and explains the similarities in the visual representation from the three platforms, like the overarching findings that are recognisable in several photos.

### 1.3 Theoretical Framework

Through the media Marrakech is mainly promoted via photography as a magical illuminated city by night with large and versatile colourful and exotic trade markets, surrounded by authentic architecture. The representation of the medina have been influenced by a long tradition of ideas preserving and claiming that the view of the medina is like a living ‘oriental’ museum, “entering it is like stepping back in time” (Daher 14). This 'outdoor museum' also continues in a building that bears the specific name, called: “The Orientalist Museum of

Marrakech”, a museum that implies the Orientalist perspective, like explained in the book *Orientalism* by Edward Said, a Professor of Literature at the Columbia University and founder of the academic field of Postcolonial Studies. According to Said, the Orient can be described “as an almost European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes full of remarkable experiences” (Said 1). He suggests that the main thing for the European visitor was a European representation of the Orient and its contemporary fate. The definition of the term is related with ideas about history, culture and power tied to the tumultuous dynamics of contemporary history thus very differentiating from meaning. As Karl Marx explains in his book *The Eighteenth Brumaire of Louis Bonaparte* these power relations in a way that the ‘others’ cannot represent themselves, but that they must be represented (Marx 32). The Orient can be seen as a Western interpretation of looking at the ‘other’, a stereotyping depending on several factors (like colonialism and periods of war). John Urry did his research on the impact of an individual in contemporary Western society visiting ‘others’ (Urry 1). Urry’s book *The Tourist Gaze 3.0* is about how ‘others’ are defined by the visiting Western cultures by altering their authenticity, including their culture, society and heritage, so that it will better suit the gaze that has been pre-determined by the tourist through portrayals stemming from sociological factors such as media (Taillon 199). While Urry has researched how ‘the other’ is defined in the West, Said gives this claim of identity a name, namely Orientalism. This term indicates how ‘the other’ outside the Western world is identified by the Western tourist, in which stereotyping, fantasies and myths play a major role. As Urry also points out, the expectations of ‘the other’ are also shaped by the media, which only reinforces rather than disproves this stereotyping.

Transferred fantasies and stories have a lot of influence on the meaning of the destination and the touristic offer. In Daher’s book *Tourism in the Middle East. Continuity, Change and Transformation*, Daher appoints the multiple connotations of the Middle East..



Fantasies of exotic people and places have fuelled the development of neo-Orientalist tourist sites/sights, from ethnic heritage trails to idyllic beaches and even sex tourism districts (Daher 16). On the one hand the Middle East has constantly veered from romanticised fascination to suspicion and fear (Daher 7). According to Daher it is wrong to portray the Middle East as a focus for the Orientalist explorer, the Orient can be seen in a broader context in a way that it would not be seen as a boundary between two worlds but as the place that binds them together (9). The Orient, has been a place where social encounter and exchange have shaped and influenced culture, spatial division and historical information (9).

#### 1.4 Methodology

Three types of primary sources will be used to analyse the Dutch perspective that the media provides on Marrakech as a travel destination: the Dutch influencer Noor de Groot @queenofjetlags (accessed on May 10, 2021), the non-commercial and informative website of <https://www.marrakechvoorbeginners.nl> (accessed on May 11, 2021) and the commercial website of <https://www.reisjunk.nl/marokko/marrakech/> (accessed on May 18, 2021). The Dutch digital representation is investigated on the basis of image analysis of the visual content represented on the platforms, sometimes the supporting textual content is included to clarify the meaning of the image. These three platforms were chosen because they are highly visible in the search results since they are well known and popular among the Dutch inhabitants. For example, Noor de Groot with her 730K followers account @queenofjetlags is one of the best-known Dutch influencers who mainly offers content in the field of traveling, lifestyle and fashion. [Www.marrakechvoorbeginners.nl](https://www.marrakechvoorbeginners.nl) is almost at the top of the search results when searching for "Marrakech bezoeken (visiting Marrakech)", the website immediately stands out because of the name "marrakechvoorbeginners (marrakechforbeginners)", and this immediately suggests that it is a good informative website for travellers who are still unfamiliar with the city. In addition, this website was founded by private individuals who

keep the information up-to-date from their travel experience to Marrakech, there are no commercial purposes. On the other hand, the website [reisjunk.nl](http://reisjunk.nl), was founded for commercial purposes and so there are many references to accommodations and activities. The tips in terms of hotspots are linked to advertising purposes. The three platforms are interestingly to compare with each other because they all serve a different purpose and intention. Firstly Noor's account is mainly focused on increasing her personal brand on social media, secondly [www.reisjunk.nl](http://www.reisjunk.nl) is more focused on advertising, sales and business cooperation and last [www.marrakechvoorbeginners.nl](http://www.marrakechvoorbeginners.nl) is more focused on providing non-commercial travel information.

First, the data will be formally analysed based on the model of the book *Hardop Kijken* by Ad de Visser. Then, the findings will be interpreted by using the semiotics model of Roland Barthes. The images are analysed using the connotation and denotation method of Roland Barthes. Roland Barthes is known for his study of signs, showing that the distinction between signifier and signified is crucial. He used schemes to categorize the signs and codes he worked with in order to divide texts and narratives into different parts with different functions. He uses the concept of denotation and connotation to indicate the difference between the signifier and the signified, in order to indicate the difference between the objective (neutral) sign and the sign's approximate meaning in depth.

The visual research is treated from various themes that appear on the platforms, these themes have been specifically selected as these are the themes that form the Dutch representation of Marrakech. For example, certain themes were not covered, as they had no place on the platforms. So the visual analysis is built up as follows; In the denotation subchapter, the visual aspects of the images are analysed and named, using Ad de Visser's model. In this subchapter the following aspects are discussed: the frame, the composition, movement, light and shadow and the use of colour. Here the focus is purely on the first

impression, what is actually seen, without seeking further meaning in this. In the sub-chapter connotation, the underlying meaning of these visual aspects is discussed and to what extent there is a visible relationship with Said's Orientalism. In this part the representation that the image radiates will be in depth analysed, in this way underlying relationships are explored. The following will be indicated in this part: the ambiance that the photo radiates through the use of photoshop, the presence of people and facial expression or movement, the presence or omission of certain objects, the presence of locals or cultural expressions and the chosen scene. At last, a chapter has been added in which the similarities in representation are discussed. In the chapter the connections are identified and reduced in order to understand why these image aspects are such an essential part of the representation of Marrakech.

## 2\_ Representation of nature & architecture in Marrakech

### 2.1 Nature & architecture defined

In this chapter, the components of nature and architecture have been combined, as these two complement each other in the image of a travel destination. A lot of attention on the digital platforms is paid to showing the oriental historical architecture, the deserts and botanical courtyards.

In the subchapter denotation, the frame, composition and use of colour of the images are analysed. In the subchapter connotation, the (underlying) meaning of the image is further elucidated and the image aspects that are in line with orientalism are examined.

### 2.2 Representing nature

#### 2.2.1 Desert

During the trip to Marrakech of influencer Noor de Groot (@queenofjetlags) the trip to the desert is included, where her family (husband and step daughter) is shooting the online content for her channel. Image 1 and 2 were photographed in the desert and posted on her Instagram channel. However, the other platforms do not offer images of the desert, so only Noor's content serves as a representation here.



**Image 1.** *La Pause Marrakech.* Instagram @queenofjetlags, 27-10-2018.



**Image 2.** *La Pause Marrakech.* Instagram @queenofjetlags, 29-10-2018.

### Subscription and compositional analysis (denotation):

In image 1, the frame was created by shooting the photo from the tent, with an eye on the surroundings and the scene with Noor as the focus point (Visser 54). In image 1 the focus lays partly on Noor and partly on the chair and objects next to her. In image 2, the frame is partly cut off so that the camel is not completely visible in the frame, here the focus is more on the spaciousness of the environment. The proportion scheme of the Golden Ratio could be recognized in image 1, to order the proportions (69). Both images have a linear order (clear, sharp and unambiguous), all contours and objects can be clearly distinguished (64).

Image 2 has a symmetrical composition with the centre of attention in the middle (Visser 66). Image 2 shows a pyramidal composition, the composition has symmetry, stability and a tectonic character. (73). A juxtaposition can be recognized in both images 1 and 2, the foreground and background (Noor and the mountain in the distance) are immediately next to each other, creating a strong spatial and depth effect (77).

The used Instagram filter and colour palette in the images is almost identical, the images radiate warmth and softness through the use of earth and pastel tones. The colours have a whitish undertone which results in the various colours radiating little individuality, but this ensures a colour palette that almost blends into each other (Visser 104). In image 1 the colour perspective is a bit missing, in a way that the horizon cannot be easily distinguished by colours (109). In images 2 a little more of this depth can be recognised due to the darker colouring of the rear mountain.

Image 2 creates the illusion of movement, by following the movement in the photo this creates the impression of dynamism (Visser 114). Image 1 shows the human body in a certain rest, which is called statics (119), yet some dynamism has been brought into this 'resting position' by making the weight of the image (Noor) lean forward. Due to this weight



displacement, a counterweight (contrapposto) is required, so that the supporting leg leans on the adjacent chair, which gives the image a flexible and asymmetrical character (119).

#### [In depth analysis \(connotation\):](#)

Noor's photos are focused on a styled and posed scene. Noor places herself conspicuously in the centre of the photo and thus takes an important position as focal point. The environment looks clean and peaceful, there is no visible trace of 'disruptions or irregularities' in the landscape and traces of human presence. The desert seems harmonious untouched and the pastel pink filter make the dessert look like as a kind of fairy tale. The clouds and the sunset give the image a serene, romantic and magical feeling. The images show the tranquillity of the landscape outside the city, as a place where time stood still because the appearance of the desert stays almost the same throughout ages. In image 2 there is a certain connection of man, with the landscape and the animal visible, all three in perfect harmony with each other. Nevertheless, the surrounding area is set up for an 'exciting' evening. In the evening the accommodation is attractively lit with fire pits and tourists can enjoy music, dance and drinks from the large safari tents (see image 3). However, this part is not visible on Instagram, the busier site is not represented. Noor posts the following text with her photo on Instagram: "No electricity, sleeping in a tent while it was storming at night. @laplausemarrakech was such a cool experience!". Through this commentary she refers to the primitivity of the accommodation and surroundings. Noor appoints the storm at night while there are not any traces visible of upcoming bad weather in her pictures, the weather and environment seems (picture) perfect. Noor posts the following text with her photo on Instagram: "Laying in bed in Amsterdam right now going through my Morocco photos! LOVED this camel ride @laplausemarrakech and before you comment I am wearing a jumpsuit I am NOT topless". By mentioning Amsterdam as her place of residence, she makes it clear again that she is a Western woman who is able to travel around the globe. She seems more concerned about her

clothing and appearance than telling something about the experience or environment, her (even a bit erotic) clothing seems impractical for this activity but she still calls it a camel ride anyway. The picture is in stark contrast with the local culture, Noor is seen without a headscarf and her posture represents freedom and eroticism. Because the photos are extremely portrayed as a 'fairy tale' with a focus on romanticism (the colour palette), exoticism (the environment) and eroticism (Noor's clothing), this creates an one-sided unrealistic image of the desert near Marrakech.



**Image 3.** Screenshot Marrakech  
VLOG @queenofjetlags, 28-10-2018.

### 2.2.2 Gardens

On the page of [www.reisjunk.nl](http://www.reisjunk.nl) about Marrakech, the photo of the garden Jardin Majorelle is right at the top as a representation of the local hotspots. The gardens show a specific and unique layout and architecture that is combined with a variety of exotic plants and trees.

#### Subscription and compositional analysis (denotation):

The frame and the shots were determined by the photographer Greg (co-owner of [reisjunk.nl](http://reisjunk.nl)). The photos are taken from a small oblique angle downwards, with a height upwards. In image 4 the focus is on Irene (co-owner of [reisjunk.nl](http://reisjunk.nl) and partner) with the cactus and in image 5 the focus is on the cobalt blue villa. The two shots both show parts of the architecture and the surrounding greenery. Image 4 has an asymmetric composition. Image 5 has a tectonic composition, since there is a firmness, stability and closedness in which horizontal and vertical lines play a role (Visser 55).



**Image 4.** *Jardin Majorelle,*  
<https://www.reisjunk.nl/marokko/marrakech/>



**Image 5.** *Jardin Majorelle,*  
<https://www.reisjunk.nl/marokko/marrakech/>

In general, the quality of the contours are linear, except that some of the surrounding greenery in the background seems a bit chaotic, vague and woolly, so that there is a somewhat pictorial appearance (Visser 64). Image 5 shows a central composition in which the centre of

attention (the blue architecture) determines the order, as a pyramidal composition can be recognized (68, 73). In both images a gradual ordinance is visible due to the step-by-step composition of foreground and background (76). In image 4, the residual shape looks just as important as the figure (the building), which ensures a balance (78).

In the use of colour, the primary colour cobalt blue can be seen next to primary yellow and the secondary green. Because the greenery radiates the warm hue of the yellow (through the sunlight), these two primary colours provide a subtle contrast (Visser 102). Furthermore, the earth tones and red footpaths stand out between the 'blue' and 'green' '. Due to the blue and yellow undertones, there is a simultaneous contrast here (107).

#### [In depth analysis \(connotation\):](#)

Since 1980, the fashion designer Yves Saint Laurent and his partner have owned the gardens and villa, Yves' ashes are scattered in the rose garden and the couple's former villa has now turned into a museum. The French artist Jacques Majorelle designed the botanical garden in 1924 and the cobalt blue colour is named after him as Majorelle blue. As a result, this location is actually more a representation of the French culture and the French sense of style, but the site is still linked as a hotspot when visiting Marrakech.

In the pictures the park looks clean, quiet, healthy and serene. The environment seems dry and barren (the red sand) but the fountains, the fresh blue tones, exotic plants and swimming pools make it look fresh and lively, like a kind of paradise in the desert. Striking in the pictures is that the focus lays more on the spaciousness and height of the exotic plants. In image 4 the focus is on the big cactus and the person in the picture just ensured that the attention is drawn to this and helps indicate the height of the cactus by standing next to it. There is no visible presence of a city or other visitors and the natural environment therefore appears healthy and undisturbed. The environment radiates a healthy balance of nature,

tranquillity and a green environment (oasis) outside the busy city. Furthermore, nature here blends in perfectly with the architecture and reinforce each other, a reference to man and nature that live in this 'oasis' together in perfect harmony.

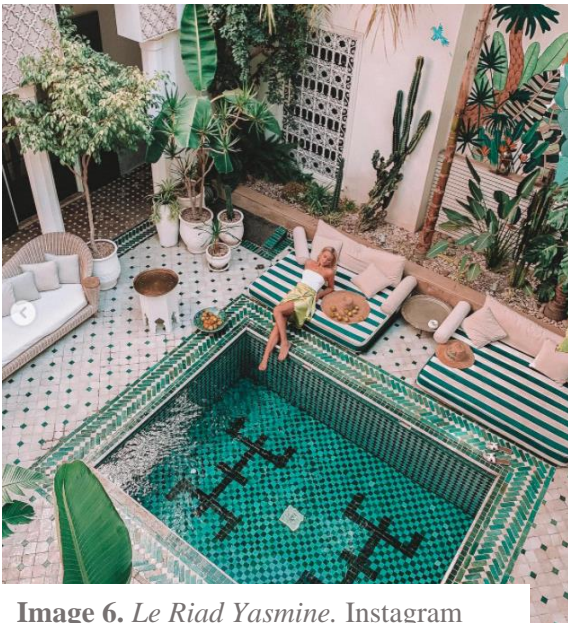
The photos of [www.reisjunk.nl](http://www.reisjunk.nl) clearly show that the owners want to create a beautiful aesthetic image in order to promote the location. The photographer has ensured that the environment is spatially represented in which the different parts reinforce each other, the fresh striking colours give the photos a youthful and fresh feeling. The photos represent something exotic and romantic, such as the 'palace' in the middle of the 'oasis' as a kind of magical fairy tale area (some associations with Disney's Aladdin) nearby the city. The photos are not posed, only the other visitors have been omitted and the colour in the photo has been enhanced.



## 2.3 Representing architecture

### 2.3.1 Riad (courtyard)

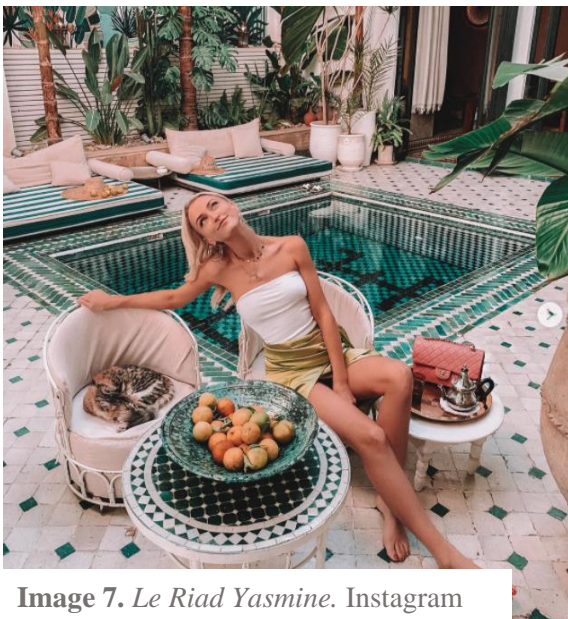
It is often seen that tourists in Marrakech stay in hotel complexes with a riad in the middle (courtyard). Staying at such a complex is very popular, a contributing experience and is often recommended, by Noor de Groot and [www.reisjunk.nl](http://www.reisjunk.nl). In their content, they highlight the riad with a swimming pool as a place of relaxation.



**Image 6.** *Le Riad Yasmine.* Instagram @queenofjetlags, 24-10-2018.



**Image 8.** *Riad.*  
<https://www.reisjunk.nl/marokko/marrakech/>



**Image 7.** *Le Riad Yasmine.* Instagram @queenofjetlags, 24-10-2018.

### Subscription and compositional analysis (denotation):

From the point where the photos were taken, a linear perspective and depth is visible to some extent (Visser 85). The frame of images 7 and 8 is determined from eye level and photographed from the corner of the room towards the other corner. Image 6 is atectonic, due to the oblique axes, movement and tension in the image (55).

All images have a diagonal composition, which divides the composition into two halves by means of the diagonal image axis, there is an upward movement visible (Visser 72). Image 8 shows an asymmetric composition (69). Images 7 and 8 both show a combination of the gradual ordinance and the contrapuntal ordinance, the foreground and background are divided in steps and attention is drawn to the immediately underlying part of the centre (77). It is striking in images 6 and 8 that the residual shape appears to play just an important role as the figure (78).

The use of colour in these images almost creates a complementary contrast, warm tones versus cooler tones (light and dark). The presence of the pastel colour salmon pink on the floor, walls and surrounding accessories contrasts with the turquoise colour of the swimming pool, plants and floor tiles (Visser 101). While in images 6 and 7 the somewhat cooler and fresher tones stand out, image 8 has a warmer character due to the earth tones, terracotta, pastel and the colour of the rattan and wood. The passage of light from the roof creates various colour contrasts between cool and warm.

Images 6 and 7 show the human body in a resting position, both taken from a different perspective. Extra dynamism has been added to both images by leaning the weight shift back on the counterweight (contrapposto, the chair and the bed) and tilting the legs (Visser 119).

### In depth analysis (connotation):

Almost the same subject is shown in both platforms, a relaxation area, yet the representation in both images is different. Images 6 and 7 radiate serenity, harmony and tranquillity in the riad's botanical surroundings. The colours radiate freshness and youth. Noor's facial expression radiates wonder and relaxation, even though her posture feels a bit forced. The visibility of the staff or other visitors is lacking. The images contains references to a healthy, luxurious and exotic life, due to the presence of tropical plants, fruit, clear water and the white pillows. Noor posts the following text with her photo on Instagram: "HOW IS THIS ALL SOOO PRETTY!! thanks @moroccanmusthaves for helping us find this awesome place!" Noor emphasizes that literally everything is beautiful in Marrakech.

Image 8 shows a bohemian environment decorated with lots of natural material, such as: cane, rattan, stone, wood and plants. It seems as a good and closed relaxing place to escape from the heat and bustle of the surrounding environment. There is no trace of other visitors or animals here and it looks clean and serene, like an oasis of peace. The exotic plants give the room a healthy character and everything seems in perfect harmony. On the contrary, there are many tables and seating areas at this location, it seems as if this place can lose its peaceful area at any moment because many people can stay here and disturb the tranquillity.

It is remarkable that in all the images the same 'Arabic' patterns can be recognized in the tiling. Daher believes that many of these specific patterns from the local culture are not represented to the Western tourist, thus isolating the local culture to satisfy the Western tourist with patterns that fit the expected perception (Daher 95, 96). Because these riads are largely visited by tourists, this pattern can be applied in several places so that it meets the expectations and recognition of the tourist.

Noor's photos are again ported here with herself as the centre, among all the exotic 'richness' of the East. In the photo she has the entire space to herself and there is fruit and tea ready for her, this again indicates her more exclusive existence. The photo from [www.reisjunk.nl](http://www.reisjunk.nl) gives a more realistic picture of the location, uninfluenced by staged scenes and without further distractions. The lounge and canopy radiate something romantic, serene and magical, especially when this space is lit up at night. The riad is aesthetically pleasing, but completely in its own charm and not edited. In contrary, Noor has added all kinds of elements to make the image more attractive and that it meets more Orientalist fantasies.



### 2.3.2 Historical architecture

In this part the representation of the historical architecture in the medina is compared from the image of Noor de Groot and the image from the website [www.marrakechvoorbeginners.nl](http://www.marrakechvoorbeginners.nl).



**Image 9.** *Dar Si-Saïd.* [www.marrakechvoorbeginners.nl](http://www.marrakechvoorbeginners.nl)



**Image 10.** *Marrakesh.* Instagram @queenofjetlags, 28-10-2018.

#### Subscription and compositional analysis (denotation):

Image 9 is taken from a distance, taken at a slightly oblique angle upwards and provides a central balanced composition (Visser 55). Image 10 was taken from eye level with the focus on the subject (Noor) as the centre. Image 9 shows more of a tectonic image, with the frame contributing to the balance.

The quality of the contours in the images are linear, in which all elements play a soloistic role (Visser 64, 65). Images 9 and 10 are symmetrical photographed and composed, as the centre of attention on the vertical centre axis, which ensures balance (66). Both images have a gradual ordinance due to the cascading composition. However, the juxtaposition of the contrapuntal ordinance is visible through the apparent suction of the foreground towards the horizon (77). In image 10, Noor is the dominant who is placed in the foreground, called the ‘repoussoir’ (77).

In these images three colours are standing out: pastel pink, yellow ochre and grey. The architecture in Marrakech shows mainly pink and sometimes yellowish tones in the building



material, often combined with contrasts such as grey and turquoise blue. It is remarkable that in image 9 a lot of warmth can be recognized in the use of yellow ochre, which radiates like almost gold. Furthermore, a complementary contrast can be recognised in image 10 due to the cool grey and blue versus the warm orange pink (Visser 101).

#### [In depth analysis \(connotation\):](#)

Both images emphasise the luxurious architecture of Marrakech, the richly decorated courtyards with pillars and Arabic patterns. Although Noor blends in with her grey glittery dress, her clothing does not fit in this scenario and give the photo a Western touch. Noor posts the following text with her photo on Instagram: “Family: ‘we’re having a casual dinner!’ Me:”, with this quote she shows again that she leads a more exclusive life in which she wears luxurious clothing for 'casual gatherings'. The presence of other visitors is lacking in both photos. These images show a clean and well-maintained environment. It is striking that [www.marrakechvoorbeginners.nl](http://www.marrakechvoorbeginners.nl) and Noor have both chosen images 9 and 10 as the first representational picture of Marrakech, image 9 is at the top of the website and image 10 is represented on Noor's Instagram channel.

The difference between the two images is that [www.marrakechvoorbeginners.nl](http://www.marrakechvoorbeginners.nl) focuses on conveying the magnificence of the architecture of the building, while Noor's photo focuses more on an aesthetic mysterious and magical image where she can present herself in her impressive matching dress. Image 9 shows the richness of decoration and architecture of the site, with a focus on spaciousness and height. The golden glow that radiates from the interior is even characteristic of the splendour of Orientalist art. The space is shown as a kind of religious place, undisturbed and standing still in time, out of touch with the busy centre. In Noor's photo the surroundings are cut off and if Noor were removed from this photo the place would look much more impressive, she serves here more as a (erotic) distraction.

### 3\_ Representation of the entertainment

#### 3.1 Entertainment defined

In this chapter, the representation of the local entertainment offer is analysed. Well-known tourist hotspots are the historic indoor markets also known as the Souks, the bustling and culinary square Jemaa el-Fna and various roof terraces for the lively nightlife. The visual content even tell something about the local culture and population because the pictures show some locals.

In the subchapter denotation, the frame, composition and use of colour of the images are analysed. In the subchapter connotation, the (underlying) meaning of the image is further elucidated and the image aspects that are in line with orientalism are examined.

#### 3.2 Representing shopping in the Souks

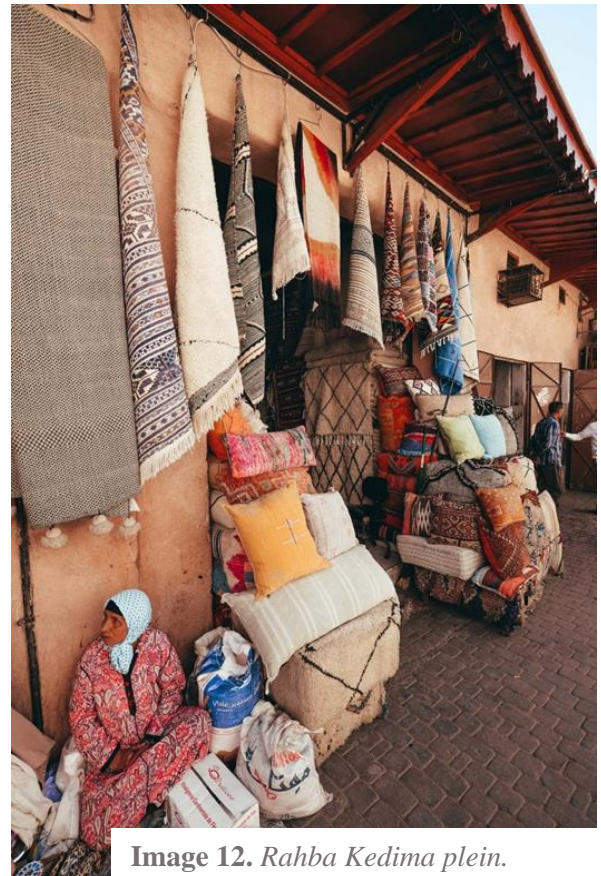
The Souks, the covered shopping streets in the middle of the Medina, are the most famous place to shop for souvenirs and other goods and are one of the most famous hotspots in Marrakech. The representations of the Souks are compared from the three different platforms.



**Image 11.** *Winkelen in Marrakech.*  
<https://www.marrakechvoorbeginners.nl/winkelen-in-marrakech/>



**Image 13.** *Souk.* Instagram  
@queenofjetlags, 01-11-2018.



**Image 12.** *Rahba Kedima plein.*  
<https://www.reisjunk.nl/marokko/marrakech/>

### Subscription and compositional analysis (denotation):

All images were taken from eye level. Image 11 has the craftsman as the focus point (subject), image 12 has the shop and the woman as the focus point and image 13 has Noor as the focus point. Image 13 is tectonic, due to its stable, fixed and closed character (Visser 55). The other two images are more atectonic, lacking peace and stability, and are more dynamic due to the oblique axes and the surrounding environment (55).

Images 11 and 12 are linear. Image 13 shows something pictorial, the background is vague, woolly and there are few fixed transitions in colour or light-dark (Visser 64). Image 13 has a symmetrical composition, the dominant is on the vertical centre axis (66). Image 12 has a diagonal composition, the diagonal line acts as the centre of attention (72). In image 11 and 12 both the figure and the residual shape are equally important and they reinforce each other while in image 13 the figure appears to be the most important (78).

The colours in the photos are mainly secondary colours of warm orange tones. The primary colour blue returns in the small details and creates a strong complementary contrast with the rest (Visser 102). Furthermore, many earth tones are visible and the red colour stands out in the details of image 12. The floors are grey and the walls are sand coloured. While in images 11 and 12 the articles really stand out in terms of colour, in image 13 this colour contrast is less visible.

Image 11 and 13 are showing an initial phase, for example, the craftsman continues to paint at any moment and Noor seems to be able to rotate or grab something in her image at any moment (116).

### In depth analysis (connotation):

A clear similarity in the representation of the Souks is the sight of unique goods, spices, carpets, silverware and craftsmanship, all displayed in a colourful and overflowing display. While Noor surrounds herself between the Moroccan shining lamps, the websites seems to focus more on the craft work and point out the importance of negotiating in the Souks. Noor finds herself in the magically lit shop and puts herself in the spotlight. Noor posts the following text with her photo on Instagram: “Everyone shines, given the right lighting”, with this she emphasizes her own radiant appearance and that everyone can be beautiful in the beautiful lights of Marrakech. Noor's photo exudes beauty, exclusivity, magic, romanticism and even exoticism. She is completely 'alone' in the shop and makes a part of the 'decor' and explicitly shows her outfit from an exclusive brand to advertise it. Noor presents herself here as the well-to-do Western woman who has money for trips, exclusive goods and personal luxury. Images 11 and 12 show a more realistic image and show more of the surrounding environment. Image 11 shows a shop that is still completely focused on craftsmanship, here the souvenirs are not crammed together and unique hand-painted paintings or folding screens can be bought. In this photo, the seller's expression does not necessarily seem to be aimed at imposing his 'works of art', but his attention is fully focused on the accurate execution of his work. The website emphasises that the Souks are the place to enjoy authentic shopping. The old city centre mainly contains smaller shops and stalls in the Souks that almost form a labyrinth, according to the Western (Orientalist) perspective.

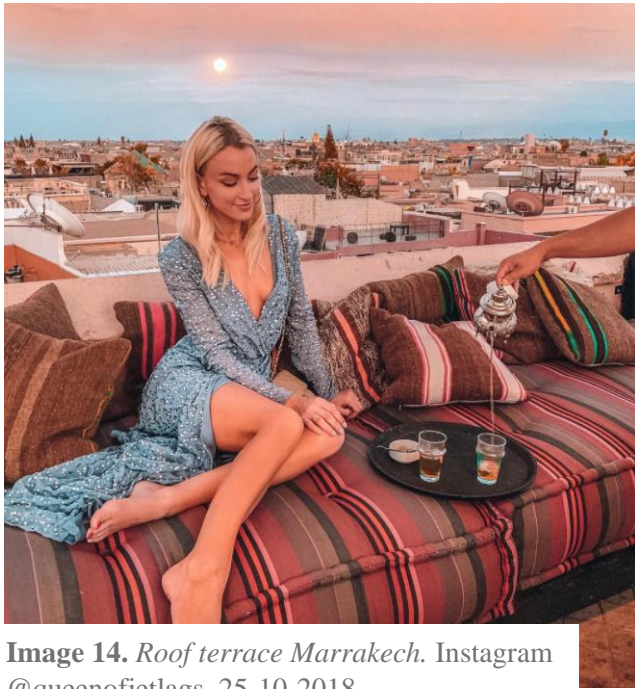
Image 12 even shows something about the culture. For example, many images show these kinds of scenes, namely the sellers who look expectantly at possible buyers. The sellers often look a bit less affluent and are in stark contrast to the representation of their store. This contrast can be traced back to this photo, as the woman surrounds herself with plastic bags, boxes and 'waste' sitting on the floor. The tourist environment is clearly recognisable next to

the life of the local population, who depend on the income generated by the tourists, who even make room for the tourist. The souvenirs are also quintessentially Orientalist, with many warm, striking colours, the use of gold, 'silverware' oil lamps, Oriental lamps and Persian carpets and ornate decorations. The tourist comes to the covered mysterious Souks to shop for these magical and exotic products. The Souks are also a kind of place where time has stood still and where the tourist can buy products that have been made in Marrakech for over centuries.



### 3.3 Representing Marrakech at night

Marrakech is often portrayed on the internet as a vibrant and illuminated city after dark and at sunset. In the evening and at night the city comes alive, everything is magically lit, people dine and drink outside and the 'exciting' performances continue on the lively square of Jemaa el-Fna.



**Image 14.** *Roof terrace Marrakech.* Instagram @queenofjetlags, 25-10-2018.



**Image 15.** *Jemaa el-Fna.*  
<https://www.marrakechvoorbeginners.nl/weer-en-beste-reistijd/>.



**Image 16.** *Rooftop bar.*  
<https://www.reisjunk.nl/marokko/marrakech/>.

### Subscription and compositional analysis (denotation):

Image 14 was taken from sitting height (eye level) with the focus mainly on Noor and her tea.

Image 15 was taken from a higher position with the focus on the square and the sunset (Visser 54). Image 16 was taken from eye level (standing) with the focus on the city and the lights.

Images 14 and 16 are clearly atectonic, the composition shows the desire to deny the frame and break outside it, so that the entire surrounding 'scene' cannot be seen on the screen (55).

Image 15 is tectonic, even though the environment continues outside the frame, this shot feels like a stable whole (55).

What is striking about all the photos is that the buildings in the distance are woolly and vague and difficult to distinguish which makes the photos pictorial, in particular image 15 is almost pictorial in its entirety. The foreground in images 14 and 16, on the other hand, is linear (Visser 64). Images 15 and 16 show a gradual ordinance, foreground and background build up step by step (76). In image 15 and 16, the figure is just as important as the residual shape and reinforce each other (78).

While with images 14 and 16 the distant background does not become darker or lighter, this is the case with image 15, the distance becomes increasingly dark (Visser 105). In Noor's photo the same filter can be recognised again, so that the pink pastel tone reigns supreme. Noor's photo does not only show the pastel colour, it contrasts with the light blue colour, which results in warm tones next to cooler shades. In image 15, the gold-orange colour in combination with black and earth tones predominates, a light-dark contrast is visible. Image 16 has the complementary colours orange and purple opposite next to each other, because they tend towards blue and yellow, there is somewhat of a simultaneous contrast (107). Image 14 shows an initial phase, the tea is almost poured and Noor can pick it up at any moment, her posture and face is focused on that (116).

#### [In depth analysis \(connotation\):](#)

The pictures tell a lot about the ambiance of Marrakech in the evening and at night. The magical rendering of the city at sunset or during the night, illuminated by the sun, stars or lights creates a typical Orientalist image. When the (golden) sun goes down, the vibrant

nightlife of Marrakech takes off and the city comes 'alive'. These photos also reflect images that are popular on postcards and tourist brochures. The photos are also in line with the magical, exciting, erotic, romantic and exotic that Orientalism stands for.

Noor's soft pink filter seems to be used again and this gives the photo something romantic and serene. Her photo is portrayed and shows the exclusivity of being served on a (private) roof terrace with an incredible view. [Www.reisjunk.nl](http://www.reisjunk.nl) represent the roof terrace bar as a wonderful oasis of peace where the tourist can enjoy the Moroccan delicacies while the sun slowly disappears behind the horizon. But it lacks a bit of the characterisation of the oasis of tranquillity, as it shows a busy tourist hotspot.

The pictures look cosy and atmospheric. The Jemaa el-Fna square fills up with tourists in the evening, but with locals as well, who dine and drink at the versatile choices of eateries. Eating, drinking (Moroccan tea) and entertainment is an important part of the 'culture' of Marrakech and is often reflected in the photos of tourist. The tourist can mingle with the locals here. The description of the Jemaa el-Fna square from [www.reisjunk.nl](http://www.reisjunk.nl) has the striking title "Get a culture shock at the Jemaa el-Fna square", it says that it is very notorious, everyone wants to sell you something and there are strange and uncomfortable 'performances' to see. It is striking that the Jemaa el-Fna square is described as a culture shock, this would mean that the square is a pure and real presentation of the local culture and traditions. Yet the square is largely geared to the entertainment and wishes of the tourist.

## 4\_ Similarities in the visual digital representation of Marrakech

In this chapter, observations that apply to several images are mentioned and explained in more detail. In order to understand the visual representation of Marrakech, these overarching similarities are specified in the themes: storytelling, the influence of the touristic organisations and the representation of the local culture.

### 4.1 Storytelling, a focus on romanticism and adventure

World Wide Web technologies are articulating with 'Middle Eastern' sites to create new forms of representation of 'Middle Eastern' heritage (Daher 111), like interactive representations - which are hypermedia-oriented and based on a particular narrative to create a first impression of the particular site (Daher 111). For example, clips are more capable of generating audience identification and are ideal exhibitions of destinations, "these creative and appealing representations of on-site experience in vlog can help construct imaginations and trigger expressions of travel intention" (Tussyadiah, Fesenmaier 17). As John Urry states that there is an upcoming group of tourists who are developing an individual, 'adventure', 'romantic' gaze, who are searching for authenticity (Jojic 155). Noor mainly tries to appeal to this second group with her content as it is focused on romance and adventure. Noor's purpose with her channel can be recognized in the following quote:

"Motivations to create and share included: to achieve social purposes (to build social identity and to gain social recognition), to restore memorable experiences, and to share aesthetically- pleasing experiences (Tussyadiah, Fesenmaier 13)."

Short videos or images are effective in visual storytelling (18). This can be recognized in mainly Noor de Groot's images in which the arrangement of the 'decor' is deliberately placed and thus portrays a story.

#### 4.2 The influence of the touristic organisations

As several images (like the dessert tour, the Riad's, the gardens and the eateries) show tourist destinations and highlights constructed by organisations and owners, a large part of the representation and touristic experience is formed by these organisations. Daher mentions the growing influence of these organisations on the touristic environment, "Touring the Orient is now becoming an integrated industry that is heavily controlled by strong organizations, which are not only in the hands of individuals and private entrepreneurs, but also under the control of international private corporations and public and semi-public organizations" (Daher 107). Yet it is an interaction between the tourist and the company, an interaction between supply and demand. The tourist comes with a certain expectation and hopes to be able to see or experience something that corresponds to this, the organisations can realise this experience by focusing their offer on this. For example, the offer still remains specific to the leading group of tourists, but tourists with other wishes also come into contact with the same experience, so that the stereotyping still remains there.

#### 4.3 The representation of the local culture

It is striking that the old city centre of Marrakech is largely filled with retail properties, it can often be seen that the sellers and /or residents have to make way for the tourist. Wagner and Minca note the following about this: "Marrakech is, on the one hand, presented as an enchanted landscape fixed in time waiting to be rediscovered by the tourist, but on the other hand, projected as an increasingly cosmopolitan hub for international mass tourism, driven by the re-enactment of traditional "culture" for consumption and cosmopolitan leisure "(Wagner, Minca 93). The tourism infrastructure of this region has grown dramatically, creating large-scale urban renewal projects, "to reorganise the physical and social layout of the city into a Moroccan product" (94). This new infrastructure had a major impact on the city and its residents, for example, the residents had to leave the old medina to make room for tourist facilities (95).



## 5\_Conclusion

Based on the main question, “How do three selected Dutch digital platforms visually represent Marrakech as a travel destination?”, research has been conducted into themes that often recur on all three platforms as representations of Marrakech. It is indicated that the Dutch media representation on these platforms approaches the stereotyping of Said's Orientalism, the focus of the images is on romanticism, exoticism, magic, adventurism, eroticism and excitement. The photos are often staged images, with hardly any tourists or locals visible in the area, with the focus on a romantic and serene image representing 'the treasures' of Marrakech. However, the images of influencer Noor de Groot (@queenofjetlags) and [www.reisjunk.nl](http://www.reisjunk.nl) are mainly focused on aesthetically pleasing content in order to promote (tourist) companies by using photo material with selected colours (filters), with a story (trends) and with a point of interest in the middle (youthfulness). However, the stereotyping of danger is not present in the content and the focus of the platforms is mainly on representing architecture, nature, shopping and dining/nightlife. The exiting and sometimes ‘obscure’ entertainment on the Jemaa el-Fna square and the portrayal of the local culture is remarkably left out. The presence of religion is even not represented in the images, the mosque is depicted more as an aesthetic hotspot.

Research has been done on the basis of Barthes semiotics, the denotation was investigated by means of Ad de Visser and the connotation (in depth analysis) of an image was subsequently analysed. Finally, a chapter has been added in which the corresponding visual aspects and findings are discussed and placed in context.

The focus of this thesis lays on the presence of Orientalism, as Edward Said described Orientalism as follows: “Oriental identifies an amateur or professional enthusiasm for everything Asiatic, which was wonderfully synonymous with the exotic, the mysterious, the profound, the seminal;” (Said 51). Associations with the East and stereotyping were incorporated in the images as an extra storytelling (narrative) layer, mainly reflected in the

images of influencer Noor de Groot. In Noor's content about Marrakech, Noor uses preconceived and portrayed scenes, a pastel-coloured filter and places herself serenely and strikingly in the middle between the 'treasures' (antiquities and the landscape) of the East. She never shows other people in the pictures and chose for depicted scenes without the (busier) surroundings. Noor often shows herself as the main subject in the photo and gives her followers a glimpse into her 'luxurious' life, by this she wants to increase the awareness of her channel and contribute to her own social image and popularity.

Www.marrakechvoorbeginners.nl mainly shows images of beautiful sights, usually shown with a warm colour palette. The focus of [www.marrakechvoorbeginners.nl](http://www.marrakechvoorbeginners.nl) is on showing the architecture, culture, food and the craft traditions. The website shows Marrakech as a historical richly decorated city and is not focused on hip locations or stereotypes.

Www.marrakechvoorbeginners.nl shows luxurious accommodations and provides advice on food, clothing, safety and means of transport. It seems that the intended target group of the website is the more affluent Western traveller who are looking for a relaxed and culture-rich trip.

Www.reisjunk.nl is as a commercial website that is more focused on a younger Western target group by showing hip locations, trends and hotspots. The photos are very vibrant in colour and aesthetically very attractive, mainly with the intention to promote locations and organisations. The locations look clean, colourful, attractive and safe. The website is focused on aesthetically pleasing images that are showing nature, the nightlife, the rich architecture, luxurious items and the vibrancy of the city. It is striking that [www.reisjunk.nl](http://www.reisjunk.nl) portrays some locals in the pictures, in which the contrast between the local population and the touristic environment is remarkable.

Further follow-up research can be carried out into the relationship between representation and reality, so to what extent is Marrakech experienced as the visual

representation? Empirical and sociological research can map the experience of visitors to Marrakech to see whether orientalism plays a role in the on-site experience. Furthermore, research can be conducted into the branding and marketing of the city itself, how does Marrakech position itself in relation to the concept of orientalism and what image does the city convey. For this, the representation of the city from the local tourist companies can be researched, but even that from the government and non-commercial. At last, research can be done into the experience of the city by the local population, to what extent they (must) adapt to the tourist environment and whether the culture may be affected by this.

During the research design phase I became fascinated by the Orientalist perspective that Edward Said described in his book *Orientalism*. After considering to compare the Dutch media with the Moroccan media, I have chosen to only focus on the Dutch media representation and compare it from three types of platforms. During the research I made the choice to keep my focus mainly on the visual analysis and not on the text or movie analysis. This allowed me to continue with the secondary sources of Ad de Visser, Roald Barthes and Edward Said and I omitted theory such as *The Tourist Gaze 3.0* by John Urry, the website analysis framework by Luc Pauwels and the research of video content by V. Quintal and I. Phau. The disadvantage is that this research only viewed the Dutch representation of the city, in contrary Moroccan canals and local tourist companies would form a part of the representation. In addition, even video footage could add something to the findings because sounds and movement contributes to the image and experience of a destination. It would be interesting to look at this from more sides in order to be able to make findings about the image of Marrakech through the media representation of various countries and continents.

## Works Cited

Daher, Rami Farouk. *Tourism in the Middle East: Continuity, Change and Transformation*.

Bristol, Channel View Publications, 2006.

Demerdash, Nancy N. A. "Mapping myths of the medina : French colonial urbanism, Oriental brandscapes and the politics of tourism in Marrakesh." *Massachusetts Institute of Technology, Dept. of Architecture*, 2009, pp. 3-92. *Crossref*,

[https://www.researchgate.net/publication/40000480\\_Mapping\\_myths\\_of\\_the\\_medina\\_French\\_colonial\\_urbanism\\_Oriental\\_brandscapes\\_and\\_the\\_politics\\_of\\_tourism\\_in\\_Marrakesh](https://www.researchgate.net/publication/40000480_Mapping_myths_of_the_medina_French_colonial_urbanism_Oriental_brandscapes_and_the_politics_of_tourism_in_Marrakesh).

Jennings, Gayle, and Betty. "Mediating Meaning: Perspectives on Brokering Quality Tourism Experiences". *Quality Tourism Experiences*, G. Jennings and N. Nickerson, 2006, pp. 57-78. *Crossref*,

[https://www.researchgate.net/publication/29462325\\_Mediating\\_Meaning\\_Perspectives\\_on\\_Brokering\\_Quality\\_Tourist\\_Experience](https://www.researchgate.net/publication/29462325_Mediating_Meaning_Perspectives_on_Brokering_Quality_Tourist_Experience).

John, Steenbruggen. "Tourism Geography: Emerging Trends and Initiatives to Support Tourism in Morocco." *Journal of Tourism & Hospitality*, vol. 5, no. 3, 2016. *Crossref*, [www.researchgate.net/publication/307509473\\_Tourism\\_Geography\\_-\\_Emerging\\_Trends\\_and\\_Initiatives\\_to\\_Support\\_Tourism\\_in\\_Morocco](http://www.researchgate.net/publication/307509473_Tourism_Geography_-_Emerging_Trends_and_Initiatives_to_Support_Tourism_in_Morocco).

Jojic, Sonia. "City Branding and the Tourist Gaze: City Branding for Tourism Development." *European Journal of Social Science Education and Research*, vol. 5, no. 3, 2018, pp. 150–60. *Crossref*,

[www.researchgate.net/publication/331300356\\_City\\_Branding\\_and\\_the\\_Tourist\\_Gaze\\_City\\_Branding\\_for\\_Tourism\\_Development](http://www.researchgate.net/publication/331300356_City_Branding_and_the_Tourist_Gaze_City_Branding_for_Tourism_Development).

Marx, Karl. *The Eighteenth Brumaire of Louis Bonaparte*. New York, International Publishers Co, 1994.

Minca, Claudio. "Re-inventing the 'square': postcolonial geographies and the tourist gaze in Jamaa el Fna, Marrakech." *Travels in Paradox. Remapping Tourism / Minca, C. and Oakes, T. (eds) Boulder, 2006. Crossref*, [https://www.researchgate.net/publication/275211191\\_Re-inventing\\_the\\_'square'\\_postcolonial\\_geographies\\_and\\_the\\_tourist\\_gaze\\_in\\_Jamaa\\_el\\_Fna\\_Marrakech](https://www.researchgate.net/publication/275211191_Re-inventing_the_'square'_postcolonial_geographies_and_the_tourist_gaze_in_Jamaa_el_Fna_Marrakech).

Quintal, Vanessa, and Ian Phau. "The Role of Movie Images and Its Impact on Destination Choice." *Tourism Review*, vol. 70, no. 2, 2015, pp. 97–115. *Crossref*, [www-emerald-com.ru.idm.oclc.org/insight/content/doi/10.1108/TR-03-2014-0009/full/pdf](http://www-emerald-com.ru.idm.oclc.org/insight/content/doi/10.1108/TR-03-2014-0009/full/pdf).

Robinson, Andrew. "An A to Z of Theory Roland Barthes and Semiotics." *Ceasefire Magazine*, 11 Jan. 2012, [ceasefiremagazine.co.uk/in-theory-barthes-1](http://ceasefiremagazine.co.uk/in-theory-barthes-1).

Said, Edward W. *Orientalism*. 25th ed., London, Penguin Books, Limited, 1994.

Strain, Ellen. *Public Places, Private Journeys: Ethnography, Entertainment, and the Tourist Gaze*. New Jersey, Rutgers University Press, 2003.

Taillon, Justin M. "The Tourist Gaze 3.0." *Current Issues in Tourism*, vol. 17, no. 2, 2013, pp. 199–200. *Crossref*, [www.researchgate.net/profile/Justin-](http://www.researchgate.net/profile/Justin-)



Taillon/publication/263504697\_Tourist\_gaze\_30/links/0a85e53b1a133a8eaa000000/Tourist-gaze-30.pdf.

Tussyadiah, Iis P., and Daniel R. Fesenmaier. "Mediating Tourist Experiences: Access to Places via Shared Videos." *Annals of Tourism Research*, vol. 36, no. 1, 2009, pp. 24–40. *Crossref*,  
[www.researchgate.net/publication/222281020\\_Mediating\\_Tourist\\_Experiences\\_Access\\_to\\_Places\\_via\\_Shared\\_Videos](http://www.researchgate.net/publication/222281020_Mediating_Tourist_Experiences_Access_to_Places_via_Shared_Videos).

Urry, John, and Jonas Larsen. *The Tourist Gaze 3.0*. 3rd ed., New York, SAGE Publications Ltd, 2011.

Visser, Ad De. *Hardop Kijken: Een Inleiding Tot de Kunstbeschuwing (Dutch Edition)*. SUN, 1986.

Volo, Serena, and Anna Irimiás. "Instagram: Visual Methods in Tourism Research." *Annals of Tourism Research*, 2020, p. 1030. *Crossref*, [www-sciencedirect-com.ru.idm.oclc.org/science/article/pii/S0160738320302425](http://www-sciencedirect-com.ru.idm.oclc.org/science/article/pii/S0160738320302425).

Wagner, Lauren B. and Claudio Minca. "Negotiating Marrakech: Postcolonial Travels in Morocco." *Culture and Society in Tourism Contexts / Nogués Pedregal, A. (ed.)*, 2012, pp. 91-109. *Crossref*,  
[https://www.academia.edu/16377278/Negotiating\\_Marrakech\\_Postcolonial\\_Travels\\_in\\_Morocco](https://www.academia.edu/16377278/Negotiating_Marrakech_Postcolonial_Travels_in_Morocco).