UNIVERSITY OF CALGARY

# Mediated Film Tourists' Experiences:

# Navigating *Anne with an E*-inspired Travelogues on Social Media

by

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**Abstract**

This thesis explores film tourists' experiences associated with a popular Canadian TV series, *Anne with an E* (2017-2019). Situating *Anne with an E* in the narrative of L.M. Montgomery's original text, *Anne of Green Gables*, this research follows the trajectory of *Anne*-inspired trips to Prince Edward Island and *Anne with an E* filming locations. It draws upon Urry and Larsen's arguments (2011) on "tourist gaze" to understand the tourists' practices in actual places (film locations) and virtual places (online). Within this framework, this research focuses on film tourists' experiences to illuminate their performative and embodied practices. Visual and social features are central to this study, so it pays particular attention to *Anne with an E* film tourists' mediation on YouTube and Instagram due to their visual and social user experience. By analyzing the travel accounts from the platforms, this research demonstrates how film tourists reflected *Anne*-text in their embodied experiences, and how their mediation facilitated the fans' re-engagement with the text.

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# CHAPTER 1: INTRODUCTION

## Background

It is a familiar story - boy meets girl, boy and girl hit it off, life intervenes, and they go their separate ways. But they meet again nine years later in Paris at an old bookstore called "Shakespeare and Company." It has been years, but I still vividly remember visiting the bookstore where Celine and Jesse reconnect in *Before Sunset* (2004). Walking down the aisles, I felt transported; I could see the possibility of stepping into the film scenes on every corner. Since then, I became more interested in chasing the traces of favorite films whenever I visit different countries. Each time I visit a new film location I am able to shrug off the mundane realities of everyday life and lose myself in the magic of the journeys that characters went through. Moreover, the idea of visiting the film locations enhanced my pleasure of the journeys, and I could even feel a certain bond with the places afterward.

The aforementioned personal experience, according to Stefan Roesch (2009), falls under the umbrella term of "film tourism," which refers to "a specific pattern of tourism that drives visitors to see screened places during or after the production of a feature film or a television production" (p. 6). It is not new to discuss film tourism when it comes to academic research. Since the 1990s, many researchers have acknowledged the fact that "film productions can attract tourists to film locations" (Roesch, 2009, p. 3). Additionally, because of the success of the *Lord of the Rings* trilogy and the movie fans' pilgrimage to its locations in New Zealand, film tourism came into the spotlight both in academia and in the tourism industry. In this vein, I will address the notion and discourses circulating around film tourism as a basis for my research project.

My academic approach to film tourism focuses on a case study of film tourists' experiences on Prince Edward Island in Canada. Prince Edward Island (PEI) is famously known

for the fictional setting of *Anne of Green Gables* (1908), written by Lucy Maud Montgomery. This beloved novel has been adapted by multiple media platforms over time, including the recent adaptation, *Anne with an E*, which was released on Netflix. Thanks to Netflix's accessibility provided to global subscribers, I happened to watch the show from South Korea few years ago. As soon as I met this "new" Anne played by Amybeth McNulty, I could relate to her stories wholeheartedly, while virtually travelling the cinematic landscapes of Avonlea in PEI. As such, it was quite natural for me to choose this media artifact for the case study, as a person who has never been to PEI, imagining what it would be like to travel there. In short, this study will be focusing on *Anne*-inspired film tourism in PEI, paying close attention to the tourist experience.

**Research Question**

Informed by film tourism and fan studies, this research seeks to examine film tourists' experiences and their mediation: How do film tourists document their embodied experiences of the film location on social media after watching *Anne with an E*, and how do they engage with, negotiate, and appropriate the place and *Anne*-text[1] throughout their travels? With these questions, I hope this research will illuminate the circulation of mediated culture in the context of *Anne with an E* film tourism.

**Implications**

A foundational premise that lies in my research is that film tourism has permeated into a globalized culture. Globalization, which is a complex process that enables "the borderless flow of information" across the globe, has affected several dimensions of politics, economy, and

[1] *Anne with an E*-text and broadly including *Anne of Green Gables*-text

culture (Jin, 2020, p. 4). As a result, individuals' interest in travel to different countries, which has been on the rise since the era of mass tourism, has led to remarkable growth in global tourism (Lew et al., 2004; Roesch, 2009; Scarles & Lester, 2016; Strain, 2003; Urry & Larsen, 2011). In fact, "globalization" and "tourism" are two interconnected concepts that have been reshaping the mobilities of people over decades (Urry & Larsen, 2011). We have seen how technological advances in the globalized culture have brought people closer, enabling us to travel globally via airplanes, and to virtually visit places through the Internet (Urry & Larsen, 2011). Moreover, the incorporation of film, television, and social media into our daily lives has changed the nature of tourism (Urry & Larsen, 2011; van Es et al., 2020). Such media platforms have expedited the global consumption of cultural content, attracting global users to potential tourist destinations that are easily accessible by the touch of the screen.

Mediation of experiences is a distinctive feature of tourism in this globalized era (Urry & Larsen, 2011). Prior to the advent of globalization, art and literature were the major inducements for tourism, but access to media-induced travel was limited to privileged groups and classes (Scarles & Lester, 2016; Urry & Larsen, 2011). However, as the development of technologies continues to advance, global media culture allows everyone to imagine and consume tourist places regardless of time and space (Urry & Larsen, 2011). When tourists gaze upon mediated texts and images derived from books, movies, and social media, media representation induces our desires to travel (Smith, 2018; Torchin, 2002; Urry & Larsen, 2011). Namely, global media consumption directs our travel experiences. On the other hand, tourists have become active producers in mediation of their experiences by employing social media technologies (Scarles & Lester, 2016; Urry & Larsen, 2011). Their mediation on social media involves not only the gaze constructed by the media, but also their subjective understanding and experiences. This cultural

circuit of mediation, therefore, suggests tourists have become part of the production and consumption (Lew et al., 2004; Scarles & Lester, 2016). In this vein, the underlying issues of my research are: how mediated experiences (i.e., film) affect people on their travel, and broadly speaking, how they bring about other mediated experiences (i.e., travelogues on social media).

The main aim of the research is to examine the discourse of film tourism from tourists' experience perspective, understanding how tourists produce and consume the film location through the act of recording and photographing their experiences. In other words, I intend to investigate the film tourists' travelogues, because "they are an intrinsic form of cinema, consonant with common parlances such as the traveling shot and motion pictures" (Ruoff, 2006, p. 2). In doing so, I posit travelogues are the extension of a "tourist gaze" (Urry & Larsen, 2011) as well as reflexive practices which creates an overlap between travel and filmmaking (Ruoff, 2006). By examining the film tourists' travelogues, this study will address the multi-dimensionality of tourists' embodied experiences by considering multi-sensory experience and film texts on subjective reflections on film locations. As such, this study explores to what extent popular media consumption – watching *Anne with an E* – may influence film tourists' behaviors and experiences. In short, this study analyzes the film location encounter of film tourists, bringing attention to their embodied level of experience.

Kim (2012) points out that even though there is a growing number of academic considerations discussing film tourism, there are generally three critical deficiencies that exist in the academic field. He argues: first, there is a lack of cross-disciplinary research between tourism and media studies; second, researchers mainly focus on business-related topics such as destination marketing and branding; and lastly, little attention has been drawn on film tourism experiences in relation to TV programs (Kim, 2012). Drawing from his arguments, this research

would hopefully fill the research gap in the field by illuminating the experiences of film tourists regarding TV series from an interdisciplinary approach.

As Roesch (2009) puts it, film and tourism are "placed within temporal and spatial contexts and the construction of place and meaning" (p. 5). From a practical standpoint, this study of film tourism would offer a more contextual reading of PEI as a tourist destination, thereby suggesting implications for the marketing and tourism industry. In addition, since "mediated tourist experiences unfold in complex, multifaceted, dynamic and fast changing settings" (Scarles & Lester, 2016, p. 264), I expect that my research provides a richer understanding of the complex tourists' experiences upon multiple layers of *Anne of Green Gables* references.

## Theoretical Framework

This research seeks to understand a mediation of film tourism within a cultural framework of a "tourist gaze." When it comes to understanding not only the process of film tourism but also the tourist experience, scholars have pointed out John Urry's notion of the "tourist gaze" as a salient framework (Edensor, 2001; Kim, 2010; Lew et al., 2004; Månsson et al., 2020; Scarles & Lester, 2016; Smith, 2018; Torchin, 2002; van Es et al., 2020). In 1990, Urry defined the idea of a "gaze" in the tourist culture, which "presupposes a system of social activities and signs which locate the particular tourist practices" (as cited in Scarles & Lester, 2016, p. 159). Simply put, the tourist gaze is a "socially patterned and learnt 'ways of seeing'" (Urry & Larsen, 2011, p. 2). The conception of the tourist gaze emerged in the nineteenth century, when being a "tourist" characterized the "modern" societies (Urry & Larsen, 2011). Contemporary tourism has expanded the notion of tourists; still, the tourist gaze is affected by

class, gender, and ethnicity, which cause disparities in tourist experiences (Urry & Larsen, 2011). In addition, the disproportionate flow of global tourism implies the relation between the *gazer* (the tourist from developed countries) and the *gazee* (the host from developing countries) is discursively constructed (Urry & Larsen, 2011).

Positing the notion of tourist gaze "as performative, embodied practices" (p. 14), Urry and Larsen (2011) explore multisensory ways within tourist practices in their book, *The Tourist Gaze 3.0.* Considering the significance of photography in tourism, they argue that photography is inseparable from the tourist gaze, since it is "bodily central to the tourist encountering of the other" (Urry & Larsen, 2011, p. 155). According to them, the role of photography creates an experience of the tourist gaze:

> Photography [has] been crucial in constituting the very nature of travelling and gazing, as sites turn into sights, [it has] constructed what is worth going to 'sightsee' and what images and memories should be brought back. Photography gives shape to much travel and gazing. It is the reason for stopping, to take (snap) a photograph, and then to move on. (Urry & Larsen, 2011, p. 178)

While the practice of photography directs the gaze to capture images and memories, the gaze is being objectified in photographs that could last forever in different times and spaces. In addition to this visual practice, tourists also experience places through their embodied actions. This "performed" tourist gaze indicates the multimodality of tourists consuming the places, using a variety of senses (Urry & Larsen, 2011). Naturally, tourist photography reflects multi-sensory practices; tourists take pictures of what they see, hear, touch, smell, and taste along with their interactions with places, people, and objects. Considering the act of photography as a

performative practice, the tourist experience is “accomplished through performances” (Urry & Larsen, 2011, p. 191).

Furthermore, photography is now more than just a direction of the gaze. Thanks to the advent of mobile phones, tourists can simply snap, collect, and share photographs or videos via mobile applications, especially by using social media platforms. In doing so, the images are immediately digitalized and archived in networked spaces, which ultimately changes the temporality of the tourist photography from “I was here” to “I am here” (Scarles & Lester, 2016, p. 161). As tourists instantly prove their travel experiences through social media, their gaze also becomes mediated in a virtual space, thereby making it easy for them to virtually re-visit their experiences (Scarles & Lester, 2016; Urry & Larsen, 2011).

The tourist gaze has various forms and discourses beyond its “visual” aspect; one of the forms is a “mediatized gaze,” which is the gaze constructed by media (Urry & Larsen, 2011). This gaze is noteworthy since the tourist gaze becomes “ever more mediated, with the mass media providing much of the gazing framework” in the age of mass media and mass tourism (Scarles & Lester, 2016, p. 139). This mediatized gaze has expanded with the rapid growth of media, causing an intertwined relationship between the flows of people, culture, and capital on a global scale (Jin, 2021). Taking advantage of technological advances within the framework of globalization, several media corporations – Netflix as an exemplar – have been able to attract people across the world, while playing the role of leading mediators to influence cultural activities (Jin, 2021). As such, people from different countries can consume the same culture, thereby being provided the same frame of gazing upon mediated places. Various media platforms have engendered certain types of the gaze, potentially affecting the travel experience. Major

corporations like Netflix have been dominating the cultural flow, as the tourist gaze and media gaze "highly overlap and reinforce each other" (Urry & Larsen, 2011, p. 116).

As a part of film tourism, fan pilgrimage can be characterized as a "collective gaze," in which fans engage and make meaning at the places associated with their fandom (Urry & Larsen, 2011). Although seeking authenticity at tourist attractions has been a central concept of the tourist experience (Lew et al., 2004; Scarles & Lester, 2016; Torchin, 2002; Urry & Larsen, 2011), it is particularly important to understand the fans' embodied experiences as they strive to confirm and share the authenticity with the fandom community. In addition to authentication, visiting film locations has been "a ritual practice" to commemorate both texts and fandoms (van Es et al., 2020, p. 286). With social media being available for fans to share their experiences, the site of commemoration has expanded into virtual spaces; as such, fans are no longer "passive recipients" of the gaze but rather "co-creators" of the collective gaze (Scarles & Lester, 2016, p. 123). Indeed, as members of a fandom, fans' engagement with others is as important as their engagement with the texts (Nightingale, 2011). It is this interactive relationship between fans that brings a collaborative and participatory culture to film tourism (van Es et al., 2020).

Although Urry and Larsen (2011) discuss the tourist gaze in various aspects, they still get criticism on its blind spots. As opposed to film tourists who are heavily influenced by the mediatized gaze, some tourists may resist the gaze or recording their travels and instead seek to reinforce their identities to become "authentic" travelers (Scarles & Lester, 2016). Therefore, identifying the tourists from social media may miss the chance to examine those travelers' practices. In addition, Månsson et al. (2020) point out that, while the concept largely focuses on photography as the representation of the gaze, it fails to recognize the gaze in cinema. They argue that the tourists could also apply their gaze to moving images, which serve as an

"innovative form of mobile perception" (Månsson et al., 2020, p. 55). Acknowledging this critique, this research approaches tourists' practices to look at both photography and video as the extension of the tourist gaze. Based on these discussions, I expand further on the relationship between the tourist gaze and film tourism in Chapter 2.

**Methodology**

YouTube and Instagram are the chosen platforms for my case study of *Anne with an E* film tourism, as they both underscore "visuality" which embodies the tourist gaze, and "sociality" which enables sharing the gaze. As mentioned above, social media has changed the nature of tourism, making the tourists active agents to produce and share their travel content via networked spaces. Considering the lack of academic research on how tourists post travel stories in social media (Månsson et al., 2020), and that photography and video have been effective research tools for many scholars studying media audiences (Nightingale, 2011), this research particularly focuses on photographs and videos from social media posts regarding *Anne*-inspired travels. YouTube and Instagram have been selected for data collection, as both platforms prioritize the visuality of the tourist experiences (i.e., the tourist gaze), which include visual images in combination with other elements to convey the lived experiences of the users. In addition, these platforms facilitate the global circulation of the users' mediation, so that their travel stories can affect the gaze of other users who may become potential tourists. Namely, I chose YouTube and Instagram to understand the mediated culture and its relation to the tourist gaze.

This research adopts textual analysis of visual images and textual accounts. This method is based on Kim's research (2010), where he examines film tourists' photographs and notices

similar performances of re-enactment at film locations in South Korea. According to Kim, film tourists can "create reflexive and authentic touristic experiences associated with the filming locations" (Kim, 2010, p. 71). His findings draw attention to subjective tourist experience, which contains "production (filmic contexts) and consumption (screen tourists' own contexts) of tourists' experiences behind their performances" (Kim, 2010, p. 72).

Expanding on Kim's arguments, this research focuses on film tourists' subjective performances in the context of *Anne with an E* on YouTube and Instagram. The data set was categorized for each platform as an introductory analysis to explain different ways of mediation available to YouTube and Instagram users. First, I analyze the *Anne*-themed places that tourists visited in PEI, which is crucial to finding recurring geographical patterns of *Anne*-inspired tourism. I also take note of duration (YouTube videos), quantity (Instagram pictures), and modes of travel accounts (YouTube), which vary depending on the users' choices to convey their stories. In addition, I looked at the time and type of travel to see when and with whom they chose for the *Anne*-inspired trips. Then, I carry out textual analysis of the materials to identify visible patterns of the tourists' mediation. The materials include visual images (photographs, videos), and textual accounts (narrations, subtitles, captions, comments). While the analysis at this stage focuses on the patterns, I also take excerpts from the data set to demonstrate exemplars of each theme. By interpreting the patterns, this research explains an association between the film text and the film tourists' embodied experiences and their interactive engagement in participatory culture. In this regard, I develop the relationship between film tourism and participatory culture in the next chapter.

To search relevant data from two social media platforms, I set specific criteria for data collection. First, time frame was limited to the period between May 2017 and August 2021. The

chosen period is based on a) the release date of *Anne with an E* (May 2017), and b) preliminary findings from YouTube that most people travel to PEI during the Summer (August 2021). Within the fixed time frame, I searched the relevant documentation on YouTube by using keywords – Anne of Green Gables, Green Gables, Green Gables Heritage Place, Avonlea, Anne with an E, Prince Edward Island/PEI, etc. (also in Korean: 빨강머리 앤 [Anne of Green Gables], 에이번리 [Avonlea], 프린스 에드워드 아일랜드 [Prince Edward Island])– to refine the data set. These keywords are based on the geographical descriptions from the book (e.g., Avonlea, Green Gables) the title of the show (*Anne with an E*), and popular *Anne*-themed attractions in PEI (Green Gables Heritage Place) to complement data regarding *Anne*-inspired tourism. I also used similar keywords (Green Gables Heritage Place, Green Gables, Cavendish, Prince Edward Island, Avonlea Village, and Lake of Shining Waters) on Instagram, which were popular locations that the users tagged by employing geotagging service from the platform. Naturally, the geographical focus of this project is Prince Edward Island in Canada, hence the geographical information from the data set matters in order to keep track of the data being relevant to *Anne*-text.

Since this research deals with social media, it is necessary to consider ethical practices throughout the process. Although social media postings can be deemed public so that privacy issues are easily overlooked in research on big data (Zimmer, 2018), I do not intend to cause any harm to social media users. During the data collection, I ensured my data set came from the accounts that were a) open to the public, and b) free from any sensitive/controversial materials, hence not causing potential risks to the subjects. Overall, the objective of this research was to find meaningful patterns in film tourism from YouTube and Instagram.

Textual analysis in social media research often gets criticism due to the possibility of uploaded photos or videos being inauthentic, partly because the users select and edit the images to be ideal for sharing, which is a common tendency in travel photos (Månsson et al., 2020). Therefore, the data gathered from both YouTube and Instagram might show only the positive part of travels. However, this process of mediation in social media – carefully choosing and retouching the images – also explains how the tourists want to share their stories by taking active roles in establishing and circulating their representation online (Månsson et al., 2020). In this vein, this study focused more on the tourists' active engagement as mediators of their own travel stories, rather than the genuineness of content.

**Outline of Thesis Chapters**

Overall, my research aims to introduce an interesting area of film tourism, and hopefully provide some insights into this area by shedding light on mediated experiences of film tourists. As described above, Chapter 1 is intended to introduce the frameworks of my research, and to provide an overview of the research project in general. I then address film tourism in relation to the tourist gaze in Chapter 2, which deals with some of the general aspects of film tourism, including film tourism as a "fan pilgrimage" in terms of media fandom perspective, and film tourists' practices at the film locations. In doing so, this chapter particularly focuses on mediated experiences of the film tourist which are documented on social media platforms. Since this research aims to address a case study of film tourism regarding *Anne with an E,* the next chapter examines the history of *Anne*-inspired tourism in Prince Edward Island. Originating from the publication of the original novel, *Anne of Green Gables*, Chapter 3 discusses the cultural landscape of PEI and how it has been influenced with regards to the novel and its media

adaptations. As such, this chapter follows the trajectory of *Anne*-inspired tourism from the publication of *Anne of Green Gables* to the aftermath of its recent TV show adaptation, *Anne with an E.* In doing so, it also demonstrates how this show reimagines Anne Shirley and PEI, so that audiences re-engage with her and her land, (re)constructing cultural contexts and images of PEI.

Having discussed film tourism and cultural landscapes of PEI regarding *Anne*-text, my research moves on to specific case studies in the next two chapters. Chapters 4 and 5 focus on mediated experiences of film tourists in PEI from two different platforms: YouTube and Instagram. In Chapter 4, I gather and refine the data from YouTube vlogs in accordance with my methodology. Then, I analyze the data set and discuss findings in the context of the tourist gaze. I discuss Instagram posts in Chapter 5, which has the same structure as Chapter 4. In addition, before examining the data set, I address the features of each platform in terms of tourists playing active roles in their mediation of their own experiences.

In the last chapter of my thesis, I recap key findings from the research, and highlight the results and limitations from the analyses of the mediated experiences of film tourists in PEI. Emphasizing the academic implications of studying film tourism and film tourists' experiences through a media studies lens as well as interdisciplinary approaches, this research brings attention to further research in the future.

# CHAPTER 2: FILM TOURISM

## Film Tourism

As discussed in the previous chapter, tourism in globalized culture has been significantly informed and shaped by the media. The more the media permeates the daily lives of people, the more it directs ways to see places even before we physically encounter them. Along with this impact of mediatized gaze in tourism, several scholars have agreed on strong association between popular media culture, television and films in particular, and images of tourist destinations (Busby & Klug, 2001; Kim, 2010; Roberts, 2016; Roesch, 2009; van Es et al., 2020). Building upon a concept of the tourist gaze (Urry & Larsen, 2011), this chapter will focus on film tourism as a result of the mediatized gaze. In doing so, this chapter expands the notion of film tourism into fandom studies as well as the mediation of film tourists, both of which intersect with the collaborative and embodied aspects of the tourist gaze.

First, it is important to note why (screened) "place" matters in film tourism. Since every "story takes place," the relationship between story and place (location) is significant in popular media culture:

> Locations are chosen because they fit well with the story, but at the same time, these stories reaffirm and empower the associations that the location inspires, creating powerful "imaginative geographies" (Urry & Larsen, 2011). These associations between story and place can go in two directions. On the one hand, stories can contribute to a positive evaluation of certain sites where the relevant (urban) landscape is associated with positive values such as security, nostalgia, happiness, freedom, and safety […] Equally, stories can lead to forms of topophobia: fear of a place. (van Es et al., 2020, p. 9-10)

Whether inscribing positive or negative associations, stories always convey symbolic meanings upon (imagined) landscapes. “Film location” is particularly confined to physical settings rather than studios. People visiting the precise film location are called “film tourists,” regardless of their intentions in advance (Roesch, 2009). These film tourists may pre-plan to visit the locations based on cultural values derived from the media (van Es et al., 2020).

Considering the dynamics of the mediatized gaze in tourism, film tourism is inseparable from the tourist gaze. Firstly, film itself is a “virtual travel experience” accompanied with gazing practice. Corbin (2014) points out that film spectatorship is inherently a virtual travel experience in which spectators construct and interact with the virtual cultural landscapes. As virtual tourists, spectators may follow the trajectory staged in narratives through their gaze, travelling and encountering the cinematic landscapes (Corbin, 2014). With visual consumption through gazing, the cinematic landscapes can be transformed into tourist attractions (Kim, 2012; Roesch, 2009). This gazing practice also creates a strong desire for travel. Jewell and McKinnon (2008) suggest that cultural landscapes on film can function as a form of “imagined nostalgia” or construct the “place identity,” which eventually cause audiences to visit the film locations. This desire for engagement is partly due to attractive sights and signs projected on the screen that are perceived by audiences as “authentic” markers (Stephens, 2015). Namely, these markers are “accidental” tourism advertisements which are “not made to promote tourism *per se*, but in turn contributed to people’s desire to visit and experience the sites shown on the screen” (Beeton, 2011, p. 53). In addition to attractive markers, characters are powerful elements that stimulate audiences to identify with them. The immersive cinematic experience of empathizing with the characters can blur the boundary between the camera lens (projection) and the audiences’ gaze, which

eventually encourages their imagination and involvement in film tourism (Scarles & Lester, 2016).

Film tourism enables tourists to assume symbolic meanings and place identity through cinematic representations of the place (Roberts, 2016). As such, rather than simply gazing at the film locations, film tourists expect to achieve emotional investment through their bodily experiences, in close relation to their previous journey to the cinematic worlds (Kim, 2010; van Es et al., 2020). One of the ways to fulfill their expectation is to consume "clusters of signs" in film locations. For instance, they buy Elfish ears and visit *Lord of the Rings* exhibitions when travelling New Zealand (Tzanelli, 2004). Highlighting such visual markers are important as a part of marketing strategies for tourism, in that they provide specific ways (such as providing film-related souvenirs) to consume film locations (Roesch, 2009). In line with collecting visible signs, Roesch (2009) pinpoints other types of tourists' bodily experiences such as re-creating shots (placing themselves in the position of the character); re-enactment (performing a particular film scene); and handling film-related items (access to props, scripts, etc.). These kinds of embodied experiences may be enhanced by photographing film locations, and reinforced by "location guidebooks, websites and on-site markers" (Roesch, 2009, p. 135). Film tourists, on the other hand, may visit and consume spaces that are *irrelevant* to the actual filming; for instance, some film tourists traveled Tibet while the movie *Seven Years in Tibet* (1997) had been filmed far from the region; other film tourists consumed the landscapes of Egypt without visiting the exact locations from *The English Patient* (1996) (Roesch, 2009). Whether they visit actual film locations or not, it is argued that it is the "experiences of 'being there' that enable [film tourists] to simulate the feel and atmosphere of the film in connection with the landscape" (Roesch, 2009, p. 12).

Regarding the "experience of being there" being significant to the film tourists, it is likely that some film locations attract devoted film fans, and that they would be eager to "be there" as soon as the release of the film (Roesch, 2009). Since gathering information on filming locations is valuable for fans, they share their travel experiences online to confirm the authenticity for other fans – namely, it is characterized as a "fan pilgrimage" (van Es et al., 2020. p. 139). For them, collecting souvenirs is an essential part of their fan pilgrimage, which signifies the authentic value of their tourist experiences; namely, they want to "bring some of the magic back home" (Roesch, 2009, p. 211). Regardless of the degree of fandom on a particular film, Roesch (2009) highlights a commonality among film tourists: "the longing to connect with the imaginary world through visiting the real places, which, in turn, serve[s] as *the symbolic link between the real and the imaginary*" (p. 209, emphasis added). Indeed, as van Es et al. (2020) point out, the *imagination* "connects the consumption of mediated landscapes and the act of visiting actual places in physical reality" (p. 3). In this regard, investigating how people consume mediated landscapes during travel can suggest the embodied aspects of the tourist gaze in film tourism.

**Media Fandom**

Much of the discourses around film tourism overlap with media fandom since film locations afford fans both physical and virtual ways to connect to the media text and the fandom. As such, it is important to look at how fan culture has been incorporated in the practices of film tourism. Fandom studies, first of all, has evolved from Henry Jenkins's canonical *Textual Poachers* (1992), which caused a paradigm shift in the conception of fans to acknowledge their role as "active producers and manipulators of meanings" in media culture (p. 23). His understanding of fan culture is drawn from Michel de Certeau's notion of "poaching," which

refers to an active reading of the readers, emphasizing the "process of making meaning and the fluidity of popular interpretation" (Jenkins, 1992, p. 34). At the same time, Jenkins (1992) moves away from de Certeau's clear distinction of writers and readers, arguing that fans – as textual poachers – are also producers. This notion situates fandom in a larger discourse of a participatory culture, which underlines an active production and circulation of content in the community (Jenkins, 2006). The Internet, and social media in particular, has enabled fandom to expand this participatory culture into a virtual space (Gray et al.,2017; Jenkins, 2006; van Es et al., 2020). As a result, the dissemination of a wide range of online fan culture – including fandom tourism – contributes to the collective gaze, influencing each other's experiences.

For fans, regardless of the media platforms they invest in, they foreground their favorite text when they experience a site of the pilgrimage. In terms of literary sites, it is argued that fans' inclination to "locate fictional locations in the real world" is part of their literary quests (MacLeod et al., 2018, p. 396). In the course of their trips, the fans would re-read the literary text and comprehend the places internally (through books), and externally (through travel) (MacLeod et al., 2018). Similar to this pattern of literary pilgrimage, film text plays a significant role in film fans' practices because the text is important to their personal understanding of the film locations (van Es et al., 2020). It is also the film text that prompts fans to use their imaginations to superimpose the cinematic landscape onto the film locations, as the places would not look exactly the same as portrayed on screen (Booth, 2018). Through their active poaching to find a connection between film text and film locations, fans can fully immerse themselves in the fictional world.

In addition to the importance of the media text in fandom tourism, fans' emotional engagement with locations is an essential part of the fandom. In her research, Abby Waysdorf

investigates how film locations are experienced and are incorporated into fans' lives (van Es et al., 2020). By focusing on film tourist experience in terms of "fan practice" perspective, she suggests the act of visiting film locations as follows:

> Visiting these spaces not only plays with the interrelation between our world and the text's but provides a way to reflect on [one's] fandom. It becomes a ritual practice that acknowledges the role it has played in shaping the fans' life and identity. Therefore, it is also important to look to another aspect of tourism in order to understand film tourism in full: that of commemoration (van Es et al., 2020, p. 286).

Because film locations are shrines that preserve the film texts, fans value their experiences of physically being there to reflect their fandom and to commemorate. In this vein, film tourism involves fans' personal involvement with the places in which they can "experience their object of fandom at the most personal – the bodily – level" (van Es et al., 2020, p. 289). The role of the filming location, therefore, is to "locate the fandom" to a specific place in the physical world, so that fans can experience "more real" and "grounded" fandom as well as the text (van Es et al., 2020, p. 290). What is essentially important to the film tourists, then, is the place that provides a more relatable experience to connect with the film texts and the fandom.

**Mediated Tourist's Experience**

As an embodied practice to capture their gaze, tourists employ various methods to mediate their travel experiences. Above all, photography is a fundamental tourist practice since it precisely mediates the visuality of the "tourist gaze" (Urry & Larsen, 2011). While experiences are being captured in photographs, as Urry and Larsen (2011) put it, "photographs extend the tourist gaze in time and space" (p. 180). In this vein, Kim's research (2010) examines film

tourists' performances by looking at their photographs taken at film locations from a popular Korean TV series, *Winter Sonata* (2002). He discovers a pattern of re-enactment in their photographs, which represent their willingness to imitate the characters' performances as well as to attach an emotional bond to the locations. As such, he argues, photographs are "emblematic tourist practice" that serve as a means to comprehend tourist experiences in film tourism (Kim, 2010, p. 63). In addition, Scarles (2009) also highlights photographic practice in tourism, arguing that this visual practice "become[s] implicit in producing experiences, concrete bodily performances, and tangible memories" (p. 466). She posits photographs as "inexhaustible invitations to subjective interpretation" (Scarles, 2009, p. 469), hence, through a series of (active) photographic practices during the physical encounters of place, she insists that tourists can expand their interpretation to understand the place.

Adding onto photography as mediated tourist experience, *Mediating the Tourist Experience* (2016) illustrates various tourists' mediated practices. The tourists, as Scarles and Lester (2016) put it, are the co-creators of their experiences who "play an active role in the mediation of their own tourist experience" (p. 2). The power of tourists as "prosumers" is further enhanced by technological advancements, so that in the mediation process, they could utilize multiple media – such as social media – to diffuse their voices on places. Namely, the tourists can easily mediate their travel accounts via networked screens. Scarles and Lester (2016) argue that utilizing social media platforms to share travel photographs has induced "consumer-led image building" in constructing an image of a tourist destination (p. 106). Tourists' photographs on social media (or, mediated experiences) may affect the "formation of new perceptions of a destination circulated and re-constructed through the tourist gaze" (Scarles & Lester, 2016, p. 116).

> In essence, as tourists recording our travels, we become stars of our own reality show enhanced by a new level of self-awareness brought about by social media technologies implying a willing audience. As we record and distribute our memories and experiences, we employ those media as vehicles for defining and constructing both personal and cultural identity. […] These identities are carried through travelogues in video, text and images that broadcast the traveller's thoughts and feelings without any process, need for editing or compliance with a media demographic. (Scarles & Lester, 2016, p. 190)

This aspect of tourists' practice on social media shows how they personally see, perform, and interact during the travel; moreover, the act of making (digital) travelogues itself is "creating an experience" of identifying "the Other," which they deem "worthy of sharing" (Scarles & Lester, 2016, p. 192). Furthermore, Urry and Larsen (2011) note that the importance of the Internet and digital technology which led "more open, collaborative and participatory" sphere for tourists to become producers through "editing, updating, blogging … exhibiting, tagging and so on" (p. 59). Then, considering the tourists' practice in film tourism, this collective mediation on social media would not only reinforce the mediated gaze (film text) upon film locations but also influence potential tourists (online users) and their way of consuming the places. In this vein, it would be worthwhile to shed light on how tourist practices are mediated on social media.

In short, the gaze of film tourists entails much more than media spectatorship. While affected by the mediatized gaze, film tourists' various experiences – ranging from collecting signs at the places to posting on social media – suggest a more active and bodily engagement with the fictional world than audiences in the theaters. In addition, as producers of their trips, the film tourists mediate their travelogues on social media, which is where this research intends to find collective and embodied aspects of the tourist gaze.

# CHAPTER 3: READING ANNE IN PRINCE EDWARD ISLAND

## *Anne of Green Gables* and Prince Edward Island

Along with previous discussions on film tourism, this chapter focuses on a specific cultural text that induces tourism to Prince Edward Island. Before diving into the case study of *Anne with an E* film tourists in PEI, this chapter looks at how the original text, *Anne of Green Gables*, and different versions of *Anne*-text through various media adaptations create the tourist gaze upon the Island. Through reviewing the literature, this chapter illustrates that Anne's continuous narrative, including *Anne with an E*, has not only constructed the cultural landscapes of PEI but also prompted fans in their ways of engaging with the story world through travel.

Lucy Maud Montgomery (1874-1942) is one of the most popular Canadian writers, well known for her famous work, *Anne of Green Gables* (1908). Anne Shirley, a redheaded heroine of Lucy Maud Montgomery's novel, has continued to appeal to audiences with multiple adaptations over time (Bhadury, 2011; Blackford, 2012; Gammel, 2002; Gothie, 2016; Paskin, 2017). In other words, the writer's imagined world of Anne still has been appreciated in many ways. At the center of her world, Prince Edward Island (PEI) in Canada stands as a symbolic space, with landscapes colored by emotion and reminiscence (Squire, 1992).

Montgomery depicted the landscape of the fictional town of Avonlea in PEI based on her own life spent in Cavendish on the island (Gothie, 2016; Squire, 1996; Squire, 1992). In fact, PEI is the place of her "birth, her childhood and young adulthood, … [and] her burial site" (Fawcett & Cormack, 2001, p. 690). Since her writing offers a "specific, locatable, and tantalizing [description]" of the setting, PEI gained attention as a tourist destination shortly after the publication (Gothie, 2016, p. 410). Partly because of her life as an amateur photographer, Montgomery's ability to describe places is accompanied with a strong visual imagination, as if

her imagination were photographic and cinematic (Gammel, 2002; Ledwell & Mitchell, 2013). It is also argued that Montgomery's writing style "incorporated language from contemporary travelogues and tourist literature," which allows readers to readily imagine the landscape of the Island (Bergstrom, 2014, p. 240). Through her delineated "word-pictures" of the fictional landscapes that were superimposed on the Island, the readers can map PEI centering around Anne's Green Gables (Blackford, 2012). In other words, the readers can perceive the geographical identity of PEI associating with Anne.

**Figure 1**. Anne of Green Gables-themed map can be found in Prince Edward Island (photo by 'Caravan Sonnet,' October 17, 2021)

In addition to her own experience and fascinating writing style, Montgomery's portrait of PEI also encompasses her personal attachment to the place (Squire, 1992). Kessler (2010) notes that Montgomery's affection toward her home led her to "articulat[e] this profound love of place for all of us, so that we might see and feel and think as she did" (p. 5). As Kessler mentions, Montgomery's attachment to PEI can be clearly seen from her 1936 essay:

> There are many things in my life for which I am thankful; but the one for which I am most thankful is that it was my good fortune to have been "born and bred" on Abegweit […] that beautiful name for Prince Edward Island which it should never have lost. I know perfectly well that deep down in my heart is a great pity for everyone who was *not* born

> on Prince Edward Island. Can it ever be made up to them? (as cited in Lefebvre, 2017, p. 341).

Like Anne's relationship with PEI became a significant theme in the novels, Montgomery's expressions on the Island showed how her love "has imprinted the region on the novel's readers," leading us to believe in the beauty of the land (Reid, 2018, para. 8). In this vein, Squire (1992) points out that the depiction of PEI was "the reflection of her intense love of place […] her landscapes were rich in evocative sensory imagery, and Green Gables is prototype of the late nineteenth-century Canadian pastoral idyll" (p. 139). She also notes that Montgomery's style of immortalizing the idyllic landscapes of rural areas into her fiction, which is particularly presented in *Anne of Green Gables*, has created "Canadian cultural identity" (Squire, 1992, p. 142).

Considering the cultural contexts mentioned above, Parks Canada and local businesses in PEI have strived to create tourist settings inspired by Montgomery's writings of PEI (Bhadury, 2011; Kessler, 2010; Squire, 1992; Tye, 1994). For instance, Green Gables was, according to Montgomery's journal (1911), "drawn from David Macneill's house, […] not so much the house itself as the situation and scenery" (as cited in Kessler, 2010, p. 7). In response to tourists' demand to "experience Montgomery's fictional world, rather than the historical reality of Cavendish" (Gammel, 2002, p. 253), Parks Canada has tried to reconstruct and immortalize the landscapes from the novel:

> *Below the garden a green field lush with clover sloped down to the hollow where the brook ran and where scores of white birches grew, upspringing airily out of an undergrowth suggestive of delightful possibilities in ferns and mosses and woodsy things generally. Beyond it was a hill, where the gray gable end of the little house she had seen*

> *from the other side of the Lake of Shining Waters was visible. (Anne of Green Gables,* 1908, Chapter 4: Morning at Green Gables)

Such local and government-driven process of transforming fictional Avonlea into the real world as well as re-presenting the historical periods has resulted in making literary heritage site as a "mixed" space that embodies "fictitious home of Anne Shirley" and "signage conveying certain specifics of Montgomery's life" (Bhadury, 2011, p. 216). In other words, tourist venues in PEI are hybrid spaces "where the echoes of past literary inspiration infuse the present re-production of a literary creation in its spatial dimensions" (Bhadury, 2011, p. 220). In short, Montgomery's *Anne of Green Gables* has created the cultural landscape of PEI which became a literary shrine for the readers.

**A Trajectory of *Anne*-inspired Tourism**

Once born as a fictional character from Montgomery's imagination, Anne Shirley is now an element of Canada's cultural identity, with its value being remarkable across various industries. As Mark Twain once claimed, "the dearest and most lovable child in fiction since the immortal Alice," Anne has quite a large "pre-existing fan base" since the publication of the novel, with a variety of adaptations including films, TV shows, Japanese anime, Canadian cartoon, musicals, and many others (Bhadury, 2011; Paskin, 2017). Regarding the global fan community of Anne, Gothie (2016) claims that "the fictional 'Anne' has become more than ever a 'consumable commodity' and a popular culture 'brand,' surpassing author Montgomery's own celebrity" (p. 407). In fact, the commodification of the character, Anne, has been predominant across Canada – *Anne*-related memorabilia including prints and posters, maple syrup, and aprons are available in souvenir shops – representing its' value as a national cultural commodity

(Devereux, 2001). Regarding this "Anne commodity," in their study of Canadian popular culture, Pevere and Dymond (1996) have suggested that "Anne Shirley [...] has become the closest any literary equivalent can get to Mickey Mouse" (as cited in Devereux, 2001, p. 15).

In terms of the tourism industry, *Anne of Green Gables* is a powerful inducement of inviting readers across the globe to PEI. Since the book has been translated into more than 36 languages with more than 50 million copies sold on a global scale (Prince Edward Island, 2022a), this Canadian classic has attracted numerous tourists from around the world (Gammel, 2002; Gothie, 2016; MacLeod et al., 2018; Tye, 1994). Indeed, as Squire (1996) points out, notwithstanding the small portion of literary tourism in the industry, *Anne of Green Gables* heritage in PEI has a significant impact in "shaping regional and national place imagery" representing Canada's literary tourism as an exemplar (p. 120). As such, Cavendish has naturally become a "sort of shrine on account of the ['Anne'] books" (MacMillan Collection, 1936, as cited in Squire, 1992, p. 143). It is, therefore, argued that PEI has been a tourist destination for 200,000 visitors each year, while more than 125,000 people visit "Green Gables Heritage Place" in particular (Gammel, 2002; Prince Edward Island, 2022a). Furthermore, it is also interesting to note that *Anne*-centric tourism sparked among Japanese fans – particularly after the release of the Japanese animated television series, *Akage no An* [*Red-haired Anne*] (1979) – eventually led to building a theme park with PEI- and *Anne*-themed attractions in Hokkaido, Japan (Bergstrom, 2014).

Several media adaptations of *Anne*-text have enabled the continuity of fan engagement with Anne and her world in PEI. As MacLeod et al. (2018) state, the popularity of media adaptations of literature encourages more visitations to literary-themed destinations, "both actual and virtual" (p. 389). As such, an increased media presence of PEI has augmented the number of

*Anne*-inspired tourism to the Island. Among the multiple media adaptations, Kevin Sullivan's *Anne of Green Gables* (1985) became the popular drama around the world, attracting millions of Canadian viewers, followed by its sequels: *Anne of Green Gables: The Sequel* (1987), and *Anne of Green Gables: The Continuing Story* (2000). His massive success in Anne films has gained viewership which not only extended beyond the national boundaries but also beyond the targeted age groups (Gammel, 2002). With these film adaptations, it is argued that Sullivan has "drawn audiences around the world to the character of Anne Shirley and to Montgomery's novels" (Gammel, 2002, p. 143). In addition to Sullivan's productions, an episodic series of an *Anne* spin-off called *Road to Avonlea* (1990-1996) continued the popularity of the fictional world of Anne (Gammel, 2002; Prince Edward Island, 2022a). While such films and TV series have been attracting people to Anne's land, some of the iconic filming locations have been drawing attention as well. The majority of Sullivan's movies were filmed in Ontario, while some exterior scenes were filmed in PEI (CBC Archives, 2018). Among the film locations, several places in Ontario (such as Westfield Heritage Village, and Pickering Museum Village) and PEI (such as Dalvay by the Sea) were said to be famous for filming Sullivan's *Anne*-adaptations (Pacheco, n.d.). In addition to the popularity of the film locations, Sullivan Entertainment released an official PEI travel guide to filming locations of the movies and the *Road to Avonlea* series (see Figure 2), which would be an ideal companion for the fans when visiting such places (Willow and Thatch, 2019).

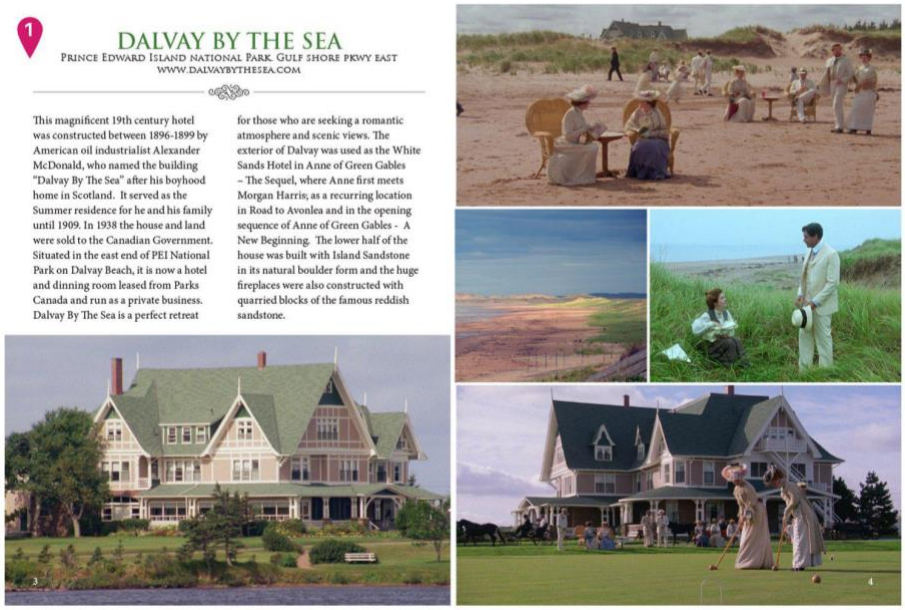


**Figure 2.** For each film location, this 'PEI Road Trip Companion Set' provides film text with still images of the movies (photo by Sullivan Entertainment, n.d.)

Along with the recognition of *Anne*-inspired tourism, various *Anne*-themed experiences became available to visitors. An official PEI website (Prince Edward Island, 2022b) provides an itinerary to "discover where the magic of Lucy Maud Montgomery's inspiration came alive" (para. 1). It starts from the Green Gables Heritage Place in Cavendish and offers some destinations, such as Lucy Maud Montgomery's birthplace and resting place, Anne of Green Gables Museum, and Anne of Green Gables Store. While following the plan, there are chances to immerse oneself in the Anne's land: riding on Matthew's carriage, dressing up as Anne and her friends, trying Anne's favorite drink "Raspberry Cordial" and many others (Prince Edward Island, 2022b). With regard to merchandise like Raspberry Cordial, many products licensed by official authorities are "designed to evoke the special relationship to nature depicted in *Anne of Green Gables*" (Gammel, 2002, p. 233). Parks Canada also offers special programs at Green Gables Heritage Place, such as a small group tour with "Anne" (an actress), and a scavenger hunt to find *Anne*-themed items (Parks Canada, 2021). Consequently, what they present to the visitors may lead to framing specific *Anne*-themed experiences online.

Scholars have noted literary tourism activities in *Anne*-inspired trips, which involve tourists' active imagination. MacLeod et al. (2018) point out that literary tourists tend to enjoy location-hunt using literary clues, often locating fictional locations in the real world. As "literary quests," they note the readers would "read and re-read the books, the landscapes, the clues," thereby rendering "imaginative work concrete which adds to the enjoyment and understanding of the literary text" (p. 396). In this vein, *Anne*-themed literary tourists would reflect upon their reading experiences to find any fictional traces at the actual landscapes of PEI. Adding onto this general tendency of literary tourism, Gothie (2016) particularly examines *Anne*-inspired travel activities. When pinpointing "desirable stops" for visitors on PEI, she foregrounds "Green Gables Heritage Place" as it represents the iconic image of Anne's world. She argues that this house particularly "creates a compelling materialized imaginary that permits tourists to feel as if they are arriving at 'Green Gables'" (Gothie, 2016, p. 415). While travelling to such sites, she pays attention to the playful experiences of the *Anne*-inspired tourists, calling them "playing Anne" experiences. Part of the playing Anne experience is to follow Anne's footsteps. She argues that "the buggy ride from Bright River train station to Green Gables" is a central route of the literary pilgrim, as the journey described in the novel suggests three themes:

> [T]he desirability of the Island's natural beauty, which cues tourism; the literary focalization of Anne's appropriating gaze, which construes the Island as the arriving outsider needs/desires/imagines it to be, and Anne's preoccupation with her red hair, the defining symbol of her character emulated by tourists (Gothie, 2016, p. 409).

Following the passage, tourists would imagine themselves arriving at Green Gables as Anne did. In other words, as Gothie (2016) puts it, "Anne's anticipation of her arrival at Green Gables easily translates to a touristic sensibility of anticipation—and a joy upon "arrival" which is

replicable by the tourist" (p. 418). In addition, as an extended activity of literary pilgrimage, Alice Van der Klei points out "Anne of Cyber Gables," which connects "Kindred Spirits" through online communities (Gammel, 2002). Driven by the imagination, the fandom uses their version of Avonlea to "reminisc[e] and recycl[e] information that creates a collective memory for those who enjoy writing about the books by L.M. Montgomery and Prince Edward Island" (Gammel, 2002, p. 316). This virtual space suggests the fandom's participation in the collective gaze through sharing their travel experiences, while expanding their understanding of PEI from Anne's perspective. Eventually, all the activities – whether they are framed in specific ways or not – encourage the fans to imagine Anne's gaze in their engagement at *Anne*-themed places.

### ***Anne with an E*: Reimagined Anne Shirley and Anne's Land**

We have encountered Anne Shirley via several media adaptations of *Anne of Green Gables* that connect old and new fans to her homeland, PEI. A recent version of reimagined Anne is called *Anne with an E,* which is a Canadian television series produced by CBC and Netflix from 2017 to 2019 (IMDb, 2022). The show released three seasons and 27 episodes in total, created by multiple writers and producers, including Moira Walley-Beckett (IMDb, 2022). An official synopsis written below indicates how this show followed the original plot:

> Anne is a coming-of-age story about an outsider who, against all odds and many challenges, fights for love and acceptance and her place in the world. Set in Prince Edward Island in the late 1890s, the series centers on Anne Shirley, a young orphaned girl who is mistakenly sent to live with an aging sister and brother (CBC Gem, n.d.).

Likewise, *Anne with an E* adapted the classic moments from L.M. Montgomery's stories; for instance, it shows iconic scenes like "Anne smashing a school slate over Gilbert (who gradually

becomes her love interest)" and "Anne and her bosom friend, Diana, getting drunk with Raspberry Cordial." As other *Anne* adaptations did, the show also captured the essence of Montgomery's Anne, portraying how Anne was ahead of her time. Meanwhile, the show opened up a new territory that previous adaptations did not explore before (Larson, 2017): specifically, it brought important topics to the fore through the lens of Anne, such as racism, feminism, bullying, and gender parity (Alberts, 2017; Porter, 2018). This iteration was also more diverse in its casting and storylines, including black, LGBTQ+, and Indigenous characters, and expanded the backstories of Anne and other characters. Through adding a more nuanced context to the original text, the creator Walley-Beckett aimed to bring "a seamless interaction between Lucy Maud's words and [her own]" (Larson, 2017, para. 7).

Since *Anne with an E* had some different takes on the original novel, it has generated a mixed reception. While some critics pointed out the darkness based on the portrayal of the social issues, other critics argued that the show was an *Anne of Green Gables* for the 21st century (Biedenharn, 2017; Gilbert, 2017; Ramaswamy, 2017). Regardless, the show received multiple awards and nominations, and was praised for its cinematography, editing, and actors' performances (The Canadian Academy, n.d.). With a production partnership between CBC and Netflix that lasted for three seasons, this Canadian content has catered to Anne fans worldwide, bringing "both new and existing fans to the world of Avonlea" (Porter, 2018). The global popularity of *Anne with an E* was particularly visible when the two production organizations announced the cancellation of the show. The so-called "digital war" among the fans demanding its renewal (Cecco, 2020) – through hashtag movements (#renewannewithane, #saveannewithane), petitions, and billboards campaigns around the world – manifested how large and loyal the *Anne with an E* fanbase was.

Although the text is deeply rooted in PEI, most of the filming of *Anne with an E* took place in different locations. An executive producer of *Anne with an E,* Miranda de Pencier, explained that due to the cost of relocating the crew and the cast for the whole production, Ontario is mostly being used as a stand-in for PEI (Fraser, 2016). The film crew recreated the red roads in Ontario to make them similar to the PEI roads and found a farmhouse in Pickering to replace Green Gables (Fraser, 2016; Prince Edward Island, 2022a). For instance, streets and shops in Millbrook were transformed to replicate Charlottetown, and all the props displayed on the Green Gables set followed what Montgomery had described in the novels (CBC, 2018, 2017). Still, some of the outdoor scenes are used as filming locations in PEI to ensure authenticity (Fraser, 2016). Noticeable exterior scenes – such as "Matthew riding on a horse along the shoreline," or "Anne and Marilla on a carriage ride" from the first season – which highlight the main characters, were actually filmed in PEI (Moira Walley-Beckett, 2017a, 2017b). Furthermore, de Pencier claimed that, despite the short amount of time, filming in PEI was significant to the series because it had inspired the cast to feel a special connection to the Island, affecting the performances of playing their characters (Russell, 2018). With such efforts from the production team and the cast, the viewers would be impressed by the picturesque landscapes mediated on screen. In addition, they would likely associate *Anne*-related texts with the Island rather than with the places in Ontario because "it is the associative meanings that attach themselves to the text that demand attention" (Roberts, 2016, p. 38).

The efforts of the *Anne with an E* production team to showcase Canadian landscapes have led to a rise in film tourism in PEI. Relatedly, last year, Netflix launched a new website (netflixinyourneighborhood.ca) to promote film tourism in Canada. This was based on their research findings that Canadian content, with *Anne with an E* as an exemplar, significantly

inspired tourists from across the globe to visit Canada (Netflix, 2022a). In partnership with provincial governments in Canada, the website provides travel information about the film locations, hence "making it easier for fans both local and from around the world to find and explore amazing Netflix filming locations" (Scully, 2021, para. 2). When entering the *Anne with an E*-themed page (see Figure 3), fans will discover five film locations[2] with maps, film text, and still images, accompanied by encouraging remarks such as the following: "Any fan knows that PEI is a must-visit to fully immerse yourself in all things *Anne with an E*!" (Netflix, 2022b, More About Prince Edward Island section). Furthermore, the tourism industry in PEI also worked on in close association with *Anne with an E*. For each season of the show, the province invested $100,000 for advertising to boost tourism to the Island (Davis, 2019). The marketing campaign also reached out to social media. For instance, Prince Edward Island (2017) mentioned *Anne with an E* in their Instagram account to encourage other users to watch the show and plan vacations in Anne's land. Indeed, authorities from the industry confirmed that the exposure of PEI via the TV series over three years was critical to driving *Anne*-inspired tourism: "When a show featuring Anne of Green Gables, which we all know Anne is synonymous with Prince Edward Island. We have been blessed with that association" (Davis, 2019, para. 11). In this vein, combined with Netflix's guidance and the tourism industry's marketing campaigns, it is possible to draw *Anne with an E* fandom's attention to film tourism in PEI.

[2] Two locations (Thunder Cove Beach, Cape Tryon) in PEI, and three locations (Millbrook, Castle Kilbride, MeMe's café) in Ontario

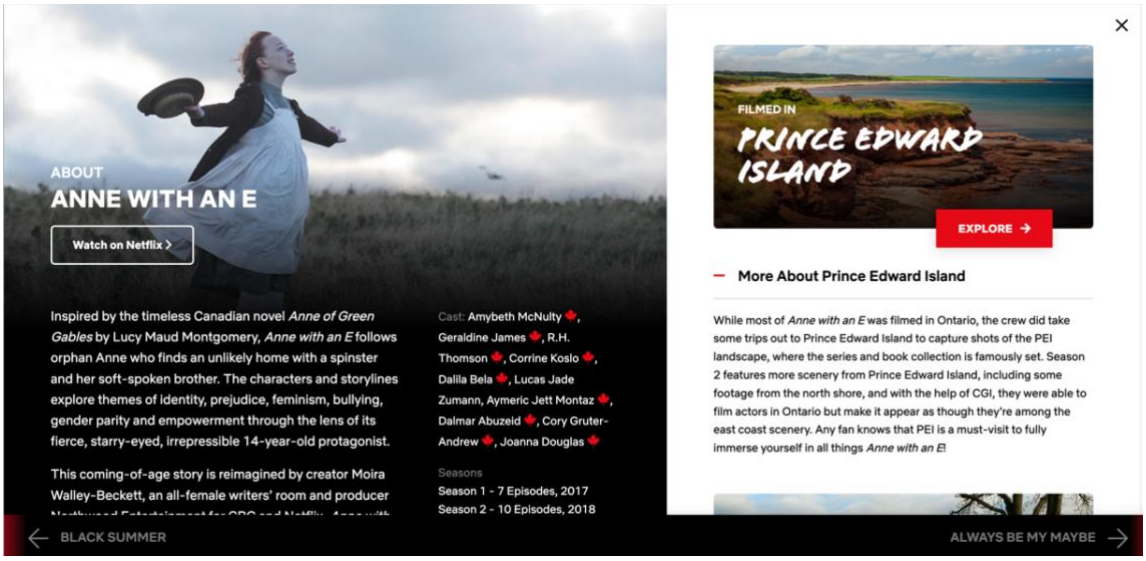


**Figure 3.** Netflix provides information on *Anne with an E* and its film locations through a separate website (Netflix, 2022b)

Ultimately, this dissemination of Canadian cultural heritage (*Anne of Green Gables*), and the image of PEI via *Anne with an E* is significant. Especially with television series consumption, audiences may personally be engaged with "familiarity, empathy, identification and reflection," thereby experiencing "strong contextual package" with attractions (Kim, 2010, p. 62). This kind of emotional, symbolic meaning related to place is called "place attachment" or "sense of place," which can be further strengthened by efforts of the tourism industry. Although the show incorporated some dark sides into the cheerful text, our redheaded outsider Anne, as in the book, becomes an insider in the town of Avonlea with her own charms, showing affection towards her family, friends, and the Island (Paskin, 2017). In other words, this new adaptation of *Anne* still follows the major narrative of the original text, bringing audiences to identify with the beloved character once more. Having core themes and representations of landscapes resonate with the original novel, *Anne with an E* conveys the symbolic meaning of PEI as "Anne's land" to audiences, inspiring them to imagine and experience her land through *Anne*-filter.

# CHAPTER 4: MEDIATED TOURIST EXPERIENCE - YOUTUBE VLOGS

## Features of YouTube Vlogs

As previous chapters mentioned, tourists mediate their travel experiences online as a part of their travel practices. Social media has made it easier for tourists in their mediation as the platforms allow users to share visual and social aspects of the tourist gaze. In this light, Chapters 4 and 5 particularly look at the tourists' practices of mediating *Anne*-inspired trips on social media. From the perspective of media studies, social media offers unprecedented, and unique features to explore. Before going through the characteristics of social media, this research adopts the following definition:

> Social media are web-based services that allow individuals, communities, and organizations to collaborate, connect, interact, and build community by enabling them to create, co-create, modify, share, and engage with user-generated content that is easily accessible (Sloan & Quan-Haase, 2016, p. 17).

This definition highlights the "social" aspects of social media, which brings numerous possibilities aligned with the technological affordances. Among social media platforms, YouTube has its unique features as it provides a simple interface that "enable[s] people to upload, publish, and view streaming videos without much technical knowledge" (Burgess & Green, 2018, p. 14). Namely, YouTube introduced "*streamed* content, *uploading* video, and *social networking* abilities" that are available to all (van Dijck, 2013, p. 112). This "openness" was integral part of the company's aim, which they clarified in their pitch to Sequoia Capital: "To become the primary outlet of user-generated content on the Internet, and to allow anyone to upload, share, and browse this content" (as cited in Burgess & Green, 2018, p. 15).

Aligning with their aim, the platform's affordances of promoting user-created content have brought new media genres such as "vlogging or 'live' gameplay" (Burgess & Green, 2018, p. 22). The term "vlog" describes the content that combines the features of "video" and "blog," which has become a prevalent format on YouTube (Cheng et al., 2020). In other words, a vlog is an extended version of the blog which contains texts, photographs, and videos, hence providing more types of contents than the blog itself (Peralta, 2019). It is also noted that the vlog has been "originally 'amateur' video and vernacular creativity" since the beginning of the platform, and that "good storytelling and a direct, personal address" are central to its format (Burgess & Green, 2018, p. 37).

After its official launch in 2005, YouTube quickly became a mainstream media platform. In 2015, *TIME* remarked that YouTube "changed the future of television" by shifting consumption and production of media as well as by changing the mechanism and practices in the industry (Burgess & Green, 2018, p. 45). In addition, the company has enjoyed their success in gaining large amount of viewership and video postings; in 2017, viewers watched "1 billion hours of video per day," and "400 hours of video were uploaded every minute" on YouTube (Lange, 2019, p. 5). In this vein, it is arguable that social media, particularly YouTube, has become normalized and affects multiple aspects of our lives.

Furthermore, social media changed the way we travel; it has connected tourists from all over the world, influencing our decision-making in terms of "pre-, during-, and post-trip" (Iglesias-Sánchez et al., 2020, p. 2). Along with this trend, media scholarship has explored various features and dynamics of social media, particularly on the aspect of tourism (Cheng et al., 2020; Iglesias-Sánchez et al., 2020; Peralta, 2019). "Travel vlog" is one of the noticeable features on YouTube that connects and inspires users in tourism. Cheng et al. (2020) note that

this type of content has become an alternative to travel "blogs" in line with the advancement of YouTube, resulting in attracting both professional and amateur vloggers to post their travel experiences. Mostly, these vloggers record their personal narratives and travel information while talking to the camera in a conversational tone (Burgess & Green, 2018; Cheng et al., 2020; Peralta, 2019). In terms of editing the vlogs, however, each vlogger's content varies considerably depending on their skills and creativity in managing cinematography, sound, text, structure, etc. (Peralta, 2019). Each vlogger has numerous choices during the editing, for instance, whether to include an opening sequence, background music, subtitles, photographs inside the video or not. Moreover, if a skillful vlogger delivers interesting stories with appealing scenes of a place, it is likely to attract the viewers to visit there (Cheng et al., 2020; Peralta, 2019).

YouTube is a tool that facilitates users' involvement in building a collective gaze at tourist destinations. Considering the circulation of the content on YouTube, participatory culture in YouTube can be described as how people "mediate their own ideas and share their messages globally" (Lang, 2019, p. 36). With YouTube video as "a primary vehicle of social interaction," the users can participate in various ways "from casual viewing, to binge-watching, to fandom, through to highly invested and intensive participation as a content creator" (Burgess & Green, 2018, p. 77). Thus, when one user creates a travel vlog on YouTube, other users can simply watch it, or respond to it via the comments section and like/dislike buttons displayed under the video content. Through the users' (both the vlogger and the viewers) collective participation in such spaces, YouTube can create an interactive mediascape in which fans can communicate their knowledge and feelings regarding traveled places.

**Data Set**

Since the massive amount of data on YouTube brings challenges to the research, I have searched travel vlogs on YouTube by using keywords in both English and Korean as follows:

> Anne of Green Gables, Green Gables, Green Gables Heritage Place, Avonlea, Anne with an E, Prince Edward Island, PEI, 빨간 머리 앤, 에이번리, 프린스 에드워드 아일랜드.

These keywords are relevant to the subject matter, which are mostly overlapped and used for the titles and/or descriptions of the vlogs. In addition, in order to narrow down the data set, I selected vlogs that were uploaded between May 2017 and August 2021. After filtering out the data, I have found 60 vlogs that are relevant to my research[3]. Most of the vlogs are posted in English, with additional contents in Korean (11), Portuguese (4), and Spanish (1).

**Analysis**

My analysis of the vlogs focused first on their content, especially the locations visited. The geographical patterns of *Anne*-themed tourism in PEI were concentrated in a few places (see Table 1). Among the identified sites, the most popular one was Green Gables Heritage Place (43 vlogs), which represents the iconic Green Gables. This house is located near the Visitor Centre (which has a ticket office inside, providing information about the author and the books), and several trails including "Lover's Lane" and "The Haunted Wood." With all the sites closely located around the Green Gables Heritage Place, the vloggers could continue to enjoy *Anne*-themed travel conveniently. Although the house was not used as a film location, as many vloggers mentioned, it was a setting for *Anne of Green Gables* in which L.M. Montgomery would get inspirations. Some vloggers visited Anne of Green Gables Museum (5 vlogs), which is

[3] For a full list of data set, please see Appendix A.

not the film location as well, but rather provides a permanent exhibition of the author's life and her collections. Few of them had a chance to visit the Kensington Railway Station (which might have inspired "Bright River Station" from the book; 2 vlogs), Montgomery's birthplace/resting place (4 vlogs), or Avonlea Village (6 vlogs). Along with other tourist attractions, some people included beaches (8 vlogs) near the Green Gables Heritage Place in their itinerary or visiting giftshops (10 vlogs) to buy *Anne*-memorabilia.

| Tourist destinations | Number of samples |
|---|---|
| Green Gables Heritage Place<br>(Including visitor centre, garden, Lover's Lane, and The Haunted Wood) | 43 |
| Giftshops | 10 |
| Beaches in Cavendish | 8 |
| Avonlea Village | 6 |
| Anne of Green Gables Museum | 5 |
| L.M. Montgomery's birthplace/resting place | 4 |
| Kensington Railway Station | 2 |

**Table 1.** The number of YouTube vlogs filmed in each location identified from the data set

In addition to locations, the travel vlogs were varied in how they presented the visit. They were categorized based on the following criteria: types of travel (solo, friends, family), durations of the vlog (0-1 min., 1-5 min., 5-10 min., 10+ min.), modes of the travel accounts (narration, on-site description, subtitle, multi-modal). First, more than half of the vlogs were filmed from family trips (24 vlogs). These vloggers included *Anne*-themed places in their holiday trip itineraries. The rest of the sample are either solo trips (16 vlogs) or trips with their friends (7 vlogs). Some of the vloggers posted several videos on their channels, hence the total number is different from the data set. Second, the duration of each vlog varied. Longer vlog posts were the result of deeper fan engagement with the places. While 5 vlogs were less than a minute, 19 vlogs contained more than 10 minutes of footage. About one-third of the data set (19 vlogs) filmed between 1 and 5 minutes, and the rest of the sample (17 vlogs) filmed between 5 and 10 minutes. Next, except for a few vloggers who did not mention any accounts, vloggers mostly used one

method to describe their travel: they narrated after the trips (2 vlogs); described during the trips (giving monologues on site) (9 vlogs); or used subtitles for their travel accounts (13 vlogs). Among 13 vlogs, vlogs by Korean users (7 vlogs) employed a typical format of using subtitles as the means of conveying the main content, a strategy that has been trending among Korean vloggers. Some vloggers mixed methods such as using both narration and on-site descriptions (8 vlogs).

*Anne-text Reflected in Tourist Practices*

While previous discussions suggested introductory analyses of the travelogues, this research continues to explore the vloggers' travel experiences in detail by employing textual analysis. As far as performativity is concerned, the vloggers enjoyed the moment in various ways to re-enact scenes from *Anne of Green Gables.* While visiting *Anne*-themed places, some wore Anne costumes – a hat with two braids, or green dress – to look like Anne (11 vlogs), regardless of gender. They enjoyed meeting "Anne," played by an actor who acted like her near the Green Gables Heritage Place and ended up taking pictures with her (10 vlogs). Some of them experienced "Matthew's carriage ride", or just to sit on the carriage to take pictures (5 vlogs). The vloggers also bought *Anne*-inspired souvenirs at the gift shops to remember their travels (5 vlogs) and drank "Raspberry Cordial" near the Green Gables Heritage Place, recalling the episode when Diana drinks too much (6 vlogs). Very few vloggers tried to pose as if they were Anne at the places (4 vlogs). All these performances captured in their vlogs corresponded to their performed tourist gaze, suggesting various ways of consuming *Anne*-related signs were encouraged at the places.

In addition to performative experiences, the vloggers described how they appropriate *Anne*-text in association with the places they visited. More than half of the vlogs (32 vlogs) mentioned the novel, *Anne of Green Gables*, ranging from briefly touching on the background information of the Green Gables Heritage Place and its author to pointing out the major episodes regarding the place. Few of them addressed its media adaptations as well, such as films (8 vlogs), TV series (11 vlogs; mentioned *Anne with an E* in particular), and Japanese animation (2 vlogs). Among them, some vloggers put visual references (still images) from the media adaptations inside their vlogs to highlight their remarks. In doing so, their travel accounts indicate the media texts not only framed the tourist gaze, but also affected their ways of mediation.

Among the vloggers, noticeable Anne fans were particularly passionate about connecting places with *Anne*-text. One of their common textual accounts was to provide information about the *Anne*-themed places. Often, they put efforts into describing the novel and L.M. Montgomery's relation to Green Gables Heritage Place:

> A história se passa no final do século 19 e conta as aventuras dessa menina ruiva de 11 anos que é uma órfã muito faladeira e tem uma apreciação absurda pela natureza […] Então essa é a casa onde a escritora passou a maior parte da infância dela e juventude. Cada comodo inspirou a história dela; a história dela foi toda baseada nessa casa. [The story takes place in the late ninetieth century and tells the adventures of this 11-year-old, redheaded girl who is a very talkative orphan, and has an absurd appreciation for nature. […] So, this is the house where the writer spent most of her childhood and youth. Every room inspired her story; her story was all based on this house.] ('Lu Azevedo,' Sep. 19, 2019, translated with Google Translate)

This informative mode of commentary was identified across the data set since the usual content of the travel vlogs contains information about the tourist sites (Cheng et al., 2020; Peralta, 2019). The tendency to inform the viewers was also discovered from the description box under the video content. For instance, 'Confessions of Cordelia Shirley' (Feb. 15, 2021) wrote: "Enjoy photos from the Green Gables Heritage Place in Prince Edward Island! The place that inspired the centerpiece in Anne of Green Gables, written by Lucy Maud Montgomery (L.M. Montgomery)!" It became obvious that the fans know the significance of Green Gables Heritage Place in relation to Montgomery's works. In addition, by following their informative descriptions, viewers can also associate the place with the book and the author while informed by the vloggers' gaze at the same time.

One of the common descriptions from Anne fans' accounts on *Anne*-related texts accompanied their recognition of the props displayed in Green Gables Heritage Place. Their descriptions of the props showed the impact of the texts on their gaze. Many of them noticed costumes such as Matthew's jacket or Anne's dress, and objects like Raspberry Cordial, and Anne's slate, then recall some of the major episodes from the book: Marilla tries to make a dress for Anne; Anne and Diana get drunk with Raspberry Cordial; Anne breaks the slate over Gilbert's head. They also recognized Matthew's carriage parked close to the house, pointing out that's *the carriage* Matthew used to bring Anne from the train station. Some of them who went to Lover's Lane and The Haunted Wood near Green Gables Heritage Place, they remembered *the trail* where Anne and Diana would walk on their way to school. Even though "Green Gables" or nearby places are not used as filming locations (except for Lover's Land where 'Life with Krystle' pointed out the exact film location of the Sullivan's film adaptation in her vlog posted on July 21, 2019), many of them mentioned the house associated with the movies, as if they were

on the film set. Their tendency of recognizing the *Anne*-related signs and making connections to the film signified their tourist gaze was mainly induced by the *Anne*-text.

Furthermore, there were similar patterns of re-enactment and emotional engagement among Anne fans who visited Green Gables Heritage Place. Some of them dressed up as Anne, wearing hats or green dresses, with their hair braided. With such costumes, they were eager to be engaged with "Anne," who was wearing costumes and greeting all the visitors. Most of them took pictures with her, and some enjoyed having conversation with her. The visitors also got on Matthew's carriage, or had their children ride on the carriage to take pictures. Some of them drank Raspberry Cordial bought from the giftshop, filming the experience of having the iconic drink at the location. As such, they would feel "transport[ed] to the late ninetieth century" so that they could "re-live Anne's adventures" ('Samuel and Audrey – Travel and Food Videos,' Aug. 26, 2019). After having the tour inside Green Gables Heritage Place, they expressed their satisfying experience of "being there," where they could identify with the characters and the fictional world in a "real" way. Moreover, for a few fans, despite visiting there for the first time, this place evoked "imagined nostalgia" (Jewell & McKinnon, 2008) in which they found themselves recollecting memories of their childhood:

> 20 년 동안, 저는 상상으로 에이본리에 수백번 다녀온 것 같아요. 어려운 현실 속에서 상상으로나마 벗어나 회복하던 곳이었답니다. 그래서 마치 고향을 찾아 어린시절의 추억을 곱씹는 기분이었어요. [For 20 years, I've been to Avonlea a thousand times with my imagination, the place where I would run away from the difficulties of my life and soothe my mind. So, it was like coming back to my hometown to recall the memories of my childhood.] ('썸머's 사이다힐링,' Sep. 4, 2019)

For them, visiting Green Gables Heritage Place evoked "media-induced memories," which they used to relate to Anne and her fictional world through books and media adaptations (Månsson et al., 2020, p. 270). This tendency indicates how the fans display their emotional investment in this place, which motivated them to actively participate in re-enacting performances to "strengthe[n] the connection with the story, the characters, and the fictional world" (Booth, 2018, p. 146).

A few vloggers visited the film locations in PEI, recalling their memories of watching film adaptations. One of the avid fans was 'Life with Krystle,' who tried to visit multiple film locations (Orwell Corner Historic Village, Dalvay by the Sea and Dalvay Beach, Cabot Beach, Thunder Cove, Cape Tryon, Stanley Bridge, North Rustico Harbour, and Lover's Lane) from the movies, *Anne of Green Gables* (1985), and *Anne of Green Gables: The Sequel* (1987), produced by Kevin Sullivan. Throughout the six vlogs filmed during her visit to PEI with her husband, she tried to find the exact spot of the film locations based on the Sullivan Entertainment's travel guide, while describing the scenes she saw from the movies. For example, when she was on her way to Dalvay by the Sea, she elaborated the scene as below:

> So Dalvay by the Sea is what was used in the *Anne of Green Gables: [The] Sequel* as the "White Sands Hotel," and they also used the beach across the way. […] They only filmed the exterior of the inn, so they didn't use the interior. […] The beach across the way was used in the scene where it's like, at the very beginning of *The Sequel* when Anne is writing her story on the beach and all her papers blow all over the place. And Morgan Harris comes and helps her collect them; and thus starts a bit of a romance with Morgan. ('Life with Krystle,' July 17, 2019)

Upon her arrival at the Dalvay Beach, she expressed her excitement, saying "I'm like sitting in the spot where Megan Follows [who played Anne Shirley in the movies] probably stood or

somewhere near here" and then started to re-enact the scene, pretending herself as Anne: "We're about to recreate the opening of *Anne of Green Gables* sequence right here. I have the script." ('Life with Krystle,' July 17, 2019). Apparent from the excerpts, her travelogues exemplified the film tourist's practices which consistently centered around the film text. In addition, she put effort into visualizing her attempts to locate the fandom with the repetitive "Movie versus Real Life (or Present Time)" content in which she juxtaposed the still shots from the movies with pictures of herself posed as Anne at the film locations. This content was accompanied by the soundtrack from the movies, "Anne's Theme" composed by Hagood Hardy (Anne of Green Gables, n.d.). Whenever the vlogger encountered the film locations, this music was played as a symbolic signal to invite the viewers to her immersive experiences. With rich illustrations and skills incorporated into her mediation, the movie fans are likely to imagine their trips through this film tourist's gaze.

Among 11 vlogs that referenced *Anne with an E*, 'Francieli Rodrigues' was the only vlogger who described the film text and visited the (possible) filming location. It was obvious that she was an *Anne with an E*-inspired tourist since she listed keywords in the description box such as: "Travel," "Anne with an e" and "#annewithane." Like 'Life with Krystle,' this film tourist was eager to recall the film scene at the location (a beach which was not specified). In her vlog (Mar. 4, 2020), she tried to picture Anne standing at the beach:

> Eu lembrei daquela cena da Annie que… não lembro porque razão, o que aconteceu, mas ela sai correndo desesperada e ela vê o oceano. [I remembered that scene of [*Anne with an E*] that … I don't remember why, what happened, but she runs desperately and stops to see the ocean.] ('Francieli Rodrigues,' Mar. 4, 2020, translated with Google Translate)

Her descriptions made connections between the location and the scene which appeared in season two, “when Anne runs to the edge to take in the coastal view” (Netflix, 2022b, Cape Tryon section). In this light, notwithstanding the possibility of the place being irrelevant to filming, her vlog, once again, confirmed that the film tourist’s foremost concern was the film text.

*Connecting Kindred Spirits on YouTube*

To shed light on participatory culture in YouTube, it is meaningful to look at users’ interactions through comments. In this part, the comments from popular YouTube channels – having more than a thousand (henceforth as ‘K’) subscribers in particular – are analyzed. Many comments from the popular vloggers’ content were appreciative of them sharing their trips. Since many of the users have never been to PEI, they were amazed by the beautiful scenery from the vlogs. This type of comment was usually followed by making the bucket list to visit there in the future. Another popular type of comment was to show their affection towards the *Anne*-text – ranging from the original books to films, and to TV series (*Road to Avonlea* or *Anne with an E*). While most of the selected vlogs did not visit the actual film locations, a lot of users tended to mention their love of the adaptations, especially on *Anne with an E*. Take, for example, comments from the vlog of ‘Lu Azevedo’ (who has 149K subscribers):

> ‘Bárbara Rodrigues’: A série da Netflix está maravilhosa! Impossível não se apaixonar pela Anne!! [The Netflix series looks amazing! Impossible not to fall in love with Anne!!] (202 likes)
>
> ‘Duda Schechtel’: Eu comecei a assistir essa série ontem, graças a esse vídeo, e estou completamente apaixonada nessa série e nesse lugar💖Que perfeição🥹💖💖 [I started watching this series yesterday, thanks to this video, and I’m completely in love with this

series and this place💔What perfection😨💔💔] (34 likes) (Comments from 'Lu Azevedo's vlog, Sep. 19, 2019, translated with Google Translate)

This kind of passionate involvement of *Anne with an E* fans via comments was noticeable across the popular vlogs. Considering the comments and the number of likes – which indicates the large number of other users who agree with the comment – cited above, the comments section proved the social aspect of YouTube that could facilitate discussions among the fans. In addition, a few users noted that watching *Anne with an E* was their first time encountering the world of Anne. On the other hand, some users who knew Anne's stories but did not watch *Anne with an E* at the time wrote they would like to check out the adaptation. Namely, YouTube comments section served as a collaborative space for fandom to initiate and facilitate the engagement with the show.

Meanwhile, 'Samuel and Audrey – Travel and Food Videos' (404K subscribers) and 'Life with Krystle' (49K subscribers) presented interactive discussions with other users through comments. Although 'Samuel and Audrey – Travel and Food Videos' only visited Green Gables Heritage Place regarding *Anne*-themed locations, their active involvement in comments resulted in a noticeable number of comments (272 comments as of May 19, 2022). Among them, *Anne*-related discussions are shown as below:

'nekica m': Ever since I was a little child and I watched "Road to Avonlea" I wanted to visit Prince Edward Island, for me it's one of the most beautiful places in the world.

'Samuel and Audrey – Travel and Food Videos': Thanks Nekica! Totally agree with you.

'Anne with a Book': I love Anne of Green Gables. Those books were some of my favorites growing up. It's so cool you got to visit that house!

> ‘Samuel and Audrey – Travel and Food Videos’: It was like being right in the book!
>
> ‘tammylovesmakeup’: Anne of Green Gables. I would love to go there just because of the movie🎥
>
> ‘Samuel and Audrey – Travel and Food Videos’: I think the books and movies have introduced PEI to the world. (Comments from ‘Samuel and Audrey – Travel and Food Videos’ vlog, Aug. 26, 2019)

Whether they met Anne’s world via books, movies, or TV series, their love of *Anne*-text connected all the fans to share their gaze upon the symbolic place. This collective participation via comments is also found in ‘Life with Krystle,’ as she promoted fans’ reactions on her commentary, saying that “If you guys are *Anne of Green Gables* fans and have never gotten around to getting to PEI, hopefully you enjoy this” (‘Life with Krystle,’ July 19, 2019). Adding onto that prompt, her experiences of highly *Anne of Green Gables*-centered film tourism made the movie fans to be engaged with *Anne*-related discussions:

> ‘bluefirekin’: Every time the theme music plays in your videos, I start thinking of the scene where Matthew dies and I want to go cry lol. Oh the memories!
>
> ‘Life with Krystle’: I think of their view of green Gables after he picks her up at the train station (Comments from ‘Life with Krystle’s vlog, July 17, 2019)

*Anne with an E Film Tourism in Ontario*

Even though Anne fans were found on YouTube, there was a lack of film tourism-centered content in the data set. As such, I did an additional search on YouTube with the keyword, “Anne with an E,” regardless of the original timeline from the data set. This research

returned additional 5 vlogs from two users ('Mimi1239' and 'Férias de Cinema') to complement the 60 vlogs from the original data set.[4] These users eagerly recorded their travel to *Anne with an E* filming locations in Ontario. The geographic information from their trips (visiting Ontario instead of PEI) demonstrates that film tourism includes visiting the precise film locations (as mentioned in Chapter 2), and at the same time, presents a different side of *Anne*-inspired tourism, which was expected to center around PEI (as discussed in Chapter 3).

Three vlogs from 'Mimi1239' suggested various aspects of film tourism. Firstly, she is identified as a huge Anne fan (recognizable from various *Anne*-merchandise displayed in her room) living in Ontario. Her mode of travel accounts was a first-person talking-head style of filming in her room, while inserting the footage taken at the film locations like flashbacks. During her *Anne with an E*-inspired trips, she visited Victoria College at the University of Toronto, Pickering Museum Village, and "Green Gables" farmhouse in Pickering. On her first visit to the film location in Toronto, she noticed that the Victoria College building was used in both the *Anne of Green Gables* (1985) movie, and *Anne with an E*. After mentioning that the building was filmed as a fictional college of the Queens Academy in the movie, she went inside the building and explained the scene: "The train station scene in episode two of season one, where Anne is performing her poems in front of people for money and Matthew comes and convinces her to come back with him to Green Gables" ('Mimi1239,' Sept. 18, 2019). While describing the film text, she put the exact scene from the TV series as a visual reference. This specific pattern of inserting scenes was discovered across the film tourists' vlogs, demonstrating their keen attention to the film text.

[4] For a list of additional data, please see Appendix A.

In the next two vlogs recorded in Pickering, Ontario where a lot of scenes were filmed, 'Mimi1239' was very keen on finding the exact spots so that she could compare with the scenes from *Anne with an E*. Visiting the Pickering Museum Village with her family as a part of the "Anne Experience" tour, she noticed there were several *Anne*-themed experiences provided from the museum such as: name an apple tree on a white board which was "supposed to imitate what Anne would do"; do an "egg spoon race" along with a girl dressed up as "Anne"; vote for a dress suitable for the costumes in Anne's era; and have tea time ('Mimi1239,' Sept. 8, 2021). She enjoyed participating in such events as well as recognizing various film locations in the museum. For example, when encountered *the bridge* used in season two episode four, her gaze upon the place was through *Anne with an E*-filter:

> Matthew and Jeannie are on that bridge. They are talking about like what Anne did with forging a letter to Jeannie by Matthew, pretending to be him and like, say very romantic things and trying to get them both together. So, they are talking about that on that bridge, and it was really cool because when I walked on the bridge, it was like, I was in the show. I can't believe they were able to transform that bridge to look like in a way completely different. But also, when I was on the bridge, it felt very familiar, you know. It was really nice. ('Mimi1239,' Sept. 8, 2021)

Her descriptions of the scene and impression were accompanied with the clip from the show. Thus, it was easy for viewers to follow her thoughts, and to compare the actual landscape with the mediated landscape. In a similar fashion, she spotted a few more film locations and inserted relevant scenes in the video: *the house* "[filmed] in season two episode six, where Matthew is walking in the middle of the night trying to look for a shovel for Anne so she could participate in the [Christmas] Panto"; *the chapel* "used in season two episode ten, […] for Bash and Mary's

wedding" ('Mimi1239,' Sept. 8, 2021). When filming the chapel, in particular, she tried to find the exact spot where Anne and Gilbert sat during the ceremony, with a subtitle written as "I think they sat here?" and to take pictures of her in that building. Through her repeated attempts to locate the precise film locations by imagining, referring to, and recreating the film text, she was able to find the "link between the real and the imaginary" (Roesch, p. 209). In addition, like 'Life with Krystle' did in her vlogs ("Movie versus Real Life" segments), this user put a shot-by-shot comparison of "In real life" versus "In Anne with an E," and highlighted how things have changed between the real architecture and the building from the show (see Figure 4). With this common feature of collecting and comparing signs, both film tourists' content suggested not only the effect of the mediatized gaze but also their efforts to authenticate their pilgrimage.

**Figure 4.** The user 'Mimi1239' (September 8, 2021) is making a side-by-side comparison between the real landscape (the user's photograph) and mediated landscape (still image from the show)

Her emotional investment to *Anne with an E* became apparent when 'Mimi1239' (Sept. 10, 2021) continued her film tourism in Pickering to a private farmhouse that stood in for Green Gables. Since it was a private property and a different film was shooting there at the time, she could not get close to the place. Still, she was able to take pictures and to describe the house, such as, "[the green part of the house] was so light green compared to how it looks in the show," and found out that "across the street from Green Gables is Gilbert's house," whereas, from the show, it seemed far from one another ('Mimi1239,' Sept. 10, 2021). Regardless of not getting a

close-up visit to the place, she was satisfied that she could see the iconic Green Gables where she could reflect the fandom and commemorate.

Another film tourist, 'Férias de Cinema,' is an interesting user since she utilizes both YouTube and Instagram – her Instagram account 'feriasdecinema' will be discussed in the next chapter – to mediate her experiences of visiting multiple film locations in Ontario. She is identified as a Brazilian woman who lives in Toronto. Her first vlog (Sept. 12, 2021) was a short compilation of her visit to six film locations which are: Millbrook, Castle Kilbride, Westfield Heritage Place, "Green Gables" in Pickering, "Gilbert's house" in Pickering, and New Hamburg. Like 'Mimi1239,' this user tended to insert *Anne with an E* scenes that were shot in the locations to compare the scenery of real and that of the show. However, what is distinctive about this user is that the travel accounts were delivered in a combination of her narration (in Portuguese), film scenes, and printed photographs of the still shots (see Figure 5). Her performance of holding the photographs at the locations was repetitive throughout the vlog, which epitomizes the film tourists' embodied practice to confirm the authenticity of the film locations.

**Figure 5.** The user 'Férias de Cinema' (September 12, 2021) is holding a still image of 'Anne and Diana visiting Charlottetown' from season 2 episode 3 (Subtitle: "Millbrook city as Charlottetown")

Regarding textual accounts of the film tourist, it was noticeable that descriptions of 'Férias de Cinema' were similar to that of 'Mimi1239.' Like 'Mimi1239' talked about the filming process of *Anne with an E*, she explained how the film crew had changed the film

locations, such as transforming Millbrook into Charlottetown and using CGI on Castle Kilbride for representing Aunt Josephine's mansion. Moreover, much as 'Mimi1239' discussed the film texts in detail, 'Férias de Cinema' illustrated the film texts when recognizing the exact film locations. On her visit to Westfield Heritage Place where a lot of scenes were shot on various buildings, she pointed out scenes of "Matthew going to buy a dress for Anne" or "Diana and Jerry arguing on the trail in the woods" to match with the clips and printed photos from the show. She also mentioned a specific scene at the sixth location in New Hamburg, identifying the scene from season three, episode ten where "Gilbert runs after Anne." In short, both 'Mimi1239' and 'Férias de Cinema' included visual and textual references of the show throughout their vlogs, suggesting their understandings of the places were mainly based on the film text as a result of the mediatized gaze.

While her first vlog was a rather short report of the film locations without her present in the video, the second vlog of 'Férias de Cinema' (Sept. 26, 2021) showed her talking to the camera and recorded the trip to 'MeMe's café' in New Hamburg. On the way to the film location, she explained that the place was used for scenes in which "Gilbert and Winifred having a date in a coffee shop." When she arrived at the place, she tried to film the interior of the café in the same angle to compare it side-by-side with the clips that she inserted from season three, episodes two and four. This is also similar to the visual method of 'Mimi1239' to make the comparison between the real and the mediated landscape, which indicated their gaze was guided by the show. She also highlighted *the cafe* as the film location by pointing out the same view from the window, asserting it is *the same window* from the show. By confirming such markers, she could be immersed in film tourists' essential experience of "being there." As such, just as 'Mimi1239' was satisfied with her trip only to see "Green Gables" in Pickering, 'Férias de

Cinema' was pleased to see the same window without getting a chance to re-enact the scenes. For both users, regardless of their bodily practices, the film location itself is the valuable shrine that connects them with the film text.

Concerning the contents from 'Mimi1239' and 'Férias de Cinema,' it became obvious that comments written on the vlogs were mainly coming from Anne fans, which facilitated collective participation of the fandom in film tourism. Some of the common comments were: "love the video"; "thank" them for sharing; "want to go" to the film locations; "jealous" about their trips; "love the [*Anne with an E*] series"; "upset or sad" that there would be no more filming of the show. In line with the vloggers' visual and textual descriptions of the show, some users also recalled the specific scenes filmed on the locations, thereby expanding their understanding of the places in Ontario. Moreover, they loved that they could see the locations through *Anne*-lens. For instance, on 'Férias de Cinema's vlog (Sept. 12, 2021), one user commented that "Adorei ver os locais onde foram filmadas as cenas de Anne [I loved seeing the locations where Anne's scenes were filmed]" (translated with Google Translate). 'Mimi1239' (Sept. 18, 2019) also received a comment in a similar context that, when an ordinary building appeared on a favorite movie or TV series, "you see the building you saw with your own eyes, you're just shook and your wig is snatched." All these comments contributed to establishing a collective gaze upon the film locations in Ontario, where the concept of film tourism is not so prominent compared to PEI. In this regard, through the mediated gaze of the film tourists being circulated and co-created by the fans, it is likely to influence film tourism in Ontario, attaching symbolic meanings from the *Anne*-text.

To sum up, although the majority of the *Anne with an E* series was shot in Ontario, most Anne fans on YouTube tended to visit *Anne*-themed places in PEI. A popular tourist attraction in PEI was Green Gables Heritage Place, and the tourists would make a connection to the place with the original text (*Anne of Green Gables*), and with the author. During their visits, they would re-enact some scenes and/or recall the episodes based on the book. However, when regarding the viewers of the vlogs, it became much clearer that they were aware of the media adaptations, and that their involvement in comments facilitated fan engagement on *Anne*-text. In addition, notwithstanding the fact that the media artifacts they discussed were filmed outside of the Island, these viewers would still see the cinematic landscapes from *Anne* adaptations as the representations of PEI. On the other hand, concerning the four film tourists ('Life with Krystle,' 'Francieli Rodrigues,' 'Mimi1239,' and 'Férias de Cinema'), it was a common pattern to locate the exact points, while recalling or comparing the scenes (film text) at the same time. Informed by the mediatized gaze, the film text was their main criterion to understand the places and to confirm the authenticity. In addition, vlogs from *Anne with an E* film tourists pointed to a broad spectrum of *Anne*-inspired tourism, which may involve places that are away from PEI, but relevant to the *Anne*-text. Their visit to several places in Ontario confirmed that the film locations are shrines to locate the fandom, where the fans can be immersed in the fictional world and collectively construct the gaze upon the shrines in association with film text. Whether being mediated by film tourists or not, the YouTube vlogs provided a notable mediascape to look at embodied practices of *Anne*-inspired tourism as well as a participatory culture of *Anne*- and *Anne with an E*-fandom.

# CHAPTER 5: MEDIATED TOURIST EXPERIENCE - INSTAGRAM POSTS

## Features of Instagram Posts

This chapter continues to examine *Anne*-inspired film tourism. While Chapter 4 explored the tourists' experiences mediated on YouTube, this chapter looks at their mediation on another image-oriented social media, Instagram. Before moving on to examine mediated experience on Instagram, some key features of this platform will be discussed first.

Since its launch in October 2010, Instagram has become one of the most popular social media applications around the world (Highfield & Leaver, 2016; Sloan & Quan-Haase, 2016; Smith, 2018). Along with the creators' goal to build "a world more connected through photos" (Sloan & Quan-Haase, 2016, p. 574), more and more users have been connected to Instagram on a global scale (Iglesias-Sánchez et al., 2020; Sloan & Quan-Haase, 2016; Smith, 2018). In fact, Instagram gained more than 600 million users within six years after the launch (Instagram, 2016), and in 2019, it was reported that about 100 million photos and videos were uploaded every day (Volo & Irimiás, 2021). Research also found out that, it is particularly popular among teenagers and young adults (Sloan & Quan-Haase, 2016).

Instagram is basically an image-sharing platform. This visual social media conveys meaning mainly through photographs, accompanied with captions, hashtags, and locations. As for the photo content, the application provides filters and editing tools for an image that can be fitted into a square frame; that is, a process of posting a picture involves aesthetic choices (Serafinelli, 2018; Sloan & Quan-Haase, 2016; Zappavigna, 2016). In addition to aesthetic choices, Instagram allows more options in posting images, offering users ways to mediate their content in a preferred format. The users can include a short video (limited to one minute) and multiple images (up to ten photos/videos) in a single post; at the same time, they can tag other

users in the images or write captions below the content. Hashtags, written under a caption of the image, usually provide a certain context to an image. Hashtags can also indicate an online community which has "a shared sense of space, practice, and identity" (Sloan & Quan-Haase, 2016, p. 575). Meanwhile, with its geotagging feature, users' postings can be accompanied by location-based references. Photographs tagged at the same location can be archived together under a geographic category. Users can have social interactions through likes and comments, which indicates a participatory culture of Instagram similar to that of YouTube. Moreover, Instagram has continued to include new features such as direct messenger, product tags, and search & explore page based on algorithms (Instagram, 2022). Still, Instagram's functionality centers around visual communication, which is essentially a social practice of photo-sharing in everyday life.

One of the popular usages of Instagram is to record travel. Serving as a "new multimodal form of travel writing" (Smith, 2018, p. 189), Instagram has allowed everyone to become a travel expert to share their experiences of places (Iglesias-Sánchez et al., 2020). Along with captions as written accounts of travel, photography plays a central role in both tourism and visual account on Instagram. As mentioned in Chapter 1, photography shows how tourists consume places, which is the central practice of the tourist gaze (Urry & Larsen, 2011). Concerning Instagram's unique photo features and its popularity among image-based social media applications, travel pictures posted on this platform show how the tourist destinations are "seen, experienced, and remembered" (Iglesias-Sánchez et al., 2020, p. 2). In this regard, understanding the embodied aspects of the tourist gaze mediated in Instagram can be possible, firstly by reading the pictures of the users.

**Data Set**

A data collection designed for Instagram research is the same temporal frame as YouTube research in the previous chapter: Instagram images uploaded between May 2017 and August 2021. Similar to YouTube research, I also approached to the data with keywords; however, once I chose keywords to apply for hashtag-based research, hashtag classification was one of the difficulties I faced during my preliminary research. Some hashtags were frequently used regardless of users' actual visit to places, such as commercial posts from business accounts or memes reflecting *Anne of Green Gables* (or *Anne with an E*) fandom. Moreover, the number of images under the popular hashtags was simply unmanageable; for instance, when I search images by #greengables, it showed more than 81,000 posts, and #annewithane was more than 837,000 posts, as of August 2021.

To filter out numerous irrelevant posts and to obtain reasonable amount of travel records, I searched data which tagged specific locations regarding *Anne with an E.* Based on the popular keywords found from the YouTube research, I collected Instagram posts that geotagged places as follows:

> Green Gables Heritage Place, Green Gables, Cavendish, Prince Edward Island, Avonlea Village, Lake of Shining Waters.

Then, to get the data pertinent to my research questions, I refined the posts that exclude a) commercial posts, b) photos without any captions, and c) captions that only indicated the locations. As a result, I gathered a data set of 195 posts in total[5]. From the data set, most of the posts were published in English (150), followed by Japanese (32), Korean (8), French (1), Polish (1), Portuguese (1), Russian (1), and Spanish (1).

[5] For a full list of data set, please see Appendix B.

**Analysis**

In the following analysis, I will discuss *Anne*-inspired tourists' mediated experience on Instagram based on visual and textual accounts of the collected data. The collection of data included: users, images, hashtags, captions, comments, dates of uploading, and locations.

| Geotagged locations | Number of samples | Identified destinations | Number of samples |
|---|---|---|---|
| Cavendish, Prince Edward Island | 165 | Green Gables Heritage Place | 149 |
| Green Gables | 11 | Lake of Shining Waters | 18 |
| Avonlea Village | 7 | Anne of Green Gables Museum | 17 |
| Green Gables Heritage Place | 6 | L.M. Montgomery's birthplace/resting place | 12 |
| Lake of Shining Waters | 6 | Avonlea Village | 10 |
| | | Cavendish Beach | 10 |
| | | Kensington Railway Station | 6 |
| | | Dalvay by the Sea | 3 |

**Table 2.** The number of Instagram posts filmed in geotagged/identified locations from the data set

First, as for the basic analysis, geographic information was analyzed based on the geotagging feature, images, and captions from each post (see Table 2). More than 80 per cent of the users tagged Cavendish, Prince Edward Island as their main location of the trips (165 posts). A few of the users tagged Green Gables (11 posts), or Green Gables Heritage Place (6 posts) to specify their visit to the place of inspiration of *Anne of Green Gables*. Some other users tagged Avonlea Village (7 posts), or Lake of Shining Waters (6 posts). In addition, since Instagram allows posting multiple images, most users showcased their visit to several places other than locations they tagged. The most popular place for *Anne*-themed travel was Green Gables Heritage Place (149 posts), followed by Lake of Shining Waters (18 posts), which is located near Anne of Green Gables Museum (17 posts). Some users who were interested in L.M. Montgomery would visit her birthplace/resting place (12 posts) as a part of their literary pilgrimage. Some others also made their trips to Avonlea Village (10 posts) and Cavendish Beach (10 posts). Among all the users, it was interesting to find out that only Japanese tourists

visited Kensington Railway Station (6 posts). Lastly, the only film location that tourists visited was Dalvay by the Sea (3 posts), which appeared as White Sands Hotel from *Anne of Green Gables: The Sequel* and *Road to Avonlea* (Sullivan Entertainment, 2020).

In addition, the data set was grouped into three categories based on the content: the number of images in each post (from 1 to 10), time of the trip (month), and types of travel (solo, friends, family, or uncertain). Since Instagram limits the number of photos/videos up to ten in a single post, the number of images were varied from one to ten. About 40 per cent of the users posted just one picture (77 posts), whereas about 14 per cent of them posted ten pictures (29 posts). The number of the data set ranging from two pictures to nine pictures in a single post were almost even (from 10 to 14 posts in each category). Relatively speaking, the posts including multiple images provided more information, events, and landscapes of *Anne*-themed places than the posts with a single image. Next, as far as the time of travel is concerned, the result confirmed that the most popular season to travel to PEI was summer, with posts in August (47 posts), July (37 posts), and June (29 posts) taking more than half of the portion of the whole data set. Many users also visited PEI during the fall (29 posts in September, 23 posts in October), while only a few of them traveled in winter (1 or 2 posts in December, January, and February). Lastly, similar to the result from YouTube research, many Instagram users traveled with their families (48 posts). A few posts were identified as either solo trips (2 posts) or trips with friends (8 posts), and the rest was rather unclear to tell their types of travel.

### *Anne-text Reflected in Tourist Practices*

In terms of general tourist experiences, Instagram users tended to post pictures of themselves at *Anne*-themed places. “Selfie,” a self-portrait taken with the front camera of a

mobile phone, is the most visible genre of image in Instagram (Zappavigna, 2016). From this research, 25 users showed typical images of selfie as a part of the tourist experience. Also, 65 users took pictures of them (with travel companions) posing at the locations, mostly in front of Green Gables Heritage Place. Furthermore, there was a distinctive pattern of photographs in which some users took their dolls or toys as their companions (7 posts), as can be seen from the picture below (Figure 6).

**Figure 6.** This user took pictures of a doll dressed up as Anne (post by 'peripanu,' July 4, 2017)

While taking a selfie (or with traveling companions) was rather a typical way of tourist practice, there were several practices of re-enactment which made *Anne*-inspired tourism special. One example was to hold an *Anne of Green Gables* book at *Anne*-themed locations (18 posts). The tourists positioned themselves as readers on their literary pilgrimages. This type of performance was either showing the book cover with the background – mostly at Green Gables Heritage Place – or revealing their faces/bodies and acting like reading the novel. Like on YouTube, pictures were taken at Green Gables Heritage Place showing users wearing Anne's hats (with two braids attached) (30 posts), wearing Anne's dresses (7 posts), coming with their own hats with braids and acting like Anne (4 posts), meeting actresses "Anne" and "Diana" (24 posts), drinking or holding Raspberry Cordial (24 posts), and riding on Matthew's carriage (27

posts). Such performances were usually accompanied, particularly when the visitors rode on the carriage while wearing the costumes. When dressed up as Anne, some users wrote on the captions for the pictures, referring to themselves as Anne (6 posts), or parodically as "[their names] of Green Gables" (4 posts). Based on these recurring performances found in both YouTube and Instagram data sets, it became apparent that many touristic experiences that incorporated *Anne*-text were provided (such as lending costumes and selling drinks) at Green Gables Heritage Place, allowing tourists to be immersed in the environment. Adding onto offering *Anne*-related experiences, Anne of Green Gables Museum provides private "Matthew's Carriage Rides" from the museum to the Lake of Shining Waters (Anne of Green Gables Museum, n.d.). Therefore, a few visitors could meet "Matthew" (the driver) and enjoy the carriage ride like Anne did (7 posts). In short, these "playing Anne" experiences stimulated the tourists to be involved in unique engagement with Anne's gaze.

Along with *Anne*-related experiences, many Instagram users indicated *Anne*-related texts in various ways. Some users directly quoted *Anne of Green Gables* book. When they posted images of *Anne*-themed places, they quoted few sentences from the book (see Figure 7), or they captured a white fence near Green Gables Heritage Place engraved with Anne's expression saying, "It's delightful when your imaginations come true, isn't it?" (29 posts). Besides the quotations, like in YouTube vloggers' accounts, informative commentary on the places was visible (31 posts). Some of them noted the significance of the site when describing Green Gables Heritage Place, such as: "It was the home of L.M. Montgomery's grandparents' cousins and the inspiration for the setting of the novel 💝📚🚀👒 #pei2018 #anneofgreengables" ('sarahdunlap,' June 26, 2018). Knowing that the places they visited were related to *Anne*-text, some of them told their travel experiences as if they were in "Anne's world/land" (15 posts).

This subjective interpretation of the places, among Anne fans apparently, was expanded to highlight their imaginary relationship with Anne, referring to them as her "bosom friend" or "kindred spirit" (11 posts). Another visible sign from Anne fans' textual accounts was emojis, such as a green heart 💚, a pile of books 📚, house with a tree 🏡, and hat with a green ribbon 👒 as visual references (18 posts). Accompanied by such symbols, the fans could refer to *Anne*-text more concisely. Furthermore, many users described their trips with hashtags, since hashtags can convey information and context to the images. They illustrated their trips by using hashtags of locations they visited (130 posts), often in conjunction with keywords regarding the book (82 posts) and travel (60 posts), such as: "#anneshirley #anne #greengables #lmmontgomery #anneofgreengables #avonlea #pei #princeedwardisland #bookworm #redhair #canada #travelintime #inspiration" ('sns.adventures,' Aug. 18, 2018). Overall, their emphasis on *Anne*-related terms or icons demonstrates how *Anne*-text guided their mediation.

**Figure 7.** It shows performative (holding a book) and textual references (quotation, hashtags) regarding Anne of Green Gables (post by 'trappey,' July 26, 2017)

Meanwhile, Anne fans' emotional expressions displayed not only their appreciation of the text and the place but also their use of imagination. Anne fans highlighted the trips as a "dream come true" or a fulfilled "bucket list" (31 posts); "loved" and "enjoyed" visiting such places (26 posts); "nostalgic" because the trips brought their childhood memories back (24

posts); felt “surreal” or “magical” (13 posts). These textual accounts indicated their emotional investment to the *Anne*-inspired places; in other words, these Anne fans regarded the places as sacred places, rather than spectacles to drop by. Moreover, some of them immersed themselves in *Anne*-vibes by actively engaging with the text with their imagination. For example, visiting Green Gables Heritage Place on a cloudy day, ‘sherissepham’ (Oct. 12, 2018) pictured the character and the author at the place: “The moody weather and constant rain could not dampen our spirits – I think both Anne and LM would have appreciated the romanticism of it!” At the same place, ‘takiriru’ (Sept. 24, 2018) spotted a light from Anne’s room and imagined the characters’ interaction:

“あ、アンの部屋の窓辺に灯りが灯っています。ダイアナに合図を送っているのでしょうか？ [Oh, there is a small light on the window of Anne's room. Is the light sending a signal to Diana]?” (Translated with Google Translate). As these enthusiastic textual accounts are being circulated on Instagram, they influence other users’ gaze at the places in relation to *Anne*-text.

Out of the total number of the data set on Instagram, only a handful of users mentioned different *Anne* adaptations in their posts; many users referred to the books but did not mention media adaptations. Due to the popularity of Japanese animation in Korea and Japan, both Korean and Japanese tourists made connections to the animation during their *Anne*-inspired trips (8 posts). These users indicated Green Gables as “red-haired Anne’s house,” while two of them referred to the lyrics of the soundtrack. A few fans enjoyed watching the *Anne of Green Gables* musical in Charlottetown, writing the lyrics on their posts (8 posts). A minority of users mentioned movies (5 posts) and *Road to Avonlea* (5 posts) without engaging with the film texts, hence missing the integral element of film tourism.

*Connecting Kindred Spirits on Instagram*

Like in YouTube's participatory culture, Instagram users had interactions with others through comments. To list repetitive words from the comments, they were some common expressions such as "amazing," "beautiful," and "love [the content] (or heart emoji♡)"; "bucket list" (or "want to go"); "thanks" for sharing travel experiences; "jealous" about their trips. While most of the users did not address any *Anne* adaptations, many ardent fans commented on their familiarity with the book as well as the adaptations. They expressed that Anne was their favorite character, or that they loved watching movies or TV series (including *Anne with an E*). In addition, some devoted fans responded to the posts with hashtags from *Anne*-related terms (e.g., #kindredspirits), reflecting their fandom on Instagram. Having a similar function as YouTube, the comment section on Instagram served as a collective space for fans to connect with *Anne*-text and the fandom.

To look more closely at the interactive environment on Instagram, I selected four popular posts with a considerable number of comments ('reaching_happy,' 'myoldbooks,' 'idlewildco,' and 'thisrenegadelove') which all reflected their fan practices through images or captions. Providing an episode of her daughter who is a huge Anne fan, 'reaching_happy' (Aug. 21, 2019) illustrated how her daughter "soaked in every little detail of [their] visit" to Green Gables Heritage Place and asked, "Who's an Anne fan?" as a closing remark. With her engaging captions, many Anne fans showed up with excitement as below:

> 'poppyloopstudio': I'm a huge fan of Green Gables and didn't know that this place existed, now it is definitely on my bucket list! X
>
> > 'reaching_happy': Oh I can't wait for you to experience it! Walking the same trails as LM Montgomery was incredible ♡

‘kath.tornblom’: Ohh this post makes my heart so happy! I LOVE Anne ♡

‘reaching_happy’: Yay! Kindred spirits over here 😘 (Comments from ‘reaching_happy’s post, Aug. 21, 2019)

Such passionate involvement of Anne fans continued to appear in other posts, where many of them referred to the book in relation to their childhood. For instance, ‘myoldbooks’ was holding the book near Green Gables Heritage Place for a picture, so it was natural to make a comment on the book, such as: “I still have my whole set of Anne books I was given in the late 70’s or early 80’s. True favorites” (Comment from ‘myoldbooks’ post, July 1, 2019). Recalling Anne’s characteristics as “Flawed, complicated, and loved nonetheless” while acknowledging that “#WeAreAllAnnes,” ‘idlewildco’ (Sept. 7, 2018) also got emotional reactions from her followers: “Can we please be friends!? 😭the books are my favorite and growing up every summer my grandma and I would watch all the movies together. #kindredspirits #bosomfriends”; “Omg loved Anne of Green Gables books too as a kid! It made me imagine living on an enchanted island even though I just lived in New Jersey as a kid” (Comments from ‘idlewildco’ post, Sept. 7, 2018). These comments mostly reflected their love of book, while some other users expressed their love of media adaptations. Comments on a post by ‘thisrenegadelove’ (May 25, 2017) who explained her visit to PEI as “visiting the land of Anne, my kindred spirit,” brought a discussion of *Anne with an E.* Some users asked if she had watched the series and her opinion about it, while comparing it to the Sullivan Entertainment movies. There was also a recommendation from one user, saying “It’s kinda a darker take on the book but I thought it was very well done” (Comment from ‘thisrenegadelove’s post, May 25, 2017). Affected by the conversations, ‘thisrenegadelove’ mentioned she would watch *Anne with an E.* Considering this this user’s popularity of having more than 46K followers, it is likely that other users would also

be influenced by these comments and consider watching it. Eventually, popular posts like these can be influential in connecting fandoms of various *Anne*-texts.

*Anne with an E Film Tourism in Ontario*

Although the analysis of the data set reflected Anne fandom and discussions on Instagram, there is a limitation: not capturing the experiences of *Anne with an E* film tourists due to the high volume of the data on Instagram. Therefore, I decided to find other users' posts that convey film tourism regardless of the original timeline and geotagged locations. Searching from the hashtag "#annewithane," one user called 'feriasdecinema' stood out, who visited *Anne with an E* film locations in Ontario and uploaded 25 posts on her Instagram account.[6] This user is the same person as 'Férias de Cinema' discovered from YouTube (discussed in the previous chapter). Given her explanation on Instagram post (Aug. 16, 2020), she utilizes social media platforms (YouTube, Instagram) to share her travels, hoping others use the information to create their unique itinerary. Interestingly, in addition to *Anne with an E* film tourism, she has also traveled to various film locations in Ontario such as *Schitt's Creek* (2015-2020), *The Handmaid's Tale* (2017-), and *The Queen's Gambit* (2020). In many ways, she showcased her enthusiasm for film tourism on her Instagram account, hence this user was chosen for a closer examination.

In terms of *Anne with an E* film locations in Ontario, 'feriasdecinema' recorded her trips to multiple places from February 14, 2020, to September 26, 2021. This user could identify the film locations (as she demonstrated in the comment in her post on May 30, 2020) by browsing information from "Street View" in Google Maps and re-watching the series at the same time. In

[6] For a list of additional data, please see Appendix B.

this way, she experienced film tourism by virtually visiting the places and saw realistic landscapes mediated by Google Maps. The film locations she visited were: "Green Gables" and "Gilbert's house" in Pickering, Cambridge, Westfield Heritage Village, Millbrook, Port Dalhousie, Baden, University of Toronto, South Simcoe Railway, and Wilmot (see Table 3). Along with her YouTube vlogs, this geographic information, concentrating in Ontario instead of PEI, adds more layers to our understanding of *Anne*-inspired tourism. As she did in her vlogs, she consistently posted images of a hand holding printed photographs to carefully match the film scenes with the locations, implying the significant impact of the mediatized gaze on her bodily practice. She accomplished it through putting animated GIFs with a "boomerang effect" – a short format of video that loops back and forth – in most of the posts to show how the photographs (scenes) would overlap on the places (see Figure 8). With this embodied performance as a means of creating authentic experiences in her film tourism, she could share her gaze with other fans, guiding them to see how ordinary landscapes turned into cinematic landscapes.

| Film locations in Ontario | Descriptions |
|---|---|
| Pickering | Green Gables (4 posts) and Gilbert's house (1 post) throughout the seasons |
| Cambridge | A building (1 post) where "Anne and Gilbert had a first kiss" in season 3 |
| Westfield Heritage Village | Various buildings (7 posts) in the village that were filmed for several scenes, such as "taking college exam" scene and "town hall action" scene in season 3 |
| Millbrook | A street (5 posts) that was transformed into Charlottetown for several scenes |
| Port Dalhousie | A street (1 post) filmed as "Trinidad where Gilbert and Sebastian met" in season 2 |
| Baden | Castle Kilbride (1 post) filmed as Aunt Josephine's mansion for several scenes |
| University of Toronto | Interior of the Victoria College building (1 post) where "Anne was selling poems at the train station" in season 1 |
| South Simcoe Railway | The railway station (1 post) filmed as "Bright River Station where Anne was waiting for Matthew" in season 1 |
| Wilmot | MeMe's Café (1 post) where "Gilbert and Winifred met" in season 3, and Peel Street (2 posts) where "Gilbert ran after Anne" in season 3 |

**Table 3.** *Anne with an E* film locations discovered from Instagram posts of 'feriasdecinema'

**Figure 8.** Animated GIF with a boomerang effect allowed 'feriasdecinema' (June 12, 2020) to compare a film scene (photograph of Anne and Gilbert going to Aunt Josephine's mansion) with the location (Castle Kilbride)

Apart from her performative experiences, some common patterns from textual accounts of 'feriasdecinema' were closely connected to the film text and *Anne with an E* fandom, both of which largely influenced her travel and mediation. Usually, she uploaded two pictures – a) holding a printed photograph and b) animated GIF – on each post with a caption (written in Portuguese, English, and Spanish) describing the film locations and filming process, which is the same method she used on her YouTube vlogs. By doing so, she could illustrate the scenes with both printed photographs and the film text. For example, when she posted images of "Anne and her friends gathering around to take a college entrance exam" at Westfield Heritage Village (Apr. 7, 2021), she described the place "where they do the test for The Queens. Episode 8, season 3." Such detailed provision of the information not only indicated how the film text specifically framed her gaze at the locations but also suggested the possibility of framing the viewers' gazes. In addition, she asked questions on the captions to facilitate the active participation of the fandom. Some of the questions were designed to have *Anne with an E* fans engage in specific discussions: "What this tv show means to you?" (Mar. 22, 2021), "Who knows what happens in that scene?" (Nov. 3, 2020), "What scene reminds you of this place with yellow doors?" (Jul. 28, 2020), and "What is your favorite [*Anne with an E*] phrase?" (Oct. 28,

2020). Particularly regarding the last question, she included a quotation from the show, “It’s not what the world holds for you. It’s what you bring to it” and asked the followers to write down their favorite quotes. As a result, the fans willingly participated in the discussion:

> ‘veridianasapper’: Serei heroína da minha própria história♡ [I’m going to be the heroine in my own story♡]
>
> ‘beatrizmartiniano_’: “Ninguém além de você pode determinar seu valor” [“No one but you is allowed to dictate what you’re worth”]
>
> ‘kethlenesm’: liberdade de expressão é um direito humano [Freedom of speech is a human right]
>
> ‘tthiagogomes_’: “Grandes palavras são necessárias para expressar grandes idéias.” Anne Shirley Cuthbert 😃 [“If you have big ideas, you have to use big words to express them.” Anne Shirley Cuthbert 😃] (Comments from ‘feriasdecinema’s post, Oct. 28, 2020, translated with Google Translate and revised based on *Anne with an E* text)

By looking at these comments, it was evident that *Anne with an E* fandom appreciated the film text, just as fans from the original data set loved to quote *Anne of Green Gables* text on their posts. In addition, a great number of Instagram users were tagged in the comments by the followers of her account, which implies their like-mindedness and the potential for a fan pilgrimage to the film locations in the future. In this light, ‘feriasdecinema’ is a remarkable film tourist who attracted other *Anne with an E* fans to film tourism with her mediated experiences, hence representing the circulation of mediated culture. Overall, thanks to her Instagram account filled with appealing images and engaging captions, her Instagram posts re-activated fan engagement with the film text and contributed to building a collective gaze at the film locations.

In conclusion, like YouTube vloggers, most Instagram users from the data set visited *Anne*-themed tourist attractions in PEI as a part of literary pilgrimage, marking Green Gables Heritage Place as the most popular place. The pattern of consuming the *Anne*-themed places was also similar to the vloggers, particularly when they re-enacted or mentioned the text based on the *Anne of Green Gables* book. That said, it was interesting to discover different styles of accounts on Instagram such as: including multiple images or videos (as visual accounts) in one post and using several hashtags and emojis on captions that could supplement information or context regarding *Anne*-text (as textual accounts). Only a minority of the users tried to connect their trips with *Anne*-adaptations, whereas numerous viewers commented on their love of the film or TV series. Based on a reasonable amount of data from one *Anne with an E* film tourist ('feriasdecinema'), it was meaningful to identify how the film text affected her embodied practices (represented visually and textually on the posts), and to see how this user promoted the re-activation of the fan engagement via comments. Since *Anne with an E* fandom on Instagram uses hashtags (such as '#annewithane') and locations (such as 'Avonlea' or 'Green Gables') to locate the fandom, it was difficult to discern the film tourists' accounts from the countless posts. Nevertheless, Instagram's core strength of "visuality" made it appealing to investigate how tourists mediate their experiences on the platform. In other words, its principal functionality as image-based social media allowed the users to share their *Anne*-inspired travel, displaying how they gaze at *Anne*-themed places and how they co-create the fandom culture via their pilgrimages.

# CHAPTER 6: CONCLUSION

## Key Findings

A place cannot be void of meanings; it is created, imagined, perceived, and experienced by people. This research tried to understand how tourists take part in making meaning at *Anne*-related places – film locations in particular – to shed light on their embodied experiences. When mapping out the research project, I searched for a popular media artifact that is closely associated with Canada, hence *Anne with an E* was chosen for the case study. Then, to frame the methodology of researching *Anne with an E*-inspired film tourism, the popularity and features of YouTube and Instagram were considered. Putting Urry and Larsen's work (2011) on "the tourist gaze" as a theoretical framework to understand the tourists' embodied experience, this research set out to ask: "How do film tourists document their embodied experiences of the film location on social media after watching *Anne with an E*, and how do they engage with, negotiate, and appropriate the place and *Anne*-text throughout their travels?"

Since *Anne with an E* projected Prince Edward Island (PEI) at its center, part of the literature review covered the representations of PEI and *Anne*-inspired tourism. After L.M. Montgomery created a fictional setting based on her memories and affection for PEI, our beloved heroine Anne Shirley has continued to live on the Island, attracting numerous readers to make literary pilgrimages. Consequently, the author's world-building affected the cultural landscapes of PEI, with her vivid imagination being infused in tourist sites, commodities, and itineraries. Massively successful media adaptations like Sullivan Entertainment's films and TV series have continued to strengthen both audience engagement and the image of the Island associated with Anne's gaze. The newest adaptation, *Anne with an E*, has also drawn worldwide attention to the

Canadian content through a global cultural creator, Netflix. While adding deeper context to the narrative, the show still followed the core themes and familiar portrayals of PEI.

As opposed to my intention to seek *Anne with an E* film tourism, the majority of the tourists from the data set (combining YouTube and Instagram) did not fall under the category of film tourism. Also, there was little connection between the *Anne*-themed travel in PEI and the tourists' watching experience of *Anne with an E*. Most of the users from YouTube and Instagram made references to the book, whereas only a few tourists drew connections to media adaptations (film, TV series, and animation) including *Anne with an E*.

The data set collected from Instagram and YouTube demonstrated that both visual platforms serve as digital archives of the tourists' experiences, which varied depending on how they wanted to mediate their travels. YouTube users could decide to choose the duration of the video much longer than that of Instagram, so that they could deliver their narratives and travel information in depth. On the other hand, Instagram users were able to display their travel accounts with various aesthetic options provided by the platform, thereby easily modifying the images to be visually appealing to other users. In addition to editing images, Instagram users could add geographic information, hashtags, and emojis to supplement more context to the images.

Regardless of the platforms, there were several common patterns found across the data set. Either through photographs (on Instagram) or videos (on YouTube), the tourists' recordings showed their self-images and togetherness (with companions) to exhibit their presence at the locations (Urry & Larsen, 2011). As for Anne fans, their visual and textual accounts demonstrated how *Anne*-text influenced their pilgrimages. They would emphasize the experience of "being there" and address their nostalgic feeling towards the places. For them, visiting the

places that had been portrayed by the favorite character from their childhood was truly a "magical" moment. When they encountered any objects displayed at *Anne*-themed attractions, they regarded those as signs that triggered their old memories of reading the book. As such, these enthusiasts were eager to illustrate the landscapes along with the literary text (quotations, episodes, or characters), as if they were seeing the places through Anne's lens. In addition to recalling the textual references, several patterns of re-enactment were noticeable from the data set. A remarkable number of the tourists recorded their "playing Anne" experiences, which highlight a playful aspect of photography. Often, their performances were accompanied with costumes, actors, souvenirs, and events that were provided from the tourist sites (Green Gables Heritage Place and Anne of Green Gables Museum). Such performances exemplified how the tourists "experience[d] places in multi-sensuous ways that involve bodily sensations and affect" (Urry & Larsen, 2011, p. 190). In addition, considering the comments from popular accounts, it was clear that the viewers of the posts were actively discussing the book as well as media adaptations, sometimes confessing and supporting their love of *Anne with an E*. This interactive mediascape of comments enabled "kindred spirits" to facilitate their engagement with *Anne*-text.

Similar patterns were found among a handful of *Anne with an E*-inspired film tourists. Instead of visiting PEI, they traveled to multiple film locations in Ontario. However, their mediated practices of verifying *Anne*-relevant signs (i.e., the film text) led to understanding *Anne with an E* film tourism under the umbrella of *Anne*-inspired tourism in a broad sense. During their trips, they experienced the film locations through *Anne with an E*-induced gaze. The film tourists were trying to locate the precise point where actors would act, and to capture any visible markers of the film text through their camera lenses. To confirm the genuineness of the location as *the place* from the TV series, they inserted the film scenes (visual references) to make a

comparison with the actual landscape. Along with these performative actions, they described the scenes taken at the locations (textual references) as well as the filming process that had transformed the ordinary landscapes into cinematic landscapes. The commonalities in their embodied practices and textual accounts demonstrated that the film text affected their gaze at the places as well as their mediation on YouTube and Instagram. Nevertheless, rather than merely gazing at the places, these film tourists were actively poaching signs to find a strong connection between the places and the film text. With such efforts, they could bring their magical experiences on social media, attracting other *Anne with an E* fans. Based on the comments sections, their mediated experiences inspired other fans to visit the film locations, to re-consume *Anne with an E*-text, and to participate in *Anne with an E*-centered discussions. As such, the mediated experiences of the film tourists promoted a collective creation of the gaze upon the film locations.

After all, Anne and her narratives in multiple adaptations portray how her identity is strongly rooted in and attached to PEI. Based on the tourists' pattern of describing *Anne*-text in *Anne*-themed places in PEI, I conclude that it was this associative meaning ("PEI as Anne's land") that directed their tourist gaze to the Island. Acknowledging the fact that Green Gables in Avonlea Village is a "purely imaginary place," readers may respond that the "description in the literary text is a 'copy' of a 'real' geography that still exists" (Lefebvre, 2006, p. 1126). In this light, the books, films, TV series, and other adaptations would have impacted their cognitive map of PEI, perceiving the image of the Island as Anne's land. This mediatized gaze from multiple *Anne*-adaptations would be mediated again by the tourist using social media, which would reinforce the other users' gaze. Through this multi-media circulation, the fictional representation is imprinted on the image of PEI. Thus, when visiting the Island, *Anne*-inspired tourists can

enjoy exploring between the real landscape through their eyes and the imagined landscape through Anne's eyes.

**Limitations and Future Considerations**

There are two limitations in this research: a) throughout the process of data collection, film tourists' posts were barely detectable by searching keywords on YouTube and Instagram, and b) *Anne with an E* film tourists visited film locations in Ontario, as opposed to visiting PEI which has a strong relationship with the *Anne*-text.

Regarding the former limitation, the reason for choosing the keyword-based approach was that it has been a popular method to collect data from social media. However, taking into account a large amount of data stored in the platforms as well as a large *Anne with an E* fan base online, it was hard to distinguish film tourists pertinent to the research. The same keywords (hashtags and locations) of my research were used by many fans to circulate their creations, which made it even more difficult to pinpoint *Anne*-inspired tourists. Moreover, this keyword-based method has a possibility of overlooking the users who are not familiar with the terms or languages (Sloan & Quan-Haase, 2016). For this study, the data set was mainly gathered using common *Anne*-related terms in English, and includes results from Korea, Japan, Canada, Brazil, and Peru. For future research, an understanding of the characteristics of social media would help in planning a specific research design to avoid irrelevant data and include targeted users.

In terms of *Anne with an E* film locations, there was a mere provision of information on the locations in PEI from either the production team or mass media. With this lack of information, the keywords for the social media research were mainly based on *Anne*-text. As a result, the tourists from the original data set only showed their *Anne*-inspired trips to PEI. This

result supported the previous discussion that the symbolic image of PEI is highly associated with Anne. On the other hand, when I did additional research on *Anne with and E* film tourism without indicating the locations, there were a few film tourists who recently made their trips to several film locations in Ontario. Part of the possible reason for visiting Ontario rather than PEI would be the geographical closeness to their dwellings, hence making it easier for them to collect more approachable markers of the show.

This research did not fulfill my original objective of illuminating film tourism inspired by *Anne with an E,* but it added perspective on film tourism related to *Anne of Green Gables* as a broad multi-media text. The tourists from the data set shared a common way of consuming the places: appropriating *Anne*-inspired signs. Their mediated tourist gaze proved these tourists did not simply use a sense of "sight" on attractions, but rather "bodily" consumption of the signs. With this result, further research would be required to focus on film tourists' experiences, particularly on how they appropriate film text-related markers at the sites. For future research projects, it should also consider choosing a suitable platform of mediation as a way of studying tourists' embodied practices. Then, hopefully, it would bring a more nuanced reading of the mediated places (film locations) and their interrelation with the people (film tourists).

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# Appendices

## Appendix A: List of YouTube data set[7]

| Hyperlinks | Descriptions | Date (mm-dd-yyyy) |
|---|---|---|
| https://youtu.be/3vqPPwsinQw | [Title] Green Gables House- Cavendish, Prince Edward Island, Canada<br>[Channel] Escapades with Emma | 06-23-2017 |
| | Visited places: Green Gables Heritage Place, Haunted wood, Lover's Lane | |
| https://youtu.be/aXL_fNp9H2k | [Title] Travel \| PEI Road Trip – Cavendish, Anne of Green Gables Vlog<br>[Channel] Along With The Youngs | 07-27-2019 |
| | Visited places: Green Gables Heritage Place, visitor centre, woods, garden, giftshop | |
| https://youtu.be/I47zmLjac8k | [Title] Prince Edward Island & Green Gables on our National Adventure<br>[Channel] Our National Adventure | 08-13-2019 |
| | Visited places: Green Gables Heritage Place, garden, the train station, beach | |
| https://youtu.be/EE30LJQQupg | [Title] Anne of Green Gables, PEI<br>[Channel] Olivia on YouTube | 07-23-2021 |
| | Visited places: Green Gables Heritage Place, Lover's Lane, visitor centre, carriage ride, beach | |
| https://youtu.be/S3GShcYxOw0 | [Title] Haunted Wood Trail at Green Gables in Cavendish, Prince Edward Island, Canada<br>[Channel] Gretzky Dog and Friends | 10-08-2017 |
| | Visited place: Haunted wood trail | |
| https://youtu.be/KqINITuyqVU | [Title] Tour of Green Gables House from Anne of Green Gables (Cavendish, PEI, Canada)<br>[Channel] Gretzky Dog and Friends | 10-10-2017 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/4K_hPxnA3SM | [Title] HELLO PRINCE EDWARD ISLAND! PEI Day 1 Part 1 - Vlog 282 (07.08.19)<br>[Channel] Life with Krystle | 07-17-2019 |
| | Visited places: giftshops, Orwell Corner Historic Village<br>(**Anne of Green Gables* movie-inspired film tourist) | |
| https://youtu.be/iAkMwcVIEws | [Title] ROMANTIC BEACH AND DINNER PEI Day 1 Pt 2 - Vlog 283 (07.08.19)<br>[Channel] Life with Krystle | 07-17-2019 |
| | Visited places: Dalvay by the Sea, Dalvay Beach | |
| https://youtu.be/QxRlUC4Y9gI | [Title] ANNE OF GREEN GABLES DAY! PEI Day 2 Pt 1 - Vlog 284 (07.09.19)<br>[Channel] Life with Krystle | 07-19-2019 |
| | Visited places: Cabot Beach, Thunder Cove, Anne of Green Gables Museum, The Lake of shining waters | |
| https://youtu.be/YDYiT0kkc-M | [Title] ANNE OF GREEN GABLES DAY! PEI Day 2 Part 2 – Vlog 285 (07.09.19)<br>[Channel] Life with Krystle | 07-19-2019 |
| | Visited places: Cape Tryon, New London lighthouse, Montgomery birthplace, Stanley bridge, Avonlea Village | |
| https://youtu.be/-gIiEQ9V6YA | [Title] EXPLORING GREEN GABLES PEI Day 3 Part 1 - Vlog 286 (07.10.19)<br>[Channel] Life with Krystle | 07-20-2019 |
| | Visited places: Green Gables Heritage Place, visitor centre, garden, Haunted Wood, Montgomery's resting place | |
| https://youtu.be/BKHOPlTXDo4 | [Title] AMAZING BOTTLE VILLAGE!!! PEI Day 3 Part 2 - Vlog 287 (07.10.19)<br>[Channel] Life with Krystle | 07-21-2019 |
| | Visited places: Green Gables Heritage Place, Lover's Lane, North Rustico Harbour, giftshops in Charlottetown | |

[7] Note: The data of *Anne with an E*-film tourists are listed on page 93.

| | | |
|---|---|---|
| https://youtu.be/e0nVCRKV2lk | [Title] HUSBAND AND WIFE BECOME ANNE SHIRLEY PEI/Nova Scotia - Vlog 289 (07.11.19)<br>[Channel] Life with Krystle | 07-25-2019 |
| | Visited place: giftshop | |
| https://youtu.be/b2ICVnlgYCA | [Title] ANNE OF GREEN GABLES House Tour-Prince Edward Island l CRUISE VLOG l Ep. 15<br>[Channel] Scott Singer Cruises | 03-06-2019 |
| | Visited places: Cavendish beach, Green Gables Heritage Place, giftshop, plaque | |
| https://youtu.be/GjiWuBaQqqg | [Title] Vlog 3: Visitando a cidade da Anne of Green Gables - Charlottetown – Canadá<br>[Channel] Francieli Rodrigues | 03-04-2020 |
| | Visited place: Beach<br>(**Anne with an E* Film tourist) | |
| https://youtu.be/fG8aVGXlEHY | [Title] Vlog 2: Visitando a cidade da Anne of Green Gables - Charlottetown – Canadá<br>[Channel] Francieli Rodrigues | 03-01-2020 |
| | Visited places: Charlottetown, church, giftshops, Green Gables Heritage Place | |
| https://youtu.be/7ahwFZcU0dk | [Title] Escolhendo nossa casa em Charlottetown 😅| Prince Edward Island | Maritimes Costa Atlântica Ep. 06<br>[Channel] Lu Azevedo | 08-27-2019 |
| | Visited place: Charlottetown, Green Gables Heritage Place | |
| https://youtu.be/CkXSA1YIuqo | [Title] Conhecendo os cenários de Anne of Green Gables! | P.E.I. | Maritimes Costa Atlântica Ep. 07<br>[Channel] Lu Azevedo | 09-19-2019 |
| | Visited places: beach (North Rustico), Green Gables Heritage Place, giftshop, Lover's Lane, Montgomery's resting place, Avonlea Village | |
| https://youtu.be/DLtWix0SpY4 | [Title] Visitamos la ISLA DEL PRINCIPE EDUARDO en CANADA | Mi Diario De Viaje<br>[Channel] MI DIARIO DE VIAJE | 07-09-2019 |
| | Visited places: Green Gables Heritage Place, Anne of Green Gables Museum | |
| https://youtu.be/EsxPCfCkbMA | [Title] Slow Travel | In search of Anne of Green Gables<br>[Channel] Sarah Lê | 06-28-2019 |
| | Visited places: Green Gables Heritage Place, Lover's Lane, Montgomery's birthplace, Anne of Green Gables Museum, Anne and Gilbert: The Musical theatre | |
| https://youtu.be/ejYxcEw52e4 | [Title] ANNE OF GREEN GABLES | HOUSE TOUR | PEI | CAVENDISH | TRAVEL<br>[Channel] All Things Missy | 06-12-2021 |
| | Visited places: visitor centre, Green Gables Heritage Place | |
| https://youtu.be/YZgEhUVwb34 | [Title] Visiting Green Gables - Prince Edward Island<br>[Channel] Emiline of Avonlea | 08-03-2017 |
| | Visited places: Green Gables Heritage Place, Lover's Lane, Haunted Wood | |
| https://youtu.be/G9XCAIBjTXI | [Title] Explore Prince Edward Island<br>[Channel] Emiline of Avonlea | 10-19-2017 |
| | Visited places: Thunder Cove Beach, Green Gables Heritage Place, Cabot Beach, Elmira Railway Museum, Lower Bedeque School, North Cape, Anne of Green Gables Museum | |
| https://youtu.be/iMlJ5CL7xow | [Title] Prince Edward Island Travel Guide | Visiting PEI Canada<br>[Channel] Samuel and Audrey – Travel and Food Videos | 08-26-2019 |
| | Visited places: Green Gables Heritage Place, Haunted Wood | |
| https://youtu.be/Zu9e9ebH64k | [Title] ANNE OF GREEN GABLES MUSEUM<br>[Channel] Alain Robert | 08-06-2017 |
| | Visited places: Green Gables Heritage Place, Montgomery's Cavendish house, woods, giftshop | |
| https://youtu.be/w_P8QFSr6Ws | [Title] Anne of Green Gables House, Haunter Wood Trail. Prince Edward Island.<br>[Channel] Saw Blu | 03-23-2019 |
| | Visited places: Green Gables Heritage Place, Lover's Lane, woods | |
| https://youtu.be/n1zER7gXtSM | [Title] 'Anne with an E' - Mit AIDAvita in Charlottetown im Juli 2018<br>[Channel] HelEveBen | 02-03-2019 |

| | | |
|---|---|---|
| | Visited places: Green Gables Heritage Place, Point prim lighthouse, North Rustico, Cavendish, Gardens of Hope | |
| https://youtu.be/ayHRl279D6E | [Title] Maritime of My Life (Pt. 41) - Welcome to Prince Edward Island: Anne, Potatoes, and So Much More!<br>[Channel] Timtwoface | 07-31-2017 |
| | Visited places: giftshop, Confederation Bridge | |
| https://youtu.be/NeXmzPjsXZg | [Title] Maritime of My Life (Pt. 42) - Raspberry Cordial [Channel] Timtwoface | 07-31-2017 |
| | Visited place: giftshop (Raspberry Cordial) | |
| https://youtu.be/oTAom7hCkgY | [Title] Maritime of My Life (Pt. 45) - Anne of Green Gables<br>[Channel] Timtwoface | 08-01-2017 |
| | Visited places: Green Gables Heritage Place, garden, Haunted Wood | |
| https://youtu.be/kcLy155G8q0 | [Title] Maritime of My Life (Pt. 48) - The Road to Avonlea Village<br>[Channel] Timtwoface | 08-01-2017 |
| | Visited place: Avonlea Village | |
| https://youtu.be/8AId3cAWOc8 | [Title] Anne Gables Heritage Place PEI \| Ottawa Mommy Club [Channel] Lyne Proulx | 08-16-2018 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/t6ZYrWJI99E | [Title] Green Gables Heritage Place, Prince Edward Island - September 14, 2018<br>[Channel] Bill Porton | 08-27-2019 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/ZIVXVQjRZAI | [Title] PRINCE EDWARD ISLAND 2019 (CANADA) - ANNE OF GREEN GABLES HOUSE<br>[Channel] martin aguilera | 05-18-2019 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/kzl7Sq9x2Os | [Title] Photos from the REAL Green Gables! \| My Prince Edward Island Trip 2018<br>[Channel] Confessions of Cordelia Shirley | 02-15-2021 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/2gy5cu4Ma4w | [Title] Photos and Video from The Haunted Wood \| My Prince Edward Island Trip 2018<br>[Channel] Confessions of Cordelia Shirley | 02-15-2021 |
| | Visited place: The Haunted Wood | |
| https://youtu.be/fw5CRRfJYs0 | [Title] 2019.06.18 Prince Edward Island / 16 / Green Gables Heritage Place<br>[Channel] Grace Shin | 08-27-2019 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/PdX_HMBqvG8 | [Title] Canada: PRINCE EDWARD ISLAND (PEI)<br>[Channel] TaylorMoon | 02-23-2019 |
| | Visited places: Green Gables Heritage Place, woods | |
| https://youtu.be/fK0NHu3EQO8 | [Title] Anne of Green Gables Heritage Place - PEI Part 5 [Channel] Canadian Family Cupcakes | 08-05-2019 |
| | Visited places: Green Gables Heritage Place, visitor centre | |
| https://youtu.be/n9_EiThWKks | [Title] Green Gables Island Prince Edward 2018<br>[Channel] Elena Nasonova | 08-15-2018 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/hBdUWdWJ88c | [Title] MAH03341 Ana of Green Gables house, PEI<br>[Channel] GordonGrams | 08-29-2017 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/YRW07LrFwdw | [Title] Anne Of Green Gables House<br>[Channel] Road School Show | 09-25-2017 |
| | Visited places: Green Gables Heritage Place, woods, garden | |
| https://youtu.be/NI1jNnrkAPE | [Title] Green Gables - Prince Edward Island – Canada<br>[Channel] Jeanette Price | 03-18-2018 |
| | Visited places: Green Gables Heritage Place, wood, Lover's Lane | |
| https://youtu.be/YJCGgI_G1I0 | [Title] Anne of Green Gables meeting Avonlea and Jacob<br>[Channel] Brandon Johnson | 07-07-2017 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/IZ3nZXePYTw | [Title] Avonlea Village // PEI Summer // 2017<br>[Channel] Grace Worth | 07-11-2017 |

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|---|---|---|
| | Visited places: stores in Avonlea Village, church | |
| https://youtu.be/XavKCkgi42k | [Title] Anne of Green Gables<br>[Channel] Nomadic Vanman | 05-28-2018 |
| | Visited places: Green Gables Heritage Place, garden | |
| https://youtu.be/71WkHSf2bDE | [Title] October at Green Gables<br>[Channel] MadAboutShelley | 10-22-2018 |
| | Visited place: Lover's Lane | |
| https://youtu.be/PRi5gYrjrHw | [Title] Avonlea Village - Cavendish, PEI<br>[Channel] McDonnell Family | 08-29-2017 |
| | Visited places: Avonlea Village, gift shop, church | |
| https://youtu.be/pUJxm3fpKeU | [Title] Green Gables Historic Place<br>[Channel] Inch Stories | 08-23-2021 |
| | Visited places: Green Gables Heritage Place, garden, wood | |
| https://youtu.be/9vdD62GYYUg | [Title] 프린스 에드워드 아일랜드(PEI)에 있는 빨강 머리 앤(Anne of Green Gables)의 집에 가다.<br>[Channel] 내캉갈래 | 07-04-2020 |
| | Visited places: Green Gables Heritage Place, Haunted Wood, visitor centre | |
| https://youtu.be/T1PiEtePJNc | [Title] [09052020 CANADA HALIFAX VLOG] 캐나다 Prince Edward Island 여행 \| PEI 여행 브이로그 \| 빨강머리 앤<br>[Channel] alledbella[캐나다브이로그] | 09-20-2020 |
| | Visited places: Charlottetown giftshops | |
| https://youtu.be/Y4PyjfZlxdk | [Title] (ENG SUB) 빨강머리앤 섬 여행 브이로그 \| Prince Edward Island Travel Vlog \| Anne of Green Gables Sites \| 망고댁 Mango's<br>[Channel] 망고댁 Mango's | 08-04-2018 |
| | Visited places: Green Gables Heritage Place, Haunted Wood, Lover's Lane, Kensington train station, Anne of Green Gables Museum, the Lake of shining waters, Beaconsfield Historic House | |
| https://youtu.be/N_np2LwrLSY | [Title] 내면아이 치유 \| 내가 상상했던 친구와 집, "빨강머리앤"의 초록색 지붕집 방문기 \| 캐나다 프린스 에드워드 아일랜드<br>[Channel] 썸머's 사이다힐링 | 09-04-2019 |
| | Visited places: Green Gables Heritage Place, Lover's Lane | |
| https://youtu.be/XU1O5mlvpuo | [Title] Green Gables (빨강머리 앤) in P.E.I<br>[Channel] 현이담이 DANIEL & EMILY | 07-20-2020 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/baEHi3CRae8 | [Title] [cA캐나다 동부일상] 이 영상보시면 굳이 직접 안 가보셔도 됩니당/빨간머리앤 섬으로 모십니당/여행브이로그 /Prince Edwad Island/그린게이블즈/앤틱샵을<br>[Channel] Sallyday | 08-05-2021 |
| | Visited places: Green Gables Heritage Place, visitor centre, Avonlea Village, Charlottetown | |
| https://youtu.be/wXaA1ksk2bo | [Title] Emigration Dairy 이민일기 캐나다생활,P.E.I,Lobstr Burge 랍스터버거,Cow'sIcecream 카우스아이스크림,캐나다동부여행<br>[Channel] 이민일기 Emigration Diary | 09-27-2019 |
| | Visited places: Green Gables Heritage Place, visitor centre | |
| https://youtu.be/ml9J26LjU1I | [Title] 빨간 머리 앤 - 오! 캐나다 (O! Canada)<br>[Channel] 5 캐나다 | 07-01-2019 |
| | Visited places: Green Gables Heritage Place, beach | |
| https://youtu.be/4J2ydDs6XoA | [Title] Prince Edward Island 간다면 꼭 봐야되는 영상 ! \|\| 맛집투어 \|\| 아트뮤지엄 \|\| PEI 여행 \|\| ♡<br>[Channel] 캐나다 위니 | 07-20-2020 |
| | Visited places: Green Gables Heritage Place, Cow's Ice cream | |

| | | |
|---|---|---|
| https://youtu.be/kAMXs-6j9Yg | [Title] eng 캐나다 동부로 힐링여행 떠나요. 빨간머리 앤. 랍스터. 타이타닉 박물관. Trip to Eastern Canada!<br>[Channel] 문지 moongy | 10-20-2020 |
| | Visited places: Green Gables Heritage Place, Cavendish beach | |
| https://youtu.be/HopTDBsU_kY | [Title] 신비로운 동맹 TV 의 캐나다횡단여행 Day15-빨간머리 앤<br>[Channel] Mysterious Alliance TV | 08-14-2018 |
| | Visited place: Green Gables Heritage Place | |
| https://youtu.be/J7riAHh2kuI | [Title] Anne with an E/Anne of Green Gables Filming Locations! #1<br>[Channel] Mimi1239 | 09-18-2019 |
| | Visited place: Victoria College in University of Toronto<br>(*_Anne with an E_ film tourist) | |
| https://youtu.be/rwfL3G04Rrs | [Title] VISITING ANNE WITH AN E/ANNE OF GREEN GABLES FILMING LOCATIONS (storytime)<br>[Channel] Mimi1239 | 09-08-2021 |
| | Visited places: various film locations in Pickering Museum Village, Ontario | |
| https://youtu.be/PUrYyBRTy-U | [Title] ANNE WITH AN E GREEN GABLES FILMING LOCATION VISIT<br>[Channel] Mimi1239 | 09-10-2021 |
| | Visited places: 'Green Gables' and 'Gilbert's house' in Pickering, Ontario | |
| https://youtu.be/W62WGD1IXWI | [Title] Cenários reais da série Anne with an E<br>[Channel] Férias de Cinema | 09-12-2021 |
| | Visited places: Millbrook, Castle Kilbride, Westfield Heritage Place, Pickering ('Green Gables' and 'Gilbert's house'), New Hamburg in Ontario<br>(*_Anne with an E_ film tourist) | |
| https://youtu.be/6fAQRvdkrZw | [Title] Visitando a Cafeteria de Anne with an E<br>[Channel] Férias de Cinema | 09-26-2021 |
| | Visited places: MeMe's Café in New Hamburg, Ontario | |

## Appendix B: List of Instagram data set[8]

| Hyperlinks | Descriptions | Date (mm-dd-yyyy) |
|---|---|---|
| https://www.instagram.com/p/CQtIRDxJ1uC/?utm_source=ig_web_copy_link | [Username] vianceknowles<br>[Geotagged location] Green Gables Heritage Place | 06-29-2021 |
| https://www.instagram.com/p/CSSJg0oF04m/?utm_source=ig_web_copy_link | [Username] mk_travel_diary<br>[Geotagged location] Green Gables Heritage Place | 08-07-2021 |
| https://www.instagram.com/p/CSDoDVDB3iS/?utm_source=ig_web_copy_link | [Username] mahta_gha<br>[Geotagged location] Green Gables Heritage Place | 08-01-2021 |
| https://www.instagram.com/p/BVD32gYhDH7/?utm_source=ig_web_copy_link | [Username] faithtakesflight<br>[Geotagged location] Green Gables Heritage Place | 06-07-2021 |
| https://www.instagram.com/p/CIgJ3imFYRs/?utm_source=ig_web_copy_link | [Username] sincerely.appalachian<br>[Geotagged location] Green Gables Heritage Place | 12-07-2020 |
| https://www.instagram.com/p/BUmj_AuA6L3/?utm_source=ig_web_copy_link | [Username] _michele_parent_<br>[Geotagged location] Green Gables Heritage Place | 05-17-2017 |
| https://www.instagram.com/p/CS6_T0QLYP4/?utm_source=ig_web_copy_link | [Username] aplanettoroam<br>[Geotagged location] Cavendish, Prince Edward Island | 08-23-2021 |
| https://www.instagram.com/p/CS5qTpptEo0/?utm_source=ig_web_copy_link | [Username] isabody4life<br>[Geotagged location] Cavendish, Prince Edward Island | 08-22-2021 |
| https://www.instagram.com/p/CSvQtu3LWr9/?utm_source=ig_web_copy_link | [Username] afrizz15<br>[Geotagged location] Cavendish, Prince Edward Island | 08-18-2021 |
| https://www.instagram.com/p/CSrE8-DrQ-1/?utm_source=ig_web_copy_link | [Username] inthemoment.books<br>[Geotagged location] Cavendish, Prince Edward Island | 08-17-2021 |
| https://www.instagram.com/p/CSebQiNL3CZ/?utm_source=ig_web_copy_link | [Username] gardeningwithrobyn<br>[Geotagged location] Cavendish, Prince Edward Island | 08-12-2021 |
| https://www.instagram.com/p/CQCelwKHx30/?utm_source=ig_web_copy_link | [Username] solringmtg<br>[Geotagged location] Cavendish, Prince Edward Island | 06-12-2021 |
| https://www.instagram.com/p/CN5iRP2swCl/?utm_source=ig_web_copy_link | [Username] skycloudssunset<br>[Geotagged location] Cavendish, Prince Edward Island | 04-20-2021 |
| https://www.instagram.com/p/CKxU1dCJBEV/?utm_source=ig_web_copy_link | [Username] susandrifters<br>[Geotagged location] Cavendish, Prince Edward Island | 02-01-2021 |
| https://www.instagram.com/p/CH-kmSus9yb/?utm_source=ig_web_copy_link | [Username] singlegaltravel<br>[Geotagged location] Cavendish, Prince Edward Island | 11-24-2020 |
| https://www.instagram.com/p/CCPQMHRDmv0/?utm_source=ig_web_copy_link | [Username] lizzie_edmonds<br>[Geotagged location] Cavendish, Prince Edward Island | 07-04-2020 |
| https://www.instagram.com/p/B4M5hwoD_up/?utm_source=ig_web_copy_link | [Username] etsu_408<br>[Geotagged location] Cavendish, Prince Edward Island | 10-29-2019 |
| https://www.instagram.com/p/B4IGbP_nDe9/?utm_source=ig_web_copy_link | [Username] granoladragon<br>[Geotagged location] Cavendish, Prince Edward Island | 10-27-2019 |
| https://www.instagram.com/p/B4GZUYwlmri/?utm_source=ig_web_copy_link | [Username] sharpandkeenphoto<br>[Geotagged location] Cavendish, Prince Edward Island | 10-26-2019 |
| https://www.instagram.com/p/B4F-vgeF9y1/?utm_source=ig_web_copy_link | [Username] dancingbeauty29<br>[Geotagged location] Cavendish, Prince Edward Island | 10-26-2019 |
| https://www.instagram.com/p/B32h6W5gYyV/?utm_source=ig_web_copy_link | [Username] me.mike.marie<br>[Geotagged location] Cavendish, Prince Edward Island | 10-20-2019 |
| https://www.instagram.com/p/B3atmO9HSfh/?utm_source=ig_web_copy_link | [Username] ramblingirl<br>[Geotagged location] Cavendish, Prince Edward Island | 20-09-2019 |
| https://www.instagram.com/p/B3U60PWH9yX/?utm_source=ig_web_copy_link | [Username] ritadoo<br>[Geotagged location] Cavendish, Prince Edward Island | 10-07-2019 |
| https://www.instagram.com/p/B2-hv40AYvN/?utm_source=ig_web_copy_link | [Username] debbielamoree<br>[Geotagged location] Cavendish, Prince Edward Island | 09-28-2019 |
| https://www.instagram.com/p/B2122KZniCj/?utm_source=ig_web_copy_link | [Username] ashleyydawnxo<br>[Geotagged location] Cavendish, Prince Edward Island | 09-25-2019 |
| https://www.instagram.com/p/B2mxOawJzDK/?utm_source=ig_web_copy_link | [Username] lua_zevedo<br>[Geotagged location] Cavendish, Prince Edward Island | 09-19-2019 |
| https://www.instagram.com/p/B2lxCbSFUD9/?utm_source=ig_web_copy_link | [Username] macleods.on.the.move<br>[Geotagged location] Cavendish, Prince Edward Island | 09-19-2019 |
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| https://www.instagram.com/p/B2Xlzt7BnwD/?utm_source=ig_web_copy_link | [Username] katiewhocanread<br>[Geotagged location] Cavendish, Prince Edward Island | 09-13-2019 |
| https://www.instagram.com/p/B1k0J-WAEgd/?utm_source=ig_web_copy_link | [Username] kappi1225<br>[Geotagged location] Cavendish, Prince Edward Island | 08-24-2019 |

[8] Note: The data of *Anne with an E*-film tourist are listed on pages 99-101.

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| https://www.instagram.com/p/B1gbQoUJvPI/?utm_source=ig_web_copy_link | [Username] brian_jay81<br>[Geotagged location] Cavendish, Prince Edward Island | 08-23-2019 |
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| https://www.instagram.com/p/BzmDeItAYsG/?utm_source=ig_web_copy_link | [Username] alicein1derland09<br>[Geotagged location] Cavendish, Prince Edward Island | 07-06-2019 |
| https://www.instagram.com/p/BzcHD09BaUQ/?utm_source=ig_web_copy_link | [Username] mamackey07<br>[Geotagged location] Cavendish, Prince Edward Island | 07-02-2019 |
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| https://www.instagram.com/p/By8gUepFKDB/?utm_source=ig_web_copy_link | [Username] megannashmusic<br>[Geotagged location] Cavendish, Prince Edward Island | 06-20-2019 |
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| https://www.instagram.com/p/BytNJ70Hbur/?utm_source=ig_web_copy_link | [Username] juni1987<br>[Geotagged location] Cavendish, Prince Edward Island | 06-14-2019 |
| https://www.instagram.com/p/ByT4exuph5D/?utm_source=ig_web_copy_link | [Username] dgc1110<br>[Geotagged location] Cavendish, Prince Edward Island | 06-04-2019 |
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| https://www.instagram.com/p/ByJZZbTH7b4/?utm_source=ig_web_copy_link | [Username] barry_timmons<br>[Geotagged location] Cavendish, Prince Edward Island | 05-31-2019 |
| https://www.instagram.com/p/Bx8NjYqAtTS/?utm_source=ig_web_copy_link | [Username] sara.amane<br>[Geotagged location] Cavendish, Prince Edward Island | 05-26-2019 |
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| https://www.instagram.com/p/BvnCgyxBJ3L/?utm_source=ig_web_copy_link | [Username] mila.kopasek<br>[Geotagged location] Cavendish, Prince Edward Island | 03-29-2019 |
| https://www.instagram.com/p/Bti0F55D4qS/?utm_source=ig_web_copy_link | [Username] grandmisadventures<br>[Geotagged location] Cavendish, Prince Edward Island | 02-06-2019 |

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| https://www.instagram.com/p/BpFF8q5FqIs/?utm_source=ig_web_copy_link | [Username] tabinecoaya<br>[Geotagged location] Cavendish, Prince Edward Island | 10-18-2018 |
| https://www.instagram.com/p/BpECKO_hGzd/?utm_source=ig_web_copy_link | [Username] rumilcolamay<br>[Geotagged location] Cavendish, Prince Edward Island | 10-17-2018 |
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| https://www.instagram.com/p/Bo2dmQ7AJ9U/?utm_source=ig_web_copy_link | [Username] sherissepham<br>[Geotagged location] Cavendish, Prince Edward Island | 10-12-2018 |
| https://www.instagram.com/p/Bo1jaOfhgZ8/?utm_source=ig_web_copy_link | [Username] kan1976<br>[Geotagged location] Cavendish, Prince Edward Island | 10-12-2018 |
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| https://www.instagram.com/p/BofM7K9hG8j/?utm_source=ig_web_copy_link | [Username] pluckeileen<br>[Geotagged location] Cavendish, Prince Edward Island | 10-03-2018 |
| https://www.instagram.com/p/BocNjbfAhyd/?utm_source=ig_web_copy_link | [Username] karenestelle31<br>[Geotagged location] Cavendish, Prince Edward Island | 10-02-2018 |
| https://www.instagram.com/p/BoaKeo5HZUN/?utm_source=ig_web_copy_link | [Username] morgan_burnard<br>[Geotagged location] Cavendish, Prince Edward Island | 10-01-2018 |
| https://www.instagram.com/p/BoZc31SgexE/?utm_source=ig_web_copy_link | [Username] meganlouiseberndt<br>[Geotagged location] Cavendish, Prince Edward Island | 10-01-2018 |
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| https://www.instagram.com/p/BnTqQ_4gi-5/?utm_source=ig_web_copy_link | [Username] joanchafer<br>[Geotagged location] Cavendish, Prince Edward Island | 09-04-2018 |
| https://www.instagram.com/p/BnRooPFAP0D/?utm_source=ig_web_copy_link | [Username] russtyra<br>[Geotagged location] Cavendish, Prince Edward Island | 09-03-2018 |
| https://www.instagram.com/p/BnOlfA2gwF4/?utm_source=ig_web_copy_link | [Username] mmunknownfilms<br>[Geotagged location] Cavendish, Prince Edward Island | 09-02-2018 |
| https://www.instagram.com/p/BnIEV70gUwf/?utm_source=ig_web_copy_link | [Username] ann.lucie.labbe<br>[Geotagged location] Cavendish, Prince Edward Island | 08-30-2018 |
| https://www.instagram.com/p/Bm5msbCH0iv/?utm_source=ig_web_copy_link | [Username] jkgenn<br>[Geotagged location] Cavendish, Prince Edward Island | 08-25-2018 |
| https://www.instagram.com/p/Bm4siGxj_VP/?utm_source=ig_web_copy_link | [Username] __sparklab__<br>[Geotagged location] Cavendish, Prince Edward Island | 08-24-2018 |
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| https://www.instagram.com/p/BmyFDvdHmSX/?utm_source=ig_web_copy_link | [Username] kerrymarney<br>[Geotagged location] Cavendish, Prince Edward Island | 08-22-2018 |
| https://www.instagram.com/p/BmtPoXEHUFH/?utm_source=ig_web_copy_link | [Username] aabstractalf<br>[Geotagged location] Cavendish, Prince Edward Island | 08-20-2018 |
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| https://www.instagram.com/p/BmHL2kAj-LI/?utm_source=ig_web_copy_link | [Username] belami.t<br>[Geotagged location] Cavendish, Prince Edward Island | 08-05-2018 |
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| https://www.instagram.com/p/BkpN7NVHjrx/?utm_source=ig_web_copy_link | [Username] hi.to.mi.s.h<br>[Geotagged location] Cavendish, Prince Edward Island | 06-30-2018 |
| https://www.instagram.com/p/BknrI7IBDqT/?utm_source=ig_web_copy_link | [Username] crash.landed<br>[Geotagged location] Cavendish, Prince Edward Island | 06-29-2018 |
| https://www.instagram.com/p/BklA8STgMCF/?utm_source=ig_web_copy_link | [Username] shannawimbush<br>[Geotagged location] Cavendish, Prince Edward Island | 06-28-2018 |
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| https://www.instagram.com/p/BjsiufflFgx/?utm_source=ig_web_copy_link | [Username] naomijohannsen<br>[Geotagged location] Cavendish, Prince Edward Island | 06-06-2018 |
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| https://www.instagram.com/p/BjhjyKGBYxp/?utm_source=ig_web_copy_link | [Username] ten.mjmt<br>[Geotagged location] Cavendish, Prince Edward Island | 06-02-2018 |
| https://www.instagram.com/p/BjSm32Clg3v/?utm_source=ig_web_copy_link | [Username] stephlikesthisthing<br>[Geotagged location] Cavendish, Prince Edward Island | 05-27-2018 |
| https://www.instagram.com/p/BjSiDvFl-Wr/?utm_source=ig_web_copy_link | [Username] stephlikesthisthing<br>[Geotagged location] Cavendish, Prince Edward Island | 05-27-2018 |
| https://www.instagram.com/p/BjI0yDrgTV6/?utm_source=ig_web_copy_link | [Username] marie.k.wendel<br>[Geotagged location] Cavendish, Prince Edward Island | 05-23-2018 |
| https://www.instagram.com/p/BjAqlzblyIH/?utm_source=ig_web_copy_link | [Username] lazialedicuore<br>[Geotagged location] Cavendish, Prince Edward Island | 05-20-2018 |
| https://www.instagram.com/p/Bi8Tza-FcET/?utm_source=ig_web_copy_link | [Username] mingming1225<br>[Geotagged location] Cavendish, Prince Edward Island | 05-18-2018 |
| https://www.instagram.com/p/Bi0DrSMBHOM/?utm_source=ig_web_copy_link | [Username] emmylou<br>[Geotagged location] Cavendish, Prince Edward Island | 05-15-2018 |
| https://www.instagram.com/p/BinRluuhznJ/?utm_source=ig_web_copy_link | [Username] twylightt05<br>[Geotagged location] Cavendish, Prince Edward Island | 05-10-2018 |
| https://www.instagram.com/p/BgfHKcehOFG/?utm_source=ig_web_copy_link | [Username] bernadetamilewski<br>[Geotagged location] Cavendish, Prince Edward Island | 03-18-2018 |
| https://www.instagram.com/p/BdkwwULgrXU/?utm_source=ig_web_copy_link | [Username] amanda.ooo<br>[Geotagged location] Cavendish, Prince Edward Island | 01-05-2018 |
| https://www.instagram.com/p/BcH6M5igp66/?utm_source=ig_web_copy_link | [Username] jillcoxbooks<br>[Geotagged location] Cavendish, Prince Edward Island | 11-30-2017 |
| https://www.instagram.com/p/BbdW_g8HGRN/?utm_source=ig_web_copy_link | [Username] captaincanada2017<br>[Geotagged location] Cavendish, Prince Edward Island | 11-13-2017 |
| https://www.instagram.com/p/BaQsnWYn7Po/?utm_source=ig_web_copy_link | [Username] miii_stagramiii<br>[Geotagged location] Cavendish, Prince Edward Island | 10-15-2017 |
| https://www.instagram.com/p/BZuHQ8EgtZn/?utm_source=ig_web_copy_link | [Username] librarylyndsey<br>[Geotagged location] Cavendish, Prince Edward Island | 10-01-2017 |
| https://www.instagram.com/p/BZkMbjHn9e2/?utm_source=ig_web_copy_link | [Username] pizzamaritza<br>[Geotagged location] Cavendish, Prince Edward Island | 09-27-2017 |
| https://www.instagram.com/p/BYx3OK3gYpO/?utm_source=ig_web_copy_link | [Username] leighbee279<br>[Geotagged location] Cavendish, Prince Edward Island | 09-08-2017 |
| https://www.instagram.com/p/BYpNAjZF-QC/?utm_source=ig_web_copy_link | [Username] naosourire<br>[Geotagged location] Cavendish, Prince Edward Island | 09-04-2017 |
| https://www.instagram.com/p/BYlLUAgBj7z/?utm_source=ig_web_copy_link | [Username] bookendsanddaydreams<br>[Geotagged location] Cavendish, Prince Edward Island | 09-03-2017 |
| https://www.instagram.com/p/BYgZmvzFgQ0/?utm_source=ig_web_copy_link | [Username] ns_ottawa<br>[Geotagged location] Cavendish, Prince Edward Island | 09-01-2017 |
| https://www.instagram.com/p/BX9hec4DTcB/?utm_source=ig_web_copy_link | [Username] rinatydsm<br>[Geotagged location] Cavendish, Prince Edward Island | 08-18-2017 |
| https://www.instagram.com/p/BX3-lcyACg_/?utm_source=ig_web_copy_link | [Username] cailyke<br>[Geotagged location] Cavendish, Prince Edward Island | 08-16-2017 |
| https://www.instagram.com/p/BXg6RfLgLms/?utm_source=ig_web_copy_link | [Username] denmistinw<br>[Geotagged location] Cavendish, Prince Edward Island | 08-07-2017 |
| https://www.instagram.com/p/BXbZj8-F9yQ/?utm_source=ig_web_copy_link | [Username] cag284<br>[Geotagged location] Cavendish, Prince Edward Island | 08-05-2017 |
| https://www.instagram.com/p/BXJc5xNgu3R/?utm_source=ig_web_copy_link | [Username] kailey.ledrew<br>[Geotagged location] Cavendish, Prince Edward Island | 07-29-2017 |
| https://www.instagram.com/p/BXBiClqgsFe/?utm_source=ig_web_copy_link | [Username] trappey<br>[Geotagged location] Cavendish, Prince Edward Island | 07-26-2017 |
| https://www.instagram.com/p/BWYxZ6Nlws9/?utm_source=ig_web_copy_link | [Username] lfbenitez29<br>[Geotagged location] Cavendish, Prince Edward Island | 07-10-2017 |

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| https://www.instagram.com/p/BWH60aTgVKq/?utm_source=ig_web_copy_link | [Username] megmillerhighland<br>[Geotagged location] Cavendish, Prince Edward Island | 07-04-2017 |
| https://www.instagram.com/p/BWHpnn2D2cW/?utm_source=ig_web_copy_link | [Username] peripanu<br>[Geotagged location] Cavendish, Prince Edward Island | 07-04-2017 |
| https://www.instagram.com/p/BVoAJ2dlx9E/?utm_source=ig_web_copy_link | [Username] crocki_vicki<br>[Geotagged location] Cavendish, Prince Edward Island | 06-21-2017 |
| https://www.instagram.com/p/BUiXVUeD5X6/?utm_source=ig_web_copy_link | [Username] thisrenegadelove<br>[Geotagged location] Cavendish, Prince Edward Island | 05-25-2017 |
| https://www.instagram.com/p/BT7aT11jfGq/?utm_source=ig_web_copy_link | [Username] indicate<br>[Geotagged location] Cavendish, Prince Edward Island | 05-10-2017 |
| https://www.instagram.com/p/B01qn7RgFDM/?utm_source=ig_web_copy_link | [Username] kaylacharmane<br>[Geotagged location] Avonlea Village | 08-06-2019 |
| https://www.instagram.com/p/BzRv02DAlEL/?utm_source=ig_web_copy_link | [Username] ginaofgreengables<br>[Geotagged location] Avonlea Village | 06-28-2019 |
| https://www.instagram.com/p/BoCVhMknYBH/?utm_source=ig_web_copy_link | [Username] ne.li.dy<br>[Geotagged location] Avonlea Village | 09-22-2018 |
| https://www.instagram.com/p/BmzgGtsHcKJ/?utm_source=ig_web_copy_link | [Username] skeatlife<br>[Geotagged location] Avonlea Village | 08-22-2018 |
| https://www.instagram.com/p/BkxKIKMnl95/?utm_source=ig_web_copy_link | [Username] ns_chanty<br>[Geotagged location] Avonlea Village | 07-03-2018 |
| https://www.instagram.com/p/BYRNRzpjKlR/?utm_source=ig_web_copy_link | [Username] loulou314<br>[Geotagged location] Avonlea Village | 08-26-2017 |
| https://www.instagram.com/p/BVkreEZhSEt/?utm_source=ig_web_copy_link | [Username] britnimcdonaldsutton<br>[Geotagged location] Avonlea Village | 06-20-2017 |
| https://www.instagram.com/p/Bz7-4YKDNmM/?utm_source=ig_web_copy_link | [Username] saida_osenigoraeva<br>[Geotagged location] Lake of Shining Waters | 07-15-2019 |
| https://www.instagram.com/p/Bzb7unbg69m/?utm_source=ig_web_copy_link | [Username] cinephilesandra<br>[Geotagged location] Lake of Shining Waters | 07-02-2019 |
| https://www.instagram.com/p/BZ9Y4BHAhTb/?utm_source=ig_web_copy_link | [Username] sarahmmccoy<br>[Geotagged location] Lake of Shining Waters | 10-07-2017 |
| https://www.instagram.com/p/BZO-pG_hkns/?utm_source=ig_web_copy_link | [Username] zerady<br>[Geotagged location] Lake of Shining Waters | 09-19-2017 |
| https://www.instagram.com/p/BWIMxtGjl5c/?utm_source=ig_web_copy_link | [Username] schmidtdn<br>[Geotagged location] Lake of Shining Waters | 07-04-2017 |
| https://www.instagram.com/p/BV0laIjg9Yc/?utm_source=ig_web_copy_link | [Username] anotherjennd<br>[Geotagged location] Lake of Shining Waters | 06-26-2017 |
| https://www.instagram.com/p/B2Cya7vhBJB/?utm_source=ig_web_copy_link | [Username] _caleb_allred_<br>[Geotagged location] Green Gables | 09-05-2019 |
| https://www.instagram.com/p/BnbN2TgH-Ao/?utm_source=ig_web_copy_link | [Username] marumi03<br>[Geotagged location] Green Gables | 09-08-2018 |
| https://www.instagram.com/p/BnFQeuxDxNL/?utm_source=ig_web_copy_link | [Username] eat.live.wild<br>[Geotagged location] Green Gables | 08-29-2018 |
| https://www.instagram.com/p/Bm9yyeNgRXJ/?utm_source=ig_web_copy_link | [Username] mikylacreates<br>[Geotagged location] Green Gables | 08-26-2018 |
| https://www.instagram.com/p/Bm7bPazhTdb/?utm_source=ig_web_copy_link | [Username] seonyoung_02_<br>[Geotagged location] Green Gables | 08-25-2018 |
| https://www.instagram.com/p/Bl9pQJlnSM4/?utm_source=ig_web_copy_link | [Username] jowmoon<br>[Geotagged location] Green Gables | 08-01-2018 |
| https://www.instagram.com/p/BlouyFwA0Kv/?utm_source=ig_web_copy_link | [Username] eelycarols<br>[Geotagged location] Green Gables | 07-24-2018 |
| https://www.instagram.com/p/BlOuFsLhOJ2/?utm_source=ig_web_copy_link | [Username] tessier.andrea<br>[Geotagged location] Green Gables | 07-14-2018 |
| https://www.instagram.com/p/BlGyenJnPDz/?utm_source=ig_web_copy_link | [Username] ladykrame<br>[Geotagged location] Green Gables | 07-11-2018 |
| https://www.instagram.com/p/BkwCy6vnkTK/?utm_source=ig_web_copy_link | [Username] myvacationpants<br>[Geotagged location] Green Gables | 07-02-2018 |
| https://www.instagram.com/p/BjAoc95AaS3/?utm_source=ig_web_copy_link | [Username] trisha_girard<br>[Geotagged location] Green Gables | 05-20-2018 |
| https://www.instagram.com/p/B8jbJZmHWEo/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Millbrook, Ontario<br>(**Anne with an E* film tourist)<br>Photograph: Anne and Diana's family walking on the street in Charlottetown | 02-14-2020 |
| https://www.instagram.com/p/B8mPmjLHmK_/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Millbrook, Ontario<br>Photograph: Street scene in Charlottetown | 02-15-2020 |
| https://www.instagram.com/p/B8uYv-5nTZQ/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Toronto, Ontario | 02-18-2020 |

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| | Photograph: Anne and Matthew at the train station<br>Visited place: Victoria college in University of Toronto | |
| https://www.instagram.com/p/B9H_K4HHF2L/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] South Simcoe Railway<br>Photograph: Anne at the Bright River Station | 02-28-2020 |
| https://www.instagram.com/p/B_qRjOkjz--/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Millbrook, Ontario<br>Photograph: Street scene in Charlottetown | 05-01-2020 |
| https://www.instagram.com/p/CA0thKYjMB2/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Millbrook, Ontario<br>Photograph: Anne and Diana standing near the store in Charlottetown | 05-30-2020 |
| https://www.instagram.com/p/CBWcXqyDLBY/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Baden, Ontario<br>Photograph: Anne and Gilbert going to Aunt Josephine's Mansion | 06-12-2020 |
| https://www.instagram.com/p/CBdxTNgDTVo/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Wilmot, Ontario<br>Photograph: Gilbert standing on the busy street, looking for Anne | 06-15-2020 |
| https://www.instagram.com/p/CBjWMtVDxxR/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] New Hamburg<br>Photograph: Gilbert standing on the street, looking for Anne | 06-17-2020 |
| https://www.instagram.com/p/CCj6bCcjXgd/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] N/A<br>Photograph: Anne and Diana blowing a dandelion in Anne's room<br>Visited place: 'Green Gables' in Pickering | 07-12-2020 |
| https://www.instagram.com/p/CCq9lLXnRLx/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] N/A<br>Photograph: Anne and Matthew near Green Gables<br>Visited place: 'Green Gables' in Pickering | 07-15-2020 |
| https://www.instagram.com/p/CC1ZGJBjcG2/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Canada<br>Photographs: two different shots of Gilbert Blythe's house<br>Visited place: 'Gilbert's house' in Pickering | 07-19-2020 |
| https://www.instagram.com/p/CC_mBe_DuIq/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Millbrook, Ontario<br>Photograph: Street scene in Charlottetown | 07-23-2020 |
| https://www.instagram.com/p/CDM32xFjdU4/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Gilbert standing near the yellow door | 07-28-2020 |
| https://www.instagram.com/p/CDR8a1ODi-u/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Matthew standing near the store | 07-30-2020 |
| https://www.instagram.com/p/CDZymOXjsGt/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Diana standing near the fence at the trail | 08-02-2020 |
| https://www.instagram.com/p/CD9Rysejf2R/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Anne at Avonlea Village | 08-16-2020 |
| https://www.instagram.com/p/CEUrHtRjf-M/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Port Dalhousie<br>Photograph: Gilbert and Sebastian at Trinidad | 08-25-2020 |
| https://www.instagram.com/p/CFsD-rIDmkf/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] N/A<br>Photograph: Anne, Matthew, and Marilla at Green Gables<br>Visited place: 'Green Gables' in Pickering | 09-28-2020 |
| https://www.instagram.com/p/CG5oJrjDrz7/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Anne and a group of people going to town hall | 10-28-2020 |
| https://www.instagram.com/p/CHI0gptD2Qo/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] N/A<br>Photograph: Anne and Gilbert meeting again at the college<br>Visited place: Cambridge, Ontario | 11-03-2020 |
| https://www.instagram.com/p/CJrbRj0ju4R/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Anne of Green Gables<br>Photograph: Ka'kwet's parents standing near Green Gables<br>Visited place: 'Green Gables' in Pickering | 01-05-2021 |

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| https://www.instagram.com/p/CMu6GQjjx0g/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Marilla and Miss Stacy walking along the trail | 03-22-2021 |
| https://www.instagram.com/p/CNYPeaIjuMc/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] Westfield Heritage Village<br>Photograph: Anne and her classmates gathering around for an exam | 04-07-2021 |
| https://www.instagram.com/p/CUStNTqr7_i/?utm_source=ig_web_copy_link | [Username] feriasdecinema<br>[Geotagged location] MeMe's Cafe<br>Photograph: Gilbert and Winifred sitting at the cafe | 09-26-2021 |