



Media, Film and  
Communication

## MFCO Working Paper Series

---

SPECIAL ISSUE: ENVIRONMENTS, SPACES AND TRANSFORMATIONS

### **A roll of the dice: Experimentalism, space and emergent forms of touristic practice in *The Diceman***

**Shanna Robinson**

**Institute for Culture and Society, University of Western Sydney**

**Abstract:** Through the fleeting action of rolling dice, a space – any space – can be momentarily transformed. While creativity is entwined in aspects of the everyday, the potentiality opened up by tourism-based experimentalism, as an expression of this creativity, is yet to attract academic attention. This paper will explore representations of chance and experimentalism in the television series *The Diceman*, contextualising creativity and improvisation as inherent in touristic encounters. Rolling a die is framed as experimental, a behaviour enacted to infuse an encounter with chance, randomness and uniqueness. These performances transform spaces of the mundane into places that are specifically – though only momentarily – touristic: a transformation symptomatic of the centrality of the everyday in touristic encounters. I will thus delineate how creativity and improvisation can reveal shifts in the ways in which individuals are engaging with/in space and how experimentalism and chance, as deliberately creative performances, can contribute to a more nuanced story of contemporary tourism practice.

## Introduction

A pair of dice, momentarily held and then tipped into a void of space, tumble downwards. For that brief moment, as they move from hand to surface through space, possibilities flow, morph, are imagined. Emblematic of notions of creativity and experimentalism, dice have long been associated with gaming, playfulness and chance (Schwartz 2013; Senters 1971). While dice use is not necessarily widespread in tourism practice, infusing touristic encounters with elements of chance and experimentalism can certainly be considered so. From random methods of exploring new cities to the moments of cultural improvisation that are imperative when encountering and negotiating unfamiliar environments and people: creative and experimental touristic behaviours abound.

Indeed, following along the lines of Crouch (2010a, 2010b), I will argue that just as creativity is inherent in the everyday, so too is it a central (though often overlooked) component of touristic encounters. In doing so, I frame practices of experimentalism and chance as an expression of creativity and cultural improvisation, and turn to the television series *The Diceman* to explore some of the ways these interrelating factors play out in a particularly touristic context. Central to this is the assertion that chance-based, experimental moments do not operate in opposition to popular tourism forms, nor are they a kind of antidote to the conventional. Rather, they are imbricated in the everyday, harbouring the potential to infiltrate any kind of touristic encounter, and striking at the heart of what it means to be a tourist.

The practice of using dice for decision-making, or 'dicing' as it is more popularly referred, is a prominent theme of experimentalism in the 1971 cult-classic novel, *The Dice Man* (Rhinehart). The novel features a protagonist who uses a die to determine his behavioural choices. According to Dickson, when the book was first released, it had the 'impact of religious conversion on millions', some of whom adopted the technique of rolling dice to make decisions (2000, p. 6). It is also a theme that some media commentators have suggested is currently enjoying a renaissance (Adams 2000; Dickson 2000). Although acknowledged that there has been no research at this point establishing the veracity of this, a number of other manifestations of dicing lend some credibility to the idea that it enjoys a certain level of popularity. Rhinehart has gone on to publish three further books based on

the same dice-theme and characters: *Adventures of Wim* (Rhinehart 1986), *The Search for the Dice Man* (Rhinehart 1993), and *The Book of the Die* (Rhinehart 2003). There have also been a number of adaptations of the book recently, as well as tributes in popular culture. For example, a 2001 TV mini-series *Dice* directed by Rachel Talalay was based on the original 1971 novel, as were two plays – *The Dice House* and *The Six Sided Man*. Similarly, television sitcom *The Big Bang Theory* has depicted the practice of dicing, as have British dramas *Emmerdale* and *Luther*. The culture section of online newspaper *Huffington Post UK* recently conducted a review of a new smartphone app called ‘Dice Life’ (Parker 2012) where the reviewer maintained live updates of his dicing experiences, and requested his audience co-participate by tweeting options for the dice.

The practice of dicing is also a fundamental component of *The Diceman* television series. *The Diceman* aired for four seasons on the Discovery Channel from 1997 to 2001, and within the context of this paper is framed as exemplifying chance and experimentalism in touristic encounters. While displaying characteristics of more conventional travelogue programming, the presenter, Russell Harris and cameraman, Shaun Fenton, make decisions by rolling a die – or, on occasion, a set of dice. Unapologetically low-budget, and unhampered by a large film crew, the two-man-team instigate numerous creative moments with an amiable, informal style. The potential to experience new and unique possibilities are opened up, assumptions around touristic encounters dismantled, spaces transformed. At various points throughout the series, the die is rolled to make decisions: what to eat, the next destination, modes of transportation and activities to engage in. Over the course of these four seasons – some 60 episodes – the die is rolled over 400 times. The two men have no transportation, carry only a small amount of money and backpack, and quite often hitchhike between destinations. Various series of *The Diceman* depict Harris and Fenton travelling around the UK and Ireland (series 1), the UK, Channel Islands, Denmark and Greenland (series 2), UK, Holland, Germany and Poland (series 3), and the USA (series 4). The last episode of series four ends with the die being lost in a river.

It is difficult to ascertain whether the popularity of dicing has developed alongside the proliferation of media (and particularly the Internet), or if it is simply more visible because of digital technology. Regardless of the accuracy of Adams (2000) assertion that dicing is *increasing* in popularity, if the practice is considered representative of a type and

form of creative practice, it is possible to explore the implications of these chance-based, experimental behaviours more generally. In the context of this working paper, Harris (the narrator/presenter) and Fenton (cameraman) in *The Diceman* are framed as embodied, performative tourists, examples of the traveller as a metaphor of the mobile/social world in action (Germann Molz 2012). Indeed, while ostensibly playing the role of presenter and cameraman, Harris and Fenton far more often present themselves as travellers, and *The Diceman* is framed as documenting an experimental journey rather than simply a television production. Depictions of chance and experimentalism in *The Diceman* are examined, contextualised in this paper in relation to the performance of tourism place. My analysis of *The Diceman* will focus on two key themes: creativity and improvisational playfulness, as well as the infusion of everyday-ness and the mundane in creative encounters. Although the focus in this paper is on representations of chance and experimentalism and how these play out in the particular context of *The Diceman*, I conclude with the connections between this and touristic practice more broadly, along with areas for future research.

#### **Space, creativity and chance: Framing the experimental in touristic performance**

Definitions of tourism have often centred on the corporeal: tourists that physically travel from home away, to a particular location elsewhere (UNWTO 2014). In recent decades, contestation of the primacy of the physical and visual has occurred within the critical tourism studies field (for example, Franklin & Crang 2001), and the question of what a tourist place actually is, and how they are formed, has been interrogated (for example, Hannam and Knox 2010; Jamal and Robinson 2009). One of the most significant progressions in understandings of tourism place has been the weaving together (in varying degrees) of themes of performance, embodiment, emotions, sociality, technology and representation, by researchers interested in the theoretical underpinnings of tourism (Bærenholdt et al. 2004; Crouch 2002; Edensor 1998, 2001; Minca and Oakes 2006). Building on the language developed by Feifer (1985) and Urry (1995), Bærenholdt et al. assert central to any analysis of tourist practice are questions of 'going places' or 'consuming places', but the way that these had been approached in the past tended to assume tourist industry/planners were the producers of tourist spaces (2004, p. 1). In identifying this, they argue that a more nuanced approach to tourist place is required.

Utilising the philosophical work of de Botton (2002), Bærenholdt et al develop the argument that tourism place, experience and performance are interconnected, and that tourism is essentially about:

particular modes of relating to the world in contemporary cultures ... tourist places are not bound to specific environments or place images. Rather it is the corporeal and social performances of tourists that make places 'touristic' ... Tourist places should not be seen as necessarily involving strange, remote or exotic places ... it incorporates mindsets and performances that transform places of the humdrum and ordinary into the apparently spectacular and exotic. (2004, p. 2).

Crouch reiterates this perspective stating that 'leisure/tourism become ways of making knowledge: the individual comes to know about the world in new, more complex ways' (2000, p. 65). This encapsulates a shift from past interpretations of tourism, and opens a broad range of approaches in observing touristic encounters, and going some way to understanding why it is that tourists do what they do. In adjusting this emphasis from location to performance, Bærenholdt et al (2004) seek to emphasise the ways in which spaces and places are produced through a process of bodily interaction with the natural world. This recognition of place as dynamically interconnected in relation to 'more dynamic flows of tourists, images and cultures' (Bærenholdt et al 2004, p. 5) is similarly identified by Coleman and Crang, who argue that tourist place is, in essence, 'fluid and created through performance' (2002, p. 1). Echoing geographically-focused discussions around the performance of place (see Massey, 2005 for example), Coleman and Crang assert that studies of tourism need to develop 'a sense of performativity *of* place, rather than just performance *in* place' (2002, p. 10, my emphasis). This theoretical shift from the perception of tourist place as a relatively fixed entity has been widely embraced, even in more general tourism literature (for example, Hannam and Knox 2010), and is useful in beginning to unravel the complexities of touristic performance, and in particular, chance and experimentalism.

Germann Molz presents this 'performance turn' as one of a range of ontological perspectives in tourism studies that allow for the reconceptualisation of tourism places, not as 'inert containers for tourist activity, but rather fluid, contingent, dynamic 'stages' that are mutually productive of, and constituted by, tourists' embodied performances' (2012, p. 40).

Indeed, the performances of tourists are framed by Germann Molz (2012) as an extension of Dann's (2002) paradigm of the tourist as a metaphor of the social world. Tourists are thus important not only because they represent a fundamental component of the largest industry in the world, but because travel styles can also be seen to correlate with cultural and social shifts more broadly (Germann Molz 2012). Specifically focussing on the intersections between travellers, mobilities, connectedness and technology, Germann Molz suggests that tourists are reflections of society – metaphors of the social/mobile world – and that 'travel and tourism are inextricably linked to the broader political, economic, cultural and social composition of the world' (2012, p. 8). Within the context of *The Diceman*, Harris (the presenter) and Fenton (the cameraman) exemplify the traveller as a metaphor of the social/mobile world. Through their chance-based experimentation, Harris and Fenton provide an opportunity to delineate connections between touristic performance, creativity and improvisation.

According to Ingold and Hallam (2007, p. 19) 'improvisation and creativity ... are intrinsic to the very processes of social and cultural life', and an underlying tenet of this paper is that experimentalism and creativity are inherently entwined with touristic experiences. However, despite tourism being so bound up in reflexivity and responsiveness, the creativity of touristic performance has not yet attracted extensive and in-depth scholarly attention (with perhaps the exception of Crouch 2010a, 2010b). In saying this, I do note that there has been a flourish of academic inquiry into 'creative tourism' (see for example, Catalani (2013), Richards (2011, 2014), Richards and Marques (2012), Richards and Wilson (2006, 2007), Salman and Uygur (2010) and Wilson (2012)). These conceptualisations have primarily focused on 'creative tourism' as a sub-genre of tourism, with creativity positioned as a tangible 'force' that can be generated, harnessed and exploited by tourism providers. Although there has been some discussion in these perspectives of an individual's (or tourist's) engagement with 'creative tourism' it is less often in the context of reflexive, 'becoming' performances or encounters with/in space. So while Richards and Wilson speak of 'creative tourism' as 'intangible', it is more generally framed as an entity that can be harnessed in relation to 'large scale urban redevelopment schemes' (Richards and Wilson 2007, p. 25), a discrete product that can be constructed and consumed. More recently, Tan, Luh and Kung (2014) and have drawn on Richards (2011) and Richards and Wilson (2006,

2007) to create a taxonomy of creative experience, dividing the complex, individual performances of tourists into quantifiable and definitive categories.

There is, however, an underlying problematic in these typologies and taxonomies. In the body of work on 'creative tourism', there is acknowledgement of intangibility (Richards and Wilson 2007) and the 'creative tourist' as an 'active co-producer of their own experience' (Tan et al 2014, p.248). However, in order for 'creative tourists' (and forms of 'creative tourism') to exist in such a typology, there is another unspoken category formed: the uncreative tourist. This exposes an assumption that some forms of tourism – and some individuals engaging in tourism – are intrinsically lacking in creativity. When Richards and Marques claim that 'creativity is becoming an *increasingly* popular career option ... and the new creative need markets to target' (2012, p. 3, my emphasis), the inherent creativity in every person, in some aspects of all jobs, is unrecognised. Studies of 'creative tourism' establish its ability to successfully develop sites and spaces to attract tourists (Richards and Wilson, 2006). However, notwithstanding the potential for 'creative tourism' to operate as a viable, profitable and (potentially) ethical tourism product, this is a point of divergence.

All forms of tourism, from a package tour to an 'off-the-beaten-track' journey, have the potential to be creative: *if* the traveller themselves identifies their experience as such. Further, the potential for spaces to become touristic through performance is reliant on the improvisational, creative performance of individuals. Creativity, in the context of tourism should not be confined to the production of 'creative tourism' products and spaces: and yet it has largely been framed this way in tourism studies to date (noting the exception of Crouch 2010a, 2010b).

In a collection of anthropological works, Ingold and Hallam provide a useful way of drawing together ideas around creativity and cultural improvisation when they disagree with the notion that 'the capacity for creative improvisation is exercised by individuals against the conventions of culture and society' (Ingold and Hallam 2007, p. 19). Rather, they posit that 'improvisation and creativity... are intrinsic to the very processes of social and cultural life' (Ingold and Hallam 2007, p. 19). Through an analogy of a building, Ingold and Hallam (2007) explore these intersections, and in particular, the generative potential of creativity as emerging in cultural improvisation. They begin by noting that in the context of

building construction, the architect is held as an exemplar of creative potential. The paradox they note in this is the intractability of design, and drawing on the words of Brand they state: 'the idea is crystalline, the fact fluid' (cited in Ingold and Hallam 2007 p. 4). Ingold and Hallam posit instead that the builders, who improvise the inflexibility of design in a changeable, 'fickle world' display mastery of creative, improvisational skills. Similarly, those that interact with the building after it has been constructed: the future inhabitants (human and animal), the service providers (plumbers, window cleaners, roofing specialists) and even the natural forces (weather), all impact the building in an improvisational way. These, Ingold and Hallam (2007) assert, are the lived, everyday creative processes that are often overlooked, and inextricably entwined in the everyday.

Extending this analogy to the touristic encounter, the tourist themselves contribute as creative, improvisational forces, while the designer of a 'creative tourism' product or space is no longer the arbiter of creativity. Creativity, in this context, is continually in process as individuals navigate their touristic encounters (as well as their own everyday lives) (Crouch 2003, 2010a, 2010b; Ingold and Hallam 2007). Travellers create and recreate their own narratives, construct their own touristic performance, and in doing so, go some way in crafting new touristic places and encounters (Maitland 2010). Crouch notes that creativity is entangled with 'the possibilities of more everyday human engagement in a complex world in terms of capacities, situations and processes' (2003, p. 23). Creativity is thus conceptualised as a process, the product of performance, existing 'in a world that is never the same from one moment to another' (Crouch 2010a, p. 25).

### **Chance and improvisational playfulness in *The Diceman***

*Going to throw the dice  
wherever it lands  
that's where I'll stand  
life gets boring if it's planned  
won't waste my time  
standing in line  
just not inclined  
to waste my life away*

Lyrics from the opening sequence from *The Diceman* series

With a slogan of 'travel with a twist', chance and experimentalism are central themes in *The Diceman*. Weaving together dicing moments is a travelogue narrative, where Harris provides



details of particular sights, attractions and historical moments, as well as interviewing tourists, specialists or service providers. Throughout the four seasons, there were two key ways in which outcomes were attributed to a number on the die. One of these was requesting options from either passers-by, or people who they were already interacting with (hotel owners, or tourism service providers, for example). This method of generating dicing options clearly exemplifies features of chance and experimentalism, displaying a limited level of interference from Harris and Fenton. The second mode of attributing outcomes to the die was when Harris (and Fenton) decided options of their own volition. This was more often used when determining choices of transportation, or less often when deciding what activities to engage in. Another variation was the number of choices sought. On different occasions, two ('odds or evens'), three (1&2; 3&4; 5&6) or six (one for each side) die alternatives were gathered, most often a spur-of-the-moment-decision made by Harris.

However, both methods of gathering options outlined above were not always as random as portrayed within the narrative. On critical reflection, the outcomes were certainly influenced, primarily by the actions of Harris (and perhaps Fenton). In the first mode of generating die options, passers-by were asked to propose options. However, Harris still determined how many options would be used (from two to six). Also, there is quite likely some level of subjectivity in the choice of who was asked to contribute options. In the second method of determining choices, Harris obviously influences or chooses the outcomes. An example of this occurs in episode 6, series 3, when Harris decides that he and Fenton should rent a car, as he felt automobiles were representative of German culture. Despite asserting that 'it's all up to the dice', there is clear self-determination when he firstly, chooses to rent a car, and then consequently provides all car-make options (BMW, Porsche, Mercedes, Volkswagen, Audi and Opel). Throughout the four series there was a blend experimentation and randomness in generating die choices, along with occasions when there was some level of (both conscious and unconscious) influence from Harris. These, in turn, were intermingled with moments of improvisation when difficulties arose when fulfilling the requirements of the die roll became either too difficult, too unpleasant or at times, impossible. In these instances, Harris would seek to redress this by rolling the die again with fresh options or alternatives.

Throughout the series, one consistent characteristic is an ongoing rhetoric of the die being 'in control'. This is established in the first scene of the first series, with Harris stating:

Now just look around us because I want to prove that there's absolutely no one else here. It's just the two of us. There's no huge great big entourage ... first of all, we've got the dice and we've obviously got a few things packed away in our bags ... and every single thing we do is decided by these two beauties here [referring to the dice]

On multiple occasions in every episode, there was a heavy investment by Harris of being 'at the whim of the dice'. Variations of this include: 'Well, as always Shaun, it's up to the dice' (episode 4, series 2); 'everything we do is guided solely by the throw of a dice, and the dice have told us to...' (episode 6, series 1); and, 'I'm not complaining because the dice have been so good to us' (episode 11, series 4). Although a significant premise of the series as a whole, the idea that the 'dice decide' is fraught – particularly as Harris and Fenton don't always abide by their own rules. Despite the potential to interpret this as a fundamental flaw in the logic of the program, another interpretation is possible. An informal interview with Harris (available on the 'deluxe, boxed set' of the series) includes nostalgic ruminations of filming the series. In this interview, it is apparent that Harris doesn't view the moments where the dice don't 'decide' as impeding the overall integrity of the series' narrative. Rather, these momentary (and potentially unconscious) ruptures are framed as creative in, and of themselves, simply components of the overall travelling encounter.

Further parallels between this lack of adherence to self-determined rules and creativity can be drawn. Ingold and Hallam assert, 'there is creativity even and especially in the maintenance of an established tradition' (2007, p5). Here, I align tradition with rules, and specifically the type of rule-following established by Harris and Fenton, in terms of professing to adhere to the dicing outcome. Following this line of understanding, it is not necessarily significant if the actions of Harris are contrived or unconscious. Dicing can be understood as a manifestation of experimental creativity, in process, created through performance. This represents an effort to negotiate the broader complexities of the world and can be understood as an example of how the 'vitalism of things' (dice, in this case) impacts the types and forms of creativity that emerge (Crouch 2010a, p.24). Harris and Fenton draw the viewer along with them through their dicing performances as vicarious journeyers on a creative and improvisational voyage. In this context, not only are Harris and

Fenton themselves metaphors of the mobile/social world (Germann Molz 2012), but the cinematic tourist imaginatively and vicariously accompanying them could potentially also be framed thus (Morkham and Staiff 2002).

### **Tourism in/of the Everyday: *The Diceman* as performance**

One other key theme that can be drawn from *The Diceman* centres on ideas of home and everyday-ness and how these intersect with creativity and improvisation in this particular example, and travel practices more broadly. A number of scholars in recent years have traced the connections between tourism, everyday-ness and the mundane (see, for example, Crouch 1999, 2000; Edensor 2006; Franklin 2003; Franklin and Crang 2001; Larsen 2008; Lofgren 1999). Drawing on the seminal work of Lefebvre (1991), Larsen suggests that 'all aspects of social life are infused with elements of everyday life: no practices escape 'everydayness' (2008, p.22). He goes on to state:

Discussion of everyday life is absent from tourism theory and research: they are merely tourism theory's mysterious 'Other': everywhere and nowhere, known and yet unknown ... everyday performances have potentials for creativity and the unexpected, and ... many everyday spaces are sites of tourist consumption. (Larsen 2008, p.22)

Rather than the antithesis of everyday life, Edensor conceives tourism as 'imbricated with the mundane and quotidian' (2007, p.11). This perspective allows for the accounting of the habitual components of touristic performances that result from common sense assumptions about what types of touristic behaviours are appropriate, in any given situation. Similarly, there is a blurring between 'touristic activities which occur on a more prolonged holiday and the leisure activities of ordinary diurnal and weekly schedules' (Edensor 2007, p. 211). The assumption that tourism is a way of escaping from the everyday can thus be problematised, and an alternative suggested: tourism can instead be conceptualised as a performance in (and of) everyday life (Franklin and Crang 2001; Larsen 2008; Maitland 2010).

There are numerous moments throughout *The Diceman* where the transformation of everyday spaces into tourist place is evident. For example, throughout the first three series, the high streets of English towns and cities often form the backdrop for depictions of

‘everyday people’: people who are not (until approached) part of the dicing journey. Standing in front of shops, on lunch breaks or picking up children from school, in the moment that interactions occur – most often when Harris requests die options – spaces are transformed. Some elements of the travelogue component of *The Diceman* convert the mundane into a touristic encounter. Having a meal (for example, dinner a local Chinese restaurant in Manchester in episode 1, season 1) or pint of beer (numerous episodes) became interviews with the local chef or publicans, and everyday performances of bodily consumption were transmuted into tourist encounters, worthy of documentation for the viewer. In this context, ‘the exotic is in the eye of the beholder, and everyday life can be full of exotic signs’ (Maitland 2010, p. 182). At times, Harris reflects on this intersection of everyday spaces with his dice travel. For example, he states ‘I keep getting surprised on this journey we’re having cos there are so many fantastic places you just don’t think about when you look at a map’ (episode 10, series 1). The places, activities and sights recommended by strangers on the street are not always locally recognised tourist attractions, and the roll of the die thus serves as a mechanism to allow Harris and Fenton to transform everyday spaces into (fleeting and momentary) tourist spaces.

Manifestations of the everyday emerge through Harris’ interactions with people on the street. One style of question proposed by Harris (the ‘what should be see around [name of town]) was more likely to generate die options that incorporated local tourist sites or events. The other variation of question that was addressed to passers-by was ‘What would you be doing, if you didn’t have to do what you are doing (or working) right now?’. This question procured a whole range of other options – ones less connected with touristic experience and more connected with the everydayness. For example, in episode 1, season 3, this question resulted in a range of responses from ‘I’d go to the pub, mate’ to ‘get drunk’ to ‘I’d go and have a pizza’ to ‘clay pigeon shooting’. Similarly, in episode 10, series 1, options such as ‘the Sunday market’, playing golf or checking out the local regatta, were proffered. And yet when the die dictates that Harris and Fenton engage in these options, the very act of doing so transformed these behaviours/activities into a type of touristic performance, and the space in which they were enacted became tourist place. While the slogan of *The Diceman* is ‘travel with a twist’, and large portions of the series saw Harris and Fenton engaging in obviously touristic behaviours (like sightseeing), I have argued here that

other, more mundane and everyday moments in the series, can be framed as similarly touristic.

Connecting and weaving these performative moments together was an unreflexive adherence to behaviours that reflect common sense understandings of 'how to be a tourist' (Edensor 2007, p. 200) Drawing on de Certeau (1984), Edensor (2007) argues that we all bring our own everyday expectations or methods of 'tactical manoeuvring' along with us when we travel. Franklin and Crang connect this to our everyday way of seeing the world, stating that tourism is inherently about how we see and sense the world, and that this comes with 'its own kit of technologies, techniques and aesthetic sensibilities and pre-dispositions' (2001, p. 8). Edensor (2007, p.200) goes one step further to assert that 'we can be tourists in our everyday travels, whether actual or virtual' and that this is 'inscribed on the body', correlating with Urry's (2002) assertion that we are tourists more often than not, and whether or not we intend to be. Indeed, although the point of rolling dice is to perhaps move away from these kinds of quotidian behaviours, what becomes evident in *The Diceman* is no escape: they are inbuilt and perhaps even inevitable. The type of options Harris and Fenton provide for themselves, the people chosen to interact with, and the way in which information is presented, is reflective of their own backgrounds, their own set of assumptions about what it means to be a tourist, and the history that they bring along.

### **Conclusion**

While the use of dice to make decisions in touristic practice may not be a widespread practice, the incorporation of elements of chance and experimentalism can certainly be considered so. The transformative potential of experimentalism has been charted in this paper, within the specific context of *The Diceman*. Through analysing the representations of chance, alongside the narrative of Harris, the performative moments of transformation in this series have been identified. Intersections between representation, embodied performance and practice have been made visible.

In addition, two specific areas of future research are suggested. The first is how tourism forms and spaces can be seen as generated through experimental, chance-based tourism practice. This could include empirically investigating touristic modes of engaging in experimentalism along with the significance of material objects (such as dice) in this

process. Further investigation of the vicarious, imaginative and embodied exploration of experimentalism by television and cinema audiences could also build on the existing work of Morkham and Staiff (2002) and Robinson (2014) in this area. Although it was beyond the scope of this paper to explore, another area worthy of investigation are connections between creativity, experimentalism and serendipity in touristic experiences. Of particular note is Tucker's (2003) suggestion that serendipity in travel provides the potential to 'rewrite' scripts of repeat travel as a way to open travel experiences up to possibility. This is a theme that resonates closely with experimentalism, aligning with the desire of travellers who 'do not want their experiences in places they visit to be completely predictable and controllable... they want those places to speak back to them, to surprise them, to challenge them' (Tucker, 2003, p. 67).

In this paper, I have turned to the concept of creativity and cultural improvisation to articulate the performance of experimentalism in tourist encounters, and to begin to make sense of the multitude of ways in which this can be apparent. Touristic performances that incorporate experimentalism make visible the inherent creativity in everyday interactions, while also reflecting the inevitable, quotidian behaviours that accompany any journey made in life. These encounters can certainly be considered inherently creative, and chance-based experimentalism has emerged as a transformative agent that allows spaces – any spaces – to become fleetingly, momentarily touristic.

### **Biography**

Shanna Robinson is currently undertaking a PhD with the Institute for Culture and Society at the University of Western Sydney. Her research focuses on the infusion of experimentalism and creativity in touristic experience, with a particular focus on intersections of power, imagination, space and embodied practice. She has recently published a book chapter that explores the popular practice of photographing (and sharing images of) travelling toys as component of touristic experience. Shanna also teaches at UWS College and her broader research interests include cultural theory, mobilities, everyday creativity, travel, media, and ethics.

## References

- Adams, T 2000, 'Dicing with life', *The Observer*, viewed 28/06/2014.
- Bærenholdt, JO, Haldrup, M, Larsen, J & Urry, J (eds) 2004, *Performing tourist places*, Ashgate, Aldershot.
- Botton, A de 2002, *The art of travel*, Penguin, London.
- Catalani, A 2013, 'Integrating western and non-western cultural expressions to further cultural and creative tourism: A case study', *World Leisure Journal*, vol. 55, no. 3, pp. 252-63.
- Certeau, M de 1984, *The practice of everyday life*, University of California Press, Berkeley.
- Coleman, S & Crang, M 2002, *Tourism: Between place and performance*, Berghahn Books, Oxford.
- Crouch, D (ed.) 1999, *Leisure/tourism geographies: Leisure practices and geographical knowledges*, Routledge, London.
- Crouch, D 2000, 'Places around us: Embodied lay geographies in leisure and tourism', *Leisure Studies*, vol. 19, no. 2, pp. 63-76.
- Crouch, D 2002, 'Surrounded by place, embodied encounters', in S Coleman & M Crang (eds), *Tourism: Between place and performance*, Berghahn, Oxford, pp. 207-18.
- Crouch, D 2003, 'Spacing, performing, and becoming: Tangles in the mundane', *Environment and Planning A*, vol. 35, pp. 1945-60.
- Crouch, D 2010a, *Flirting with space: Journeys and creativity*, Ashgate, Surrey.
- Crouch, D 2010b, 'Flirting with space: Thinking landscape relationally', *Cultural Geographies*, vol. 17, no. 1, pp. 5-18.
- Dann, G 2002, 'The tourist as a metaphor of the social world', in G Dann (ed.), *The tourist as a metaphor of the social world*, CABI Publishing, Wallingford & New York, pp. 1-17.
- Dickson, JE 2000, 'Striptease at the roll of the dice', *The Times*, viewed 28/06/2014.

Edensor, T 1998, *Tourists at the Taj: Performance and meaning at a symbolic site*, Routledge, London.

Edensor, T 2001, 'Performing tourism, staging tourism: (Re)producing tourist space and practice', *Tourist Studies*, vol. 1, pp. 59-81.

Edensor, T 2006, 'Sensing tourist spaces', in C Minca & T Oakes (eds), *Travels in paradox: Remapping tourism*, Rowman and Littlefield Publishers Inc, Maryland, pp. 23-45.

Edensor, T 2007, 'Mundane mobilities, performances and spaces of tourism', *Social and Cultural Geography*, vol. 8, no. 2, pp. 199-215.

Feifer, M 1985, *Going places*, MacMillian, London.

Franklin, A 2003, 'The tourist syndrome: An interview with Zygmunt Bauman', *Tourist Studies*, vol. 3, no. 2, pp. 205-17.

Franklin, A & Crang, M 2001, 'The trouble with tourism and travel theory?', *Tourist Studies*, vol. 1, no. 1, pp. 5-22.

Germann Molz, J 2012, *Travel connections: Tourism, technology and togetherness in a mobile world*, Routledge, London & New York.

Hannam, K & Knox, D 2010, *Understanding tourism: A critical introduction*, SAGE Publications, Thousand Oaks California.

Ingold, T & Hallam, E 2007, 'Creativity and cultural improvisation: An introduction', in T Ingold & E Hallam (eds), *Creativity and cultural improvisation*, Berg, Oxford, pp. 1-24.

Jamal, T & Robinson, M 2009, 'Introduction: The evolution and contemporary positioning of tourism as a focus of study', in T Jamal & M Robinson (eds), *The SAGE Handbook of Tourism Studies*, SAGE Publications, Thousand Oaks, CA.

Larsen, J 2008, 'De-exoticizing tourist travel: Everyday life and sociality on the move', *Leisure Studies*, vol. 27, no. 1, pp. 21-34.

Lefebvre, H 1991, *Critique of everyday life*, Verso, London.



Lofgren, O 1999, *On holiday: A history of vacationing*, University of California Press, Berkeley.

Maitland, R 2010, 'Everyday life as a creative experience in cities', *International Journal of Culture, Tourism and Hospitality Research*, vol. 4, no. 3, pp. 176-85.

Massey, D 2005, *For Space*, SAGE Publications, Thousand Oaks, CA.

Minca, C & Oakes, T (eds) 2006, *Travels in paradox: remapping tourism*, Rowman and Littlefield Publishers Inc, Maryland.

Morkham, B & Staiff, R 2002, 'The cinematic tourist: Perception and subjectivity', in G. Dann (ed.), *The tourist as a metaphor of the social world*, Wallingford & New York, CABI Publishing, pp. 297-316.

Parker, S 2012, 'Living the dice life: You control the fate of our reviewer', *Huffington Post*, viewed 28/06/2014.

Rhinehart, L 1971, *The Dice Man*, Franklin Ltd, Talmy.

Rhinehart, L 1986, *Adventures of Wim*, Grafton Books, United Kingdom.

Rhinehart, L 1993, *The search for the Dice Man*, HarperCollins, United States.

Rhinehart, L 2003, *The book of the Die*, Overlook TP, New York.

Richards, G 2011, 'Creativity and tourism: The state of the art', *Annals of Tourism Research*, vol. 38, no. 4, pp. 1225-53.

Richards, G 2014, 'Creativity and tourism in the city', *Current Issues in Tourism*, vol. 17, no. 2, pp. 119-44.

Richards, G & Marques, L 2012, 'Exploring creative tourism: Editors introduction', *Journal of Tourism Consumption and Practice*, vol. 4, no. 2, pp. 1-11.

Richards, G & Wilson, J 2006, 'Developing creativity in tourist experiences: A solution to the serial reproduction of culture?', *Tourism Management*, vol. 27, pp. 1209-23.

Richards, G & Wilson, J 2007, 'Tourism: From culture to creativity?', in G Richards & J Wilson (eds), *Tourism, creativity and development*, Routledge, Abingdon and New York, NY, pp. 1-33.

Robinson, S 2014, 'Toys on the move: Vicarious travel, imagination and the case of the travelling toy mascots', in *Travel and imagination*, (eds) G Lean, R Staiff and E Waterton. Ashgate, Farnham, pp. 168-183.

Salman, D & Uygur, D 2010, 'Creative tourism and emotional labour: An investigatory model of possible interactions', *International Journal of Culture, Tourism and Hospitality Research*, vol. 4, no. 3, pp. 187-97.

Schwartz, DG 2013, *Roll the bones: The history of gambling*, Winchester Books, Las Vegas.

Senters, JM 1971, 'A function of uncertainty and stakes in recreation', *The Pacific Sociological Review*, vol. 14, no. 3.

Tan, S-K, Luh, D-B & Kung, S-F 2014, 'A taxonomy of creative tourists in creative tourism', *Tourism Management*, vol. 42, pp. 248-59.

Tucker, H 2003, 'The tourists: in search of serendipity', *Living with tourism: Negotiating identities in a Turkish village*, Routledge, London and New York, pp.43-68.

UNWTO 2014, *Understanding tourism: A basic glossary*, viewed 22.08.2014, <<http://media.unwto.org/en/content/understanding-tourism-basic-glossary>>.

Urry, J 1995, *Consuming places*, Routledge, London.

Urry, J 2002, *The tourist gaze: Leisure and travel in contemporary societies*, 2<sup>nd</sup> ed., SAGE Publications, London.

Wilson, J 2012, 'Tourism, creativity and space', in J Wilson (ed.), *The Routledge handbook of tourism geographies*, Routledge, Abingdon and New York, NY, pp. 126-32.