

Saimaa University of Applied Sciences
Tourism and Hospitality, Imatra
Degree Programme in Tourism
Hospitality Management

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**FROM TRANSVAAL TO DISMAL DOWNS
– The Possibilities of Comic-based Tourism**

Bachelor's Thesis 2011

ABSTRACT

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From Transvaal to Dismal Downs – The Possibilities of Comic-based Tourism, 56 pages

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The purpose of the study was to find out if comic strips can be a useful tool for tourism development. The thesis also wants to point out why and how they can help tourism so that tourism field could benefit from the use of comic strips.

Previous studies have indicated that film-induced tourism has helped tourism promotion and will continue to do so in the future. Comic strips are not that different kind of a pastime and their influence on tourism is yet to be researched. The data of the thesis is concentrated on the researcher's interpretation of comic material. Other information was gathered from literature and Internet, focusing on marketing and psychology behind image and brand formation. The empirical part of the study focused on finding out what kind of information the chosen Don Rosa's Scrooge McDuck comic strips included about the country's history, people and nature.

Summary shows that comics give information that can be used to benefit the tourism field. The way the information can be used varies, but the fact that the comic strips include valid historical, cultural and natural information shows there is potential to benefit from them.

Keywords: Comics, Tourism, Image, Brand

Opinnäytetyö 2011

TIIVISTELMÄ

Asta Munnukka

Transvaalin tasangoilta Skotlannin alangoille - Sarjakuvapohjaisen Matkailun
Mahdollisuudet, 56 sivua

Saimaan ammattikorkeakoulu

Matkailu- ja ravitsemisala, Imatra

Matkailun kansainvälinen koulutusohjelma

Ohjaaja: yliopettaja Kirsi Viskari

Opinnäytetyössä keskityttiin pohtimaan sarjakuvien mahdollisuutta vaikuttaa matkailuun yhtenä kehittämisen välineenä. Työssä haluttiin myös selvittää sarjakuvien käyttömahdollisuudet kyseisellä alalla.

Elokuvamatkailua on tutkittu jo aiemmin ja on todettu sen olevan matkailun edistämisen kannalta tärkeä osa-alue. Sarjakuvat on kuitenkin toistaiseksi sivuutettu eikä niiden suomia mahdollisuuksia ole otettu huomioon, vaikka ne eivät vapaa-ajan muotona kovin paljon elokuvasta eroa. Tutkimus perustuu täysin tutkijan sarjakuvatulkintoihin. Muu materiaali hankittiin kirjoista, Internetistä sekä muusta kirjallisesta materiaalista. Työn empiirinen osuus työstä keskittyi historiasta, ihmisistä ja luonnosta kertoviin viitteisiin valituissa Don Rosan Roope Ankka-sarjakuvissa.

Sarjakuvat voivat tukea matkailua ja toimia erityisesti sarjakuvafaneihin kohdistettuna markkinointikeinona. Sarjakuvissa annettu tieto vaihtelee määrältään ja käyttömahdollisuuksiltaan, mutta historian, luonnon ja kulttuurin suhteen tiedot ovat paikkansa pitäviä matkaoppaisiin verrattaessa.

Asiasanat: sarjakuva, matkailu, mielikuva, brändi

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1 INTRODUCTION

Comics have a possibility to create an image of a country by the drawings in a comic book. Things shown on the background of the main character are not passed as nothing because in a comic it matters what kind of details can be found in the background. Kivi Larmola explains his view on this in an interview by Jaana Mattila in Pohjalainen magazine (2006). He says that comics are a layered and challenging form of storytelling where it is possible to tell the wanted story and combine different forms of art when the words are not enough (Pohjalainen 2006). All the things happening in the strip have value through comedy and storytelling; therefore those details are being paid attention to. Background shows where the characters are within that moment and that location can launch the need to get to the real location. Especially this is true on a case of main characters frequently visiting the same location or referring to one.

There are a large variety of comics, but this research is concentrated on Keno Don Rosa's Scrooge McDuck comics. His comics include a lot of factual information about historical events and therefore his work is the perfect base for the thesis. He tells in his comic strips humorous and exaggerated stories that happen in different parts of the world at different times. The stories chosen for this thesis will be happening in South Africa (The Terror Of The Transvaal), Australia (The Dreamtime Duck Of The Never Never) and The United Kingdom - case Scotland (The Billionaire Of Dismal Downs). These particular stories are part of The Life and Times of Scrooge McDuck, a collection of stories based on Scrooge's miscellaneous and adventurous life. These stories were chosen after careful consideration based on the availability of country guidebooks in English. The chosen countries needed to be represented by the Don Rosa comic strips and three sets of guidebooks about the countries. The travel guides were required to be in English and available for each three country from three different publishers. The chosen

stories were originally published in Uncle Scrooge (USA) during the year 1995. The Plan is to show how comics can be influential to tourism planning by teaching cultural issues and history of another country. Comics can also leave a desire to see personally and create a brand of a country in one's mind.

Don Rosa is well liked among the Finnish Duck-readers, as proven by the fans queuing for an autograph (Tiainen 2010), and that makes him an even better candidate for the basis of the thesis. He has won an Eisner Award (Comic-Con 1) two times during his career: the first one in 1995 for Best Continuing Series (The Life and Times of Scrooge McDuck) and the second one 1997 for Best Writer/Artist, Humour (The D.U.C.K.man 1). Rosa and Barks are often targets of debate when it comes to naming the best illustrator or the best writer in Duck-stories, at least in Finland (e.g. Aku Ankka 2011, Kvaak 2003). Rosa is also often referred to as the greatest living Duck-artist (The D.U.C.K.man 2, Calisota Online), so the choice of whose stories to use was easy to make.

It is not uncommon to wish to see if the depiction of the place is "real" (Beeton 2005, p.25), no matter if we are talking about a movie or a comic strip. Comic books can create a desire to travel to the destination shown through the pictures and building the fantasy of visiting the same areas as, for example, Scrooge supposedly did a long time ago. It would be nice to see for oneself what it would be like in those areas.

Travel books give a lot of information with a lot of good choices for a travel destination, as their job is to inform rather than entertain. Comics, with their main purpose to entertain, give very selective information about the destinations where the characters are at each time. That information might be enough to trigger the need, or the desire, to see the location with one's own two eyes.

This paper will try to find answers to the following questions: What kind of country image do comics create in their story? Do the stories create similar image of the country as travel guides? Are the historical and cultural references forming a similar brand regardless off the source?

The plan is to compare the data given by the travel guides to the comic strips providing an image of a country. Don Rosa comics are going to be used in doing the comparison as he is using the most historically correct detail in the pictures as well as the dialogues. History, people and nature references are the ways to compare the information given in the Don Rosa comic strips and in the more official sources.

The thesis is created with the help of articles and books that discuss the meaning and importance of a country image and the way a brand is formed in a person's mind. Marketing and psychology books are resources in finding the theory needed for the thesis. Psychology will explain why things are still remembered even though years might have passed: It is possible because of the implicit memory, which exists under the surface at all times absorbing information non-stop without any conscious effort (Dewey 1).

2 CONSUMER PSYCHOLOGY OF TOURISM

To get an understanding of how the image or perception of a given destination affects consumer's evaluation process the consumer psychology of tourism has to be explored a little. Consumer psychology, according to Muller and Johnson (1990) is a "*scientific study of the behaviour of consumers*" (Crouch, Perdue, Timmermans & Uysal 2004, p.3). Foxall (1990) further emphasizes the importance of the cognitive consumer in the understanding of the behaviour:

“Consumer choice is portrayed as an ego - involving sequence of cognitive, affective, and conative changes which precede and predetermine the purchase/no purchase outcome”(Crouch et al. 2004, p.3).

Most basic way of understanding the consumer psychology is to look at the three primary stages of the purchase process: pre-purchase, purchase and acquisition, and post-purchase (Arnould et al. 2002, according to Crouch et al. 2004, p.3). Pre-purchase stage seems to start very early, involving purchase decision-making from far away of the actual location and purchasing products or services based solely on the “image”. Many of the tourists even take great pleasure in the process leading up to the actual trip. The purchase and acquisition stage contains the trip itself, representing in most cases the core benefit for the consumer. Post-purchase stage is also interesting for the tourism developers, as the trip continues to affect the lives of those involved through the photographs, the souvenirs and the life-long memories. The sense of satisfaction, possible return to the destination and word-of-mouth is also influenced by the post-purchase phase of the trip. (Crouch et al. 2004, pp.3-4.)

There are different reasons behind the decisions to travel, no matter if it is a domestic or an international trip. The basic reasons to travel are, at least in most cases, divided into three categories: leisure, visiting friends and family, and business. That is not however the end of the range, as there are subtleties to each of these categories. Here is a modified example from Rowe, Smith & Borein (2002) where they have summarised reasons for travelling:

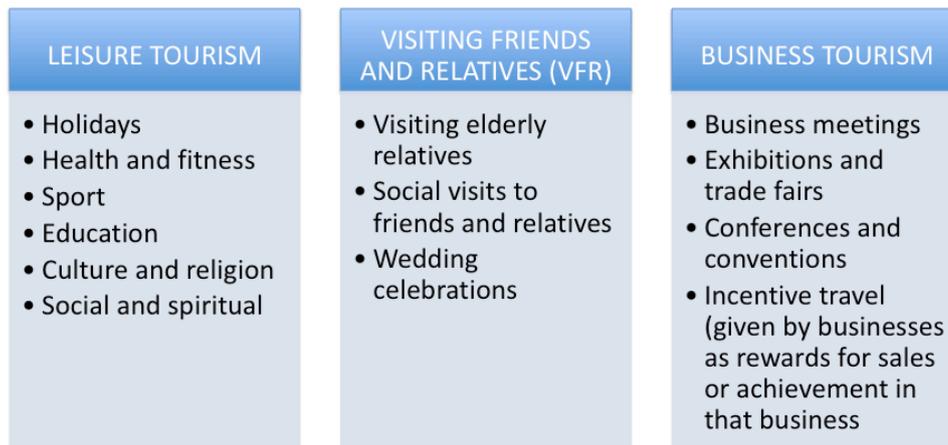


Figure 1 Reasons for travelling (Rowe , Smith & Borein 2002)

Knowing the motivation for choosing or not choosing a certain destination is especially important for the place of visit (Zhang & Marcussen 2007). There are “push” and “pull” factors that determine the attractiveness of a location. “Push” factors deal with the intangible desires such as desire to escape, rest and relaxation, adventure, health and prestige. “Pull” factors have to do with the tangible characteristics such as beaches, accommodation, recreational facilities and cultural and historical resources. (Uysal & Hagan, 1993. According to Zhang & Marcussen 2007.)

It was also mentioned by Pearce (1993), that the design of a motivation list has to be adaptable to make the changes that appear during individual life-span and to take into consideration the cultural differences that have their own effect on the tourist motivation. (Zhang & Marcussen 2007.)

Niche tourism is also claiming more space in the tourism market as proven by Novelli (2005) in her book *Niche tourism: contemporary issues, trends and cases*. She writes: “tourism professionals have long understood that not every travel and tourism product will appeal to every consumer” (p.57) and that is how niche tourism has started: creating products to specific audiences.

3 TOURISM BRANDING AND IMAGE CREATION

Brand and image are two different things even though they are closely related. Brand means to have a positive and well-known status on a certain market, such as tourism, whereas image is an individual based. Image work is about creating certain image that makes the consumer to choose a particular product out of all the choices. Brand positioning requires general conspicuousness as a result closing on the concept of fame. (Rope & Mether 2001.)

Keller (1998, according to Kapferer 2008) writes that a brand is a set of mental associations the customer has created and they make up the value of the product or service. These associations should be positive, strong and original (Kapferer 2008).

FutureBrand (2010) explains that levels of awareness, familiarity, preference, consideration, advocacy and active decisions to visit can measure strong country brand. The most important things to distinguish a nation brand are the things people think when they hear the place name or see a picture of it or even when planning a trip.

Brand is important for a country because it is a nation's ultimate intangible asset and if it is correctly managed it can be a good medium for goodwill, support forgiveness and boost the value of exports. Strong country brand in cooperation with a product, service or corporation increases the possibility for premium pricing, longevity and preference in emerging markets. (Future-Brand 2010.)

Australia has been successful in creating its brand in the worldwide tourism market according to Tourism-review web page. Australia was ranked first in country brand during years 2006, 2007 and 2008, but on 2009 it fell to 3rd

position. The position drop was not because of any dramatic reasons, but simply for the reason that US (1st) and Canada (2nd) performed well in 2009. 2010 Australia managed to climb back up a little way, to the second place. The first place in 2010 went to Canada and US dropped to the fourth place. Unfortunately there is no separation between the different areas of United Kingdom and therefore Scotland cannot be viewed on its own, but just as part of United Kingdom. United Kingdom managed to get ninth place, just after Finland (8th) and South Africa can be found on place 31 out of 110. (FutureBrand 2010.)

South Africa could benefit from a better image as a tourist destination. The history of the country and the increase of crime and terrorism within the country make it a difficult destination to sell. It has positive attractions that still get tourists to take the risk and explore the area, but the problems do drive many people away. (Marshalls 2007.)

FutureBrand (2010) does prove that even though the bad reputation of South Africa still gets many to stay home rather than go explore this beautiful country, it still has relatively good standing (place 31 out 110) as a touristic brand.

It is a great advantage for a country to have a brand name that inspires ideas of safety. FutureBrand 2010 Country Brand Index shows how the safety inspires the country brand in quality of life along with education, healthcare, standard of living, job opportunity and being a country 'Most like to live in' (Slideshare, p.36). Safety has a role in travel decision-making and it is increasingly important because of the growing interest towards more exotic and out-of-the-way places where the operational standards are different from the ones in established destinations (Wilks, J. 2009).

Comic strips have the benefit of being helpful in the image creation as they start very early on to form the concept of the country in the readers mind. The ideas and information given in the comics are on the positive side as

their purpose is not to scare, but to entertain. The hero is left unharmed in the end even if some unfortunate events may occur on the way. The stories give out the strong idea that everything will work out in the end and nothing is as bad as it first may seem.

Let us not forget that children represent three major markets: they spend their own money, influence their parents spending on almost every area of consumption and they are the future consumers. Marketing to the children has grown remarkably since the beginning of the 1990's in response to the increasing amount of money spent, or influenced, by the children. Therefore even brand loyalty starts early on and children from 3-4 are very likely to recognise brand and status items before they can even read. (Beder, S. 1998.)

4 COMIC STRIPS AND TOURISM

Comics are a part of the everyday life very much the same way as movies are. It is especially common in Finland for people to read comics and even more so; Donald Duck comics (Taloustaito). According to Taloustaito web page Aku Ankka (Donald Duck) magazine was the second most read magazine in Finland 2010. It should therefore not be forgotten that they have a possibility to influence people and their knowledge as well as their will to travel. Learning can be done through comics just as well as through books. Both can be fictional or factual and it is mostly assumed that the reader will understand the hints and discover what is what. The more information you have of the surrounding world, the more you can find in the comics.

Comics and books do not exclude each other but rather nicely combine the information introduced into a wholesome knowledge. Books are thicker, more text and less, if at all, pictures whereas comic strips can have pictures from three panels to even hundreds of pages, more pictures and less, if at all, text.

Their style of narration is different but they both provide information with their styles. The storyline of a comic can be about current happenings, famous books, historic events or basically anything. Here are few examples from Aku Ankan taskukirja (Donald Duck paperbacks) with some liberal translations:

Number 77: Mikki historian pyörteissä (Mickey in the swirls of History). Mickey and Goofy travel in different eras of History having a look at the Stone Age, visiting Attila the Hun and wagon racing at the Colosseum.

Number 114: Akun viemää (Gone with Donald). Story based on the novel *Gone with the Wind* by Margaret Mitchell (1936), better known to the World through the movie from 1939 (IMDB)

Number 142: Antiikin ihmeet (Ancient Wonders). Seven stories with a twist about the Seven Wonders of the Ancient World (Crystalinks)

Comic strips have just as much value as a method of teaching as books, sometimes even more so. Everyone does not like to read books. Reading a comic strip, however, is a pleasure, a fun task that can be done fast, sometimes too fast. Comic strips can be used to teach basically anything. There are some programmes existing that use it as a method of teaching. In one of the programmes, done in New York, they are teaching children English by the means of comic strips (Fertig, B. 2004). There are other things that can be learned through comics as well such as moral, ethics and way of life and as I am set out to prove: culture and history.

Having a comic strip mixed for example in the middle of a travel book could really help to absorb the given information, making it easier to remember.

The approach most students would naturally adopt when reading a comic book is better for learning and memory than the approach most students adopt when studying a textbook (Dewey 2).

Madventures – international adventurer’s manual (Rantala, Milonoff & Lahdenmäki, 2011) uses comic strips in their illustrations. The pictures are not divided into panels but they are drawn in a humorous way. The text is written under, above or next to the picture and the whole point is to give instructions.

These instructions here and there lighten up the mood of the book even more and they go well with the tone of the manual. They are also easy to remember so they will stick in the memory to wait for a moment they can be useful. The Madventures book shows how the comics can be used side by side with the factual information giving it a more humorous tone.

Comedy on its own is already an important part of tourism as proven in an article by Pearce (2009). Use it correctly and it increases your revenues because it helps to relax, creating a more familiar feeling atmosphere. All in all it is not important how and what kind of humour is used as long as it does its job and promotes the tourism in the wanted area or helps to lighten the mood at the destination. (Pearce 2009.)

Comic strips can be used in tourism as one promotional method or, as they have done in Brussels: they use the status of a comic strip to their advantage when attracting tourists or just to encourage them to explore different areas of the city. The comic strip trail was created in 1991 and is now part of the Belgium national heritage. There are over 20 murals around the city picturing famous characters from different comics in typical Brussels landscape. (BrusselsLife.)

There is a saying: "One picture is worth a thousand words" (Barnard), just imagine what that would mean in a comic strip of 12 pages with 6 pictures per page (equalling to 72000 words) not to forget the actual texts.

5 FILM-INDUCED VERSUS COMIC-BASED TOURISM

Film-induced tourism is a term used of movie, television, video and DVD (Digital Versatile Disc) related on-location tourism. Many studies so far have focused on movie-induced tourism (on-location tourism that follows the success of a movie made or set on a particular region), leaving out the influence television series can have with longer filming and screening periods (Beeton 2005.)

It has been accepted that popular media and travel share a link, especially through imaginative literature. Film strengthens this link in today's globalized society by influencing the desire to travel to certain destinations. (Beeton 2005, p.3.)

There is evidence that films have increased tourism in certain regions where a movie, or a series of movies, has been filmed. Film Tourism web page is an example of a business idea built around the theme. They promote film tourism around the world, assess feature films for their tourism potential, consult in destination marketing, develop and implement film-related tourism product, create film location tours, develop film exhibitions and products for museums, consult on existing tourist attraction with film connection to enhance and diversify their product, develop tourism script for small and big screen, and conduct market research with film-induced tourists. This web page is a good example of the possibilities of film tourism.

Whereas movies are already an accepted form of a country image marketing, as can be seen for example in Film Tourism web site, comics are far behind even though they have their representation in the world (Comic Strip Trail in Brussels). Comics can be used to promote a location, and more than that, they can affect the image of the country. Comics are not read without noticing the surroundings because it all has a comedic value that the reader

wants to see. There can be things in the background that you can find each time a certain drawer illustrates the pictures, such as mouse (that looks a lot like Mickey Mouse) or initials D.U.C.K (Dedicated to Unca Carl from Keno) in the starting panel and/or cover in Don Rosa comics. Location also means something, why else would they travel outside the cartoon world? It is possible to learn about other cities, countries, history, famous people et cetera in every comic strip that Don Rosa draws (and writes).

Target audience

Comic strips can be a way of marketing a country. They are fast and easy to read but they can still tell a lot about a country and its history and culture. They may not be appreciated all over the world, but they still have their audience and there are many people who still like and remember the comics they read as a child. In the foreword in *The Life and Times of Scrooge McDuck*, Don Rosa (2007, p.4) writes that Egmont Media Company originally published the stories collected to the book in the Disney comics and he lists their main comic audiences to be in Denmark, Norway, Sweden, Iceland, Germany, Finland, Switzerland, Portugal, Brazil, and a few other small areas like all of the former Soviet-bloc countries, as well as China. Don Rosa therefore points out there is a market for comic strips. It should not be forgotten that these stories are published more than once and in more than one language, making it a wanted product.

Comic books are mainly targeted to younger audience and therefore it is fairly easy to forget the force they can have. It might be difficult to find people who still read comics as adults, at least somewhere else than in Finland, but the comics read as a child are not that easily forgotten. Most adults also read stories (books and comics) to small children, which make them likely to notice the small indications to different cultures and history even if they had not have read the comic strips on their own.

Some images and ideas stay with the person even after reaching adulthood whether wanted or not, it is called implicit memory. Implicit memory means remembering things unconsciously (Dewey 1). The image or an idea may not be much, very often just a feeling, but it is there never the less. Robin Grille (2003) wrote that every emotionally significant experience, either good or bad, is stored in memory and has a lifelong influence on a baby's developing nervous system. He was talking about a baby, but that does not mean it is not true in every other stage of development as well, maybe even more so as baby is the least capable of thinking.

People often say comic books are just for kids, that they have no more than comedic value and that everyone would basically be better off reading books. There are no percentages or any other statistics concerning the matter, but that is the idea that is given. There is a world famous example of a huge annual event in America dealing with comics: Comic-Con. The mission statement of Comic-Con states:

Comic-Con International is a nonprofit educational organization dedicated to creating awareness of, and appreciation for, comics and related popular art forms, primarily through the presentation of conventions and events that celebrate the historic and ongoing contribution of comics to art and culture (Comic-Con 2).

The event lasts for four days attracting up to 120,000 visitors around the world (Cohen 2010). It was organized for the 42nd time in 2011. The visitor amounts indicate good revenue for the host city, San Diego, as tourists arrive yearly to witness this event. It should therefore be evident there is a target audience for comic-based tourism even if the majority of people like to think it does not exist.

Travel motivations today are much more carefully observed than they were before. New things attract tourists, as they have grown accustomed to the travelling and the sights along with it. Niche tourism is growing and more and more people consider carefully where they will travel because most of the

places have been seen already. They want to see certain things; originality has become a trend and tourism field must reply accordingly.

Comic-based tourism has a real possibility to differentiate itself from the more basic reasons of travel such as sport-, fashion- or music-induced tourism. In a larger scale it has the benefit of having a variety of different areas on its use, as comics are not all meant for children. It could be done easily with a small scale attraction like is being done every now and then with little advertising. It is not really that scary to admit that Finnish people like to read comics, after all it is possible to see from statistics that Donald Duck is the second most ordered magazine in Finland (Taloustaito). There are other countries, other people who are as likely to be interested in this kind of niche tourism, but it means that some doors need to be opened before they can walk through them. Moomins are one thing in Finland that could be better promoted, as there are even Finnish people who do not know there is a Moomin museum in Tampere (Tampereen taidemuseon Muumilaakso) and many people abroad believe Moomins are Japanese because the animation was made in Japan. Admittedly Moomins are not comic books per se, being originally books, but they do have their comic magazine as well. These things, related to comic books, such as museums are not even meant just for children. An adult even better appreciates some of the items than a child who barely knows who the characters are let alone all the things exhibited.

6 RESEARCH METHODS

The thesis is carried out by applied strategies combining theoretical and qualitative research methods with some indications to a case study. It is not so easily determined, however, because of the exceptional characteristic of the chosen materials and the base being in the interpretations of a single person: the researcher. It is a theoretical research based on the fact that the results have been found only through the written material and the interpretations of the researcher. It is also a qualitative research, where the main target is not to get a representative sample of a population but rather a small and exact sample of specific segment (Rope & Mether 2001). In this case meaning that the researcher decodes the chosen Don Rosa comics. Central to the thesis is the researcher's understanding of the comic material.

Basing the thesis on comic strips and their interpretations as well as their influence on the reader and tourism field, makes it a difficult topic to explore with limited resources. It was first considered that the research would have been made by interviews to determine how many people read comic strips, or have read them in their childhood, and to find out how much the comics influence or have influenced people's will to travel. This method would have been very complicated to execute especially with a large enough sample to provide a valid answer to the questions. Given the complexity of that method it was better to come up with alternative ideas and the simplest answer was to do the thesis with a more theoretical basis relying on the researcher's own interpretations.

The comic strips were chosen from Keno Don Hugo Rosa, who is an American comic book writer and illustrator whose work is mostly familiar to Finnish people through his work with Scrooge McDuck and Donald Duck. He is well appreciated among Finnish Duck-readers and he has an eye for detail, which is why his material was chosen as reference. He has many details in his illustrations as well as facts from actual historical events. He also uses Carl

Barks' stories as one of the bases for his stories meaning that their stories happen in the same Duck universe and he often refers to stories by Carl Barks in his own work.

The chosen comic strips are taken from his book *The Life and Times of Scrooge McDuck* where the reader gets to follow Scrooge growing up, learning the hard life lessons and becoming the McDuck he is today. The stories take place around the same time, at the end of the 19th century:

The Terror Of The Transvaal (1886-1889)

The Dreamtime Duck Of The Never Never (1893-1896)

The Billionaire Of Dismal Downs (1898-1902)

Choosing of the comic strips was not the most complicated process. Scotland was chosen as a location because of all the connections always pulling Scrooge back there, providing many stories while doing so. It is true Scotland is not a country, but because Scrooge is from Scotland it was better to separate Scotland on its own rather than categorise it strictly under the United Kingdom. Scotland was, however, the only location chosen by this method. South Africa and Australia were chosen as the two other countries through the available literature rather than their merit as McDuck-countries. It was necessary to find the travel books in English from three different publishers providing all three countries within the series. The publishers found were Lonely Planet, Rough Guides and Eyewitness Travel.

The research was conducted in the following way: The travel books were read first to get a fresh idea of information introduced in them. Having done that it was possible to start reading the comic strips and look for the references to the country's history, people and nature. Having the basic knowledge of each country it was then easier to write about each country separately. Even though each story was analyzed individually the process started chronologically within the Scrooge McDuck universe as it made most sense. The order therefore is: South Africa (1887), Australia (1896) and Scotland (1902).

This paper will try to find answers to the following questions:

What kind of country image the chosen comic strips create in their story?

Do the stories create similar image of the country as travel guides?

Are the historical and cultural references forming a similar brand regardless off the source?

The travel guides

Travel guides chosen for this thesis differ from each other and therefore it is good to have some basis for the style of the books. Choosing a travel guide for actual travelling is individual based (everyone has a different opinion on the matter) and therefore it cannot be said that one is better than another. Lonely planet is perhaps the best-known publisher of travel guides, but more people travel nowadays than before and different people appreciate different things in the guides.

Lonely Planet, the perhaps best-known travel guide, gives most detailed information regarding history and different areas of a country. There are not many maps, even fewer pictures, and as a whole the book seems monotonous. It gives good information and is most likely useful for anyone planning a longer, more profound trip to a country and wanting to know as much as possible.

Eyewitness Travel focuses mainly on introducing the areas through pictures and maps, which is definitely a good thing when wanting a general idea of the country. It gives information and even though it is not extremely precise, it still more than adequate. The maps are very useful while travelling since they show the area and the most common features of the area with information regarding the sites.

The Rough Guides is a kind of a mixture of the two others. It gives plenty of information but it has maps and pictures as well. The pages are not all black

and white, making it easier to look through and it is possible to find good information that makes planning easier. It is simpler to go through than Lonely Planet-series without losing the informative approach to the subject.

7 THE LIFE AND TIMES OF SCROOGE MCDUCK

The comic strips used in the thesis are taken from Don Rosa's book *The Life and Times of Scrooge McDuck* (2007). It is a comic book including Scrooge's biography in twelve stories from his childhood (1877) to "current" day (1947). The stories included in the thesis are *The Terror of Transvaal*, *The Dream-time Duck of Never-Never* and *The Billionaire of Dismal Downs*.

7.1 South Africa: The Terror of the Transvaal

This comic strip has a good variety of history, nature and people in the frames of the thesis. It starts out with information about the happenings of South Africa in 1887; not only is Scrooge travelling there because of the gold rush, but there is a diamond mine in Kimberley (Don Rosa 2007, p.111). Both of these events changed the country by bringing wealth, immigration and suppression of the natives. They both also accumulated into Anglo-Boer Wars, the first one 1880-1881 and the second one taking place 1899-1902. The result of the second war started the darkest time of the South African history; Apartheid, the separate development of the races, took major role in the policy of the new Union of South Africa. It lasted until the 1990's. [Brett, Johnson-Barker & Renssen 2009, pp.54-59 (Eyewitness); Fitzpatrick, Armstrong, Blond, Kohn, Richmond, & Simmons 2006, pp.37-47 (Lonely Planet); Pinchuck, McCrea, Reid & Velton 2010, pp.652-664 (Rough Guide).]

The fauna of South Africa is also well presented in the comic strip, almost all the species of the Africa's big five are represented in the story. The term big

five comes from hunting terminology for the most dangerous and wanted trophy animals. The animals included in this list are: lion, the black rhinoceros, buffalo, leopard and elephant. (Brett et al. 2009, p.28-29; Fitzpatrick et al. 2006, p.67; Pinchuck et al. 2010, p.665.)

The story starts with a panel that shows a page from Matilda's (Scrooge's sister) scrapbook with a few pictures taken in South Africa and a piece of map where Scrooge's travel route is roughly presented. The route starts from Cape Town, passes by Kimberley and ends in Johannesburg. The first reference to South Africa in this comic strip can be seen in the name of the strip: The Terror of the Transvaal. Transvaal was an area in South Africa that nowadays surrounds parts of Gauteng, Limpopo, North West and Mpumalanga (Fitzpatrick et al. 2006, p.37.)

First panel of the comic strip (Don Rosa 2007, p.111) also has the following references to South Africa: giraffe, a lion's tail (possibly even a picture of a lion peeking under the map) and a mention of gold being found in Witwatersrand ridge.

Second and third panel of the story (Don Rosa 2007, p.111) introduce a historically important part of South African history. At the time that Scrooge was travelling by Kimberley in 1886, there were full excavations still going on at the Kimberley diamond mine. It is possible to see the mine in the picture, but it is also mentioned in Scrooge's thoughts. He also informs the reader that it is the largest manmade hole on Earth and that is still true today according to Eyewitness Travel: South Africa (Brett et al. 2009, p.317; Fitzpatrick et al. 2006, pp.527; Pinchuck et al. 2010, p.296).

On page 112 (Don Rosa 2007), in panel three, it is possible to see for the first time a hoofed animal that is later on (113 page, 1st panel) identified as water buffalo. Don Rosa himself wrote (2007 p.124) that he knows that water

buffalo is not indigenous to South Africa but that they were brought from Asia to work the mines.

The stranger Scrooge saves in the last panel of the page 112, an Afrikaner named Flintheart Glomgold (name revealed on the last panel of the last page), introduces himself only as a Boer ((Don Rosa 2007, p.113, panel 6). This is not a description of him, as Scrooge seems to think, but a reference to his origins. Word Boer comes from Dutch, meaning farmer (Fitzpatrick et al. 2006, p.34).

An example of the landscape of South Africa, or in fact of Transvaal, can be seen on page 114, fifth panel (Don Rosa 2007). The scenery looks to be a basic Bushveld- landscape (Brett et al. 2009, p.27), which in fact better shows on the next page where Scrooge tries to move forward through a very tall grass.

The fauna of South Africa has its best representation on the panel where basically every animal has surrounded Scrooge. The most commonly known animals are the easiest to recognise, but there are a few that might need some research. The fact that a black rhinoceros chases Scrooge is not merely a guess, but can be based on the drawings and information given by Pinchuck et al. (2010, p.27; Brett et al. 2009, p.241). He points out that white and black rhinoceros can be told apart by their mouths (Figure 2). Other common African animals introduced in that picture are: lion, leopard, elephant, giraffe, spotted hyena, zebra and possibly blue or black wildebeest and impala (Brett et al. 2009, p.28-29; Fitzpatrick et al. 2006, pp.74-84; Pinchuck et al. 2010, pp.25-30).

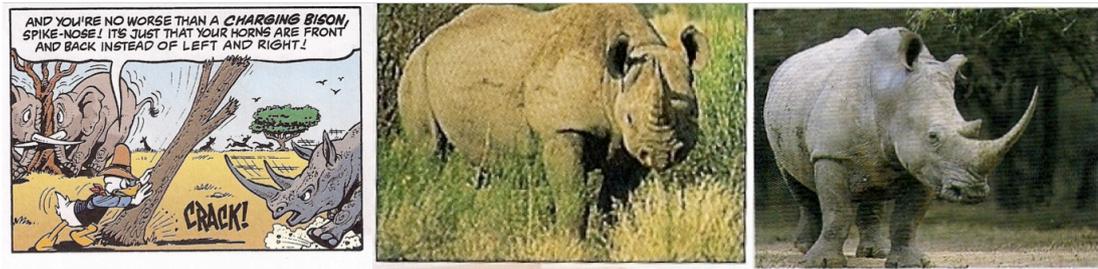


Figure 2. Rhinos (Don Rosa 2007, p.116; Brett et al. 2009, p.28; Fitzpatrick et al. 2006, p.77)

Being threatened is not something Scrooge does well, as can be seen on the panels of the comic strip (Don Rosa 2007, pp.116-117). His effervescent character surfaces and he shows to the fauna of South Africa who is the real king of animals, the terror of the Transvaal. Scrooge tames himself a lion and heads towards Johannesburg where he figured the thief had gone to.

On the second panel of page 118, Don Rosa (2007) has written: “Johannesburg! Located in the semi-desert of the Transvaal frontier, it’s undistinguishable from similar towns in the American west! But this African boomtown soon experiences something never seen on the wildest day at the O.K.Corral...” Therefore Don Rosa describes the main location of the town as well as the approximate size of it in the 1880’s. He also refers to it as a boomtown, which shows that Johannesburg is experiencing a sudden population and economic growth due to the gold found in the area and the people coming in to find more.

Scrooge finds his cart after scaring the townspeople half to death with his ride. He gets his pistols from the cart and heads out to find the person who stole them from him. He heads to the pub where he was told he could find the “owner” of the cart. He gets to the pub where Flintheart is telling a story of how Scrooge had tried to steal his cart and he fought Scrooge off. Scrooge comes in and challenges Flintheart while the bartender starts to clean away all the bottles and breakables. This is a story where we find out that Scrooge

has once trusted people but because of this one Afrikaner he never will again. Scrooge covers Flintheart with tar and feathers and delivers him to the sheriff.

Scrooge asks the sheriff (Don Rosa 2007, p.121, panel 9) if he is the law west of the Pecos around these parts and when he answers: “South of the Limpopo, actually”, as a result we find out another thing about South Africa. Limpopo is the most northern province of South Africa, once part of Transvaal (Fitzpatrick et al. 2006, p.37) and the reference is most likely targeted to mean the Limpopo River that runs through Africa, flowing towards Indian Ocean (Limpopo tourism & parks).

On the last page where Scrooge is seen digging for gold it is possible to see a Chacma baboon (Fitzpatrick et al. 2006, p.70; Pinchuck et al. 2010, p.22), a common primate of South Africa that gets used to humans easily, watching Scrooge’s progress.

7.1.1 History

The colonization of South Africa started after a Dutch ship wrecked on shore in 1647. The crew built a fort and lived there for a year before they were rescued. Shortly after that, the Dutch East India Company (Vereenigde Oost-Indische Compagnie, or VOC) decided to establish a permanent settlement. Later on, out of necessity, a small group of Dutch were released from their contracts and allowed to start their own farms, which could then supply the VOC settlement. These farmers steadily increased and started to expand further north and east. (Fitzpatrick et al. 2006, p.33-48; Brett et al. 2009, pp.48-53; Pinchuck et al. 2010, pp.649-652.)

Transvaal was an area in South Africa that nowadays surrounds parts of Gauteng, Limpopo, North West and Mpumalanga (Fitzpatrick et al. 2006). According to Lonely Planet (Fitzpatrick et al. 2006, p.36-37) it was first estab-

lished in 1852 under the name Transvaal and later on, after the first Anglo-Boer War in 1881, the name was changed into Zuid-Afrikaansche Republiek (ZAR; South African Republic). Eyewitness (Brett et al. 2009) travel guide tells the story a little bit differently, or more accurately does not tell the story at all. It says on the timeline that Transvaal was formed in 1852, but under the name Zuid-Afrikaansche Republiek with brackets to mention Transvaal (Brett et al. 2009, p.53). The information in Eyewitness travel with its limited information is, however, better than Rough Guide's. The Rough Guide to South Africa does not mention Transvaal anywhere in the book. The closest mention is that the South African Republic was formed in the 1850's when in fact the Republic of Transvaal was born and the South African Republic only later on in 1881 after the first Boer War (also known as the South African War) (Brett et al. 2009, 36-37; Pretorius 2011).

The discovery of diamonds near Kimberley in 1869 led to the boost of South Africa's economy and migration of labour force. Diamonds were found in the area belonging to the Griqua, but both Transvaal and Orange Free State claimed it to belong to them. Towns were built to accommodate all the labour force working in the mines and the Boers were angry for missing out on the economic benefits of the mines. Their resentment gradually turned into a rebellion and the first Boer War broke out in 1880. The Battle of Majuba Hill turned the War into Boer victory in 1881 and the republic regained its independence as the Zuid-Afrikaansche Republiek. (Fitzpatrick et al. 2006, p.37; Brett et al. 2009, pp.52-53; Pinchuck et al. 2010, pp.652-653.)

More people came to find their wealth when gold was found in Witwatersrand (area around Johannesburg) in 1886 and the population of South African Republic grew up to 100,000 by the mid 1890s (Fitzpatrick et al. 2006, p.37-38; Brett et al. 2009, pp.54-55; Pinchuck et al. 2010, pp.652-653).

7.1.2 People

Many of the white people of South Africa are descendants of the Dutch settlers who were the first to start inhabiting the country (Fitzpatrick et al. 2006, p.33-35). They can also be referred to as Boers, the word originating from Dutch language, meaning farmer (Pretorius 2011).

Due to its history the population of South Africa is very diverse in nature. Only a few countries in addition to South Africa have had as turbulent racial and ethnic conflicts. The country consists of the ancient San and Khoekhoen, 17th century Dutch settlers, 19th century British traders, Bantu-speaking Africans, Indians, Jews, Portuguese and more. Significant amount of the collaboration and peace between these groups has only existed since 1994 when the African National Congress committed to building a non-racial “rainbow nation”. (Fitzpatrick et al. 2006, p.52.)

7.1.3 Nature

The African fauna is well represented within the comic strip of the Transvaal. It is possible to see a giraffe, a loose and non-territorial animal that can be found in the northeast part of South Africa (Pinchuck et al. 2010, p.28), as well as a lion, one of the most dangerous animals found in South Africa (Brett et al. 2009, p.28).

South Africa’s fauna, much like its population, is very rich; there are many of the worlds most dangerous and unique animals. Zebra, spotted hyena, blue and black wildebeest, impala, ostrich, lion, the black rhinoceros, buffalo, leopard and elephant can all be seen in this comic strip as Scrooge is left in the middle of South Africa’s nature by an Afrikaner named Flintheart Glomgold (Figure 3). Even though the situation seems hopeless, it is his shrewd Scottish character that takes over in time of need and before long we find him riding a lion to Johannesburg.

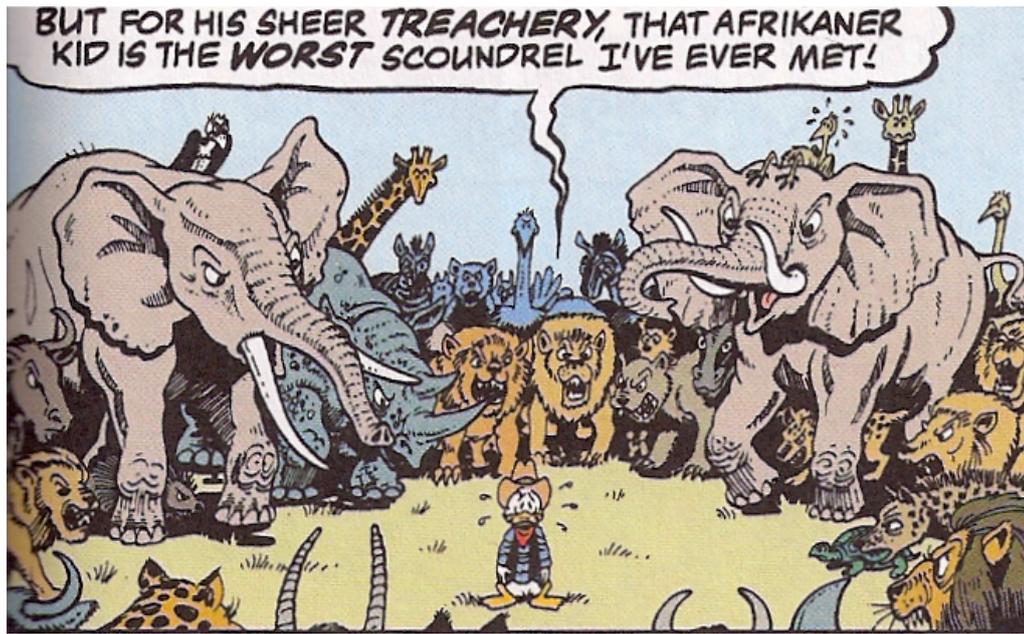


Figure 3. Scrooge surrounded by the fauna of Transvaal (Don Rosa 2007, p.115)

The flora of South Africa is much like its fauna and people, very diverse in nature. The climatic, soil and geographic conditions produce different areas to have very distinct characteristics. Grassland and bushveld dominate the eastern part of the country whereas in the west the plants are smaller and low-growing. (Brett et al. 2009, pp.26-27.)

There is not much to say about the landscape in this comic strip. The pictures are exactly the kind one might imagine them to be when trying to picture South Africa's landscape. It looks mostly to be bushveld, which is an African landscape with tall grass and low trees (Brett et al. 2009, p.27). This type of landscape includes trees such as Acacia, which grows well in poor soil and harsh environmental conditions (Mey 2011).

7.1.4 Conclusions

It may not be the safest country to travel to, considering that even in the comic book the hero gets robbed and left alone in the middle of nowhere. The animals of South Africa would be an intriguing thing to see, but even then the proximity of them is more scary than fun. Comic strip sends the message that it is possible to survive the harsh conditions and there is nothing to be afraid of, but even so it is clear that the country is not made for all to see.

Flintheart Glomgold gives the people of South Africa a bad name even if you do not know about the future adventures of Scrooge and Flintheart. He is a crooked and malicious liar who pretends to be a friend and the only thing a reader can do is to hope that all Afrikaners are not like him. The stereotypes are after all easily born and repeatedly misleading representations of the way things are in reality.

The image that is left after both of these methods (comic strip and travel guides) consists of the animals and the wide-open landscape of South Africa. Exploring the nature by walking or riding, or going out to the sea to see the whales seems like a good idea. Enjoying the closeness of nature rather than busy and hectic life in the city. The books seem to target mostly the nature of the country, which all in all is not a bad idea given the selection of animals and plants in the country. The fact that South Africa has beautiful beaches and possibilities to go surfing or just enjoy the sun are not the things that imprint into the readers mind as easily. They are just a vague idea somewhere in the back, not surfacing when thinking of South Africa.

Comic strip creates images of the fauna and the open landscape more than anything else and even though the image is not wrong, it is not all that South Africa has to offer or is remembered by. The brand that forms from the comic strip is arguing with the brand forming from the travel guides. The history of

South Africa is difficult at best and it reflects on the ideas forming the brand of the country. History paints a picture over the landscapes that are hoped to reflect the brand of South Africa. The covers of the books show landscape and animals imprinting the image of safari into the reader's mind. The history is not forgotten, however, it can be seen throughout the books and it is meant to show how South Africa rose from the ashes like a phoenix and built the country again with a better understanding.

The historical and cultural references in the comic strip and the travel guides are not really comparable because the story itself is set in history and the things that form the South African brand today have not existed in full scale at that time. The things travel guides are mostly trying to promote are coming through clear, like the diversity in nature, but the things affecting the brand are not introduced in the comic strip at all. There are hints that might make a reader curious of the history of South Africa, like Flintheart calling himself Boer, but nothing that would take the forming brand away from the flora and the fauna.

7.2 Australia: The Dreamtime Duck of Never-Never

Kangaroos, koalas and platypuses are the first thing that comes to mind when thinking of Australia. This very unique fauna has however a small role in this comic strip. The main focus is on the Aboriginal system of Dreamtime where "Creation ancestors", such as giant serpents, roamed the Earth and created the world (Bowen, Duffy, Kloeden, Plaistrier, Neales, Ohlssen & Thiessen 2010, p.30 (Eyewitness); Vaisutis, Brown, D'Arcy, Gaskell, Gilbert, Harding, Jealous, McKinnon, Pozzan, Ralings-Way, Roebig, Spurling, St Louis, Watson & Worby 2009, p.45-46 (Lonely Planet); Daly, Dehne, Leffman & Scott 2009, p.1120 (Rough Guide)). The title of the comic strip also points this out: The Dreamtime Duck of Never-Never.

Boomerang, a versatile tool of the aboriginal (Daly et al. 2009, p.522; Bowen et al. 2010, p.30), a map of Australia and a didgeridoo, an old Aboriginal instrument (IDIDJ Australia; Daly et al. 2009, p.616; Bowen et al. 2010, p.31), are the first references to Australia (Don Rosa 2007, p.127, panel 1). Scrooge's father and uncle are discussing his whereabouts back in Scotland and in panel five Fergus (Scrooge's father) points out that gold was found in Kalgoorlie and that is where Scrooge went. Kalgoorlie is the gold capital of Australia, located in Western Australia, and its "Golden Mile" reef near Boulder is still being excavated today (Daly et al. 2009, p.686; Bowen et al. 2010, p.319; Vaisutis et al. 2009, p.956).

Fergus tells Jake (Scrooge's uncle) how Scrooge tried to get to Kalgoorlie riding in a kangaroo pouch, therefore informing the reader for the first time about the fauna of Australia (Don Rosa 2007, p.128, panel 1). The next panel gives more information about the animals of the country, introducing giant wingless birds (emus), flying possums, birds that steal shiny baubles to decorate their nests (Australian magpies or powerbirds) and egg-laying otters (platypuses). Only some of these are actually shown in the drawing, but it is still possible to get the basic idea of the uniqueness of the animals.

On the desert of West Australia Scrooge saves an elderly Aboriginal from a robber by throwing a boomerang that knocks the gun out of his hand and the robber flees. Scrooge is riding a camel, which is not native animal of Australia but was brought there in the 1870's (Bowen et al. 2010, p.28), just in time for Scrooge to get his hands on one of them. Australia is in fact home to the only wild camel in the world (Bowen et al. 2010, p.28).

Few more animals are introduced on the foreground of the panel five on page 129 where a scorpion and a wombat are facing each other (Don Rosa 2007). Wombat, according to Daly et al. (2009, p.1138) is a small and endangered animal whereas scorpion is a common venomous (yet not always dangerous to humans) arthropod of Australia (Worsley School). Snakes are

also a very usual sight in Australia (Vaisutis et al. 2009, p.58; Daly et al. 2009, p.1140) and two of them can be seen on page 130 panels 1-4 (Don Rosa 2007).

The old man tells Scrooge that he is a shaman named Jabiru Kapirigi from the north and he is going to the sacred caves to read the Dreamtale of Bindagbindag. Scrooge ends up helping him by blowing the didgeridoo while Jabiru says the incantation to open the cave. Jabiru takes off his shirt when starting the ceremony, so it is possible to see the decorations painted on his upper body. These paintings can symbolise many different things, such as a persons social position, status in family circle and particular ancestors, totemic animals and tracts of land (Aboriginal Art Online). Jabiru and Scrooge lower themselves to the cave with a rope and find a side gallery with cave paintings: the dream of Bindagbindag. (Don Rosa 2007, pp. 129-131.)

Sydney is mentioned on page 131 (Don Rosa 2007), when Scrooge says there is not enough rope in Sidney to explore the bottomless pit that opens up in front of him. It is the most likely city to offer all necessary equipment because Sydney is the largest city in Australia, leaving Melbourne second and the capital Canberra third (Vaisutis et al. 2009, pp.98; 492; 267; Daly et al. 2009, pp.228; 851).

The dream of Bindagbindag is a story written on the walls at the beginning of the time and each visitor since has left their handprint to the beginning of the Dreamtale (Don Rosa 2007). Figure 4 shows us how Jabiru leaves his signature on the wall to mark his visit to the cave, beneath figure 4 is a figure 5 showing an aboriginal cave painting from Carnarvon Gorge. The handprints are made by placing a hand against the wall and blowing a mixture of ochre and water on it (Daly et al. 2009, p.523).



Figure 4. The cave of Bindagbindag's Dream (Don Rosa 2007, p.131)



Figure 5. Aboriginal art in Carnarvon Gorge (Daly et al. 2009, p.23)

Jabiru shows Scrooge the huge opal that has been in the cave since Dream-time and right after that their rope is taken away by the thief. He wants them to give him the opal in exchange for the rope. He keeps his promise in a manner of speaking, leaving the rope with them to the bottom of the cave. (Don Rosa 2007, pp.132-134.)

Scrooge gets an idea of blowing the didgeridoo to make the call of a lonely emu. He manages to get a curious emu to the opening of the cave at which point he lassos it and rises up to the desert with its help. Scrooge catches up with the robber and manages to surprise him and rope him tightly. Scrooge gets back the opal and starts heading back to the Bindagbindag's cave. (Don Rosa 2007, pp.134-136.)

Australian weather has its own surprises and in case of a flash flood the water can travel to the open desert unexpectedly and with full force (Bryant, C.). Scrooge was unfortunate enough to get caught in such flooding, but fortunate enough to keep his wits about and jumping into the Bindagbindag's cave hoping it will make an air pocket where he can survive. (Don Rosa 2007, pp.136-138.)

The dry ground has absorbed the water so Scrooge gets out of the cave and walks to the edge of the desert to find Jabiru waiting for him. Jabiru had moved on to the cave of the great platypus where the dream continues. Jabiru realises that the dream was about Scrooge and tells him where to look for the dime Scrooge lost and true enough, that is exactly where Scrooge finds it, in the nest of a bowerbird who likes shiny objects. (Don Rosa 2007, pp.138-140.)

The Dreamtale tells that platypus was allowed to see his dream through the crystal eye and so Scrooge looks and interprets it to mean that he must travel to the Rocky Mountains. He leaves right away leaving Jaribu to read the rest of the Dreamtale, which includes the platypus finding a yellow egg and building a mighty nest (reference to Scrooge finding the nugget of gold as big as a goose egg and building the world famous money bin). (Don Rosa 2007, p.141.)

7.2.1 History

Gold rush of Australia began in 1851 and the already established towns were nearly deserted as men headed out to make their fortune along with the European and Chinese immigrants. Australia prospered fast but, even though gold was still found in Western Australia in the 1890's, the last decade was a time of depression. (Bowen et al. 2010, p.54; Vaisutis et al 2009, pp.37-38; Daly et al. 2009, p.1124.)

Explorers found their way around Australia with the gleam of gold in their eyes. The previously unexplored and uninhabited areas of the country were an interest to the people determined to find their fortune. Western Australia and Queensland encountered booms up until 1900 and after that the formerly coarse regions started to attract settlements and markets. (Daly et al. 2009, p.1124.)

Dreamtime, the creation time, when everything in our world was created is the belief system of the Aboriginals. During that time the spirit beings lived on Earth and generated all the features of the world and were the ancestors of all living things. They had different forms when they walked on Earth and they left signs everywhere they passed. Eventually they all aged and returned to sleep from which they had awakened at the dawn of time. Spirits still exist as eternal forces that give life to the newborn and affect every natural event. Their energy flows through the paths they walked during Dreamtime and everywhere they left physical evidence of their visit and those places are sacred sites. (Vaisutis et al. 2009, pp.45-46.)

Daly et al. (2009, p.1120) tells also of the Dreamtime, but very shortly and straight to the point. There is no elaboration of the Dreamtime ancestors, just the plain fact that they are believed to have existed in the beginning of time. The aboriginal belief system is left at that, including the total of 14 rows of information on Dreamtime. The Eyewitness travel guide (Bowen et al. 2010, pp.30-31) does not have much more information by length, but that information is more detailed than the one by Daly et al. (2009). The aboriginal culture may very well be best represented in the Eyewitness travel, where the information on matters regarding aboriginals is gathered together in a very profound way.

Vaisutis (2009, p.46; Kindresley 2010, pp.30-31) continues to explore the meaning of Dreamtime by telling that every person, animal and plant is believed to have two souls, mortal and immortal. Immortal soul is part of the

ancestral spirit that always returns to the sacred sites where as moral soul disappears. Every person born is tied to sacred places of their ancestral spirits and is obligated to take care of these places by rituals and singing. Every person has their own totem, Dreaming, that is the link between the person and the ancestral spirit.

7.2.2 People

Aboriginal people of Australia were never a homogenous race, at the time of the European settlers there were about 750,000 Aborigines and at least 300 different languages. The nomadic lifestyle of the Aboriginals changed when the Europeans started to claim large portion of the land, but other aspects of the cultures survived. Aboriginals still hold seniors in great respect and they are responsible for the maintenance of laws and deciding the punishment for those who break them. (Bowen et al. 2010, p.30; Daly et al. 2009, p.1133.)

Today Aboriginal cultures are more recognized as separate cultures instead being labelled under the term Aborigines. There are such cultures as Koorie communities in Sydney and Melbourne, Pintupi in western deserts, and the Yolngu people of eastern Arnhem Land. The only common threads these cultures have are the continent they live in along with the appalling state of health, education and opportunities they experience. (Daly et al. 2009, p.1133.)

7.2.3 Nature

The nature of Australia is truly unique with animals not found anywhere else in the world. Most of the few mammals are marsupials (animals whose young are born in an immature state) and there are large varieties of birds, reptiles, amphibians and fish. The best-known marsupials are kangaroo, koala, wombat and possum. Monotremes, possibly the most interesting animals, can only be found in Australia and New Guinea and this group consists of ani-

mals that have some characteristics of mammals (warm-blooded, hair and milk production) but they lay soft-shelled eggs. (Daly et al. 2009, p.918; 1138-1141; Vaisutis et al. 2009, pp.57-58; Bowen et al. 2010, pp.24-25.)

The soil and climate of Australia are also very exceptional. The soil of the country has basically not changed at all for the past 90 million years because it is too flat, warm and dry to attract glaciers, its crust too ancient and thick to be punctured by volcanoes or folded into mountains. The misfortunes continue on in its climate. The climate is not based on the season as in most other parts of the world, but rather to the effects of El Niño. Nonetheless, Australian landscape is far from homogeneous; it is very diverse including rainforests, tropical beaches, glacial landforms, striking coastlines and flood plains. (Bowen et al. 2010, p.22, Vaisutis et al. 2009, pp.56-57.)

The climate has had its effect on the animals as well. Birds of Australia have developed some very strange habits, for example “helpers at the nest”. It means that instead of having just parents to help raise the new chicks, the young adults from the previous breeding stay to help with the raising. (Bowen et al. 2010, p.57.)

7.2.4 Conclusions

The image that is formed by the comic strip is about the image of Aboriginals, not of the country as a whole. That is where the forming brand already takes a different turn. The comic strip creates a different kind of a brand just by forgetting the most commonly known features of Australia and introducing new things.

Aboriginal culture is well represented and the idea that is born of the culture is only positive. The comic strip paints a respectable picture of being an Aboriginal and believing in Dreamtime, it is in fact encouraged with the Dream-

tale that tells about Scrooge and it coming true before the reader's eyes. Jabiru is shown as a trustworthy and spiritual man who does not care for earthly possessions.

Travel books focus on the uniqueness of the country, which of course is the best possible choice with the nature like Australia's. The beautiful beaches of the country are also well presented as well as the beauty of the island. There are very dramatic sceneries in the travel books, mostly in the Eyewitness travel book though, because it is the only one that focuses on images instead of the amount of information. The brand that is created through the guides focuses on landscape. Even the uniqueness of the animals that inhabit the country is left more to the side than unique landscapes and climate that have taken over Australia. The travel guides even have different kind of images on their covers; one showing the territory of the mountains (Lonely Planet), one the Great Barrier Reef (Eyewitness) and one the cape Leveque with rough rocks next to the smooth sandy beach (Rough Guide).

The comic strip is not creating the same image as the travel books are trying to put forward. The weird animals of Australia are mentioned in the strip, but that is a very quick mention even though quite humorous. The story focuses on the aboriginal way of life and is interesting on its own, especially since it seems their beliefs are not so well advertised otherwise. Everyone knows of aboriginals of Australia, but how many people actually know anything about their belief in the Dreamtime? The comic strip gives a basic idea of what Dreamtime means to the Aboriginals and it seems like that story could be told more often. The story of Dreamtime in the comic strip is not very precise, but in comparison between the information from the comic strip and the information from the travel guides the aboriginal belief system creates the same brand regardless of the source. The indications to Dreamtime can be reflected to the things told in the books with more detail.

7.3 Scotland: The Billionaire of Dismal Downs

The story of The Billionaire of Dismal Downs, one of many stories based in Scotland, happens in 1902 when Scrooge returns to his home country after a long time of travelling abroad. This story is not as much based in history as most other Don Rosa stories are, in fact everything happening within this story is rather about humour and Scrooge's failed adaptation to his own culture and country.

The story of Dismal Downs is not historically important, but gives a rather nice introduction about the culture of Scotland. It shows characteristics of the Scottish people as well as an actual event called the Highland Games.

Highland Games are a modern day version of the gatherings organised by eleventh-century Scottish king Malcom Canmore whose aim was to find the strongest and fittest men to serve in his army (Humphreys & Reid 2008, p.471). The games are held throughout the summer all over Scotland, not just in the Highlands as the name suggests (Wilson & Murphy 2008, p.42).

The games played today date back to the 1820's and even though some of the events are the same, there are differences between the games played around Scotland. The most common events are tossing the caber, weight shifting, piping, singing, dancing and throwing the hammer. Tossing the caber is the most famous of these events. It requires strength and skill as the athlete must run with the tree trunk and toss it in the air so that it flips over 180° and lands vertically, straight ahead. Another famous form of sport in the Highland games is throwing the hammer. A hammer is a weight on the end of a long pole. An athlete spins on the spot to gather speed while swinging the hammer around the head and then launches it across the field. (Clough Davidson, Randall & Scott 2010, p.31.)

The beginning of the story takes place in Alaska and goes on to tell how Scrooge has started to build his empire. The first view of the Scottish ground we get on the page 175 and fourth panel where Scrooge's father, Fergus, stops reading the letter he had gotten from Scrooge. It is not the first indication to Scotland though; on the very first panel we can see someone (Scrooge) holding a golf club and stirring up some dirt.

The location of the McDuck castle is mentioned in the Don Rosa story *The Last of the Clan McDuck* (Don Rosa 2007, p.8) where there is a map of central Scotland. The map shows that Dismal Downs, a fictional location, is pointed to exist in Rannoch Moor, a factual location.

The Great Moor (of Rannoch) is one of the last remaining wildernesses in Europe and stretches out far to the north and west from Rannoch Station and the end of the B846 (VisitScotland Perthshire).

In the next panel (Don Rosa 2007, p.175, panel five) there is a mention of the name of the village, MacDuich, which is Gaelic and means McDuck (Don Rosa 2007, p.189). Scottish Gaelic is one of the only four Celtic languages to survive into the modern age (Welsh, Breton and Irish Gaelic are the other three) (Humphreys & Reid 2008, p.745).

The national psyche rears its head when the villagers welcome Scrooge back by throwing vegetables and shouting insults (page 176, panels 2-3). Scrooge naturally returns with full power and then the villagers are confused as to why he got angry (page 176, panels 4-5). Wilson & Murphy (2008, p.38) explain the national psyche at length, but all in all the background of the Scottish people has made them *shrewd, meritocratic and outward looking, with a sceptical, inquiring nature*. This definition is in fact also perfect for describing Scrooge himself, as that is a culmination of his character.

Page 177 (Don Rosa 2007) comes to show a very famous stereotype of the Scottish people; they are cheap, tight with their money, which basically everyone already knows about Scrooge. This example also informs the

reader where Scrooge has bought his world famous frock unless they already knew from the Carl Barks stories.

The castle of the clan McDuck is just a short ride away from the village and in the last panel of the 177th page we can see it in its whole glory (Don Rosa 2007). It seems to be an early tower house styled castle with a single tower and an outer wall, but there is not a lot of information of its structure. There is information about different styles of castles in Eyewitness Travel book with pictures (Clough et al. 2010, p.20-21).

Scrooge is determined to run his empire from Scotland and that is why he decides he must take part in the Highland Games, to make contacts and show the people he is one of them (Don Rosa 2007, p.179). Scrooge heads towards the sign up while he sends Scotty to get his McDuck tartan (Don Rosa 2007, p.179). McDuck tartan reminds an existing tartan called MacDuck Final Version (House of Tartan). Tartan is the fabric of which a kilt is made of.

Original form of tartan, the kind that long ago was called Helande, was a fine, hard and almost showerproof cloth spun in Highland villages from the wool of the native sheep, dyed with preparations of local plants and with patterns woven by artist-weavers (Humphreys & Reid 2008).

Scrooge also wears a pouch called a sporran where it is possible to keep the beer money because the kilt does not have pockets. Sporran is made of leather or animal skin and it hangs in front of the kilt. (Wilson & Murphy 2008, p.40.)

Scrooge starts the Highland games by throwing the hammer and continues to sheep shearing and fishing. Since particularly fly-fishing (Wilson & Murphy 2008, p.59) is enjoyed around Scotland at its many lochs and rivers, it is also a Highland game at which Scrooge should try his skills. He catches most fishes, but his method is a bit unorthodox so he gets no points for that game either and after that it is time for the next one: caber tossing. Fifth challenge

of the games is fine poetry and the last, but not by far the least, game is the favourite sport of Scotland: golf.

Scotland is the home of golf. The game has been played in Scotland for centuries and there are more courses per head of population here than in any other country (Wilson & Murphy 2008, p.58).

Scrooge has never played before, so not so surprisingly the ball lands in the Mire and Scrooge is still lacking any points from the games. He does manage to get five bonus points for being cheap enough to dive into a quicksand bog as seen in figure 6, just to get his golf ball back, showing the classic spirit of a Highlander (Don Rosa 2007, p.180-184).

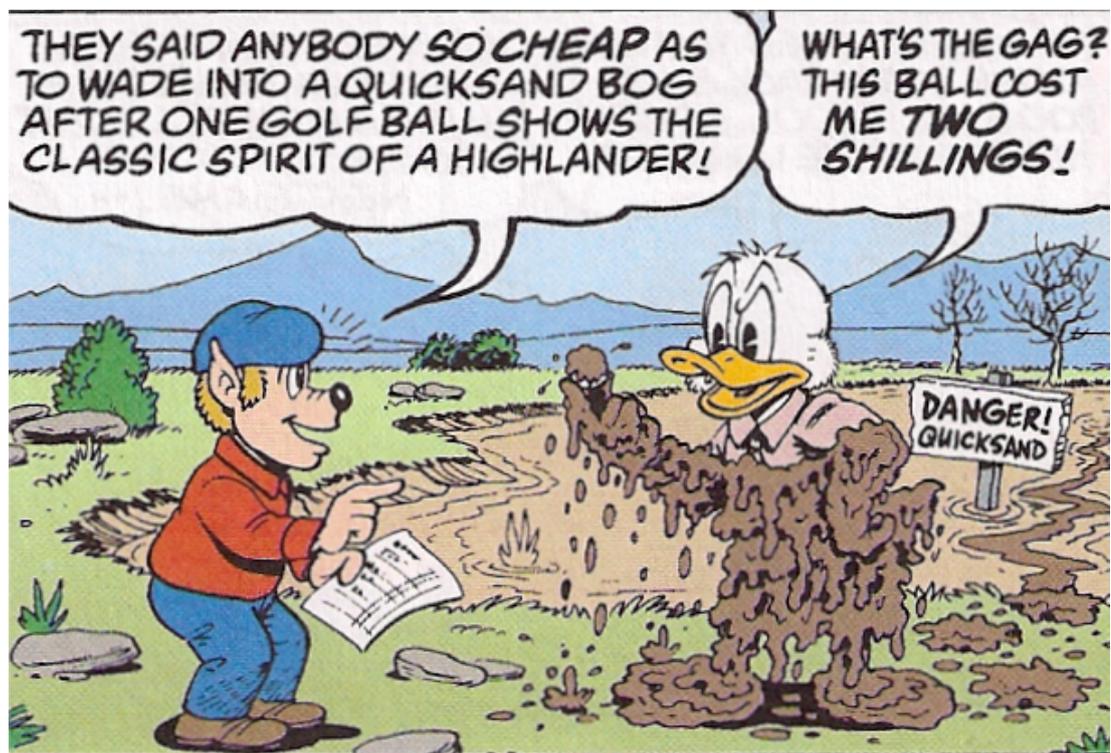


Figure 6. Scrooge and the bog (Don Rosa 2007, p.184)

After the games are over Scrooge realises he is not meant to stay in Scotland and decides to leave for America with his family.

7.3.1 History

As mentioned earlier on, this story does not have historical meaning. It is hidden in the middle of the central Scotland and happens within a time in history where basically nothing is happening in Scotland and definitely nothing in the area where MacDuch is located.

7.3.2 People

Lonely Planet's page 38 tells about the national psyche that has formed to its current state next to a formidable neighbour. Large part of the Scottish national identity lies in the simple fact of not being English, who have often been seen to stand for power, greed, arrogance and oppression. Harsh climate, protestant work ethic and strong sense of social justice have shaped the characteristics of the Scottish people. They are shrewd, meritocratic, outward looking, sceptical and curious. Their downside is the deep-seated sense of insecurity making them to rather talk themselves down than celebrate their success. (Wilson & Murphy 2008, p.38.)

The other two travel guides do not get into the national psyche of the Scots, but rather concentrate on the places to go and things to see. Whereas the Lonely Planet book (Wilson & Murphy 2008) tells about the culture (and basically everything's else as well) in more detail, the Eyewitness Travel guide (Clough et al. 2010) builds a more thorough portrait with the pictures to give a better understanding of all the different things that form up Scotland. Rough Guide (Humphreys & Reid 2008) differs from both other travel guides by leaving the culture to the absolute minimum. Humphreys and Reid (2008) introduce Scotland on pages six and seven, but after that the information is either about the cities, the sights or the history, and there are information boxes hidden in the text.

The Scots in the comic strip seem to fit into the description given in the Lonely Planet travel book (2008). Scrooge himself is also a very good exam-

ple with his short temper, willingness to work and wanting to make his own fortune, looking towards the future wanting to create and experience something new and exciting. His life is a monument to the Scottish way of life.

7.3.3 Nature

The nature is also in a very small role as the only things to be seen are a few animals and the landscape. The characteristic mountains and moorland of the Highlands loom in the background as Scrooge struggles with the games. During the games we see sheep that commonly wander freely around the moorland and hills of Scotland even though the farmers have usually marked them. The other animal mentioned in the comic strip is salmon, a common fish of the lochs and rivers. (Wilson & Murphy 2008, p.59, Clough et al. 2010, pp.18-19.)

7.3.4 Conclusions

Highland Games are a well-respected event that goes on all around Scotland every summer even though the challenges differ from place to place and have even had some changes over the years. The references to the Scottish way of life seem to be in order and even though there are not that many references to the history of Scotland, the few there are do not contradict the Scottish brand. It is only possible to learn more from the comic strip, not to lose faith in the things already learned.

The story gives a very nice representation of the Games and shows some informative aspects of Scottish life while doing it. The image from the comic strip creates a feeling that the Scottish are weird if nothing else. Scottish people seem strange, yet at the same time very intriguing. They have an interesting history and even though they are part of the United Kingdom, it is very hard not to think of them as an independent country.

Travel books build a picture surprisingly different from other countries, making the Scottish people and culture seem interesting but weird, same as the comic strip. The books point out the basic Scottish things such as tartan, kilt, castles (e.g. Kilchurn Castle pictured in every cover), bagpipes and the fact that simple definitions of Scotland do not exist. The travel guides introduce Scotland as a very different kind of place, a place that does not want to be the same as everyone else, but rather the odd one out.

The information in the comic strip is correct and the brand that starts to form from the information goes well with the historical and cultural references. Historical and cultural references form a similar brand regardless of being from the comic strip or from any of the travel guides. It seems that the Scottish brand so far has been well formed and therefore the information and images existing are very much in consensus with the brand they are trying to promote.

8 SUMMARY

This research was supposed to get answers to questions about image and brand creation through the comic strips. The questions looked for answers to what kind of country image is created by the comic strips, is the created image similar with the travel guides' and are the historical and cultural references forming a similar brand regardless of the source?

The image formation depends very much on the person reading the story, because image is an individually based reaction. Images of South Africa after reading the comic strip would include huge, open savannas and many intriguing animals. The story is based in 19th century so there were not so many people or roads that would ruin the idyllic picture of South Africa: there is basically nothing in the middle of South Africa, just a few small villages and

the wildlife. That is the image created by the story. Even though there is not much happening in the story to elaborate the South African history, it is still good to learn something from the comic strip, even if it is somewhat trivial. South African brand that forms from the comic strip is in harmony with the cultural and historical references found in the travel guides. The fauna is well represented and even quite precise, leaving little to the imagination. It is very easy to form an idea of the most common animals found in the South African savannas.

It is fair to say that even though the comic strips and the guidebooks tell a different kind of a story, the end result is very similar. The things that resolve into the country image within the readers mind while reading the comic strip includes less information than the travel guides. Mostly this is due to the facts that the comic strip is concentrated on a certain time and place unlike the guide book which aims to tell all aspects of the country. The image of South Africa through the travel guide does not really change at all. The things that remain to remind of South Africa are the wildlife and the large open areas of the country. The only exception would be the history that reminds of the bad things that have happened in the country, but even though they are remembered it is also remembered that South Africa struggles to let go of the past and focus on developing a better future.

Australia's animals will remain in your memory after reading the story, the desert as well: nothing but sand as far as the eye can see, but most importantly you will remember Dreamtime. That is what the Australia's comic strip (Dreamtime Duck of the Never-Never) will remind you of: the tale of the spirits who roamed the Earth before the beginning of time. It is then possible to remember there are aboriginals who still believe in those stories, who still wander to the caves of the ancients to read the Dreamtale.

Australia's story differs, as the image created by the travel guides seems to focus more on the beach life, surfers and the exotic fauna whereas the image

from the comic strip revolves around the aboriginals. It is a nice way to learn about the importance of Dreamtime for the aboriginals, and to some about the existence of such belief. The information is about the same as can be found from the travel guides, but in the books the story of how the World was created, according to the aboriginals, is just a small paragraph in a huge book. The image created by the travel books therefore differs greatly of the image created by the comic strip. Through the comic strip one is more likely to imagine Australians as free spirits who do not care for the earthly possessions and take time every now and then to travel to the middle of the desert in search of a Dreamtale. Travel guides give a more realistic picture of the Australians basking in the sun, surfing, and living in big cities somewhere close to a coastline. Water, the Ocean, is a big part of the image of Australia in contract to the other image of a hopping kangaroo on a desert highway.

Australia's brand that forms out of the comic strip goes well with the status in the FutureBrand (2010). Australia is more and more interesting, whether reading the comic strip or the travel guides since everything about the country seems extraordinary and the more is read the more stunning the information seems. The historical and cultural references are as accurate as they can get considering the fictional characters and storyline. The references to the aboriginal beliefs, Australian wildlife and historical timing of Scrooge's visit to Down Under are all in order.

Castles, Highlands, Kilts and bagpipes are the first things that come to mind of Scotland, followed very closely by haggis and the Loch Ness monster. Scotland really is a complicated place, it is not a country, even though it often seems like one, and all the things that create the image of Scotland are something very unusual. Castles are quite normal in the rest of the United Kingdom, of course, but talking of all the other trademarks of Scotland: kilt, bagpipe, Loch Ness monster, haggis or even the Highland Games mentioned in the comic strip.

The image of Scotland is indeed very well created and it is unique. Comic strip and the travel guides all say the same thing: Scotland is a weird place with weird culture and people, and they are proud of it. Most likely the image left of the people will have to do with the stereotypes already existing and therefore furthermore induced by the comic strip (or possibly just Scrooge, being a representative of the Scottish people): Scots are cheap and rude, but underneath it all surprisingly soft. The image of the Scottish people remains to be quirky.

The research done in this thesis was able to find answers to the set questions. The thesis was also able to provide some insight into comic-based tourism and the benefits it could provide to tourism field.

8.1 Reliability of the thesis

Thesis is a mixture of different research methods such as theoretical and qualitative methods with some signs of a case study. All this makes it a difficult topic to explore. The report and its results could be different if another researcher made a paper based on the same materials as used in the thesis. This thesis was made from researcher's point of view and because everyone is an individual it is more than possible that they would see different things in the comics or in the travel guides. The image and brand that are created can differ completely on another person doing the research. The facts would remain the same, such as the animals shown in the comics or historical information, but their interpretation could be different. Changing the artist (Don Rosa) or the material (Travel Guides, comic material, references etc.) can affect the results as well giving either similar or completely distinct results.

There are other ways to see whether comics can be useful to tourism or not. A larger, possibly interview-based research could be performed to find out the scale of comic book readers, the results of having read comic strips in childhood and their effect on the touristic decisions made as an adult. The

results of that research could be combined with the work done in this thesis. A well-built research would give more reliable results as they would not be based on the interpretations of a single person but rather based on a collection of interviews.

The results of the thesis point out that comics can affect image and brand and therefore they can be used in tourism promotion. The ways of use can differ, but as an example comics can be used as part of the marketing in travel guides or web pages or by creating an attraction featuring comics. It can also be simpler such as promoting a destination in a comic book.

8.2 Evaluation of the thesis process

The limitation of the project and the definitions of the research methods proved to be the most demanding tasks of the thesis. It was complicated to describe what kind of approach was used when in fact the whole thesis was a mixture of many methods. It would have made things easier if there had been more information about comic-based tourism, but fortunately there was information about a similar topic: film-induced tourism.

Reading books and articles, comparing data and going through seemingly useful information took more time than anticipated. The time limit was stretched beyond the originally set time proving that the researcher still needs to work on the timing of such projects. It would have required more thorough background work to get the process running faster than it now did and it would have made it easier to get a clear idea of the required process. At first it seemed impossible to even get the limitation of the thesis done as everything felt important, but after going through the materials carefully everything seemed easier. The thesis was able to answer to the set questions and provide interesting information about comic-based tourism.

FIGURES

Figure 1 Reasons for travelling, p.9

Figure 2 Rhinos, p.25

Figure 3 Scrooge surrounded by the fauna of Transvaal, p.29

Figure 4 The cave of Bindagbindag's Dream, p.34

Figure 5 Aboriginal art in Carnarvon Gorge, p.34

Figure 6 Scrooge and the bog, p.43

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