Propositions: A.S. Waysdorf

1. To understand the popularity of film tourism, we need to start with the core motivation and experience of the film tourist: love for a particular narrative. (this dissertation)

2. Tourism provides an appealing and culturally accepted way of having a real (physical) experience with places imagined in stories and visuals. Film tourism moves this idea to the diegetic worlds of film and television – it's a way to make them real. (this dissertation)

3. Film tourism is not only about immersing oneself in the diegetic world, but also about experiencing how it interacts with our own. Exploring the differences between the two doesn't break the illusion, but actually enhances the fan's appreciation of the text by gaining new knowledge of how it feels and came to be. (this dissertation)

4. Visiting film-related locations provides a way to commemorate not only a specific film or television show, but being a fan of it. (this dissertation)

5. Given time, a film-related location can become a "home" for a fandom, a well-known and beloved place where fans regularly meet up, see their friends, and express their fandom together. (this dissertation)

6. In our media-saturated world, there is still considerable, and growing, value in un- or demediated experience(s).

7. Fans know the difference quite clearly between reality and fantasy.

8. Just because something is commercial doesn't mean it's inauthentic – but that doesn't mean it's not worth critiquing anyway.

9. In 1992, Henry Jenkins considered fans the "poachers" of the media industries. In 2017, they're more often the game. This doesn't mean they're fully domesticated, however.

10. Academic fan studies would greatly benefit from moving beyond the auto-ethnographic and, more in particular, looking at fans that don't resemble the researcher.

11. In conclusion, Libya is a land of contrasts.