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Repositioning Budapest's tourism milieu for a post-Covid-19 period: Visual content analysis

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Abstract

In order to propose a repositioning toolkit, this research addresses the essence of the daytime tourism milieu of the Hungarian capital Budapest's nightly party zone and formulates the following two research questions: (1) What are the available elements of the daytime tourism milieu of Budapest's party zone? and (2) How can this milieu enhance tourist experience for leveraging a sense of place in a future post-Covid-19 era? The data for this research were collected with the help of 85 undergraduates, who were given the task of taking 3 photos, as if they were tourists, aiming to capture the best reflection of the daytime tourism milieu of Budapest's party zone. A database of 255 photos was analysed through visual content analysis. Additionally, each image was assigned a location of the photo, five hashtags and a short description. The descriptions of the photos were analysed by Python programming and calculations. The findings show the most important research outcomes concerning Budapest's party zone, focusing on the daytime values of the district. The research identified the "creative milieu"', "Jewish heritage milieu" and "gastronomic milieu" as the most important daytime profiles of the party zone. Based on the findings, the authors propose a repositioning toolkit and a strategy which, on the one hand, will develop a stronger sense of place in the case of the tourism milieu of Budapest's party zone and, on the other hand, will position the party zone not only as a place of nightlife but also as a venue of daytime tourism.

Keywords: Party zone, Covid-19, repositioning, sense of place, night-time economy

1. Introduction

Repositioning is the sales promotion of a product or service without changing its main features, which is commonly used for branding (Jewell, 2007; Zhang *et al.*, 2016). It is also a widely utilized practice in the tourism industry and is often applied for eliminating the difficulty of development originating in the complexity of tourism spaces (Fyall, 2019). Repositioning, as an efficient tool for marketing communication, is based on creativity; when repositioning is applied in practice, the feature of the tourism space, formerly rarely visible, is highlighted or redefined (Escriche and Simo, 2016). Crises often prompt the repositioning of tourism destinations (Avraham, 2020). This is driven, firstly, by the lack of development sources and, secondly, by the revitalization of demand, thereby resulting in the reach of new segments. The last such drive is the regeneration of the life cycle of a place (Chacko and Marcell, 2008; Avraham, 2016). After a crisis, the technology of repositioning of a tourism destination depends on several factors including the type of the crisis (economic, environmental, political), the time period (short, mid, or long term), spatial extension (from local to global), and all of these factors have an important role (Scott *et al.*, 2010). Besides no-tourism, Covid-19 also brought opportunities to engage in rethinking and planning. The Diamond model is the most commonly used framework of repositioning, in which the "core competencies" have an outstanding role (Mitki *et al.*, 2011).

While the theoretical background of the technology of repositioning is marketing-oriented, the understanding of the nature of tourism destinations affected is most typically rooted in geography (Hall and Page, 2014). The theory of the "sense of place" is about the exploration and adoption of the symbiosis between space and man, also called the psychology of a place (Buttimer, 1980; Hay 1998). The transdisciplinary examination of the subjective and objective projections of attitudes to tourism spaces can highly build on the success of repositioning (Kock, 2021). The spirit of the place (genius loci), its atmosphere, in most cases, determine its perception (Vecco, 2020). The various effects and spiritual consequences of the given tourism destination on visitors' sense organs are captured, in the most complex way, in the term 'tourism milieu' (Rátz *et al.*, 2008). Tourism milieu is a social construction and is the result of tourists' sense of a place. Also, the reduction of archetypical places preserves the same well-known features and generates similar spiritual reactions in the visitor (Michalkó and Rátz, 2006).

The emergence of a tourism destination's milieu is a relatively long process. As a consequence, the repositioning of such a destination can be done only with mindful prudence (Magas and Basan, 2007). Thus, the milieu's kaleidoscopic composition and the layout of each component serve successful repositioning only to a lesser extent; therefore, it is practical to operate with the entirety of the milieu (Fotiadis–Michalkó–Rátz, 2008). It is well known that the milieu of one and the same tourism destination frequently depends on seasons; however, we should not forget about the influence exerted by the different parts of days (Urry, 1992; Urry and Larsen, 2011). The alpine landscape has a typically two-faced milieu: in wintertime skiing, while in the summer season tracking is the most widespread activity (Franch *et al.*, 2008). Because of climatic changes, the specialists engaged in the analysis of the given Alpine destination realized the inevitability of repositioning (Elsasser and Bürki, 2002). Concerning waterside destinations, serious differences can be observed between the milieus of the parts of the day: in the daytime lying on the beach, while at night time partying is the primary function of the given cultural landscape (Serra *et al.*, 2017). As the tourism demand for metropolises is less seasonal, environmental changes connected to seasons and daytimes in the highly populated settlements are hardly perceptible (Cannas, 2012). It follows from this that the number of studies addressing the repositioning of urban destinations as changing attractions is relatively limited in the tourism literature.

Budapest has a peculiar role in European capital cities' tourism supply (Smith and Puczkó, 2020). In its positioning, cultural and health tourism supply dominated for a long time; yet, in the last decade, party tourism closed up to the former traditional products (Rátz *et al.*, 2008). Budapest's party zone is located directly next to the elegant city centre in the not so neat-looking District 7 (Budapest's party zone and District 7 is used as synonym term hereinafter). The party zone is a circa 0.5 sq km area, with innumerable pubs exhibiting a wide variety of creative concepts and themes, and the zone extends like a capillary through the surrounding streets. This quarter is an official buffer zone of the UNESCO World Heritage site (Andrássy Avenue) and home to the former Jewish ghetto. On the other hand, the vibrant nightlife of the Hungarian capital triggered tourism phobia, which resulted in anti-tourism commotions in the party zone (Smith–Sziva–Olt, 2019). In fact, Budapest is an excellent example of how the increasing availability of low-cost flights, the explosion of the Airbnb sector and entertainment-focused 'cheap' offerings are creating party tourism and making a quarter unliveable. In Budapest, unlike other European cities (Barcelona, Dubrovnik, Venice), it is not the cultural or architectural supply that triggered the phenomenon of overtourism, but the unregulated market of attractive ruin pubs. Thanks to the lively demand for party tourism in the Hungarian capital's ruin bars, Budapest was one of the overtourism destinations before the Covid-19 pandemic (Pinke *et al.*, 2019).

However, pandemic regulations stopped party tourism all over the world, which situation provides an opportunity for repositioning party zones (Gössling *et al.*, 2020; Del Chiappa *et al.*, 2021). Creating a sense of place is fundamental to ensure and sustain repositioning (Jarratt *et al.*, 2019). The research aims to contribute to the theoretical framework by developing a new strategy for repositioning Budapest's party zone after the Covid-19 pandemic. The main research questions are: (1) *What are the available elements of the daytime tourism milieu of Budapest's party zone?* and (2) *How can this milieu enhance tourist experience for leveraging a sense of place in the future post-Covid-19 era?* For the analysis, a qualitative research method, namely visual content analysis has been selected. The study is based on nearly 300 pictures that exhibit the tourist milieu in the area. In the scope of the study, key importance is attached to the repositioning of Budapest's party zone, which up until now – through the eyes of a potential tourist – was given less marked emphasis.

The aim of this study is twofold. The paper, on the one hand, strives to expand knowledge on the repositioning of tourism destinations by integrating milieu theory. On the other hand, the study enriches the theory of tourism milieu itself with the results through the investigation of diurnal changes. This study represents substantial added value in strengthening the sense of place concept, particularly regarding planning, development and management implications. In this paper, in the scope of a theoretical grounding, after a literature review of overtourism, the impacts of the Covid-19 pandemic, the repositioning of a tourism destination, the sense of place, and tourism milieu theories are described first. This is followed by the research methodology section, which elaborates the qualitative research of the study focusing on the photo-based visual content analysis specific to tourism investigations. Furthermore, with the help of topic modelling, content analyses are described here. The discussion section includes theoretical and practical implications. As for the paper's theoretical contribution, added value is generated with respect to the principles of tourism and the strengthening of the sense of place concept, while the study's practical contributions mainly focus on suggestions for tourism management. The conclusion contains 7 recommendations for stakeholders engaged in repositioning Budapest's party zone.

2. Literature Review
Tourism milieu is the practice and/or experience of tourism space (Michalkó and Rátz, 2006). It is a complex concept and relies on both sides of tourism demand and supply. While tourism milieu is

connected to tangible and intangible elements of a destination, its evolution starts with the interaction of tourists with the tourism space as a destination (Michalkó and Rátz, 2006). In basic terms, tourism milieu develops when everybody has a common feeling of, and image in their mind about, a destination. Different tourism milieus might exist of the same place based on geographic location, cultural background, or destination elements. The components of the kaleidoscopic structure of tourism milieu include the dominant landscape, climate, reflection of historic era, visuality, smells, flavours, noises, language, religion, clothing, social interactions, perceived safety, price level, traffic culture, public hygiene, host-guest relationships and dissonance (Michalkó and Rátz, 2006).

Before the Covid-19 pandemic, Budapest was overcrowded due to the night-time milieu of the city centre located in District 7 (Pinke-Sziva *et al.*, 2019). The number of tourists flourished because of the EU accession in 2004 and due to an influx of low-cost flights (Pinke-Sziva *et al.*, 2019; Puczkó *et al.*, 2007). The ambiguous brand image caused by the lack of aggressive and consistent marketing campaigns between the early 1990s and 2010 boosted party tourism (Puczkó *et al.*, 2007; Smith and Puczkó, 2010). Starting from 2009, tourists had non-cultural motivations: namely cheap(er) entertainment opportunities, parties and the growing reputation of ruin bars (Smith *et al.*, 2021). Opened in 2002, Szimpla Kert (Szimpla Garden), which was previously an old factory, boasts to be the first ruin bar with an authentic design. Due to its popularity, many other ruin bars opened and flourished over the years (Zátori, and Smith, 2014). Initially, local residents were visiting ruin bars but then after 2010s those bars became an impressive tourist attraction (Pinke-Szivia *et al.*, 2019). Smith *et al.* (2017) discuss that the ruin bar phenomenon and the density of Airbnb accommodation are interconnected, since most of the Airbnb accommodation is located in District 7 (Dudás *et al.*, 2017). The concentration of Airbnb caused a rise in the number of non-cultural tourists in the city centre, which gave rise to the image of this area as a party zone (Smith *et al.*, 2017). However, the resulting vibrant nightlife accelerated tourism-phobia, which caused anti-tourism commotions in Budapest (Smith *et al.*, 2019). Dirtiness, public urination and street crime were the most frequent complaints caused by overtourism (Pinke-Szivia *et al.*, 2019).

Since the tourism industry creates jobs and prosperity, solutions to overtourism must be a win-win situation that requires long-term planning and collaboration between stakeholders such as governments, local destination management organisations, tour operators, local businesses, and multinational corporations (Brandano and Meleddu, 2021; Heslinga *et al.*, 2020; Jamal and Stronza, 2009). The tourism industry is unlikely to achieve sustainability in the cities which are experiencing overtourism, therefore it is crucial to set strategic qualitative growth goals in order to ensure economic, environmental, and social sustainability rather than focusing on quantitative growth (Benner, 2019).

The Covid-19 crisis could be considered a breeding ground to take the necessary actions against overtourism (Chaney and Seraphin, 2020; Polyzos *et al.*, 2021a; Yeh, 2021) since the pandemic has transformed the state of overcrowded destinations from overtourism into no-tourism or undertourism (Koh, 2020; Farzanegan *et al.*, 2021). Miao *et al.* (2021) discuss that destinations suffering from overtourism during the pre-Covid-19 era might face a sudden increase of tourists wishing to compensate for suspended travels during the post-Covid-19 era. Therefore, governments and tourism stakeholders involved should take actions to reposition the image of destinations in the market (Pinos Navarrete and Shaw, 2020). Accordingly, tourism milieu could be repositioned in the post-Covid-19 era.

Repositioning tourist destinations should be approached strategically since it is a time-consuming and holistic process that requires innovation and the participation of all stakeholders. Diversification of tourism products offered by destinations target segments offer other potentials to reposition

destinations (Stipanović, 2018). Crompton (2009) discusses the following four repositioning strategies, which can be used complementarily to each other. Firstly, real repositioning is the development of new tourism products and services. Secondly, associative repositioning means cooperation with other organisations that already have the desired position to transfer the image of those organisations. Thirdly, psychological repositioning aims to change stakeholders' opinions to align such opinions with the objective. Lastly, competitive repositioning aims to change stakeholders' beliefs about other competitors (Crompton, 2009). In order to achieve successful repositioning, strategies from the financial perspective should concentrate on obtaining new sources of capital, as well as on attracting sponsors and entrepreneurs (Stipanović, 2018).

3. Research Methodology

In most tourism related studies, the survey of the milieu serves as a more accurate exploration of a widely interpreted social-economic environment (Dernoi, 1991; Erkuş and Öztürk 2016). Exploration of the tourism milieu is a serious challenge for researchers (Michalkó and Rátz, 2006), because it requires the observation of a complex place. The elements shaping the tourism milieu kaleidoscopically and their symbiosis, as well as research into psychic reflection are effected through the use of qualitative research methodology (Michalkó and Rátz, 2008). Even so, for the same purpose, the quantitative and hybrid methods can also be used. So far, researchers analysed focalised destinations with the help of interviews and questionnaires, which mainly contained open-ended questions. However, visual content analysis of tourists' photos is an efficient approach to comprehend tourists' behaviour and cognition towards a destination (Zhang *et al.*, 2019), since photographs are the epitome of a destination image (Pan *et al.*, 2014). Visual images contribute to bridging intangibility and the concretisation gap, and thus represent tourists' memories and experiences of as well as affections towards a destination (Zhang *et al.*, 2019). Even though the analysis of tourists' photos helps to trigger the cognition process (Garrod, 2008), this method up to now has escaped the attention of tourism milieu researchers.

Considering that mostly young people visit party zones, students were the most appropriate participants to collect data for the investigation of this study. The data for this research were collected through 85 second-year students majoring in tourism at Corvinus University of Budapest. The students were given a task to take 3 photos, as if they were tourists, and to capture the best reflection of the daytime tourism milieu of Budapest's District 7. Students (in their role of hypothetic tourists) visited the geographically clearly delineated location between 1st April and 30th April in 2019. The students were not informed about the scope or detail of the research project. Their task was only to walk up and down freely in the research field and to make many photos using their own smart phones (or photo cameras) about the daytime urban environment. The students were finally requested to select three digital pictures most typically characterizing the district. The research field included Budapest-based venues affected by overtourism, the capital's party zone located in a less elegant district under revitalization (gentrification) and the former Jewish ghetto. Creative entrepreneurs on the ground floor (street front) of dilapidated houses created ruin bars, which are very popular among young foreign tourists.

A database of 255 photos was analysed with the help of visual content analysis (Newell and Canessa, 2018). Additionally, for each photo students provided data concerning the exact location of the photo, five hashtags and a short description. Firstly, a coding strategy for the photos was developed thematically using the inductive approach. The codes were created based on the data itself. In fact, the codes were created when the data analysis took place, and the authors did not use any predetermined code. This way, the key components of the daytime tourism milieu were inductively derived from the data (Bail, 2014; Baumer *et al.*, 2013). Secondly, the authors applied topic modelling, which is based on calculations and programming techniques for identifying similar and different elements of texts. This

approach located key themes from the written descriptions of the photos. Thirdly, the outcomes of the two methods were compared: key topics in the descriptions of the party district of Budapest – obtained from visual content analyses of photos and from the analysis of photo descriptions – contribute towards a better understanding of the party district's daytime tourism milieu.

Topic modelling is a statistical method which offers comparison of texts based on programming in Python language and calculation techniques. An algorithm was used for analysing general descriptions of the areas through the identification of topics based on the 255 descriptions accompanying the photos. Topic modelling, a statistical big data tool using the Python programming language, is a method applied in philosophy (Blevins, 2010), the social sciences (Light and Cunningham, 2016) and business science (Levy and Franklin, 2013; Vallurupalli and Bose, 2020), as well as in the media (Jacobi *et al.*, 2015) for conducting open questions in surveys. This method produces different possible solutions and researchers need to decide which to choose based on statistical values and parameters. Through a combination of linguistics and computer science, Latent Dirichl*et al*location (LDA) with Machine Learning for Language Toolkit (MALLET) was applied to topic modelling for a better understanding of the "content" of the descriptions. First, phrases were defined as "words", with conjunctions excluded and with affixes and suffixes cut, which method enabled the creation of a list including only the roots of words. This way 5011 words (so-called unique tokens) served as the basis of the topic model. These tokens were given an identification number signalling the topics of the text: these are the so-called "bag-of-words". Such "bag-of-words" representations contained tuples, which were composed of an identification number and the number of the description where the word was found. This way, in the case of each document, it was possible to count how many times different words were included. Every word had a label showing the description it was mentioned in. Running the model several times reduces variability and helps choosing the best of all possible results based on the calculated coherence values. The generated output is topics with the most frequent words and more relevant expressions. In a wider sense, this method is an artificial intelligence technique: every time LDA is run, a different solution is yielded. Statistical analyses and coherence values showed which groups of words are suggested to choose. The optimal number of the topics was selected using exploratory analysis (Chang *et al.*, 2009), identified through choosing the best coherence value, which is the similarity interpretation of the expressions describing the topics. The optimal group number for identifying topics from these photo descriptions was identified to be between 13 and 18, and finally, the model with the topics was selected. Machine Learning for Language Toolkit was used with the basic settings of alpha=5/topic number, and beta=0.01. Topics of the texts were identified with the help of the 10 most frequent words used in the descriptions.

4. Findings and Analysis

Regarding the demographic characteristics of the participants, there was no precise criteria of involvement in the research. However, in terms of gender, 75% of participants were female; and 25% of participants were male. All the participants belong to generation Z and were born in Hungary between 1997-2002.

Figure 1 shows the location of the photographed venues. The location of the photos concentrated in the so-called "Jewish Ghetto". 19% of the photos were taken in Kazinczy Street, where of Szimpla Garden and Budapest's Art Nouveau Orthodox Synagogue are located. 39% of the photos taken in Kazinczy Street were of Szimpla Garden; however, only 4% of the photos taken in Kazinczy Street were about the Art Nouveau Orthodox Synagogue. On the other hand, 15% of the total photos were taken in Dohany Street, where the Great Synagogue of Budapest is located. This building is the largest synagogue in Europe and is also known as the "Tabakgasse" Synagogue. 10% of the photos were taken in Kiraly Street

and 9% of the photos were taken in Gozsdu Courtyard, which is a lively and colourful venue with coffee houses, restaurants, and bars. 7% of the photos were taken in Dob Street, which offers special architecture and firewall paintings. The remaining 40% of the photos were from 23 different locations including streets, squares and boulevards located in the Jewish quarter.
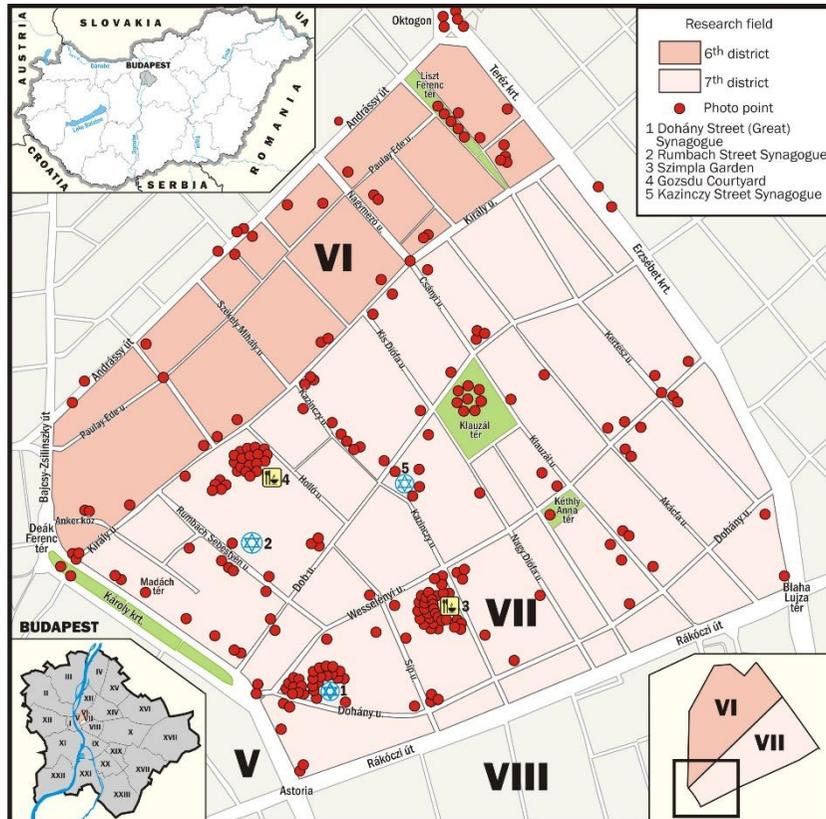

Figure 1. *Location of photos taken in Budapest's party zone*
Source: Based on own research (Cartography: Lívia Kaiser, CSFK)

Based on the thematic inductive analysis, the authors categorized the photos as primary and secondary contributors of the daytime tourism milieu of District 7, except for the negative photos, which make up 2% of the photos. These negative photos were of rubbish bins and dirt in the streets. Primary contributors represent originally existing assets for non-tourism purposes, while secondary contributors represent assets intentionally built for the purposes of tourism.

As demonstrated in Figure 2, primary contributors made up 58% of the photos, and comprised 3 sub-categories: built environment, cultural resources and social resources. Dilapidated buildings, the 'ruin' character of the architecture in the area, courtyards of the old buildings and built hybrids such as parks in a square were in the focus of built environment photos, which totalled 22% of the total photos. Cultural resources had a share of 34% of the total photos and had 2 sub-sub-categories: creative art and Jewish heritage. Street art, street music, and sculptures in street settings formed the creative art sub-category, which comprises 21% of the total photos. It is important to point out that 90% of the creative

art photos were of firewall paintings and graffiti art. One could interpret this as a means of street art bringing creativity into the 'ruined' setting of the Jewish quarter. The so-called Jewish triangle of Budapest (Budapest Great Synagogue located in Dohany Street, the Art Nouveau Orthodox Synagogue located in Kazinczy Street, and the Rumbach Street Synagogue) created the Jewish heritage sub-sub-category, which forms 13% of the total photos. 88% of the Jewish Heritage photos were of the Budapest Great Synagogue. Photos that highlighted community and social interactions formed a sub-category: social resources within the so-called primary contributors comprised 2% of the total photos.
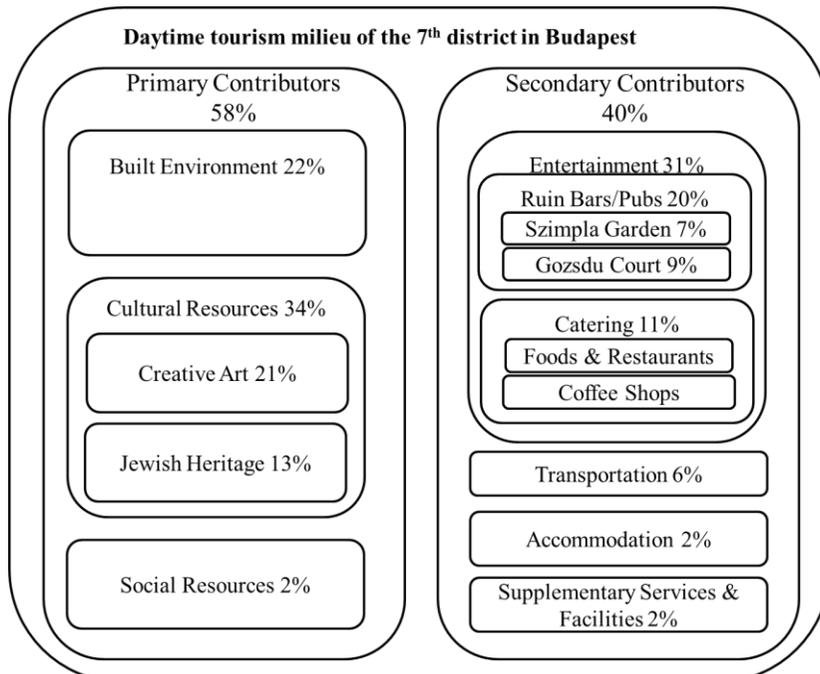

Figure 2. *Daytime tourism milieu components of Budapest's party zone*
Source: Based on own research

The secondary contributors made up 40% of the photos, and had 4 sub-categories: entertainment, transportation, accommodation, as well as supplementary services and facilities. The entertainment sub-category had a share of 31% of the photos. Images showing catering formed 11% of the total photos, while pubs/ruin bars had 20% of the total photos. This suggests an unbalance between the catering and ruin bars/pubs sub-sub-categories of entertainment, which caused overcrowding in the night-time economy. The transformation of a derelict building into repurposed ruin bars have brought new life to the area and mushroomed over the past 20 years. It was only at the beginning of the 2010s when tourists started to discover the culture of ruin bars. However, it is clear that the Jewish quarter altered from cultural heritage tourism to a night-time economy. The heterogeneous distribution of entertainment resources demonstrated that on the implementation level, it requires a long-term vision for tourism stakeholders to not only increase the catering resources in the location, but also to encourage tourists to readopt the experience of the daytime tourism milieu. 38% of the ruin bar/pub photos were taken in Szimpla Garden, which makes up 7% of the total photos; and 48% of the ruin bars/pubs photos were taken in Gozsdu Court, which makes up 9% of the total photos.

Figure 3. *Main components of daytime tourism milieu in Budapest's party zone.*
Upper left: Dohany Street Synagogue; lower left: Gozsdu Court as an iconic
gastronomic place; right: street art on fire walls
Source: Gábor Michalkó's working group, 2019

Photos of traffic culture, i.e. old-type yellow trams and old metro stations formed the transportation sub-category, which had a 6% share in the total photos. The accommodation sub-category was composed of hotel and hostel photos, and accounted for 2% of the total photos. 80% of the accommodation photos captured Arkad Bazar Hostel, which has varied architecture composed of socialist and old ruined styles, and is located in Dohany Street. Souvenirs and guided bike tour photos generated the supplementary services and facilities sub-category, which had a share 2% of the total photos.

With the help of the text-driven approach of the topic model, another technique of classification is evolved: this emerged from the collection of texts as a whole through computation. 255 textual descriptions of photos were used as input. According to common practice used in computational text analysis, in order to find the roots of words, before identifying the word basket of the text, a few steps had to be made to formally combine words belonging to each other in an expression. 5011 words were found in the text. Topic models assume that people who provide descriptions of photos have a word set, so-called topics in their minds. These topics are the motifs that appear in the analysed texts, so these are the words which describe the images the most extensively. A combined text consisting of the descriptions of photos provides information on the distribution of topics. Photos can be described with the help of these motifs, called topics. Before this procedure starts, data have to be "cleaned". After that the identification of the words follows: this gives the best description of the motifs; this way the topic model of the data is created. It was found that the best description needs 13 to 18 topics. Based on the evaluation, 16 topics were selected as optimal for this dataset. After choosing the optimal number of topics, the distribution of the topics was calculated in the case of the descriptions. The probability of

the best 10 words for each topic was observed; and, depending on these words, the topics were characterised by tagging them with names and themes.

To get a simple structure of the context, an allocation of the themes of the framework was done with the help of a selection of a word set. These words, i.e. key themes, characterise what Budapest's 7th District means for visitors. The topics in the photo descriptions are the following: built environment, creative arts, historical heritage, attraction, crowd, originality, ruin bars, music, entertainment, street food, restaurants and coffee shops, accessibility, accommodation, atmosphere, experience, leisure. Interestingly, the top five terms in each topic had a probability ranging from 0.1 to 0.13. As topic modelling is a "bag of words" method, the order of these words is not significant.

The frequency analysis of 1275 hashtags attached to the photos shows a wide range of words and expressions. "Budapest" was detected 53 times, the second most often used hashtag "street art" was mentioned 19 times, to be followed by "synagogue" and "ruin bar" 18 times, and "architecture" 17 times.

Topic models show that the characteristics and themes of the descriptions of the photos are similar to what was found based on the visual content analyses. The combination of computational and qualitative methods produces a coding that exhibits topics and central themes of pictures; these topics and central themes, in turn, illustrate the daytime characteristics of the locations under scrutiny. Coding procedure of the combination of computational and qualitative methods forms three pillars of themes: historical heritage; creative art and design; and entertainment. Both the visual content analysis of the photos and the computational analysis of their descriptions yield main themes: historical heritage, built environment, creative arts, street food, restaurants and coffee shops, experience; these are reflected in the hashtags as well. Primary and secondary contributors are in balance, as shown by the visual content analysis of the photos. Themes determined on the basis of both photo analysis and topic modelling partly describe interior and partly exterior environments. Surprisingly, contrasts have also been detected: such contrasts include street food and fine dining, street art and museums, old buildings and new buildings, crowds and tranquillity, etc., giving the descriptions originality. Besides entertainment, this area has many facilities and a unique ambience, and it is rich in attractions for daytime tourism.

5. Discussion

Based on the heuristics of the research, "creative milieu", "Jewish heritage milieu" and "gastronomic milieu" have been identified as the most significant three pillars of the reflection of daytime tourism in the party zone. For years creativity delivered the competitive edge of destinations, especially in the case of urban areas. Creative milieu is either a composition of buildings, a part of a destination or an entire destination that encapsulates hard and soft infrastructures to pave the way for ideas, inventions, or art. In an urban context, the creative milieu needs to be approached in a holistic way and each aspect of urban life, ranging from cultural, social, environmental, economic, and political innovativeness, should be covered (Landry, 2000). The historical background of Budapest has inevitably caused the city to be multi-cultural, which should be treated as an opportunity to boost cultural innovativeness. The Jewish heritage milieu will ensure that District 7 continues to be a cutting-edge daytime tourism destination. The homogeneous distribution of entertainment resources is necessary, thereby reinforcing the dynamics of the Jewish quarter as a holistic and balanced tourist space of daytime and night-time economies. These three key pillars should be seen as integral parts of the daytime milieu of District 7, which thus create a unique synergistic environment with "Creative milieu", "Jewish heritage milieu" and "gastronomic milieu" contribute to one another's success, and it is significant to understand the interplay between these milieus. One cannot approach creative milieu as separate from the Jewish heritage milieu or the gastronomic milieu. And this applies to each of these milieus.

5.1. Theoretical contribution

The determination of a location's meaning of tourism milieu, as described in this study, is built on elements obtained through social construction. This is so because tourism milieu is generated by individuals' experience of the destination in question. The description of this experience can be provided by using visual resources: for this purpose, photos can be used instead of prior verbal and written narrations. Tourism milieu's traditional methodology (questionnaires and interviews) can primarily be extended by reports published in the social media and by collecting and processing evaluations of visual contents and descriptions. To this end, the researchers have already analysed the rates and comments published in Tripadvisor and booking websites, and the photos uploaded on Facebook and Instagram (Sulyok *et al.*, 2018). It must be noted, however, that service providers operating the same websites restrict access to information managed by them through all possible means thereby making it difficult to use such information for research purposes. Due to this, it is not possible to build classical big data using this information. However, tourists' photos could be considered a scientific gold mine and an immensely rich source for identification in destination marketing (Hays *et al.*, 2013). In the scope of this activity, the research of the tourism milieu, especially the visual world of the Instagram could be helpful, thanks to hashtags, posted with pictures and uploaded by users. On the one hand, destinations become easily targeted; on the other hand, with the high number of hashtags pictures could be more easily understood (Volo and Irimiás, 2020). Over two hundred photos of the same places can be examined, and with their qualitative interpretation we can conclude what has drawn the photographers' attention, what kind of atmosphere these pictures reflect in their understanding (Lo *et al.*, 2011). This research attempted to determine the daytime tourism milieu of the Budapest' party quarter by analysing the photos and their hashtags provided by the students.

The research was unique as it studied the repositioning of a part of the town of Budapest, which essentially has a vibrant nightlife. This study is supposed to reveal the opportunities offered by the daytime milieu of the location under scrutiny. The methodology of the study is based on the concept of co-creation, and – compared to studies with a similar methodology (Haldrup and Larsen 2011) – the students' local knowledge and specific tourist perspective can be considered an added value in the research process. Thanks to daytime photo shoots, the values of this part of the town, previously exploited only during the darkness of night, have been revealed.

5.2. Practical contribution

Before travelling to a place, visitors are exposed to several information sources through communication channels. These information sources shape their prior sense of place concerning selecting a destination (Pung and Del Chiappa 2020). In addition, this choice could affect how they will experience and consume the tourism milieu of a destination. For creating a sense of place, before a trip, communication channels picturing the daytime tourism milieu of District 7 should be given due consideration. As a result, daytime tourism milieu will be experienced by these tourists, which will result in a stronger sense of place during and after the trip.

The social media started to emerge as a tool for commercial purposes and has become a critical communication channel in the case of tourist destinations. As global competition increases, the performance and strategic position of a destination are becoming more dependent on the place's ability to successfully manage mass communication. As the power of social media accelerates exponentially, destinations must keep up with the speed of those platforms. Individuals' involvement in online communities also requires destinations to actively use these platforms for informing and attracting tourists. Social networking platforms could be considered as a means of familiarizing tourists with the

creative milieu, Jewish heritage milieu and gastronomic milieu of District 7 by way of portraying destinations through photos.

App development concerning destinations is critical to ensuring easy mobile phone use for tourists searching for information (Pabel and Prideaux, 2016). Since using mobiles is positively associated with the drivers of behavioural intention (Tan *et al.*, 2018), the application "Budapest City Guide and Tours" should focus on the party zone's components of daytime tourism milieu. In addition the social media engagement of experienced tourists should be encouraged with incentives, which will cause long tail effects through inspiring future visitors to see and experience the creative milieu, the Jewish heritage milieu and the gastronomic milieu. Also, influencers could play a key role in promoting daytime tourism milieus through their posts, which – due to passive learning – may positively affect the satisfaction level of visitors regarding their trips (Seeler, Lück and Schänzel, 2019).

In addition, it is important to perform marketing activities based upon the target groups' social media usage patterns rather than socio-demographic characteristics (Choe, Kim and Fesenmaier, 2016). Using humour in fostering the online experience attracts new tourists and boosts the loyalty of experienced tourists (Jiménez-Barreto *et al.*, 2020a). However, the online destination experience and the perception of authenticity might differ along with the type of social media platforms concerned. In particular, platforms offering more visual – rather than textual – stimuli are perceived as the most attractive in terms of their sensory, behavioural, affective and intellectual character (Jiménez-Barreto, Rubio and Campo, 2020b). Social media users are storytellers who co-create their experiences about destinations: therefore, for the promotion of tourist destinations, it is vital to be active in interacting with social media users and co-create stories with them. In other words, social media users should be considered potential collaborators who share a common agenda concerning tourist destinations. Besides, for the creation of personal emotional ties with tourists, the social media presence of District 7 should incorporate the District as an individual storyteller based on the notion that marketing has become personal as well as collective (Lund, Cohen and Scarles, 2018).

6. Conclusions

The Covid-19 pandemic, on the one hand, resulted in a never-before-seen relapse in tourism. On the other hand, it provides a historic opportunity for the sector to restart and establishing its sustainable future (Fotiadis *et al.*, 2021; Polyzos *et al*,. 2021b). Before the crisis, several popular tourism destinations struggled with the effects of overtourism, including Budapest (Dodds and Butler, 2019; Škare *et al.* 2021; Wall, 2020). In the heart of the Hungarian capital, in the densely populated party zone, the demand for ruin bars serving night-time economy made that part of the town unliveable (Pinke-Sziva *et al.* 2020). From one day to the other, the pandemic caused an almost deadly silence in this previously vibrant district. The emphasis from nightlife shifted again to daytime, which offered the opportunity to start a discussion about the repositioning of the party zone. Therefore, with the help of the outcomes of a milieu research conducted in 2019 and based on picture analysis, this study contributes to rethinking the touristic functions of the Budapest-based District 7. The burden, concentrated in space and time, caused by party tourism could be overcome by a decrease in demand for nightlife, and by developing those attractions of the district that are consumed during the daytime. The peculiar milieu of the zone, the symbiosis of the mouldering houses and the gentrification of the housing stock's lead by Airbnb makes the location unique. The proof and the memorial of the culture of the Judaism destroyed during the Holocaust, the Hungarian and the international gastronomy's cavalcade both predestine the location of the study to utilize its demand, which was previously covered by the darkness of the night, in the daytime.

The repositioning of the party zone based on the above creative, Jewish heritage and gastronomic milieus is a key factor in achieving sustainable competitive advantages for Budapest. This job, in fact requires the collaboration of local and central governments, service providers, and NGOs as well as the involvement of tourism and marketing professionals. Regarding repositioning with a view to creating a sense of place and in terms of the capacity building of District 7, the following 7 recommendations (R) have been made:

R1: Balance entertainment resources by establishing more coffee shops, restaurants, creative stores, and shopping facilities for daytime tourism activities. The change of tourism supply or expansion can be encouraged by tax reductions and favourable rental conditions. This would help to moderate and discourage further growth of nightlife-based ruin bars.

R2: Perform focused marketing activities targeting the appropriate segments. Cooperation between, and joint research activities of, District 7's marketing experts and Budapest's Municipal Government should be encouraged.

R3: Marketing activities should be performed on digital platforms based on the target groups' media use focusing on the platforms offering more visual stimuli instead of textual stimuli.

R4: Storytelling should be used: in this marketing activity a wide range of storytellers co-creating the destination's image can be involved with a view to creating personal emotional linkages with the target groups. The development of interactive sightseeing apps, photo points should be encouraged to stimulate image sharing on Instagram. In addition, small group thematic guided tours can be encouraged for co-creating the destination's image.

R5: For boosting behavioural intentions, app developments should be encouraged to ensure easy-to-use mobile services to aid tourists searching for information. Tourists should be encouraged to share contents about the 'creative milieu', 'Jewish heritage milieu' and balanced 'gastronomic milieu', which will co-create stories and the image of the Jewish quarter.

R6: Humour should be used in marketing campaigns. The sad state of the quarter can be well compensated for by humour, which helps to understand the spirit of local residents.

R7: Both residents and people working in Budapest's District 7 should be encouraged to become active participants in the repositioning process. These persons have to be made aware of the fact that they are an integral part of the tourism milieu, but at the same time they have to be consumers, who are proud to show this UNESCO World Heritage site buffer zone to their guests (VFR or business tourism).
Party tourism is important in Budapest's District 7, but this location can offer much more thanks to its attractions, busting life and potentials. It should be emphasized that the area's daytime tourism milieu offers as many experiences and opportunities as the night-time tourism milieu. Strategic planning can prevent overtourism, hence the gentrification can become more balanced (Olt *et al.*, 2019; Sequera and Nofre, 2020). New aspects generated by the findings of this research are likely to help refresh the dialogue between stakeholders. In a next phase of this research project, service providers will be interviewed about their attitudes to this repositioning.

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