

Word-of-art: The relationship between destination image and art

Tiago Borlido ^{1*} and Elisabeth Kastenholz ²

¹ Department of Economics, Management, Industrial Engineering and Tourism, University of Aveiro, Campus Universitário de Santiago, 3810-193 Aveiro, Portugal. Email: tiago.borlido@gmail.com

² Department of Economics, Management, Industrial Engineering and Tourism, University of Aveiro, Campus Universitário de Santiago, 3810-193 Aveiro, Portugal. Email: elisabethk@ua.pt

*Corresponding author

Abstract

Destination image is a prominent topic in tourism research. While art's importance in marketing has been highlighted by some authors ever since Gartner (1994) included it in his taxonomy of image formation agents, a systematic literature review on the relationship between art and destination image is still lacking. This paper thus explores this relationship through a qualitative systematic literature review of Scopus-indexed research published between 1960 and 2020 concerning this theme, discussing the main findings and methodologies utilized. Results show that different art forms have been the object of diverse types of research throughout the years, with cinema standing out as the most studied art form, while painting, sculpture and the performing arts have barely been approached in the destination image literature. Overall, the impact of semiotic qualities in art on destination image has been proven in several studies, and the concept of "word-of-art" is suggested to accommodate these findings. Gaps and future avenues of research are identified.

Keywords: destination image; art; literature review; tourism marketing; word-of-art; pop culture

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1. Introduction

Destination image is considered one of the most relevant factors in explaining tourist behaviour before, during and after the visit, specifically as an important predictor of destination selection (Nghiem-Phú & Bagul, 2020; Styliadis, Belhassen, & Shani, 2017; Tasci & Gartner, 2007; Tasci, Gartner, & Cavusgil, 2007). It is thus of crucial importance for marketing strategy, as destination image projection, combined with suitable communication strategies, allows tourism stakeholders to strengthen their intended destination image and consequent competitiveness (Camprubí, 2009; Crompton, 1979; C.-H. Liu, Jiang, & Gan, 2021).

Kastenholz (2002) distinguishes between two closely interconnected but separate fields of destination image analysis: a) the **consumer behaviour perspective**, concerned with image as conceived by and impacting on the tourist; and b) the **destination marketing perspective**, concerned with image as projected by and impacting on the destination. Most studies focus on the consumer's perspective and its respective implications on destination marketing. This study assumes both perspectives as relevant for the theme being analysed: the impact of art on destination image.

The concept of destination image, like many concepts in the social sciences and specifically in the relatively young field of tourism studies, is still lacking a consensual definition (Iordanova & Styliadis, 2019a; Josiassen, Assaf, Woo, & Kock, 2016; Nghiem-Phú, 2014; Tasci et al., 2007). Tasci et al. (2007, p. 200) suggest a relatively complete definition of destination image as "an interactive system of thoughts, opinions, feelings, visualizations, and intentions toward a destination". The authors imply that image is made of a series of interrelated but distinct components, of a cognitive, affective and behavioural nature. However, consensus is lacking on the components or dimensions of destination image. Many authors identify two components only: cognitive and affective (Baloglu & Brinberg, 1993; Baloglu & McCleary, 1999; Kastenholz, 2002; Seehyung Kim & Yoon, 2003; Stepchenkova & Mills, 2010; Tasci et al., 2007). Authors such as Gartner (1994), Tasci et al. (2007) or Hao, Xu and Zhang (2019) add a third component: the conative or behavioural dimension. Moreover, some authors such as Kastenholz (2002) also include imagery as a component.

Cognitive image refers to knowledge or beliefs about a destination, whereas affective image relates to feelings towards that destination, i.e. associated emotions and values, like excitement about exoticism or anxiety for one's safety. The conative component refers to behaviour, that is, how people act based on perceived destination information (Gartner, 1994; Kladou & Mavragani, 2015; Konecnik & Gartner, 2007). Lastly, imagery is the mental process of assimilating multisensory information and developing conceptions about destinations (Matos, Mendes, & Pinto, 2015). Destination image is a highly subjective, affectively enriched and multidimensional perception, shaped by personal values, motivations and emotions (Baloglu & McCleary, 1999; Kastenholz, 2002), which are naturally associated to the similarly multidimensional, emotionally-enriched and value-shaped, experiences sought at the destination (Iordanova & Styliadis, 2019b; Sharma & Nayak, 2019). These image dimensions are interconnected and should be studied in an integrated manner (Tasci et al., 2007).

Several factors and agents are responsible for shaping destination image and its components in consumers' minds, as conceptualized in several models of destination image formation, which suggest the dynamic nature of destination image (Z. Chen, 2019; Iordanova, 2015; Iordanova & Styliadis, 2019a; Seongseop Kim, Styliadis, & Oh, 2019; Marine-Roig, 2015). These factors may be reduced to two main types: personal and stimulus factors. The former concern the psychological and social aspects of the individual affecting destination image (i.e. education, motivations, values, personality, etc.), while the latter refer to the many information sources that shape that perception (Baloglu & McCleary, 1999).

According to Gartner (1994), these information sources fall into four major categories:

- Overt induced agents - DMOs, travel agencies, tour operators and other organizations with a manifest interest in promoting positive images;
- Covert induced agents - including opinion leaders and influencers paid by DMOs, enhancing the credibility of the projected image, as well as second-party endorsement through apparently unbiased reports published in the media;
- Autonomous agents - truly independent sources, often responsible for creating organic, stereotyped destination images, including news reports, articles or elements of popular culture and art;
- Organic agents – of which three subcategories can be distinguished:
 - Pure - the tourists themselves and their real-life destination experiences;
 - Solicited - word-of-mouth information requested from family or friends with personal destination experience;
 - Unsolicited – word-of-mouth information given without request by individuals with destination experience.

Different combinations of these agents can produce vastly different images of the same destination in different consumers' minds (Beerli & Martín, 2004; Camprubí, 2009; Gartner, 1994).

This article focuses on a particular type of autonomous agent – art – and on its relationship with destination image. Art has become an important driving force behind post-modern economic development, having enormous potential for adding value to economic processes. It can sponsor new consumeristic behaviours, inspire the creation of new goods and services and even lead to the development of new technologies (Plaza, Haarich, & Waldron, 2013).

Some of these new consumeristic behaviours can be of specific importance to the field of tourism. As Franklin (2018, p. 404) points out, “art tourism has always been stimulated by the relative immobility of art – that for a variety of reasons it is ‘placed’, where it was created, or where it is collected together, or where it is displayed, where it is traded and where it is embedded in the cultural life of specific cities, civilisations and peoples”. This ‘relative immobility’ has drawn travellers to neighbouring or even distant destinations, both as art professionals or as individuals seeking self-improvement, in turn fostering the development of the tourism sector (Franklin, 2018). Vari (2016), for example, speaks on how artists such as Cézanne, Monet, Van Gogh, Toulouse-Lautrec and others still seem to be able to attract tourists and artists towards the Parisian neighbourhood of Montmartre; Plaza et al. (2013), on the other hand, seem to find a connection between the news buzz around Pablo Picasso’s *Guernica* and the number of visitors to the homonymous Basque town that gave the painting its name.

As a meaning-enhancing symbol connected to places, the importance of art in destination marketing and branding is therefore evident. Considering that, like brands, art is representational and can add value to businesses and regional economies (Plaza, Haarich, & Waldron, 2013), artists can have crucial importance on destination branding and marketing. Logos, brand identities and branding campaigns use visual materials to create distinctive brand images, and yet the role of art on place branding remains largely unexplored (Schroeder, 2005). Due to its representational value, it can easily be integrated into branding strategies and can, in some cases, create brands on its own (Plaza et al., 2013).

For such potential to be seized and fully harnessed, however, a better knowledge of this relationship between art and destination image needs to exist. What research exists? What evidence of the influence of art on destination image can be found? What of its marketing implications?

This paper thus seeks to ascertain the state of the art on this matter through a systematic literature review of research carried out between 1960 and 2020 on this theme. Canudo's (1923) distinction of the seven classical arts has been used as the operational definition of art for this study. This author identifies seven forms of art: architecture, cinema, dance (which we have widened to include any form of performing art), music, painting, poetry (which we have widened to include any form of literature) and sculpture. This study's main objective is thus to identify studies that address the impacts of art on destination image and construct a systematic literature review where main findings are assessed, methodologies used are identified and potential gaps are pinpointed.

This paper is divided into five sections, including this introduction, followed by the methodology used for this review. The third section presents the results of the analysis in terms of methodology applied by the reviewed studies, components of destination image considered and relationships found between art and destination image. The final section discusses main findings and proposes pathways for future research.

2. Methodology

2.1. Data collection

In order to select the documents to be analysed in this review, the Scopus database was used, since it is the "largest abstract and citation database of peer-reviewed literature" (Elsevier, 2018), and is widely used for literature reviews in the tourism area (e.g. Lane & Kastenholz, 2015; Martins & Costa, 2017; Milheiro, Eusébio, & Kastenholz, 2014). The documents were selected using eight search strings, the first focusing on combinations of the construct "art" and the construct "destination image", and the remaining seven focusing on combinations of each of Canudo's seven art forms and the construct "destination image". The search strings utilized and the dates on which they were used are presented with the article selection process in Table 1. The full list of articles selected is in Appendix 1. The following criteria were utilized for selection:

- (i) **Period of data collection:** We chose not to exclude any articles using the period of data collection as a criterion. As a result, the period of data collection selected was the widest permitted by the Scopus platform: 1960-2020.
- (ii) **Language:** Since not all articles the search strings yielded were written in languages the authors were fluent in, only articles in English, Spanish, Portuguese or French, were accepted. Articles in any other languages were excluded from the final selection of articles.
- (iii) **Theme:** Only articles specifically analysing the impact of art on destination image were selected for this review. The vast majority of the articles the search strings yielded were eliminated due to this criterion, since a lot of these articles would refer to art or to destination image, but fail to analyse the link between both topics.
- (iv) **Accessibility:** Articles to which the authors had no access (specifically, due to paywalls) were not analysed in this review.

This search yielded 816 articles, which was narrowed down to 97 after application of the aforementioned criteria. Additionally, 14 of the 97 articles were duplicates, leaving 83 articles for analysis.

Table 1. *The process of article selection*

Keywords	Date	Number of articles found	Number of articles eliminated due to criteria Nr. 2	Number of articles eliminated due to criteria Nr. 3	Number of articles eliminated due to criteria Nr. 4	Number of selected articles	Duplicates of articles already selected
(art OR artist*) AND (destination image OR place image)	19/05/2020	144	6	128	1	9	1
(cinem* OR movie* OR film* OR TV OR television OR actor* OR actress* OR director*) AND (destination image OR place image)	19/05/2020	260	4	201	9	46	2
(painting* OR painter*) AND (destination image OR place image)	21/05/2020	22	4	18	0	0	0
(sculpture* OR statue* OR sculptor*) AND (destination AND image OR place AND image)	21/05/2020	7	1	6	0	0	0
(performing AND arts OR dance* OR theatre OR theater OR performance) AND (destination AND image OR place AND image)	21/05/2020	20	0	18	0	2	2
(music* OR song* OR singer*) AND (destination AND image OR place AND image)	21/05/2020	55	0	36	3	16	5
(book* OR writer* OR literary) AND (destination AND image OR place AND image)	22/05/2020	120	6	100	4	10	3
(architect*) AND (destination AND image OR place AND image)	26/05/2020	188	3	170	1	14	1
TOTAL NUMBERS		816	24	677	18	97	14
TOTAL NUMBER OF ARTICLES SELECTED: 83							

Table 2. *Artforms analysed by each of the selected articles.*

Author/Year	Type(s) of art being analysed							
	Cinema	Painting	Sculpture	Performing Arts	Music	Literature	Architecture	Arts in general
Saúde & Rodrigues, 2020					X			
Yin, Bi & Chen, 2020					X			
Cardoso, Vila, De Almeida & Brea, 2019					X			
Gupta, Foroudi, Väättänen, Gupta & Wright, 2019	X							
Włodarczyk & Duda, 2019						X		
Arcos-Pumarola, Marzal & Llonch-Molina, 2018						X		
Carballo & León, 2018								X
Duarte, Folgado-Fernandéz, Hernández-Mogollón, 2018					X			
Farayi & Bolivia, 2018	X							
García de León & Mendéz Sainz, 2018							X	
Nametova & Tolymbek, 2018	X							
Slak Valek, 2018								X
Suhud & Wilson, 2018	X							
Wen, Josiam, Spears & Yang, 2018	X							
Belavilas, 2017	X				X	X		
Garay & Morales Perez, 2017					X			
Giraldi & Cesareo, 2017	X							
Arnegger & Herz, 2016					X			
Brotons Capó, Murray-Mas & Blazquez Salom, 2016	X							
Cirer-Costa, 2016	X							
Michelson & Paadam, 2016							X	
Skinner, 2016	X							
Sou, Vinnicombe & Leung, 2016				X				
Gyimóthy, Lundberg, Lindström, Lexhagen & Larson, 2015	X				X	X		
Josiam, Spears, Pookulangura, Dutta, Kinley & Duncan, 2015	X							
Loureiro & de Araujo, 2015	X							
Quintal & Phau, 2015	X							
Zeng, Chiu, Lee, Kang & Park, 2015	X							
Johnson, 2014					X			
Pan, Lee & Tsai, 2014								X
Pan & Tsang, 2014	X							
Remoaldo, Ribeiro, Vareiro & Santos, 2014							X	
Busby, Ergul & Eng, 2013	X							
Busby & Haines, 2013	X							
Cvijić & Guzijan, 2013							X	
Hao & Ryan, 2013	X							
Larson, Lundber & Lexhagen, 2013	X					X		

Author/Year	Type(s) of art being analysed							
	Cinema	Painting	Sculpture	Performing Arts	Music	Literature	Architecture	Arts in general
Pires Basáñez & Ingram, 2013	X							
Specht, 2013							X	
Vujačić, 2013					X			
Huang, Tseng & Yiap, 2012					X			
Irimiás, 2012							X	
Aksoy & Kyici, 2011							X	
Ghetau & Esanu, 2011						X		
Glen Croy, 2011	X							
Hahm & Wang, 2011	X							
Peters, Schuckert, Chon & Schatzmann, 2011	X							
Soliman, 2011	X							
Campo & Brea, 2010	X							
Casadesus Bordoy, 2010						X		
Glen Croy, 2010	X							
Hudson, Wang & Gil, 2010	X							
Hunter, 2010						X		
Leiper & Park, 2010							X	
Liou, 2010	X							
Liu, 2010	X					X	X	X
Salazar, 2009	X							
Shani, Wang, Hudson & Gil, 2009	X							
Bolan & Williams, 2008	X							
Che, 2008					X			
Fox, 2008						X		
Frost, 2008	X							
Hahm, Upchurch & Wang, 2008	X							
Iwashita, 2008	X					X		
Kim, Agrusa, Lee & Chon, 2007	X							
Smith, 2007							X	
Carden, 2006	X					X		
Frost, 2006	X							
Iwashita, 2006	X					X		
Kay, 2006					X			
Reid, 2006					X			
Tzanelli, 2006	X							
Hagen, 2005							X	
Mercille, 2005	X				X			
Connell & Gibson, 2004					X			

Author/Year	Type(s) of art being analysed							
	Cinema	Painting	Sculpture	Performing Arts	Music	Literature	Architecture	Arts in general
Richards & Wilson, 2004							X	
Kim & Richardson, 2003	X							
Prentice & Andersen, 2003				X				
Busby & Klug, 2001	X							
Harrison, 2001	X					X		
King & Foster, 2001					X			
Chen & Hsu, 2000							X	
Andersen, Prentice & Guerin, 1997		X						
TOTAL	45	1	0	2	16	15	13	4

2.2. Data analysis

Next, a systematic analysis was conducted on the 83 selected articles, with data from each article organized in a table with six categories defined with the intent of breaking down the papers into comparable themes: main objectives, geographic and temporal context, population, methodology, main conclusions and limitations/suggestions for further investigation. The following section presents the main conclusions extracted from this analysis.

3. Results

3.1. Sample profile

Within the articles on the influence of art on destination image, some forms of art stand out, with Table 2 showing that cinema is by far the most studied art form (45 articles), while music, literature and architecture also gather a significant amount. The remaining art forms receive little (painting, performing arts) to no attention (sculpture) in destination image literature. Also noteworthy is that, despite the vast majority of articles (84%) focusing on works of art, many study subjects other than the works themselves: 18% analysed art-related events, 12% focused on the artists rather than the art, and 5% analysed the role of museums (see Table 3).

The temporal distribution of articles, per art form and in total, is given in Figure 1. After a first article published in 1997, it was only during the first half of the 2000s that the topic started becoming more popular, with the flow of articles increasing over the second half of the decade, and even more so during the 2010s.

Table 3. *Focus of each of the selected articles*

Author/Year	Article focus			
	Event(s)	Work(s)	Artist(s)	Museum(s)
Saúde & Rodrigues, 2020				
Yin, Bi & Chen, 2020				
Cardoso, Vila, De Almeida & Brea, 2019				
Gupta, Foroudi, Väättänen, Gupta & Wright, 2019				
Włodarczyk & Duda, 2019				
Arcos-Pumarola, Marzal & Llonch-Molina, 2018				
Carballo & León, 2018				
Duarte, Folgado-Fernández, Hernández-Mogollón, 2018				
Farayi & Bolivia, 2018				
García de León & Mendéz Sainz, 2018				
Nametova & Tolymbek, 2018				
Slak Valek, 2018				
Suhud & Wilson, 2018				
Wen, Josiam, Spears & Yang, 2018				
Belavilas, 2017				
Garay & Morales Perez, 2017				
Giraldi & Cesareo, 2017				
Arnegger & Herz, 2016				
Brotons Capó, Murray-Mas & Blazquez Salom, 2016				
Cirer-Costa, 2016				
Michelson & Paadam, 2016				
Skinner, 2016				
Sou, Vinnicombe & Leung, 2016				
Gyimóthy, Lundberg, Lindström, Lexhagen & Larson, 2015				
Josiam, Spears, Pookulangura, Dutta, Kinley & Duncan, 2015				
Loureiro & de Araujo, 2015				
Quintal & Phau, 2015				
Zeng, Chiu, Lee, Kang & Park, 2015				
Johnson, 2014				
Pan, Lee & Tsai, 2014				
Pan & Tsang, 2014				
Remoaldo, Ribeiro, Vareiro & Santos, 2014				
Busby, Ergul & Eng, 2013				
Busby & Haines, 2013				
Cvijić & Guzijan, 2013				
Hao & Ryan, 2013				
Larson, Lundber & Lexhagen, 2013				
Pires Basáñez & Ingram, 2013				
Specht, 2013				
Vujačić, 2013				
Huang, Tseng & Yiap, 2012				
Irimiás, 2012				
Aksoy & Kyici, 2011				
Ghetau & Esanu, 2011				
Glen Croy, 2011				
Hahm & Wang, 2011				
Peters, Schuckert, Chon & Schatzmann, 2011				

Author/Year	Article focus			
	Event(s)	Work(s)	Artist(s)	Museum(s)
Soliman, 2011				
Campo & Brea, 2010				
Casadesus Bordoy, 2010				
Glen Croy, 2010				
Hudson, Wang & Gil, 2010				
Hunter, 2010				
Leiper & Park, 2010				
Liou, 2010				
Liu, 2010				
Salazar, 2009				
Shani, Wang, Hudson & Gil, 2009				
Bolan & Williams, 2008				
Che, 2008				
Fox, 2008				
Frost, 2008				
Hahm, Upchurch & Wang, 2008				
Iwashita, 2008				
Kim, Agrusa, Lee & Chon, 2007				
Smith, 2007				
Carden, 2006				
Frost, 2006				
Iwashita, 2006				
Kay, 2006				
Reid, 2006				
Tzanelli, 2006				
Hagen, 2005				
Mercille, 2005				
Connell & Gibson, 2004				
Richards & Wilson, 2004				
Kim & Richardson, 2003				
Prentice & Andersen, 2003				
Busby & Klug, 2001				
Harrison, 2001				
King & Foster, 2001				
Chen & Hsu, 2000				
Andersen, Prentice & Guerin, 1997				
TOTAL	13	70	10	4

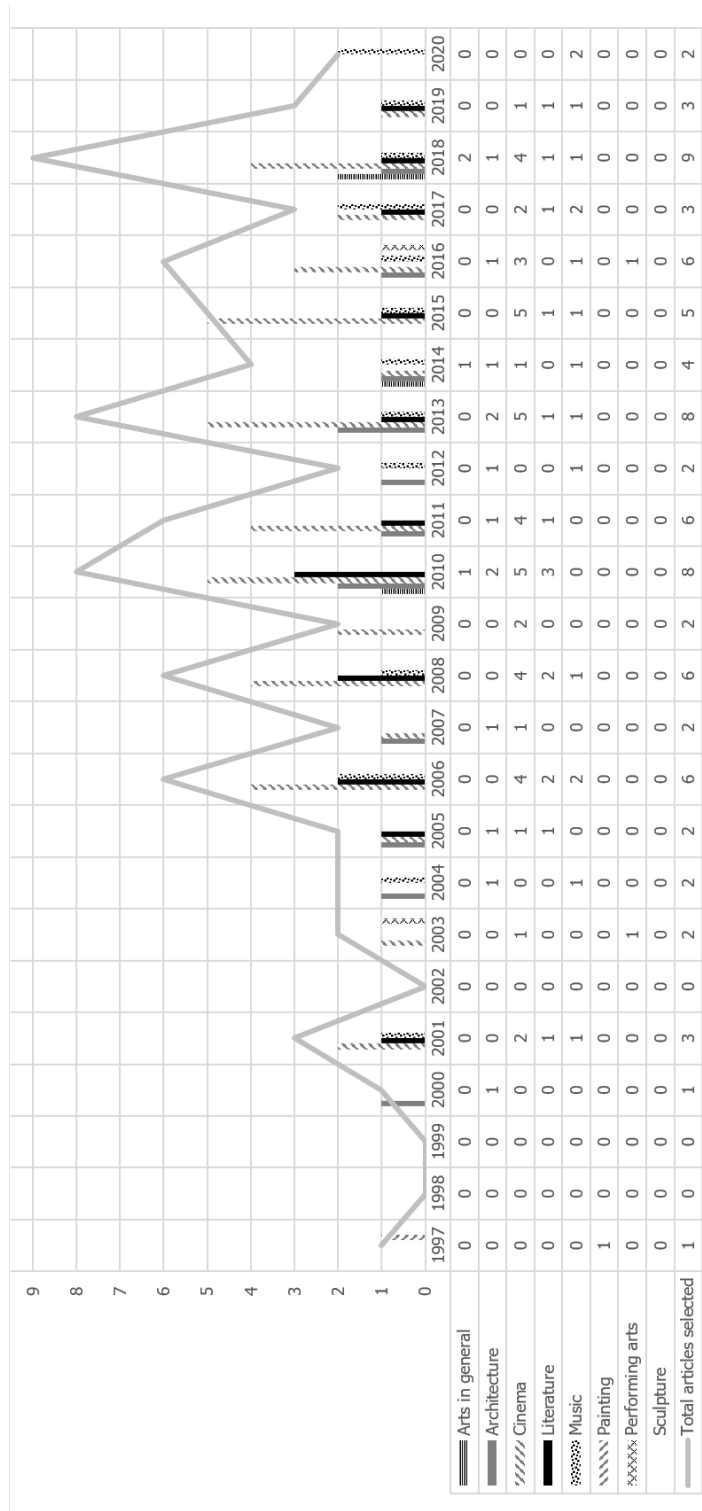


Figure 1. Evolution of the number of articles found on Scopus, 1960-2018.

Table 4. Data collection methods utilized in the empirical articles.

Author/Year	Secondary data	Primary data						
		Quantitative				Qualitative		
		Questionnaires			Administered by the researcher(s)	Interviews	Observation	Other techniques
		Self-Administered						
		Online / E-mail	Paper					
Saúde & Rodrigues, 2020								
Yin, Bi & Chen, 2020								
Cardoso, Vila, De Almeida & Brea, 2019								
Gupta, Foroudi, Väättänen, Gupta & Wright, 2019								
Włodarczyk & Duda, 2019								
Arcos-Pumarola, Marzal & Llonch-Molina, 2018								
Carballo & León 2018								
Duarte, Folgado-Fernandéz, Hernández-Mogollón, 2018								
Farayi & Bolivia, 2018								
Nametova & Tolymbek, 2018								
Slak Valek, 2018								
Suhud & Wilson, 2018								
Wen, Josiam, Spears & Yang, 2018								
Garay & Morales Perez, 2017								
Giraldi & Cesareo, 2017								
Arnegger & Herz, 2016								
Brotons Capó, Murray-Mas & Blazquez Salom, 2016								
Michelson & Paadam, 2016								
Skinner, 2016								
Sou, Vinnicombe & Leung, 2016								
Josiam, Spears, Pookulangura, Dutta, Kinley & Duncan, 2015								
Loureiro & de Araújo, 2015								
Quintal & Phau, 2015								
Zang, Chiu, Lee, Kang & Park, 2015								
Johnson, 2014								
Pan, Lee & Tsai, 2014								
Pan & Tsang, 2014								
Remoaldo, Ribeiro, Vareiro & Santos, 2014								
Busby, Ergul & Eng, 2013								
Busby & Haines, 2013								
Hao & Ryan, 2013								
Larson, Lundberg & Lexhagen, 2013								
Pires Basáñez & Ingram, 2013								
Vujačić, 2013								
Huang, Tseng & Yiap, 2012								
Irimiás, 2012								
Aksoy & Kyici, 2011								
Hahm & Wang, 2011								
Peters, Schuckert, Chon & Schatzmann, 2011								
Soliman, 2011								

Author/Year	Secondary data	Primary data						
		Quantitative			Qualitative			
		Questionnaires			Administered by the researcher(s)	Interviews	Observation	Other techniques
		Self-Administered						
		Online / E-mail	Paper					
Casadesús Bordoy, 2010	X							
Hudson, Wang & Gil, 2010			X					
Liou, 2010				X	X			
Liu, 2010	X			X				
Salazar, 2009	X				X	X		
Shani, Wang, Hudson & Gil, 2009			X					
Hahm, Upchurch & Wang, 2008			X					
Iwashita, 2008		X			X			
Kim, Agrusa, Lee & Chon, 2007				X	X			
Carden, 2006	X				X	X	X	
Iwashita, 2006		X				X		
Reid, 2006	X					X		
Tzanelli, 2006	X							
Mercille, 2005			X					
Connell & Gibson, 2004	X							
Richards & Wilson, 2004			X			X		
Kim & Richardson, 2003			X					
Prentice & Andersen, 2003						X		
Busby & Klug, 2001						X		
Chen & Hsu, 2000		X						
Andersen, Prentice & Guerin, 1997						X		
Total	19	11	16	10	20	6	2	

The journals with most articles published on the analysed question were the *Journal of Travel & Tourism Marketing* and the *Journal of Vacation Marketing and Tourism Management*, with six articles each, followed closely by *Annals of Tourism Research*, with four articles. Roughly three-quarters of all articles (73%) were empirical in nature, with the remainder being mostly composed of literature reviews. The most featured authors were Youcheng Wang (four articles) and Graham Busby (three).

3.2. Methodological approaches utilized in the empirical articles

The empirical articles generally used both qualitative and quantitative techniques, with a slight predominance of the latter (see Table 4). In terms of collection techniques, questionnaires were the most used method, with 54% of empirical articles. In 48% of the articles using questionnaires, self-administered paper questionnaires were utilized. In terms of qualitative techniques, 33% of all empirical articles used interviews, while observation was also applied in 10%. In 31% of the selected articles, secondary data was used, sometimes associated with primary data, while others chose not to use any such technique. With regards to sampling (see Table 5), convenience sampling clearly stands out, with 59% of the analysed articles, while many articles (28%) do not specify the sampling techniques. Data analysis (Table 6) is dominated by quantitative techniques, used in precisely three-quarters of the

empirical articles; qualitative techniques are used by only 41%. Univariate techniques are the most used quantitative technique (used by 75%), followed by bivariate techniques (54%), factor analysis (28%) and multiple regression modelling (16%). The most used qualitative technique is content analysis (28%).

Table 5. *Sampling approach utilized in the empirical articles.*

Type	Articles employing the approach	Total number of articles
Convenience	Aksoy & Kiyici (2011); Andersen, Prentice, & Guerin (1997); Busby, Ergul, & Eng (2013); Busby & Haines (2013); Carballo & León (2018); Chen & Hsu (2000); Giraldi & Cesareo (2017); Hahm, Upchurch, & Wang (2008); Hahm & Wang (2011); Hao & Ryan (2013); Huang, Tseng, & Yiap (2012); Hudson, Wang, & Gil (2010); Iwashita (2006, 2008); Johnson (2014); Josiam et al. (2015); H. Kim & Richardson (2003); S. S. Kim, Agrusa, Lee, & Chon (2007); Larson, Lundberg, & Lexhagen (2013); Liou (2010); Liu (2010); Loureiro & De Araújo (2015); Mercille (2005); Nametova & Tolymbek (2018); Quintal & Phau (2015); Remoaldo, Ribeiro, Vareiro, & Santos (2014); Saúde & Rodrigues (2020); Shani, Wang, Hudson, & Gil (2009); Skinner (2016); Soliman (2011); Sou, Vinnicombe, & Leung (2016); Suhud & Willson (2018); Wen, Josiam, Spears, & Yang (2018); Włodarczyk & Duda (2019); Yin, Bi, & Chen (2020); Zeng, Chiu, Lee, Kang, & Park (2015).	36
Cluster	Peters, Schuckert, Chon, & Schatzmann (2011); Prentice & Andersen (2003); Richards & Wilson (2004).	3
Quota	Busby & Haines (2013); Busby & Klug (2001).	2
Purposive	Larson et al. (2013).	1
Snowball	Sou et al. (2016).	1
Random	Gupta, Foroudi, Vääänen, Gupta, & Tiu Wright (2019).	1
Non existent	Arcos-Pumarola, Marzal, & Llonch-Molina (2018); Pan, Lee, & Tsai (2014); Slak Valek (2018).	3
Non specified	Arnegger & Herz (2016); Brotons Capó, Murray-Mas, & Blázquez-Salom (2016); Carden (2006); Cardoso, Vila, De Almeida, & Brea (2019); Casadesús Bordoy (2010); Connell & Gibson (2004); Duarte, Folgado-Fernández, & Hernández-Mogollón (2018); Farayi & Bolivia (2018); Garay & Morales Pérez (2017); Irimiás (2012); Michelson & Paadam (2016); Pan & Tsang (2014); Pires Basáñez & Ingram (2013); Reid (2006); Salazar (2009); Tzanelli (2006); Vujačić (2013).	17

Table 6. *Data analysis methods utilized in the analysed articles.*

Author/Year	Quantitative							Qualitative				Unspecified
	Univariate	Bivariate	Multivariate				Other techniques	Content analysis	Thematic analysis	Semiotic analysis	Other techniques	
			Factor analysis	Multiple	Structural equation modelling	MANOVA						
Saúde & Rodrigues, 2020	X							X				
Yin, Bi & Chen, 2020	X		X		X							
Cardoso, Vila, De Almeida & Brea, 2019	X	X										
Gupta, Foroudi, Väättänen, Gupta & Wright, 2019	X	X	X		X				X			
Włodarczyk & Duda, 2019	X			X				X				
Arcos-Pumarola, Marzal & Llonch-Molina, 2018								X			X	
Carballo & León 2018	X	X	X		X							
Duarte, Folgado-Fernandéz, Hernández-Mogollón, 2018	X			X								
Farayi & Bolivia, 2018	X								X			
Nametova & Tolymbek, 2018	X							X				
Slak Valek, 2018	X	X	X	X								
Suhud & Wilson, 2018	X	X	X		X							
Wen, Josiam, Spears & Yang, 2018	X	X	X									
Garay & Morales Perez, 2017	X							X				
Giraldi & Cesareo, 2017	X	X	X	X								
Arnegger & Herz, 2016	X	X										
Brotons Capó, Murray-Mas & Blazquez Salom, 2016										X		
Michelson & Paadam, 2016									X		X	
Skinner, 2016											X	
Sou, Vinnicombe & Leung, 2016	X							X				
Josiam, Spears, Pookulangura, Dutta, Kinley & Duncan, 2015	X		X		X							
Loureiro & de Araújo, 2015	X	X	X									
Quintal & Phau, 2015	X	X	X			X						
Zeng, Chiu, Lee, Kang & Park, 2015	X	X	X									
Johnson, 2014											X	
Pan, Lee & Tsai, 2014	X	X					X	X		X		
Pan & Tsang, 2014	X	X						X				
Remoaldo, Ribeiro, Vareiro & Santos, 2014	X	X	X									
Busby, Ergul & Eng, 2013	X	X										
Busby & Haines, 2013	X							X				
Hao & Ryan, 2013									X	X		
Larson, Lundberg & Lexhagen, 2013								X				
Pires Basáñez & Ingram, 2013	X							X				
Vujačić, 2013												X
Huang, Tseng & Yiap, 2012	X	X	X									
Irimiás, 2012												X
Aksoy & Kyici, 2011	X	X	X									
Hahm & Wang, 2011	X	X		X								
Peters, Schuckert, Chon & Schatzmann, 2011	X	X		X								
Soliman, 2011	X	X										
Casadesús Bordoy, 2010											X	

Author/Year	Quantitative							Qualitative			
	Univariate	Bivariate	Multivariate				Other techniques	Content analysis	Thematic analysis	Semiotic analysis	Other techniques
			Factor analysis	Multiple	Structural equation modelling	MANOVA					
Hudson, Wang & Gil, 2010											
Liou, 2010											
Liu, 2010											
Salazar, 2009											
Shani, Wang, Hudson & Gil, 2009											
Hahm, Upchurch & Wang, 2008											
Iwashita, 2008											
Kim, Agrusa, Lee & Chon, 2007											
Carden, 2006											
Iwashita, 2006											
Reid, 2006											
Tzanelli, 2006											
Mercille, 2005											
Connell & Gibson, 2004											
Richards & Wilson, 2004											
Kim & Richardson, 2003											
Prentice & Andersen, 2003											
Busby & Klug, 2001											
Chen & Hsu, 2000											
Andersen, Prentice & Guerin, 1997											
TOTAL	46	33	17	10	5	4	5	17	4	4	5

As for the dimensions of destination image analysed, it is worth noting, as seen in Table 7, that many of these articles did not present any systematic approach on the construct, either by not defining the construct and its dimensions in the first place, or by not highlighting it in their empirical approach as a single construct the study focuses on, but rather as a construct studied in association with others, playing a more secondary role and not assessed in its nature and complexity. Furthermore, 13% chose to adopt a unidimensional approach. The conative component is the most analysed (12%), followed by cognitive (11%), affective (10%) and holistic (7%) image components. It is worth noting that 6% of articles analysed both cognitive and affective components jointly, while only 4% analysed cognitive, affective and conative components conjointly: rarely were either of these three dimensions studied in isolation.

3.3. Main findings: the impact of art on destination image (word-of-art)

The analysis of the 83 selected articles explained in this section seeks to find common threads among the analysed articles to reach general conclusions and findings. To this end, we have chosen to organize the findings according to artform analysed; previous to that analysis per artform, however, some general considerations about art in general, also arisen from the findings of the selected articles, shall be made in the following paragraphs.

To introduce this exposition of main findings we find it relevant to highlight the concept of *word-of-art*, pioneered by Slak Valek's 2018 article on art-residence programmes, which places artists as central

actors in destination image formation. She analysed how creators, participating in an art-residence programme (Abu Dhabi Art Hub), were not only inspired in their artwork by the host culture during their stay, but also after leaving, thus assisting in the generation of destination image: “When the outcome of an art-residence results in artwork creation that still reflects the time and culture of the residence destination, we can talk about promotion of a destination through artwork, which is the focus of this research: *word-of-art*” (Slak Valek, 2018, p. 13). Still, the author did not empirically validate the impact of this creative production on the tourists’ destination perception.

Valek thus suggested a relevant new concept which embodies those marketing potentialities within art to which we have alluded in the introduction of this article. This concept, however, might benefit from broader conceptualization, considering not only the artists’ experience and subsequent behaviour in the narrow scope of ‘art-residence stays’ but also other types of art production associated with places, its consequent impacts on those artists’ production and, as a final and important consequence, on the destination image amongst the travel market.

So, the question remains: what evidence exists of a relationship between ‘place-inspired’ art and destination image? In an initial inquiry into this issue, it is interesting to present the Greek case, as presented by Belavilas (2017), showing the convergence of several art forms for the dissemination of a specific destination image:

The Aegean and Ionian in their process of desertion (...) had begun to emerge as an image of a complex of islands untouched by the impacts of modern life and of a sui generis isolated breed of islanders. (...) The travelogues of Lawrence Durrell and Henry Miller, and the writings (...) of Patrick Leigh Fermor conveyed to the public experiences of the Greek sea. They are texts redolent of summer, written in the sun, beside the waves (...).

The blossoming of the literature of the ‘Greek summer’ spread (...). Subsequently, the poetry of the islands and of the summer was turned into a vernacular cultural commodity by means of music, when it was taken over by the - then young - composer Mikis Theodorakis, who, in setting to music [the writings of Odysseas] Elytis and [Giorgos] Seferis, disseminated their art throughout the world.

*In the world of cinema (...) the Aegean, the port of Piraeus, and the island ports, antiquities, little tavernas, local ‘retsina’ wine, ouzo, and bouzouki made their appearance on stage, making their imprint on films by young directors, such as Michalis Kakoyannis, or Jules Dassin (...). By means of the movies of Jules Dassin and Melina Mercouri, chiefly by *Never on Sunday* (1960) and what was the internationally known soundtrack which accompanied it (...) the sounds and the images denoting the Greek sea had now reached all the major European and American cities. (...)*

Films, short stories, poems, songs, images, from the 1960s onwards followed this successful social model, of the Greek and the foreigner, of the tourist and the local, in the popular island landscape and its culture, down to the present day.

(Belavilas, 2017)

Belavilas (2017) describes how a specific image spread through several forms of art, and similarly reproduced in other media, generated a boom in sun and sea tourism in Greece, reshaping its previous destination image, centred on classical antiquity. Cases such as this indicate art’s potential for altering image (Belavilas, 2017). Admitting the particular strength that such combined effects of diverse art forms have, the literature review proceeds with a differentiated analysis according to types of art, with the following sections each being dedicated to one of the seven classical arts, as defined by Canudo (1923).

Table 7. *Components of destination image that were measured in the selected articles.*

Author/ Year	Cognitive	Affective	Conative	One-dimensional	Holistic	Other	N/A
Saude & Rodrigues, 2020							X
Yin, Bi & Chen, 2020		X			X		
Cardoso, Vila, Almeida & Brea, 2019	X						
Gupta, Foroudi, Väättänen, Gupta & Wright, 2019				X			
Włodarczyk & Duda, 2019					X		
Arcos-Pumarola, Marzal & Llonch-Molina, 2018							X
Carballo & León, 2018	X	X					
Duarte, Folgado-Fernández, Hernández-Mogollón, 2018					X		
Farayi & Bolivia, 2018							X
García de León & Mendez Sainz, 2018							X
Nametova & Tolymbek, 2018					X	X	
Slak Valek, 2018							X
Suhud & Wilson, 2018				X			
Wen, Josiam, Spears & Yang, 2018						X	
Belavilas, 2017							X
Garay & Morales Perez, 2017							X
Giraldi & Cesareo, 2017	X	X					
Arnegger & Herz, 2016				X	X		
Brotons Capó, Murray-Mas & Blazquez Salom, 2016							X
Cirer-Costa, 2016							X
Michelson & Paadam, 2016							X
Skinner, 2016							X
Sou, Vinnicombe & Leung, 2016							X
Gyimóthy, Lundberg, Lindström, Lexhagen & Larson, 2015							X
Josiam, Spears, Pookulangura, Dutta, Kinley & Duncan, 2015			X				
Loureiro & de Araújo, 2015	X	X	X				
Quintal & Phau, 2015			X	X			
Zang, Chiu, Lee, Kang & Park, 2015	X	X					
Johnson, 2014							X
Pan, Lee & Tsai, 2014	X	X					
Pan & Tsang, 2014							X
Remoaldo, Ribeiro, Vareiro & Santos, 2014				X			
Busby, Ergul & Eng, 2013			X				
Busby & Haines, 2013							X
Cvijić & Guzijan, 2013							X
Hao & Ryan, 2013							X
Larson, Lundberg & Lexhagen, 2013					X		
Pires Basáñez & Ingram, 2013							X
Specht, 2013							X
Vujačić, 2013							X
Huang, Tseng & Yiap, 2012	X	X			X		
Irimiás, 2012							X
Aksoy & Kyici, 2011				X			
Ghetau & Esanu, 2011							X
Glen Croy, 2011							X
Hahm & Wang, 2011				X			
Peters, Schuckert, Chon & Schatzmann, 2011			X				
Soliman, 2011				X			

Author/ Year	Cognitive	Affective	Conative	One-dimensional	Holistic	Other	N/A
Campo & Brea, 2010							X
Casadesús Bordoy, 2010							X
Glen Croy, 2010							X
Hudson, Wang & Gil, 2010	X		X				
Hunter, 2010							X
Leiper & Park, 2010							X
Liou, 2010							X
Liu, 2010							X
Salazar, 2009							X
Shani, Wang, Hudson & Gil, 2009	X	X	X				
Bolan & Williams, 2008							X
Che, 2008							X
Fox, 2008							X
Frost, 2008							X
Hahm, Upchurch & Wang, 2008				X			
Iwashita, 2008							X
Kim, Agrusa, Lee & Chon, 2007			X				
Smith, 2007							X
Carden, 2006							X
Frost, 2006							X
Iwashita, 2006							X
Kay, 2006							X
Reid, 2006							X
Tzanelli, 2006							X
Hagen, 2005							X
Mercille, 2005							X
Connell & Gibson, 2004							X
Richards & Wilson, 2004				X			
Kim & Richardson, 2003	X	X	X				
Prentice & Andersen, 2003							X
Busby & Klug, 2001			X				
Harrison, 2001							X
King & Foster, 2001							X
Chen & Hsu, 2000				X			
Andersen, Prentice & Guerin, 1997							X
TOTAL	9	8	10	11	6	2	50

3.3.1. Architecture

Architecture has been the object of no little amount of research analysing its potential for projection of destination image. The literature particularly highlights the role of architectural heritage, and examples of it being used in image projection campaigns are discussed by García de León & Méndez Sainz (2018), who studied the Mexican *Pueblos Mágicos* initiative (focusing on colonial architectural heritage), or by Michelson & Paadam (2016) who analysed the communication strategy of the former Hanseatic League cities. Several other authors additionally propose architectural heritage as a central element of image projection campaigns (Cvijic & Guzijan, 2013; Irimiás, 2012). Cases such as these would seem to indicate that such strategies, in which architectonic heritage is used for image projection, are *perceived* as effective.

However, the accuracy of this perception requires validation. Some studies seem to confirm this predominant role of architectural heritage, revealing it as amongst the most relevant attributes of destination image. This is the case of Guimarães (Portugal) (Remoaldo et al., 2014) and of Amasra (Turkey) (Aksoy & Kiyici, 2011), where built heritage showed great prominence in destination image. This predominance correlates with an abundance of touristic products related to the fruition of this architecture (Michelson & Paadam, 2016) and also its use for destination branding, for example in logos (Specht, 2013).

Rothenburg ob der Tauber (Germany) is a particularly curious case: Hagen (2005) describes its image as a medieval German town, a romanticized national symbol, which conditioned its reconstruction post-World War II. Rothenburg was reconstructed with the objective of recreating a medieval urban landscape, with all new construction referring to this period. It is thus a case in which architecture and place image have a cyclical, mutually determining effect on each other.

Though architectural heritage has been far more studied than contemporary architecture, some authors discuss the potential of the latter. Rotterdam (Netherlands) is such an example, with a survey showing that among the image attributes with most relevance for both residents and tourists is contemporary architecture (Richards & Wilson, 2004). In effect, whether or not they were conscious of the impact of contemporary architecture on image, several cities have used it as a tool for altering their place image. Leiper and Park (2010) observe how Asian cities such as Hong Kong, Seoul or Tokyo have used skyscrapers for image projection – and also how counterproductive such strategies may be, since tourists are not as attracted to skyscrapers as the DMOs would assume, and their presence can in fact reduce a city's attractiveness. Smith (2007), on the other hand, discusses how architectural monuments are vehicles of "capital status" for the cities in which they are located, referring to the case of Barcelona (Spain). This author indicated the construction spurt during and after the 1992 Olympics, including the construction of landmarks such as the Agbar Tower and the MACBA museum as an attempt at communicating Barcelona's status as a regional and global capital. It is suggested that tourism marketing and image promotion are some of the central reasons for such construction projects (Smith, 2007).

Specht (2013) argues that architectural works as attractions and as image attributes tend to be a much more differentiating elements than, for example, natural attractions; as the author mentions, one must go to Egypt to see the pyramids, but beautiful beaches and good diving spots can be found all around the globe. Nevertheless, this differentiation only occurs when the this architectural work is an emotional and "unique aesthetical proposal" (Specht, 2013). Tourists seek something uncommon, spectacular, unique; for this reason, when a destination's architecture is perceived as similar to that of the tourists' residence, they may feel less interest in visiting that destination (J. S. Chen & Hsu, 2000; Specht, 2013). Even when this unique aesthetical proposal exists, it is important to consider that its level of impact can vary according to the type of tourist, with differences suggested between cultural and sea and sun tourists, for example (Specht, 2013). It is nevertheless important to recognize architecture's potential for destination image promotion and positioning (Y.-D. Liu, 2010).

It should furthermore be noted that architecture has an aspect that differentiates it from the remaining arts being analysed: in the words of Specht (2013, p. 43), architecture is a "destination symbol, (...) [but] unlike other symbols, it is more than just a virtual ambassador". "Unlike products, architecture is characterized by an enduring public presence that defines our environment more than any other brand as a lived, day-to-day experience" (Klingmann, 2007, *as cited in* Specht, 2013, p. 59). Architecture must thus be understood in a particular context, connecting with a great number of entities, among which

the residents have particular relevance. Only a symbol that is accepted by those it represents – the people that live in the destination and define its culture – can have long term success (Specht, 2013).

3.3.2. Cinema

Within the group of the classical arts, the impact of cinema on destination image has been the most studied by far (being the focus of 54% of the articles). The most analysed theme within cinema-destination image research is the former's role as a promotor of visit intention to certain tourist destinations, due to the alterations it fosters in place image. Examples in literature are abundant. Japan and *Lost in Translation* (Hahm et al., 2008; Hahm & Wang, 2011), Vienna (Austria) and films such as *Sissi* and *Before Sunrise* (H. Kim & Richardson, 2003; Peters et al., 2011), South America and *Motorcycle Diaries* (Hudson et al., 2010; Shani et al., 2009), New Zealand and the *Lord of the Rings* trilogy (Glen Croy, 2010), or Notting Hill (London, U.K.) and the movie of same name (Busby & Klug, 2001), are a few that can be named, among many others that have also been studied (Brotons Capó et al., 2016; Busby & Haines, 2013; Carden, 2006; Cirer-Costa, 2016; Frost, 2008; Gupta et al., 2019; Hao & Ryan, 2013; Iwashita, 2006, 2008; Josiam et al., 2015; Larson et al., 2013; Liou, 2010; Mercille, 2005; Quintal & Phau, 2015; Skinner, 2016; Soliman, 2011; Suhud & Willson, 2018; Wen et al., 2018; Zeng et al., 2015).

Nevertheless, some authors (Frost, 2006; Glen Croy, 2010, 2011; Hahm & Wang, 2011; Iwashita, 2006; Shani et al., 2009) oppose the notion that cinema has a direct impact on the decision to visit a destination, instead defending that it can only strengthen or weaken already held images. Cinema would then alter the image of a destination and even increase one's motivation to visit it, but rarely constitute the cause of a great increase of tourist flows to a destination (Glen Croy, 2010, 2011). For this reason, mature destinations may find only minor beneficial impacts of cinema on destination image, as concluded by Giraldi and Cesareo (2017) when analysing the impact of the movie *The Great Beauty* on the image of Rome. The degree of cinema's impact also varies according to the spectator, with some authors pointing to the individual's ethnic context as a conditioning factor (Hahm et al., 2008).

Iwashita (2008) suggests that the effect of products of popular culture, such as cinema, on destination image is related to an increase in familiarity with the place that a potential tourist perceives, triggered by the consumption of these products. In effect, in many cases the cinema industry is responsible for generating initial interest in little known destinations: Wen et al. (2018) exemplify how a destination being featured in TV series or films seems to provoke the generation of mental associations than don't exist with countries that are not in such works (Wen et al., 2018).

Several authors have highlighted cinema's potential for the development of travel motivation through destination image alteration (Farayi & Bolivia, 2018; Glen Croy, 2010, 2011; Gyimóthy, Lundberg, Lindström, Lexhagen, & Larson, 2015; Hahm & Wang, 2011; Iwashita, 2008; Pires Basáñez & Ingram, 2013). Others have further pointed out that its impacts surpass pre-trip behaviour and can even impact on-site behaviour, for example by leading tourists to visit shooting locations from their favourite movies (Josiam et al., 2015; Peters et al., 2011).

Such indirect impacts of cinema on behaviour naturally contribute to the generation of tourist flows and expenditures (Glen Croy, 2011), as is the case of *Hibiscus Town*, a cult Chinese film whose decade-long effects on tourists to Furong (China) have led the city to change its name from Wangcun to Furong zhén, the original Chinese title of *Hibiscus Town* (Hao & Ryan, 2013).

An interesting point highlighted by Carden (2006) is the cyclical nature of the relationship between destination image and movie: the author recognizes the role that the TV series *Route 66* has on the

attraction of tourists to the homonymous road, but also stresses how the collective image of the road influenced the themes of that series. It is thus suggested that, as is the case of architecture, cinema influences destination image, but the reverse is also true.

Some authors, on the other hand, highlight how cinema can have more negative than positive effects on place image, even resulting in a denigrated image of the destination. Such is the case of Kazakhstan, whose image is still firmly associated with the 2006 comedy *Borat* (Nametova & Tolymbek, 2018), or that of Brazil and the 2002 crime film *City of God* (Loureiro & De Araújo, 2015). The actual shooting of the piece can also generate negative impacts on image, as happened in Maya Bay in Thailand, where *The Beach* was shot. The film sparked controversy, with the Thai government being accused of selling the country's natural reservations to foreign capitalist interests (Tzanelli, 2006).

Cinema can also foster negative impacts when it promotes an image that is liable to instigate conflict with the residents. Larson et al. (2013) illustrate this phenomenon with the case of the indigenous people of Forks (WA, USA), whose depiction in the *Twilight* saga and resulting fame has led to conflicts between local Native Americans and tourists with a misconstrued knowledge of local culture. On the other hand, Salazar (2009) highlights how the cinematic stereotypification of the image of the Maasai in Tanzania has contributed to the commodification of Maasai culture and generated social problems such as prostitution, alcoholism and drug addiction within these communities (Salazar, 2009).

A few authors dedicated themselves to an analysis of the actual alterations that were produced on destination image by cinema (namely regarding the image attributes altered): Giraldi and Cesareo (2017), Loureiro and De Araújo (2015), Zeng et al. (2015), Busby and Haines (2013), Hahm and Wang (2011), Soliman (2011), Hahm et al. (2008) and Kim and Richardson (2003). Pan and Tsang (2014) go further and seek to identify what defines a tourism-inducing film through a content analysis of two movies, one understood as inducing tourism and the other not. The results of these studies are, however, insufficient to extrapolate a formula of what makes a tourism-inducing cinematic work, suggesting the need for more research.

On a final note, the impact of artists, such as actors or directors, on destination image, is worth noting. Kim et al. (2007) allude to how actors can function as push factors, highlighting the role which actor empathy plays in the attraction of tourists to the scenarios of the Korean series *Winter Sonata*. The figures of actors can thus, and by themselves, promote visit intention (Busby et al., 2013).

3.3.3. Literature

Destination image research has given some attention to the impact of literature on destination image. Harrison (2001) details how literary works from classical antiquity to this day have led to the establishment of the myth of islands as paradisiacal locations, with classics such as *Robinson Crusoe*, *Treasure Island* or *Lord of the Flies* illustrating that process. In effect, although many islands which are now prominent tourist destinations are marked by turbulent pasts such as the violence of colonization, the predominant images of such places are those of a dream destination, serving as testimony of the tremendous impact literature can have on destination perceptions (Harrison, 2001). A similar phenomenon occurred with the road genre, where the presence of themes such as transformation and rebirth have strongly influenced how Route 66 is perceived by tourists that visit it and even influenced works such as the TV series *Route 66* (Carden, 2006).

More specific examples abound, including the aforementioned example of Greek poetry (Belavilas, 2017), but also that of the spurt of film and literary tourists in cities associated with the *Twilight* saga –

such as Forks (USA), Volterra and Montepulciano (Italy) (Larson et al., 2013) – or that of Edith Wharton's *In Morocco*, a book which propagated stereotypical images of Morocco which endure in the collective mentality to this day (Hunter, 2010). Włodarczyk and Duda (2019) show how Katarzyna Bonda's *Lampiony* has improved the image that its readers have of Łódź (Poland), the city where the book's action takes place. Iwashita's (2008) aforementioned study also approaches literature and identifies it as the second most important information source for potential Japanese tourists regarding the UK. In a previous paper, this author had already highlighted Beatrix Potter, Arthur Conan Doyle and Agatha Christie as the three most influential writers in UK's destination image among the Japanese public (Iwashita, 2006).

He further suggests that, as is the case with cinema, literature contributes to more positive images of a destination through the increase of familiarity with it (Iwashita, 2006, 2008). Also as with cinema, he suggests that, rather than actually generating tourist flows, literature influences decision-making through the strengthening or weakening of images that were already present in the tourist's mind (Iwashita, 2006). Casadesús Bordoy's (2010) study on the image of Germany induced by Majorcan police novels furthers this idea: though it exemplifies literature's illustrative power, it also points out how the image conveyed by these novels is strongly influenced by the already existing image and by the sociocultural context in which the literary work is developed.

Basing themselves on cases such as the above-mentioned, and corroborating what has already been found in the cinema subsection, several authors have proposed literature as a tool for shaping destination image (Fox, 2008; Ghetau & Esanu, 2011; Gyimóthy et al., 2015). This art form can be understood as a useful tool for broadening an existing image and creating new interest points in an already established destination (Arcos-Pumarola et al., 2018).

3.3.4. *Music*

Several articles have emphasized the positive impact that music events of varying scales have on the image of host destinations. This is the case of the WOMAD Festival in Cáceres (Spain) (Duarte et al., 2018), the Mercat de Música Viva in Vic (Spain) (Garay & Morales Pérez, 2017), the 2012 Baku Eurovision Festival in Arzebaijan (Arnegger & Herz, 2016), the 2003 MTV EMAs in Edinburgh (UK) (Reid, 2006), MEO Sudoeste in Zambujeira do Mar (Portugal) (Saúde & Rodrigues, 2020), and Paredes de Coura (Portugal) and its homonymous festival (Cardoso et al., 2019). The attractiveness of this kind of events for image-shaping purposes has led some destinations to actively turn to such events as a form of destination promotion. Two such destinations are Montenegro, which attracted a series of concerts by international artists such as Madonna or the Rolling Stones (Vujačić, 2013), and Edinburgh, which hosted the MTV EMAs (Reid, 2006). With similar intent, Detroit (USA) sought to change its image of de-industrialization, degradation and crime using its rich musical heritage – the city is the birthplace of techno music and of the iconic Motown record label – investing in events that spotlight it (Che, 2008). The influence that certain musical genres have on the image of destinations, strongly associated with them, is evident. It has been suggested that this is the case with New Orleans (USA) and Jazz music (Huang et al., 2012), but also with Jamaica and genres like reggae and dancehall, which took the country's name throughout the world through musical ambassadors such as Bob Marley (Johnson, 2014; King & Foster, 2001). Johnson (2014) presents this musical heritage as one of the main proposals of his branding strategy to change Jamaica's image of political and economic instability, violence, crime and human rights violations. Despite this repeatedly suggested role of typical music for destination image, empirical evidence is lacking.

Adopting a different point of view, other authors view music as a form of publicity for the destination. Kay (2006) lists several examples of music leading to the popularization of destinations and emphasizes that the mention of the destination both in the lyrics of pop songs and in the music videos that accompany them may affect destination image, but also that this potential is rarely acted upon. Belavilas' (2017) study also describes how music has contributed to Greece's current image as a beach destination. Yin, Bi and Chen (2020, p. 4) suggest that the impact of destination related music on image is predominantly affective; these authors found empirical evidence of the impact mental imagery evoked by the song "Go to Dali" had on the affective image of the city of Dali (China) and of the consequent impact it had on visit intention. Connell and Gibson (2004), on the other hand, highlight the role played by visual information that accompanies music CDs (i.e. album covers and leaflets) in the transmission of information about certain locations.

Music can thus be understood as a highly plastic artform that can be incorporated into image projection marketing strategies in a variety of forms, whether by using its value as a signifier of identity, by using it as a form of publicity or by turning it into the focus of events with image-shaping potential.

3.3.5. Painting

After sculpture, painting is the least studied artistic expression in destination image literature – Andersen, Prentice and Guerin's (1997) study was the only one that could be found on the review subject. Analysing Denmark's image among visitors to Danish art exhibitions in Scotland, these authors concluded that said exhibitions contributed to a renewal of interest in Denmark among individuals that had already visited the country. Notwithstanding, it is true that only a small fraction of individuals that had not visited Denmark showed an interest in visiting it based on the exhibition. This may perhaps confirm, as was the case with literature and cinema, that painting can only strengthen or weaken pre-existing images, rather than producing radical changes. This hypothesis, however, still lacks empirical evidence, as does the authors' suggestion that the art exhibitions generated changes in the image of Denmark held by those who visited them (Andersen et al., 1997).

3.3.6. Performing arts

The limited literature found on the impact of performing arts on image may indicate a residual importance, although this may equally be an indicator of a lack of research, particularly in the context of the increasing popularity of active, co-creative experiences in several destinations, sometimes combined with music events and other art forms. Sou, Vinnicombe and Leung (2016) interviewed Macao's main stakeholders in the performing arts sector and concluded that the city's artistic community sees potential for image shaping through Macao's performing art sectors, but this theory has no empirical evidence that backs it. The only article that seeks empirical evidence of the impact of performing arts on destination image concluded that it is not significant: this is Prentice and Andersen's (2003) study on Edinburgh's destination image, which concluded that, regardless of its fame and affluence, the city's festival season had no impact on Scotland's image, which remains one of "landscape and tradition".

3.3.7. Sculpture

Of all the analysed art forms, sculpture was the only one whose relation with destination image was not the object of any kind of study. This form of artistic expression thus stands out as the main research gap in this field.

4. Discussion and conclusion

This review reveals that research on the impact of art on destination image is in very different stages of development depending on the art form under analysis. While cinema's impact on destination image

has been studied by a considerable body of literature, research on some art forms, such as architecture, music or literature, is at an incipient stage, while it is practically non-existent in the cases of painting, sculpture and performing arts. In the future, research in this area can be advanced by focusing on these lesser studied arts – particularly painting, sculpture and the performing arts, although much work is still required in the areas of architecture, music or literature, as well. Despite the apparent opportunities regarding these art forms, discussed further ahead, it is interesting to first analyse which patterns can be found which perhaps indicate aspects generalizable to all art forms.

The starting point for this analysis is the nebulous concept of “word-of-art”, proposed by Slak Valek (2018), which has been only vaguely defined as “promotion of a destination through artwork”. As this concept might be of great relevance in the field of artistic tourism, suggesting a more concrete definition in the context of this literature review was thought to be useful. Word-of-art could thus be defined, based on the outline provided by Slak Valek (2018) and the findings of the diverse articles analysed here, as *‘the semiotic qualities of a work of art which communicate characteristics of a product, service or place’*, in this particular case a tourist destination. This concept pertains, therefore, to aspects of the piece of art which can generate mental associations between the destination and certain attributes in the tourist’s mind, simultaneously assuming a (more or less explicit) role in tourism marketing.

A variety of articles have confirmed the existence of these “semiotic qualities” across several art forms (namely in architecture, cinema, literature and music). Despite some evidence showing that an individual work of art can do little more than strengthen or weaken previous perceptions (namely in the case of literature and cinema), one may plausibly propose that the joint effect of several works can lead to complete changes in destination image, as described by Belavilas (2017) for the case of Greece. Its importance for destination marketing is thus crucial, as, similar to brands, art can add value to local businesses and regional economies. Due to its representational value, it can be easily incorporated into branding strategies, and is “a natural brand creator itself” (Plaza, Haarich, & Waldron, 2013, p. 55).

Art can thus be highly useful not only in bringing awareness of new destinations but also in altering or broadening an existing image, creating new interest points in already established destinations. Through research in the fields of cinema and literature, it has been suggested that this effect which art has on potential tourists may increase interest in visiting a destination through its role in generating familiarity with a destination, thus reducing the risk associated with the visit. Such an effect can also be used in addressing the problem of tourismophobia (Novy & Colomb, 2017; Pixová & Sladěk, 2017), as art may be used to alter tourist itineraries, thus decreasing tourist pressure in more crowded destination areas. It could also be useful in attracting different tourist segments to a specific destination, potentially helping reduce issues such as the ‘drunk tourism’ problem faced by some areas of Spain (Ferrer, 2017; Serra-Cantallops & Ramon-Cardona, 2017). Art can be a useful tool for segmentation and management of demand (Kastenholz, 2004), namely through attraction of segments valuing a destination’s cultural heritage resources and corresponding experiences, leading to more sustainable tourist activities and behaviours.

Apart from these general findings, aspects relevant for future research regarding specific art forms may be distinguished. Several articles confirm the large potential of architecture for tourist attraction, as architectural works often figure amongst the most prominent image attributes in some destinations. This may be due to architectural works providing a “unique aesthetical proposal”, which differentiates them and turns them into a competitive advantage for the tourist destination in which they are located. Further studies are required to validate this hypothesis and assess which attributes make such architectural works aesthetically unique. Attention has also been drawn to architecture’s enduring

public presence in the destination's physical space, resulting in a much bigger impact on destination image when compared to other types of art. Architecture creates atmosphere and gives character to a place, contributing to the experiencescape – it affects the experience and the gaze (Urry, 1990).

A large amount of research concerning cinema's effects on image has already been produced, and there is general acceptance of the role of cinema in image formation and consequent visit intention and on-site behaviour. It would be interesting to analyse if factors such as the type of movie being watched (Gupta et al., 2019; Pires Basáñez & Ingram, 2013), the spectator's emotional involvement with the cinematic work (Hahm & Wang, 2011), the characteristics of spectators (H. Kim & Richardson, 2003) or the frequency of its broadcasting (Peters et al., 2011), among others, produce variances in the scope or strength of this influence. The analysis of the differences in impact between television and film is also a relevant pathway for research (Soliman, 2011).

These effects are not always positive, and films that portray negative image attributes can lead to reduced intention to visit. The specific impact of controversial films on behaviour regarding a destination has not yet been the object of a study to the best of our knowledge, and could be a pertinent research topic. Another negative impact studied refers to possible propagation of certain stereotypes of destinations and their communities, which are prone to generating conflict with the local residents. It would be interesting to study if this effect is also observable with other art forms. Nevertheless, cinema sometimes has a crucial role in generating awareness of the destinations it depicts or quotes, thus inserting new tourist destinations into the general public's mind, potentially presenting a significant competitive advantage in DMO marketing strategy. An issue that should be addressed by future researchers is the impact that differences between the cinema-induced expectation and the experienced reality might have on satisfaction (Soliman, 2011). Hao and Ryan (2013) even suggest that the influence of cinematic works can be so overarching, it effectively influences the material construction of the destination; this also deserves additional research from a sociological perspective, analysing the community's view and impacts on their cultural identity.

Like cinema, literature has the high impact and widespread outreach of pop culture, and may therefore be considered as a highly influential art form, despite being the object of considerably less studies. This pervasive influence of literature, combined with its longevity as a mainstream cultural phenomenon, has led to the spontaneous formation of destination stereotypes which influence the way tourists look at destinations: that is the case with the stereotype of island destinations (Harrison, 2001) or of road trips (Carden, 2006). Further research on the subject could analyse whether such stereotypes influence only the way tourists see destinations, or whether they also influence the destinations themselves, leading them to try to fit into those stereotypes. Literature additionally has an indirect influence on image through its great impact on cinema and other forms of art.

Similar to architecture, music can often function as a pull factor, as documented by studies that analyse the importance of music festivals in image change and visit intention. It would be pertinent to explore the degree of stability of destination image generated by non-regular music events through longitudinal studies (Arnegger & Herz, 2016; Richards & Wilson, 2004). For marketing purposes, studies that analyse the profiles of music festival consumers, the quality and intensity of their experience, loyalty and impact on destination image through word-of-mouth would also be of interest. It would furthermore be interesting to analyse the relevance of festivals in other artforms, such as film festivals like those of Cannes, Berlin and Venice, or art biennials like those of Venice, Vila Nova de Cerveira, Liverpool or São Paulo. Despite the enormous impacts these festivals have on tourism, as suggested by statistics of

visitors – the Cannes Film Festival, for example, tripled its population during its 2018 film festival (Talabot, 2015) – research that analyses the extent of these impacts on image is still lacking.

Not as broadly studied, but nevertheless approached in some studies, is how traditional forms of music can impact image in destinations they are associated with. There are studies on New Orleans jazz (Huang et al., 2012) and Jamaica's reggae and dancehall (Johnson, 2014; King & Foster, 2001), but no empirical evidence was found regarding the links between typical musical styles and destination image, offering an ample field for future studies. On the other hand, pop music can influence destination image through lyrics, music videos, or cover art and leaflets, without necessarily working as a pull factor. Image conditioned in this way was suggested to be mostly affective, although empirical evidence is insufficient. Additionally, besides pop and typical music a broad variety of music genres exist, which certainly have differing degrees of impact on destination image, as they are associated with distinct experiences, cultural backgrounds, preferences and lifestyle. Further research is required to confirm these hypotheses.

The three last art forms have been the object of little (painting and performing arts) to no research (sculpture). This is where additional research efforts are most relevant, as the existence of a word-of-art effect is still unconfirmed for these three types of art. According to the results of one study, painting exhibitions may have some – however minor – effect on visit intention, assumed to be associated to its impact on image, but empirical evidence to support this is frail at best. As for the performing arts, investment in this art form has been proposed as an image alteration strategy, but no empirical evidence can support such a claim. In addition to the confirmation of the existence of word-of-art, interesting research suggestions refer to the analysis of the importance of authenticity in the relationship between performing arts and image: “In particular, how much does actual location matter? For those seeking an arts essentialism, how does the ethnicity of the location matter? For those seeking an ethnic essentialism, how do contemporary arts affect the realization of this search? For the latter tourists, what, if any, are the tensions between familiarity and strangerhood? Indeed, how important is the particular ethnicity of a destination? In marketing terms, how do the symbol systems of tourists differ between segments?” (Prentice & Andersen, 2003). Additionally, the seeming applicability of the ‘co-creation’ concept in the domain of performing arts is relevant in this context, as co-creation can be a relevant means of destination image-building. This concept has been increasingly used within innovative cultural and creative tourist experience provision (Richards, 2018). This assumes active involvement of the tourist, which should enhance involvement and memorability of such an experience (Kastenholz, Carneiro, & Carvalho, 2019) and lastly positively affect co-creative word-of-art. Also here, ample research opportunities should exist.

Thus, these three art forms should be the main focus of future research that seeks to analyse the relationship between art and destination image, as work on the relationship between the latter and these types of art is practically non-existent, despite their undeniable role in society, cultural identity of places and individual imaginaries. It should, however, be noted that other artforms other than the seven classical which have been analysed here are relevant for analysis. Future studies can focus on destination image as affected by artforms such as fashion, photography, oral storytelling, installation art or handicrafts, among others.

For tourism and hospitality research, this paper makes meaningful theoretical implications both to the literature on destination image and to the literature on art tourism. This study is the first attempt to gather, analyse and systematize research that deals with the impacts of art on destination image formation, looking for common threads across different artforms. From this analysis the idea of word-

of-art was further developed and conceptualized, paving the way for its application to future studies. Furthermore, several research gaps in the literature were identified and suggestions for future research were pinpointed.

Practitioners, particularly DMO managers and marketers, may find in this review an indication of the positive effects of art on destination marketing. Destinations seeking to reshape their image may apply their efforts into incorporating art into marketing campaigns, as well as into promoting the creation of destination-related art through residence programs for artists. Such image shaping campaigns may be useful not only in attracting tourists to a destination, but also in reshaping their behaviour, as aforementioned, in an effort to reduce the negative effects of tourist activity.

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APPENDIX 1: List of articles selected for final analysis.

1	Aksoy, R., & Kiyici, S. (2011). A destination image as a type of image and measuring destination image in tourism (Amasra Case). <i>European Journal of Social Sciences</i> , 20(3), 478–488.
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