EXTENDED ABSTRACT

HERITAGE IN THE INDUCED TOURISM IMAGE OF ANDALUSIA

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Currently, tourism is one of the most important industries in the global economy. In this context, and since the outbreak of tourism marketing in the 1960s, there has been an increasing interest in studying the tourism image of destinations. There is also a high degree of consensus within the scientific community that the image of a destination plays a crucial role in the selection process by prospective tourists (Goodrich, 1978; Woodside and Lysonski, 1989; Andreu *et al*., 2000; Perelló, 2006; Edelheim, 2007; San Martín and Rodríguez, 2008; Picón *et al*., 2013; Castro and Rodrigues, 2017). The creation of this image is conditioned by the interests of the local organisms responsible for tourism promotion, which create representations that are best able to incite the trip and differentiate one particular destination from its most direct competitors (Novo *et al*., 2013). To this end, these agents choose various elements from the territory in the form of a claim, which makes the destination more recognizable to potential consumers. These are, to a large extent, heritage assets with which the construction of unique images is guaranteed, but whose selection entails the creation of reductionist, and in certain cases stereotyped, representations (Rodríguez *et al*., 2012; Novo *et al*., 2013). In part, this is due to the influence of the images created during Romanticism, at which time interstate travel emerged. As a consequence, it is opposed to the more contemporary territorial approaches to heritage that move from a monumental to a more spatial perspective (Ortega, 1998; Troitiño, 1998, 2000, 2011; Castrillo and Tremiño, 1998; Feria, 2010, 2013; Mulero, 2015; Troitiño and Troitiño, 2015).

This preliminary theoretical review highlights the degree of consensus on the meaning of the concept of *image* in the framework of perceptual studies through the works of authors such as Gartner and Hunt (1987), Richardson and Crompton (1988), Echtner and Ritchie (1991), Milman and Pizam (1995), Baloglu and McCleary (1999), Pritchard and Morgan (2001), Hiernaux (2002), and Kim and Richardson (2003), among others. It also reflects on theories that point to the preponderant role of social imagery in the configuration of tourism destination images. This is, according to Crompton (1979), the sum

of beliefs, ideas and impressions of a person about a territory, necessarily influenced by internal and external factors. Amongst the external factors, some authors point to *induced* and *organic* images, where the former respond to destination marketing strategies and the latter, to sources that are independent of destination promotion and amongst which *universal* images are comprised (Gunn, 1988). The perceptions that individuals have about territories are, therefore, shaped by culturally defined contexts on the one hand, and then influenced by the agents involved in the configuration of a destination's promotional images on the other. These perceptions arouse interest in traveling through the projection of attractive and seductive representations by way of *induced* images. The more congruence there is between these induced images and the motivations of the tourist, the greater their impact will be (Perelló, 2006). Thus, the induced tourism image becomes a figurative representation of reality, a mere mental construction in accordance with the interests of the particular organism that seeks to spread its discourse. These organisms market*place* through promotions that are based on the commercialization of territorial singularities, emotional aspects (Troncoso, 2013), and competitive advantage (Novo *et al.*, 2013).

As a result, today's tourism images projected by local public institutions become based on the configuration of a synthesized and stereotyped image characterized by the continuity of nineteenth-century aesthetics and Victorian iconography (Lerivray, 1975; Torres, 2017; Méndez, 2017). This is particularly relevant in territories with a noteworthy heritage that have also undergone some kind of colonization process, as can be seen in some of the leading tourism destinations in the Mediterranean, which played a key role in the evolution of the Grand Tour. The Romantic perspective has generated a canonical image of these particular destinations (Lagunas, 2005), which has later been reinforced by the large-scale promotion seen in recent decades (McDonald, 2015).

The main objective of this article is to analyse how heritage has been assimilated into contemporary public policies for tourism promotion by verifying the extent to which the evolution of heritage was successfully incorporated into more comprehensive approaches to tourism images. To this end, a case study that represents one of the most iconic destinations in the world in terms of tourism image has been selected: the region of Andalusia, in southern Spain. In this region, the collective imagery carries the imprint of the unique oriental and exotic signatures that emerged during the periods of the Enlightenment and Romanticism. These were further reinforced by the Franco regime, as well as the tourism promotion at the State level, in more recent decades. This study seeks to analyse how promotional tourism images in the Andalusian region have evolved over the last forty years - at a time when the responsibilities for tourism promotion fell exclusively upon local government agencies. In so doing, we will use a methodology that allows us to systematise and objectively analyse, in statistical terms, the visual information included in promotional materials edited for tourism campaigns during this time period. Thus, represented heritage assets and spaces will be codified according to previously defined categorizations, a methodology widely used in the academic context (Buck, 1977; Thurot and Thurot, 1983; Albers and James, 1988; Dann, 1996; Dilley, 1986; Pritchard and Morgan, 2001; Urry, 2002; Edelheim, 2007; Singh and Lee, 2009; Milman, 2011; Donaire and Galí, 2011; Matteucci and Önder, 2018). Subsequently, we will conduct a semiological study by which the meaning that underlies these official tourist announcements will be

analysed for content, composition, and the synergies between these two, in their portrayal of the places they describe.

Using this methodology, we will analyse 154 promotional images published between 1993 and 2017. This will be done first through posters and later, on the internet. These extracted images from official platforms and printed materials have been produced by the regional Government. An analysis will be developed around the campaigns being delivered, firstly, by the General Directorate of Tourism, an entity organically linked to the Regional Tourism Ministry that just after being created in the 1980s, continued to act in accordance with the promotional campaigns previously carried out by state administration (Hernández, 2007, 2008). This involved the use of the same rhetoric, symbolic language, and scenes that place anachronistic heritage elements outside of their historical time framework. From 1992 onwards, the creation of the public company, Turismo Andaluz S.A., entailed a switch to the tourism promotion policies of the region that were driven by diversification, and a diffusion inside of a more complex territory. Showing a more modern Andalusia, while remaining faithful to its traditions, were amongst the objectives of the various campaigns being developed during the second half of the 1990s, with images highlighting beaches, flamenco culture, and iconic monuments such as the Alhambra.

In stark contrast to that, the early 21st century saw intangible heritage begin to appear in at least a third of all the campaign posters being published, with only few vestiges of real or natural heritage. And, as new promotional advertising segments began their diffusion, campaigns began to use scenarios in which neo-Mudejar architecture became very predominant. Despite the fact that the new campaign, *Andalucía solo hay una, la tuya,* aimed to continue highlighting the diversity of the tourist destination, only a year later already a fifth of its images had become representations of the Alhambra or the Mosque of Cordoba. By 2004, the new slogan, *Andalucía te quiere,* was designed to position the region as a friendly tourist destination of high quality, portraying typically romantic tones and settings that were often with pristine and timeless landscapes. *Smile! You are in Andalucía*, a campaign carried out in conjunction with state institutions in 2005, became a reiteration of the most topical images of the region, with a resurgence of flamenco, Muslim architecture, and local gastronomy, all the while boasting the preponderance of good weather. In the following years, the campaign *Andalucía te quiere* continued to release posters in which the immovable heritage of Islamic sentimentalism continued to enjoy great prominence. Despite intending to show the infinity of the Andalusian offer, *Tu mejor tú* from 2014, repeatedly resorted to images of regional folklore and relating to Muslim heritage in particular. And finally, by 2017, the campaign, *Intensamente,* attempted to highlight the sensory and emotional connection that visitors would feel at their destinations by using the same elements that were featured in previous campaigns, with heritage as the backdrop for detailed experiences and activities that were based on the resources previously prescribed by nineteenth-century texts.

The conclusions of our analysis show that tourism promotions carried out by regional institutions during these last decades evolved towards increasingly holistic approaches, with the incorporation of advertising segments and resources previously absent in its promotional efforts. However, a significant percentage of images continue to refer to heritage assets that were already exalted during the period of Romanticism. Thus, the region's

Arabic past remains dominant not only in more than a sixth of the promotional campaigns developed, but also appears as the primary background for many other tourism materials. Our study, therefore, confirms the idea that the induced images of Andalusia were inherited from the universal identity of the region that was originally developed during the period of Romanticism. And thus, this universal image of the territory has served as the basis on which to configure the induced representations elaborated by those agents responsible for promoting Andalusia as a tourist destination. Given that these images are based on iconic and easily recognizable concepts, they are thus enriched to generate an idea of Andalusia as a timeless and enigmatic territory. Finally, it is also possible to affirm that the more the comprehensive view of heritage increased, the more images where assets appear inseparable from their environment were used.

In conclusion, the touristic representations of Andalusia continue to show both idealized and authentic spaces to a great extent, which are anchored in a past of exotic sentimentalism. This, further signals that a large part of the region's heritage is excluded from tourism promotion for not complying with the required Victorian canons. It is worth emphasising that the continuous profusion of images projected to attract visitors can imply a change in the way locals perceive their own environment, bringing them increasingly closer to the notion of purely visual scenery. This fact may cause further segregation and tendencies to reinforce visual stereotypes created on behalf of the local institutions themselves.