



The Cultural Tourism and Flamenco

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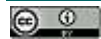
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Abstract

Flamenco is a living art that excites and awakens the senses of those who witness such a dance, singing and guitar show. It is a way of expressing feelings. Flamenco was considered a world intangible heritage of humanity by UNESCO and is a part of the identity and culture of Andalucía, place where it originated. Flamenco is a symbol of Spanish culture around the world. In addition, it has been discovered that there is a typology of flamenco tourists whose motivation is related to the search of experience and authenticity in the tourist destination. A search of published scientific articles on emotional tourism, motivation and flamenco has been conducted using three databases: Web of Science, Scopus and Google Scholar. Flamenco is an art that transmits passion in each of its three components: song, dance and music. Therefore, tourism management of the sites where flamenco is part of its identity must bet on its development and potential as a motivating factor to travel, bringing the emotion to the tourist, which consists not only in perceiving it, but also in experiencing it, living it. We conclude that Flamenco as a living art forms an essential part of Spain's cultural heritage and becomes an important tourist factor to cover the experiential needs of tourists.

Keywords: Flamenco; Culture; Tourism; Intangible heritage; Experience.



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1. Introduction

Starting from the base of cultural tourism and flamenco music, there is a new typology of tourists related to the experience and emotions in the destination, whose motivation goes beyond traditional tourism, and rather is oriented to the search of experience and authenticity. Tourists, when traveling, seek escape, enjoyment and leisure, as well as connection with local people and their customs (Park and Santos, 2017). They need to return with the feeling of having lived a story that transmitted them various emotions at some point during their visit, which will linger in their memory. In general terms, tourists travel motivated and attracted by external forces of fate (Yoo *et al.*, 2018).

Tourists, in experiential tourism, contribute to some aspect, phase or general experience, participate actively, interact with other people and engage in the experience (Campos *et al.*, 2018). This new trend towards active participation envisages the tourist not as someone who wants to see others, but rather someone who seeks to interact, actively learn and apply knowledge (Taheri and Jafari, 2014; Tan *et al.*, 2013). This active participation can involve the tourist in a physical, emotional or mental way (Bertella, 2014). This study seeks to identify the main characteristics of experiential tourism and experiential marketing, as well as to understand the role emotions play in it. This will be done in relation to flamenco music as a key tourist attraction in destination promotion. The different issues studied are the experiential tourist, flamenco music as motivation, experiential marketing, and emotion in tourist destination. To fulfill the objectives of this research, three databases have been used: Web of Science, Scopus and Google Scholar.

2. Literature review

2.1. The Experimental Tourist

This new cultural tourist has more information about cultural tourist destinations, so the offer might seem uninteresting and might rather need memorable experiences (Kim and Ritchie, 2014) For these visitors, emotions are key motivators before and after the trip (Gnoth, 1997; Goossens, 2000), in satisfaction (Assaker and Rob, 2013; Chen and Phou, 2013; Faullant *et al.*, 2011; Rodríguez del Bosque *et al.*, 2006), attachment to the place (Yuksel *et al.*, 2010), and in intent of recommendation (Bigné *et al.*, 2001; Papadimitriou *et al.*, 2015).

To meet their needs, new strategies are needed to provide a more personalized approach to cultural tourism. For example, creative tourism, which refers to those activities in which the traveler lives an experience as a passive subject, such as attending a winery (Mazarrasa, 2016). On the contrary, in experiential tourism, the tourist is an

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active subject in the experience, as they are involved in it, which will bring greater satisfaction. Experiential tourism allows visitors to acquire new knowledge and stimulate their senses. It is widely recognized that the consumer experiences are co-creative and significant, and that tourist experiences embody consumption (Bosangit *et al.*, 2015). It is understood that the key to survive and stand out in the increasingly competitive tourist market is to offer unique and differentiated products and services that lead to memorable experiences, adding value for visitors (Tussyadiah, 2014).

In short, there is a new profile of tourist that enjoys with the five senses, whose main objective when traveling is to discover and learn, and also seeks to live an experience and activate the senses. Thus, what is important is not the materiality of the tourism resource, but the experience lived (Gándara *et al.*, 2013). For this experience to be successful, it must be authentic and based on the differential characteristics of the territory, heritage, landscape, culture and identity of host populations (Mateos, 2013).

2.2. Flamenco Intangible Heritage of Humanity

When a tourism destination has the distinction awarded by UNESCO as a World Heritage Site (WHS) or Intangible Cultural Heritage (ICH) or preserves such attributes, for there to be success in tourism development in these patrimonial sites, three key factors must be taken into account: (1) history and culture of the place, (2) accessibility of the destination, and possibilities of interpreting it, and (3) heritage attractions (Vong and Ung, 2012). Occasionally, the designation of a place as World Heritage Site (WHS) attracts tourists and, frequently, translates that destination into a global recommendation to visit (Poria *et al.*, 2013). There are significant differences between the motivations of the groups of tourists to travel to these places, who know these distinctions who are unaware of them (Forgas-Coll *et al.*, 2012; Poria *et al.*, 2011). It is necessary to reinforce the understanding and knowledge of heritage sites (Poria *et al.*, 2013), especially when it comes to places visited by international tourists (Tucker and Carnegie, 2014). Literature corresponding to the motivations of the cultural tourist has been analyzed, considering the recognition of a place with a World Heritage site as a moderating effect (Forgas-Coll *et al.*, 2012), as it happens with flamenco, an attribute recognized as intangible heritage of the humanity by UNESCO, which encourages tourists to move to another place to (re) discover flamenco (Matteucci, 2013; Vergopoulos, 2016).

Flamenco thus becomes a motivation to travel to Spain. The flamenco cultural tourist who knows this distinction will generally feel a greater desire to experience it and live it beyond mere spectacle; they might be attracted to learning and practicing both the dance, the singing, playing one of the instruments (guitar, percussion), to know more about flamenco history, and the individuals who relate to it. The growing recognition of flamenco inside and outside our borders, as an art to learn, reproduce or enjoy. Flamenco evolution in its fusion with other musical styles or the incorporation of instruments from other cultures is another opportunity to attract new enthusiasts (Millán *et al.*, 2016). Flamenco encompasses both a strong local and global component, since it has achieved great popularity in countries as far away as Japan, the United States, as well as parts of Europe (France, United Kingdom and Italy), North Africa and Latin America (Palma *et al.*, 2017). Each year, thousands of people travel to Spain, and particularly to the region of Andalusia, to attend flamenco festivals, concerts and participate in music and dance courses. Although there is no statistical data to certify the number of flamenco followers in the world, the increasing presence of foreigners to flamenco festivals in Andalusia can be a sign of this internationalization (Matteucci, 2014).

Not only do tourists flock to Andalusia to experience flamenco, but also artists, who teach and perform at flamenco festivals outside Spain, come. Specifically, only 80,000 people in Japan studied flamenco in approximately 600 academies across the country (Shikaze, 2004). Flamenco is a powerful promoter of tourist activity, capable of attracting more than six hundred thousand tourists each year, many of them international, who seek the authenticity, the tear and the beauty of an art exclusively ours, that identifies us and places us favorably in front of other competing tourist destinations (Junta de Andalucía, 2004).

Flamenco cultural tourism represents a tourist activity of active participation, with people who already have some knowledge regarding flamenco. This visitor likes this artistic expression and, in most cases, when attending a flamenco show, is positively reinforced, considering it an important, not stereotyped, national artistic expression (García-García *et al.*, 2015). This good image of flamenco is considered as a main motivation for an important segment of foreign market. Therefore, promotions would be successful for Spain if flamenco were enhanced as a sign of identity in communication campaigns and foreign tourism marketing. The role of flamenco as a key factor in tourism motivation, takes into account the main characteristics of the experience that the flamenco tourist receives when visiting the destination, which is always an intangible and emotional experience. Pains, loneliness, love, lack of love or joy are transmitted through this music. You could say that each palo flamenco expresses a different kind of feeling. They cover a range of emotions, from the most joyous and festive to the tragic and profound (Machin-Autenrieth, 2015). Outstanding events such as the Flamenco Biennial, the Mine Festival, the White Night of Flamenco, or the Guitar Festival, as well as museums dedicated to flamenco such as the Andalusian Flamenco Center and the Seville Flamenco Dance Museum, attract a large number of tourists each year to Spain.

2.3. Emotion and the Tourist Destination

The relationship between emotion and tourism experiences is centered on the feelings experienced by visitors in the destination, and its success is associated with the favorable moments lived during the trip that will remain in their memories. Sensuous stimulations play a fundamental role in the affective factor of tourists (Hosany and Gilbert, 2010; Kim *et al.*, 2012b; Li and Cai, 2012; Mackenzie and Kerry, 2013; Nawijn *et al.*, 2013; Nicoletta and Servidio, 2012; Servidio, 2015; Servidio and Ruffolo, 2016).

Scientific literature suggests a relationship between emotions and tourism: there is a relationship between positive emotions, satisfaction and behavioral intentions (Grappi and Montanari, 2011; Han *et al.*, 2013; Prayag *et al.*, 2013; Yuksel *et al.*, 2010); emotion can serve as a segmentation variable (Hosany *et al.*, 2015; Oliver and Westbrook, 1993; Schoefer and Diamantopoulos, 2009; Westbrook and Oliver, 1991), emotional experiences at festivals (Gnoth, 1997; Goossens, 2000); the affective dimension within tourism experiences is a variable to be studied (Ritchie and Hudson, 2009; Tung and Ritchie, 2011); and tourism experiences are composed of sensory stimulation, cognitive understanding, and affective responses (Gretzel *et al.*, 2006; Wang and Pizam, 2011).

In order to analyze an experience from the tourist's point of view, it is necessary to consider different variables, such as space, time and social behaviors (Vergopoulos, 2016). If space is considered, the experience comes from characteristics perceivable by the consumer, such as odors or lighting (Larsen and Laursen, 2014; Taheri and Jafari, 2014). Time is another variable to consider, a time out of everyday life, vacation time (Major and McLeay, 2012; Sharpley and Stone, 2014). Sociability is the third variable to be considered, either between the tourist and the resident (Prebensen *et al.*, 2016) or among tourists (Smed, 2012). In general, experience occurs when it is shared (Fijalkow *et al.*, 2015). The current trend of the tourist market should not focus exclusively on tangible attributes of the destination to reflect their identity, but should increase their field of action towards evoking emotional dimensions to attract new tourists. The emotional factor lies in the image received at the destination (Page, 2014) as well as the mental connection between emotional experience and destiny (Mitas *et al.*, 2012).

The relationship between emotions and memories of tourists' experiences has been researched, based on their behavior during the four stages of the trip: preparation, travel, destination and return (Servidio and Ruffolo, 2016). Nowadays, the first encounter with a destination takes place beforehand, and tends to be digital (Korneliusson, 2014). After the trip, sharing the experiences of traveling with others also tends to be increasingly digitalized with the use of social networks (Yuksel and Yanik, 2014).

From a cognitive point of view, it is demonstrated that there must be a mental connection between emotional experience and destination, so that the holiday and its memories are more attractive (Mitas *et al.*, 2012; Nawijn *et al.*, 2013). Emotion is directly associated with the memories, and when a given event evokes emotions, that event is more likely to be remembered (Zimmerman and Kelley, 2010).

There are numerous studies that support the link between leisure travel and positive emotions (Nawijn, 2010; Nawijn *et al.*, 2010) important before, during and after leisure travel. attention is focused on the development of positive emotion (Filep and Deery, 2010; Graburn and Barthel-Bouchier, 2001). With these positive emotions in leisure travel, there were evidences of possible benefits such as satisfaction (Sirgy *et al.*, 2010).

There is a need on the part of tourist agencies to make memorable experiences in the visited destination, known as Memorable Tourism Experience (MTE), described as an important event stored in memory and remembered after (Servidio and Ruffolo, 2016). They are built from actual experience and influenced by the individual's emotional assessments, helping to consolidate and reinforce memories of events experienced while exploring the site (Kim *et al.*, 2012b; Kim, 2013). They link positive emotions during a tourist trip life satisfaction (Sirgy *et al.*, 2010). Experimenting something new, different and unique will make a more intense memory of the trip experience possible (Kim, 2010; Kim *et al.*, 2012b). Novelty in an experience is a factor within MTEs that mediates memories for tourists (Kim *et al.*, 2012a).

Once tourists travel to a site, attracted by its attributes, they become experimental components that will affect the experience of visitors. Due to the importance of experience, it is necessary that the destination is able to create METs (Kim, 2010; Kim *et al.*, 2012b; Kim, 2013; Tung and Ritchie, 2011). Tourist experiences are the result of subjective assessments (Kim 2010), which depend on the idiosyncrasy of the visitor (Tung and Ritchie, 2011), therefore, tourist destinations will not be able to create MTEs with ease, and so, the aim of the site should be to provide an environment where visitors are the ones who create their own memorable experiences (Tung and Ritchie, 2011).

2.4. Experiential Marketing and Flamenco Music. Promotion of Tourist Destination

Current literature states that new tourists seek experiences and authenticity, something memorable and different (Prebensen *et al.*, 2016). It is a way of feeling that seeks psychic comfort, aside from material one; hence, current marketing does not speak in terms of destination, but rather places, referring to something beyond the material, more towards sensory and affective landscapes (Fernández-Poncela, 2014;2018). Just as there has been a change in the perception of leisure evolving towards experiential activities (Cabeza and Prat, 2012), experiential marketing connects the consumer with the product or service through the senses, trying to evoke emotions and thoughts in order to generate positive experiences (Moral and Fernández, 2012).

Understanding the tourist experience, especially in its sensorial dimension, is relevant for tourist destinations. It is necessary to develop experiences that are positively remembered by the visitor in an attractive environment, besides contributing to the quality of life of the local community (Agapito *et al.*, 2014; Agapito *et al.*, 2016; Kastenholz *et al.*, 2012). Sensory experience is relevant to successful tourism experiences (Agapito *et al.*, 2014; Ballantyne *et al.*, 2011; Hosany, 2012; Kastenholz *et al.*, 2012; Xu *et al.*, 2009). The current trend of destination marketing promotes an image that must adapt to the supposed tastes of the market, using emotional or experiential advertising directly affecting the senses, and stimulating the mind of those who see it (Mariottini (2012). Using the tools that experience marketing offers, cities must plan, design, create and communicate unique experiences capable of satisfying the visitor, and offer activities that create a positive and exclusive experience (Álvarez, 2014).

Three types of images coexist in destination identity: the cognitive image, which will increase the understanding and knowledge of a destination; the affective image, which affects internal feelings and emotions; and, finally, the

conative image, which influences travel intentions (Agapito *et al.*, 2014; Xiong *et al.*, 2015). The tourist is motivated by sensations, as well as by the enjoyment and knowledge of, and participation in new experiences, where music a fundamental component in the motivation and the promotion of a tourist destination. More cultural tourists are looking for meaningful experiences through music (Revilla and Ramírez, 2015) in fact, their participation in different types of musical events has increased (Getz and Page, 2016). Several tourist studies have focused on the visual component of tourism experience, which is known as "tourist gaze" (Dinhopl and Gretzel, 2016; Larsen, 2014; Urry, 1992; Woodside and Martin, 2015) evolving towards the "tourist ear", traveling to tourist destinations attracted by his music (Thimm, 2014).

A city's image, transmitted through songs, will become fixed and static in the imagination of tourists or consumers (Long, 2014). Music represents an important component in tourist experience, which is why it is a fundamental element to consider in the promotion of a cultural destination. Through music, each generation defines its identity by offering experiences and products that incorporate and help expand its musical identity (Lashua *et al.*, 2014). Celebrating musical events in a possible destination such as festivals helps artistic diffusion, complements social life and extends cultural agendas (Reid, 2008). Festivals have an economic and tourism impact over a territory, besides its obvious cultural and social repercussion (Devesa *et al.*, 2010; Gómez-Casero *et al.*, 2018).

As for creating an image for a destination based on music, it is known that by evoking emotions about a place (Waite and Duffy, 2010), some cities claim to be the birthplaces of musical genres, such as New Orleans for Jazz or Chicago for Blues. Other cities are distinguished for being the birthplace of famous musicians or bands like Mozart's Salzburg, Beethoven's Bonn, or The Beatles' Liverpool (Long, 2014). As with Andalusia, birthplace of Flamenco, with this kind of connection between the physical place and music, cities also express their heritage and identity. To convey that identity through music tourism, elements based on local history, including musicians' places of birth and death, festivals and museums (Connell and Gibson, 2004) should be included. Andalusia is considered the place of origin for flamenco dancing and singing, it is birthplace to the most emblematic artists, and the region that keeps all its identity. Flamenco and Andalusia have a kind of connection between the physical place and the music through which a part of their identity is reaffirmed and, consequently, it is the city's main symbol of identity, besides being a unique symbol of Spanish culture around the world. This has led flamenco to be branded as Spanish (Palma *et al.*, 2017).

Associations between music, musicians and places become tourist products that can be marketed and used to transmit the city's identity to leisure or business visitors, or even residents (Long, 2014). Flamenco can be considered an element of cultural tourism identity of the Andalusian region, and becomes a reason to travel there. Flamenco arouses emotions with its music and shows, just like the place that originated such a dance. At the heart of the experience is emotion and pleasure (Agapito *et al.*, 2017). One of the reasons why flamenco is considered attractive to foreign tourists is the emotional impact, the wide range of emotions expressed in flamenco, as is understood around the world (Aoyama, 2009).

3. Conclusions

The current trend of tourism activity shows changes in visitors' behavior, evidencing how experimental attractions are replacing material ones. Tourists seek experiences to escape, discover, enjoy and connect with local people and their customs. More than buying tour packages, they buy stories to live and to tell. They seek to live the experience, not to accumulate more objects, as happens with gastronomic tourism (López-Guzmán *et al.*, 2017). This makes it necessary for tourism management to choose to carry out a series of strategies that help visitors to experience emotions associated with the destination.

Given the importance of the emotional component for tourists and the interest generated by experiences in the destination, it is necessary to study this component as a differentiating element.

Benefits that could derive from research contributions on marketing and experiential tourism are useful for the elaboration of action plans, both for public tourism managers and for private companies, since they will be able to manage this type of tourism in a way that improves the quality of life and opportunities of local residents, foster local culture, and create an attractive destination for visitors.

There are examples around the world where music is part of the heritage of the site, thus forming a fundamental part of its identity. Flamenco, despite being disseminated through the fusion of diverse cultures, keeps its roots in Andalusia, its birthplace.

Flamenco is an art that transmits passion in each of its three components: song, dance and music. It is also a living art that represents a way of perceiving and interpreting life (Cuellar-Moreno, 2016) that mobilizes millions of tourists around the world attracted by its enjoyment as well as its learning -the high number of academies spread around the world are witness to this.

Therefore, tourism management of the sites where flamenco is part of its identity must bet on its development and potential as a motivating factor to travel, not only focusing its activity on the transmission of knowledge and emotions associated with the place but aiming to provoke them. This means bringing the emotion to the tourist, which consists not only in perceiving it, but also in experiencing it, living it. To this end, activities and methodology used in tourism management of flamenco in Spain should be targeted, its knowledge spread, to generate, through flamenco, feelings and emotions in the visitor.

The first step towards the successful implementation of the management of experiential tourism, associated with flamenco in Spain, is to offer tourist products that allow the visitor to transmit this emotion when they visit a destination where flamenco is present, emphasizing the need for the tourist to experience reality, that is, not only to

attend a certain show, but to live it. Therefore, flamenco is a useful resource to incorporate in tourist activities offered in Spanish cities.

Flamenco cultural tourism is acquiring more relevance in Spain in the current tourist scene. Flamenco as a living art forms an essential part of Spain's cultural heritage and becomes an important tourist factor to cover the experiential needs of tourists, modeling Spain as a destination for cultural and authentic tourism.

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Conflicts of Interest

The authors declare no conflict of interest.

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