

Editorial

Tourism & Arts: An enduring convergence

This special issue publishes a collection of seven original research papers and one research note on tourism and art in its multiple forms and intersections. To reflect on the association between tourism and arts is to acknowledge that these two fields have converged since the embryonic forms of tourism. Even before the organisation of the tourism industry as we know it nowadays, travellers visited destinations in search of art in its multiple shapes. This activity has evolved into cultural tourism and its ever-expanding sub-niches: literary tourism, religious tourism, heritage tourism, food and wine tourism, and street art tourism, among others, that human creativity and tourism stakeholders have fashioned. Curiosity and the desire to learn and understand are fundamental elements of human nature, and tourism has organised access to art as a strategy to meet visitors' needs and expectations and to take art as a place-changing phenomenon.

The first paper published in this issue, by Bruna Alves Lobo, entitled "Art, history and tourism: The role of the travelling artist", theoretically debates the artistic practices developed while touring. The author takes a historical perspective and analyses the journeys to Italy from the sixteenth century to the present day because Italy has always been one of the most attractive destinations for travellers who appreciate art. Many of these travellers were artists hoping to develop their creativity, artistic discourse and artistic endeavours: the "artourist", a term introduced by the author of this paper.

After reflecting on cases of travelling artists, the second article, by Polyxeni Moira and colleagues, analyses the representation of lighthouses in Greek literary texts as a motto to develop literary tourism places and destinations and preserve tangible cultural heritage, such as lighthouses. The authors conducted thorough research in literary texts and oral storytelling regarding the depiction of the traditional Greek lighthouses, and analysed the cultural capital they represent: their architecture, history and landscape. They suggest the strategic inclusion of these signalling structures in tourism products in Greece.

According to the UNESCO (2003) definition, dance and all performing arts are an example of intangible cultural heritage, among many other activities (e.g. oral storytelling, social practices, rituals, festive events and traditional crafts). In the third article published in this special issue on tourism and arts – "The Lazgisphere and tourism in the Thirdspace" – Tatjana Thimm departs from the example of a traditional Uzbek dance – Lazgi – and analyses it in the scope of tourism in Uzbekistan, framing the analysis within the concept of Thirdspace (Soja, 1996). Lazgi became intangible world heritage in 2019, and the paper's author analyses how this dance is perceived. To this end, the researcher conducted interviews with experts

and examined the interaction between Lazgi and tourism, concluding that if associated with tourism practices, it serves as a way to reaffirm the Uzbek national identity.

The fourth article is by a group of researchers examining how Angolan handicrafts can be a driver to increase tourist attractiveness and expand tourism in this African country. The connection between tourism and crafts creates value that has a dual effect. On the one hand, it helps promote tourism as crafts are unique assets that mirror local history and culture. On the other hand, crafts are preserved and encouraged as most tourists enjoy bringing authentic souvenirs back home. Following the content analysis of the interviews with individuals who work in tourism and handicraft areas, the authors of the paper conclude that there are many opportunities for the tourism industry to benefit from these items of local heritage, which, in turn, will contribute to tourism development.

"Visitors' perception of art museums linked to the Brazilian Institute of Museums" by Solano de Souza Braga and colleagues is the fifth paper in this special issue dedicated to tourism and arts. Museums are keepers of art and memory, and in this paper, the authors analyse visitors' reviews on TripAdvisor of nine art museums associated with the Brazilian Institute of Museums and distributed across five states: Rio de Janeiro, Minas Gerais, São Paulo, Goiás and Santa Catarina. The conclusions of this research reveal that most of the visitors' reviews are positive and that the most frequently mentioned museum attributes are the quality of the collections and architectural aspects of the buildings. The authors suggest that other researchers replicate their research methodology in other studies about different types of museums and cultural tourist landmarks with a TripAdvisor page.

The sixth paper published in this issue – "Exotization and hostility in *A year in Algeria, excursions and souvenirs (1887)*" – is also by a Brazilian researcher who chose to study an illustrated travel account to Algeria: one of the territories colonised by the French in North Africa between 1830 and 1962. The analysis of the travel report *Un An à Alger, excursions et souvenirs (A Year in Algeria, Excursions and Memories)*, written in 1887 by the French writer M.-J. Baudel, is framed by Michel Foucault's discourse theory. The paper's author reveals the presence of ambiguous stereotypes regarding the local inhabitants that result in the intersection of hostility and hospitality textual marks destined to encourage travellers to visit Algeria to witness the complex relationship between colonisers and the colonised.

Gonçalo Maia Marques and colleagues wrote the following paper, entitled "Cultural perceptions on the Portuguese Coastal Way: Tourism pilgrimage experiences". The intersections between pilgrimage, art and religious tourism constitute a particular case as the characteristics of devotional practice have become a part of tourism practices. In this paper, the researchers focus on the Portuguese Coastal Way to Santiago, aiming to understand the cultural and aesthetic experience offered by walking this path. Taking a qualitative stance, the researchers conducted a content analysis of interviews and surveyed pilgrimage tourists on this tourism pilgrimage phenomenon. They conclude that this tourist product can constitute an opportunity for new experiences that blend leisure, a tourist-cultural itinerary and religious motivations.

The last text published in this issue is a research note on gastronomy tourism: "Celebrities enhance food tourism: A chef in the city or a city by the chef?". The research note is by Francesc Fusté-Forné and examines the increasingly relevant relationship between celebrity chefs and tourism. After studying the case of the culinary empire of Karlos

Arguiñano in Zarautz (Basque Country, Spain), this researcher argues that over the past few years, chefs have emerged as a source of celebrity-induced food tourism, which awards value to food as art and expands the potential of food tourism.

We hope the publication of this special issue on tourism and arts inspires researchers to invest in this broad research field, which has been significant in developing new tourism destinations, products and experiences.

References

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