

Challenging the Negative Image of Postcolonial, Post-conflict and Post-disaster Destinations Using Events: The Case of Haiti

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Introduction <A-HEAD>

Most of the studies related to destination image tend to focus more on positive cases, while there is only limited research on negative destination image recovery.¹ When a destination is associated with possible negative risks because of a natural disaster, terrorist attack or any other reason, marketing strategies must follow to recover this destination image and need repeating several times. Even then, the outcomes are often not positive.²

Postcolonial, post-conflict and post-disaster (PCCD) destinations may struggle to attract visitors because of their negative image,³ or the lack of education of tourists at the pre-visit stage.⁴ Taking Haiti as an example, it was reported that almost three weeks after the 2010 earthquake, 23 percent of the population had moved out of the capital Port-au-Prince.⁵ It has been shown that tourism investments in Haiti can significantly affect provincial economic activity and enrich the way tourism contributes to improved opportunities and poverty reduction.⁶

One of the tourism investments that most countries tend to adopt in order to improve economic conditions is the use of different types of events that encourage expenditure, which

¹ Eli Avraham and Eran Ketter, "Marketing Destinations with Prolonged Negative Images: Towards a Theoretical Model", *Tourism Geographies* 15, no. 1 (2013): 145-64, <https://doi.org/10.1080/14616688.2011.647328> (accessed 27 March 2018).

² J. Edward Taylor, "The Relationship Between International Migration, Trade, and Development: Some Paradoxes and Findings", in *Migration, Trade, and Development: Proceedings of a Conference Sponsored by the Federal Reserve Bank of Dallas*, ed. James F. Hollifield, Pia M. Orrenius, and Thomas Osang (Dallas, TX: Federal Reserve Bank of Dallas, 2006), 199-212.

³ Tim Winter, "Post-conflict Heritage and Tourism in Cambodia: The Burden of Angkor", *International Journal of Heritage Studies* 14, no. 6 (2008): 524-39, <https://doi.org/10.1080/13527250802503274> (accessed 1 April 2018).

⁴ Hugues Séraphin, Jim Butcher, and Maximiliano Korstanje, "Challenging the Negative Images of Haiti at a Pre-visit Stage Using Visual Online Learning Materials", *Journal of Policy Research in Tourism, Leisure and Events* 9, no. 2 (2017): 169-81, <https://doi.org/10.1080/19407963.2016.1261146> (accessed 17 June 2018).

⁵ Xin Lu, Linus Bengtsson, and Petter Holme, "Predictability of Population Displacement after the 2010 Haiti Earthquake", *Proceedings of the National Academy of Sciences* 109, no. 29 (2012): 11576-81, <https://doi.org/10.1073/pnas.1203882109> (accessed 16 July 2018).

⁶ Onil Banerjee, Martin Cicowiez, and Sébastien Gachot, "A Quantitative Framework for Assessing Public Investment in Tourism – An Application to Haiti", *Tourism Management* 51 (December 2015): 157-73, <https://doi.org/10.1016/j.tourman.2015.05.015> (accessed 12 August 2018).

improves the financial situation in the country or even the local destination.⁷ Several studies have examined the effect of an event on destination image,⁸ but few have focused on postcolonial, post-conflict and post-disaster destinations such as shown in the case of Haiti.⁹ One of the studies on Haiti found that pre-visit education of tourists can affect destination image recovery,¹⁰ but no studies so far have shown the effect of combined tourist education and events development.

How does one improve the image of tourist destinations and attract visitors in order to improve the economies of such destinations? How do countries go about negative image recovery? Additionally, how does one do this if such destinations are postcolonial, post-conflict and post-disaster? These are the main questions posed in this article. We examine the proposition that education of tourists at a pre-visit stage using events might be effective in challenging the negative perceptions associated with the destination, and might ultimately encourage potential attendees of the event to visit the destination. From a destination management point of view we suggest an alternative to existing promotional material, as there is little evidence that existing strategies are effective.¹¹ Our primary objective is to tentatively suggest that events can contribute to improve the negative image of destinations if managed adequately.

⁷ Anestis Fotiadis, Shih-Shuo Yeh, and Tzung-Cheng T.C. Huan, "Applying Configural Analysis to Explaining Rural-Tourism Success Recipes", *Journal of Business Research* 69, no. 4 (April 2016): 1479-83, <https://doi.org/10.1016/j.jbusres.2015.10.128> (accessed 1 July 2018); Anestis Fotiadis, Chris Vassiliadis, and Shang-Pao Yeh, "Participant's Preferences for Small-Scale Sporting Events: A Comparative Analysis of a Greek and a Taiwanese Cycling Event", *EuroMed Journal of Business* 11, no. 2 (2016): 232-47, <https://doi.org/10.1108/EMJB-07-2015-0039> (accessed 1 July 2018); Amalia A. Ifanti, Andreas A. Argyriou, Foteini H. Kalofonou, and Haralabos P. Kalofonos, "Financial Crisis And Austerity Measures in Greece: Their Impact on Health Promotion Policies and Public Health Care", *Health policy* 113, nos. 1-2 (November 2013): 8-12, <https://doi.org/10.1016/j.healthpol.2013.05.017> (accessed 1 July 2018).

⁸ Kristin Hallmann and Christoph Breuer, "Image Fit between Sport Events and Their Hosting Destinations from an Active Sport Tourist Perspective and Its Impact on Future Behaviour", *Journal of Sport & Tourism* 15, no. 3 (2010): 215-37, <https://doi.org/10.1080/14775085.2010.513147> (assessed 1 July 2018); Kyriaki Kaplanidou, and Heather J. Gibson, "Differences between First Time and Repeat Spectator Tourists of a Youth Soccer Event: Intentions and Image Approaches", *Current Issues in Tourism* 15, no. 5 (2012): 477-87, <https://doi.org/10.1080/13683500.2011.607924> (accessed 17 July 2018); Seongseop Kim, Holly Hyunjung Im, and Brian E.M. King, "Muslim Travelers in Asia: The Destination Preferences and Brand Perceptions of Malaysian Tourists", *Journal of Vacation Marketing* 21, no. 1 (2015): 3-21, <https://doi.org/10.1177/1356766714549648> (accessed 17 June 2018); Kae-Sung Moon, Yong Jae Ko, Daniel P. Connaughton, and Jeoung-Hak Lee, "A Mediating Role of Destination Image in the Relationship between Event Quality, Perceived Value, and Behavioral Intention", *Journal of Sport & Tourism* 18, no. 1 (2013): 49-66, <https://doi.org/10.1080/14775085.2013.799960> (accessed 1 July 2018);

⁹ Hugues Seraphin, Vanessa Gowreensunkar, and Michele Ambaye, "The Blakeley Model Applied to Improving a Tourist Destination: An Exploratory Study. The Case of Haiti", *Journal of Destination Marketing & Management* 5, no. 4 (December 2016): 325-32, <https://doi.org/10.1016/j.jdmm.2016.07.004> (accessed 1 April 2018).

¹⁰ Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

¹¹ Gabrielle Walters, and Judith Mair, "The Effectiveness of Post-Disaster Recovery Marketing Messages --The Case of the 2009 Australian Bushfires," *Journal of Travel & Tourism Marketing* 29, no. 1 (2012): 87-103, <https://doi.org/10.1080/10548408.2012.638565> (accessed 1 March 2018).

In order to address this research objective, we first cover the key concepts used: image creation, consumer behaviour and education of tourists (at the pre-visit stage). The second section, the case study, focuses on Haiti in particular, and one specific festival and cultural event, Taste of Haiti, is examined. Notwithstanding the absence of significant empirical data, we suggest that festivals and cultural events may be well suited to improving the image of Haiti (and any similar PCCD destinations) at the pre-visit stage, although further evidence needs to be found on the conversion capabilities (that is, conversion of potential tourists into actual tourists) of this type of event. Community-based festivals have strong potential not only to positively contribute to the positive image of destinations but also to make the people involved in the delivery of the event happy.¹² It has also been suggested that community-based festivals have the potential to generate dialogical spaces between communities and more specifically, between locals and visitors.¹³ As a Haitian community-based festival, Taste of Haiti could have the same potential.

Literature review <A-HEAD>

Events, society and impacts <B-HEAD>

It has been observed that events are a curious hybrid of both old and new activities.¹⁴ Events can be traced back to early history, when communities would gather for religious worship and celebrations. There is a clear evolution of events alongside the evolution of society: “As nation states developed, new events, rituals and traditions were created.”¹⁵ At each stage of the evolution of society (pre-modern, modern and postmodern eras), events take on different forms.¹⁶ One study has identified four major patterns of the continuance of events: first, preservation (maintaining the authenticity and provenance of the event); second, adaptation (new elements are incorporated into the traditional aspects to attract a larger audience); third, appropriation (elements from elsewhere are incorporated); and, finally, invention (new rituals are created which may take the appearance of traditional rituals).¹⁷

¹² Hugues Séraphin, Marco Platania, Paul Spencer, and Giuseppe Modica, "Events and Tourism Development within a Local Community: The Case of Winchester (UK)", *Sustainability* 10, no. 10 (2018): 3728, <https://doi.org/10.3390/su10103728> (accessed 1 November 2018).

¹³ Hugues Seraphin, Vanessa Gowreesunkar, Mustafeed Zaman, and Stéphane Bourliataux-Lajoinie, "Community Based Festivals as a Tool to Tackle Tourismphobia and Antitourism Movements", *Journal of Hospitality and Tourism Management*, forthcoming.

¹⁴ Peter Robinson, Debra Wale, and Geoff Dickson, *Events Management* (Cambridge: CABI, 2010), 14.

¹⁵ Jennifer Laing and Warwick Frost, *Rituals and Traditional Events in the Modern World* (Routledge: London, 2014). **1**

¹⁶ Hazel Andrews, and Teresa Leopold, *Events and the Social Sciences* (Abingdon: Routledge, 2013).

¹⁷ Laing and Frost, *Rituals and Traditional Events*.

Events remain very important for a society as they have the capacity to develop feelings of belongingness and national identity associated with particular places.¹⁸ Cultural events contribute to maintaining a link with the diaspora and also enable this diaspora to showcase their culture to the host country.¹⁹ The scale and scope of the event industry have grown significantly in recent years, with increased professionalism, new innovations in event education, and a wider recognition of the event industry's political, social, cultural, economic and environmental impacts.²⁰ Events today touch most lives, and it is important to recognise the full range of organisations involved in the event industry and move beyond its close affiliation with the tourism industry. Over the past decade event management has emerged as a vibrant sector of the tourism and leisure industries.²¹ The number, diversity and popularity of events have also grown throughout this period.

Destination image <B-HEAD>

'Destination image' refers to the attitude, perception, beliefs and ideas held by tourists and potential tourists about a destination.²² The image of a destination changes constantly, albeit somewhat slowly. In a study about post-conflict countries (such as Montenegro), it was found that tourism in general can serve as a catalyst in negative image recovery.²³ A study of post-conflict Cambodia demonstrated that tourism played a critical role in the reconstruction of the country's cultural, social and physical infrastructure.²⁴ As tourism scholars have noted, when talking about the image of a destination, it is important to keep in mind that the destination image is a simplified version of reality and is the only information tourists have of the destination at pre-visit stage; that the tourist's destination image is based upon information acquired either by external sources like advertisements (induced agents) and personal experience (organic agents); and that the image is confirmed by the media, films or documentaries (autonomous agents).²⁵ Events are increasingly used as place-making tools.

¹⁸ Marijke Taks, Laurence Chalip, and B. Christine Green, "Impacts and Strategic Outcomes from Non-Mega Sport Events for Local Communities", *European Sport Management Quarterly* 15, no. 1 (2015): 1-6, <https://doi.org/10.1080/16184742.2014.995116> (accessed 28 June 2018).

¹⁹ Alison S. Booth, "Production Networks: Indian Cultural Production in Aotearoa, New Zealand", *European Journal of Tourism Research* 12, no. 1 (2016): 207-11, <http://aut.researchgateway.ac.nz/handle/10292/10045> (accessed 1 March 2018).

²⁰ Robinson, Wale, and Dickson, *Events Management*, 14.

²¹ Anton Shone and Parry Bryn, *Successful Event Management: A Practical Handbook* (London: Thomson, 2004).

²² William C. Gartner, "Image Formation Process", *Journal of Travel & Tourism Marketing* 2, nos. 2-3 (1994): 191-16, https://doi.org/10.1300/J073v02n02_12 (accessed 13 July 2018).

²³ Andriela Vitic, and Greg Ringer, "Branding Post-conflict Destinations: Recreating Montenegro after the Disintegration of Yugoslavia", *Journal of Travel & Tourism Marketing* 23, no. 2-4 (2008): 127-37, https://doi.org/10.1300/J073v23n02_10 (accessed 8 June 2018).

²⁴ Winter, "Post-conflict Heritage".

²⁵ Chris Cooper and C. Michael Hall, *Contemporary Tourism* (London: Routledge, 2007).

More importantly, this strategy seems to be successful in “stimulating visitation, increasing visitor spend and raising the international profile”.²⁶

Consumer behaviour <B-HEAD>

Consumer behaviour can be defined as “behaviour that consumers demonstrate whilst searching for, buying, using, evaluating and disposing of services and products that are expected to satisfy their needs”.²⁷ In the events industry, trends that affect the consumption and type of events consumed have been identified as: an increase in the number of occasions people choose to celebrate; nostalgia; leisure; development and access to mobile devices; the desire for authentic experiences; rise of income; improved life expectancy; ethical consumption; and the accumulation of social capital.²⁸ Additionally, a good and objective knowledge of the destination beforehand can influence the visitor’s appreciation of the destination.²⁹ Non-promotional communications are sometimes more effective than explicitly promotional strategies.³⁰ One study suggests that tourists going or planning to go to PCCD destinations are unlikely to resist learning and educational marketing strategies about this type of destination due to their high degree of customer involvement and customer rationality.³¹

PCCD destinations and education of tourists at pre-visit and visit stages <B-HEAD>

PCCD destinations often do not perform well in terms of tourism because of their political and/or economic conditions; natural disasters and outbreak of diseases can also be at the origin of their poor performance.³² PCCD destinations may be unfairly judged by the general

²⁶ Greg Richards, "Measuring Event Experiences: An International View", in *Experiencias turísticas de festivales y eventos*, ed. Greg Richards and Agustín Ruiz Lanuza (Tenerife: Pasos, 2017), 8.

²⁷ Leon G. Schiffman, Leslie Lazar Kanuk, and Joseph Wisenblit, *Consumer Behavior*, 10th Ed. (New York: Joseph Wisenblit, 2010). ²⁰

²⁸ Ian Yeoman, "A Futurist's Thoughts on Consumer Trends Shaping Future Festivals and Events", *International Journal of Event and Festival Management* 4, no. 3 (2013): 249-60, <https://doi.org/10.1108/IJEFM-06-2013-0017> (accessed 1 April 2018).

²⁹ Allen Carlson, "Appreciation and the Natural Environment", *Journal of Aesthetics and Art Criticism* 37, no. 3 (1979): 267-275, <https://doi.org/10.2307/430781> (accessed 1 June 2018).

³⁰ Joanne Connell, "Film Tourism – Evolution, Progress and Prospects", *Tourism management* 33, no. 5 (October 2012): 1007-29, <https://doi.org/10.1016/j.tourman.2012.02.008> (accessed 1 June 2018).

³¹ Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

³² Brent W. Ritchie, Humphrey Dorrell, Daniela Miller, and Graham A. Miller, "Crisis Communication and Recovery for the Tourism Industry: Lessons from the 2001 Foot and Mouth Disease Outbreak in the United Kingdom", *Journal of Travel & Tourism Marketing* 15, no. 2-3 (2004): 199-216, https://doi.org/10.1300/J073v15n02_11 (accessed 17 March 2018).

public. A change of logo of the destination marketing organisation or VIP endorsement does not always help to counter this;³³ online communication via social media, offline communication with billboards have also proven to be ineffective for PCCD destinations.³⁴ However, there is evidence that education of tourists at the pre-visit stage could be an alternative to those current strategies.³⁵ This revised approach is all the more important as education of tourists has always traditionally been considered as a primary aspect of the visit stage.³⁶ For a strategy to be effective at the pre-visit stage it needs to use a subtle communication approach, provide an experience of the destination before physical travel, and engage the potential visitor in an activity (active learner/intellectual cooperation). Essentially, this strategy should trigger within the potential visitor a cognitive, rational and affective approach of the destination.³⁷

Positive experience at events and desire to visit a destination <B-HEAD>

Based on the above, we can hypothesise that a positive experience at an event can influence consumers' behaviour and subsequently their perceived image of a destination. The Dale, Robinson and Anderson (DRA) model, which is the combination of two existing and complementary frameworks³⁸ –that developed by Crispin Dale and Neil Robinson,³⁹ combined with that of Poul Houlan Anderson to some extent – supports this hypothesis.⁴⁰ Indeed, the model could be assimilated to a model derivation, that is to say a model developed “for making predictions regarding the future value or the future state of a phenomenon of interest, such as brand sales, customer repurchase or promotional response propensity”.⁴¹ Dale and Robinson's “Three Domains Model of Tourism Education” argues

³³ Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

³⁴ Hugues Seraphin, Michele Ambaye, Vanessa Gowreesunkar, and Valerie Bonnardel, "A Marketing Research Tool for Destination Marketing Organizations' Logo Design", *Journal of Business Research* 69, no. 11 (November 2016): 5022-5027, <https://doi.org/10.1016/j.jbusres.2016.04.074> (accessed 17 February 2018).

³⁵ Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

³⁶ Christine Ballengee-Morris, "Cultures for Sale: Perspectives on Colonialism and Self-determination and the Relationship to Authenticity and Tourism", *Studies in Art Education* 43, no. 3 (2002): 232-45, <https://www.tandfonline.com/doi/ref/10.1080/00393541.2002.11651721?scroll=top> (accessed 1 April 2018).

³⁷ Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

³⁸ Hugues Séraphin, Michele Ambaye, Alexandru Capatina, and Frederic Dosquet, "DRA Model and Visual Online Learning Material in Tourism", *International Journal of Hospitality & Tourism Systems* 11, no. 1 (2018): 9.

³⁹ Crispin Dale and Neil Robinson, "The Theming of Tourism Education: A Three-domain Approach", *International Journal of Contemporary Hospitality Management* 13, no. 1 (2001): 30-35, <https://doi.org/10.1108/09596110110365616> (accessed 1 August 2018).

⁴⁰ Walters and Mair, "Effectiveness of Post-Disaster Recovery", 95.

⁴¹ Andrew D. Banasiewicz, *Marketing Database Analytics: Transforming Data for Competitive Advantage* (London: Routledge, 2013), 310.

that in order for a tourism educational programme to meet the needs of the industry and stakeholders involved (namely learners, education institutions and employers), it needs to: (a) develop interdisciplinary skills for a broad understanding of the industry; (b) provide expertise in a specific area in terms of skills; and (c) explore niche markets.⁴² For Anderson, the art of convincing a target audience relies on three elements: (a) an “ethos” element, based on the credibility and trustworthiness of the source of the message; (b) a “pathos” element, linked with the emotional appeal of the message; and finally, (c) a “logos” element, referring to the capacity of the message to inform.⁴³ “Ethos, logos, and pathos are interconnected, influence each other, and all affect the effectiveness of persuasion.”⁴⁴ Figure 1 provides a visual representation of the model.

[INSERT FIGURE 1]

Summary of the literature review <B-HEAD>

The nature of both touristic consumer behaviour and PCCD destinations gives strong support to the importance of educating potential tourists at the pre-visit stage and the idea that an experiential educating event or activity is a key component in the conversion of a potential visitor into an actual one. Indeed, events have the capacity to foster feelings of belonging and the capacity to identify personally with a particular place. As a tool, events present many benefits: among these are the potential to attract tourists and to develop local-visitor interactivity. Cultural events are the most suitable form of events to attract tourists as they are easily transformable into such attractions. The benefits of festivals and cultural events are not just for visitors but also for the local communities, and typically there is a degree of participation from both sides. Caribbean destinations rely a lot on festivals and cultural events to attract visitors.

Promoting a destination using events at the pre-visit stage is basically adopting what might be called ‘an ambidextrous’ management approach. ‘Organisational ambidexterity’ is all about embracing two opposite but complementary actions: *exploitation* (focusing on existing customers and/or markets) and *exploration* (focusing on change, creativity and innovative aspects).⁴⁵ This management approach is also presented as key for the sustainability of a strategy; indeed, ambidexterity “enables firms to make the most of their current capabilities

⁴² Dale and Robinson, "Theming of Tourism Education".

⁴³ Poul Houman Anderson, "Relationship Development and Marketing Communication: An Integrative Model", *Journal of Business and Industrial Marketing* 16, no. 3 (2001): 167–83, <https://doi.org/10.1108/08858620110389786> (accessed 10 December 2018).

⁴⁴ Walters and Mair, "Effectiveness of Post-disaster Recovery", 95.

⁴⁵ Simon M. Smith, "Organizational Ambidexterity: Welcome to Paradox City", *Human Resource Management International Digest* 25, no. 1 (2017): 1-3, <https://doi.org/10.1108/HRMID-06-2016-0087> (accessed 1 February 2018).

while at the same time developing new ones to attract new customers”.⁴⁶ The tourism industry, and more particularly heritage tourism, is quite an ambidextrous sector as “the present-centred nature of heritage is deeply associated with an increasing contemporary use of the past”.⁴⁷ Regularly held festivals and cultural events are often a form of intangible heritage and an important part of heritage tourism, and they can consequently be considered as ambidextrous activities with all the benefits previously mentioned. Discourses using culture, authenticity, originality, innovation and cultural progression are good selling tools.⁴⁸

Case study: Haiti <A-HEAD>

Contextual framework <B-HEAD>

From the 1940s to 1960s, Haiti was the most popular tourist destination in the Caribbean. However, in 1957, the dictatorship and its atmosphere of terror put in place by Francois “Papa Doc” Duvalier crippled the country’s tourism industry.⁴⁹ Duvalier’s son Jean-Claude “Baby Doc” (1971–1986), who succeeded him, also played a major role in injuring the tourism industry in Haiti because the political climate based on terror instigated by his father remained despite the slight effort to open the tourism industry to foreign investors like Club Med.⁵⁰ Haiti stopped receiving conventional tourists between 1960s and 2010s. The tourism industry and particularly the hospitality sector survived thanks to the presence of non-governmental organisations. On 12 January 2010, an earthquake further damaged the image of the destination. Under the administration of Michel Joseph Martelly (2011–2016), the development of the tourism industry became a priority. In 2012, the Haitian destination marketing organisation, the Ministry of Tourism and Creative Industries (Ministere du Tourisme et des Industries Creatives), took the new initiative of rebranding the country with a new logo and slogan as the negative image of the country had clearly acted as a barrier to foreign direct investment and had discouraged any form of economic development including tourism activities.⁵¹ Improved political stability contributed tremendously to investments in the hospitality sector by the diaspora and international companies like Occidental Hotel, NH hotel Group, Best Western, Marriott, and Hilton.⁵² That said, because the primary needs of

⁴⁶ Mashiho Mihalache, and Oli R. Mihalache, "Organizational Ambidexterity and Sustained Performance in the Tourism Industry", *Annals of Tourism Research* 56 (2016): 144, <https://doi.org/10.1016/j.annals.2015.10.011> (accessed 1 June 2018).

⁴⁷ Robert Hewison, *The Heritage Industry* (London: Methuen, 1987).⁷¹

⁴⁸ Jaimangal-Jones Dewi, "Analysing the media discourses surrounding DJs as authentic performers and artists within electronic dance music culture magazines", *Leisure Studies* 37, no. 2 (2018): 223-35, <https://doi.org/10.1080/02614367.2017.1339731> (accessed 1 July 2018).

⁴⁹ Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

⁵⁰ Hugues Seraphin, "The Past, Present and Future of Haiti as a Post-Colonial, Post-Conflict and Post-Disaster Destination", *Journal of Tourism Futures* 4, no. 3 (2018): 249-64, <https://doi.org/10.1108/JTF-03-2018-0007> (accessed 1 November 2018); Hugues Séraphin and Jim Butcher, "Tourism Management in the Caribbean: The Case of Haiti", *Caribbean Quarterly* 64, no. 2 (2018): 254-83.

⁵¹ Séraphin, et al., "Marketing Research Tool".

⁵² Seraphin, "Past, Present and Future".

locals are not met, the tourism industry still fails to remain a sustainable industry in Haiti.⁵³ In July 2018, after the announcement of the rise of fuel prices, tourists found themselves trapped in the country, as airlines cancelled their flights in and out of Haiti. There were even attempts to set fire to one of the main international hotels in the country.⁵⁴ This contributed to negative media coverage of the country.

Generally, the image of Haiti as a destination has been mainly constructed by autonomous agents, namely the news media. Because of this, Haiti has gained a negative image as a tourist destination.⁵⁵ Even so, this negative image tends to turn into a more positive one once people have visited: in other words, after a personal experience that acts as an organic agent.⁵⁶ Because autonomous agents are the most powerful ones in terms of building the image of a destination, visual online learning materials (VOLMs) have been identified as a strong potential option to change or educate potential visitors about Haiti and encourage them to visit the destination.⁵⁷ Despite all the efforts of the Ministry of Tourism and Creative Industries, many feel that little has changed over the years.⁵⁸ As we have suggested elsewhere, this situation is due to an absence of leadership, the fact that basic human needs have not been met, and the lack of a sense of community.⁵⁹ In their recovery strategy for Haiti, the Ministry of Tourism and Creative Industries revealed its new strategic plan in April 2017 but did not mention the event sector specifically, suggesting that the sector is not valued as a significant factor in changing the image of the destination and the subsequent development of the tourism industry.⁶⁰

Festivals and cultural events in Haiti <B-HEAD>

The Haitian tourism industry is generally based on special events, or more specifically, cultural and religious festivals, such as Christmas, Flag Day in May, the July flower show, and Carnival in February/March, which is undoubtedly the most popular event in the country, with a strong potential to attract visitors and Haitians from the diaspora.⁶¹

⁵³ Séraphin, Gowreesunkar, and Ambaye, "Blakeley Model", 332.

⁵⁴ Seraphin, "Past, Present and Future".

⁵⁵ Gartner, "Image Formation Process", 191.

⁵⁶ Krista A. Thompson, *An Eye for the Tropics: Tourism, Photography, and Framing The Caribbean Picturesque* (Durham: Duke University Press, 2006).

⁵⁷ Chris Cooper and C. Michael Hall, *Contemporary Tourism: An International Approach* (Oxford: Elsevier, 2008).

⁵⁸ Ibid.

⁵⁹ Séraphin, Gowreesunkar, and Ambaye, "Blakeley Model", 332.

⁶⁰ "Lenouvelliste", <https://lenouvelliste.com> (accessed 1 June 2018).

⁶¹ Bénédicte Paul, Aris Fleurimé, and Etzer S. Emile, "La mise en scène carnavalesque du tourisme en Haïti", in *Evènements dans la Caraïbe. Atouts et limites pour le tourisme et le territoire*, ed. Hugues Séraphin and Frédéric Dosquet (Paris: L' Harmattan, 2016), 163.

A review of the Facebook page of the Ministry of Tourism and Creative Industries during the seven-month period January–July 2017 reveals a diverse range of events (in both type and size) that were held in Haiti and some events that were being replicated abroad (Table 1).

[INSERT TABLE 1]

The fact that Haiti promotes its local Carnival by replicating it abroad (for example, in Martinique, France, the US) shows that the Ministry of Tourism and Creative Industries appreciates the potential of this event to give a positive image to the destination and attract visitors. Of all the events, Carnival seems to be considered as one that has the best potential to educate visitors at the pre-visit stage. For the ministry, the replication of Carnival is all about “sharing in quintessentially Haitian events from Carnival including eating out, discovering arts and crafts, and encouraging interactions with locals”; the ministry uses Carnival to promote attractions (sightseeing), local products and culture (cuisine, Vodou, music).⁶² Based on research into cultural tourism, the ministry developed a creative tourism model which demonstrated the benefits (tangible and intangible) of this type of tourism (see Figure 2).⁶³

[INSERT FIGURE 2]

Cultural events, then, can be seen to have strong potential in conveying a positive image for tourist destinations. Indeed, it was a cultural event that originally put Haiti on the map of tourist destinations in the Caribbean: the Exposition internationale du bicentenaire de Port-au-Prince (Port-au-Prince Bicentenary International Exposition) in 1949 first revealed Haiti as an interesting and worthwhile destination. It was also due to this event that Haiti became known as “The Pearl of the Antilles”.⁶⁴ The international exposition commemorating the bicentennial of the founding of Port-au-Prince created an opportunity for the Haitian government, led by Dumarsais Estimé, to transform the capital of Port-au-Prince into a visionary modern city. Lasting from December 1949 to June 1950, it represented a major effort by the Haitian government to advance Haitian modernity on a series of fronts, including urban beautification, international cooperation, promotion of tourism to Haitian historical sites, and valorisation of Haiti’s national culture. The exposition represented the Haitian government’s response to many decades of negative representations of the nation as underdeveloped and incapable. The vision of a ‘modern’ city for the Haitian government included better infrastructure and catering to foreign travellers by uplifting traditional Haitian culture, which even included an appreciation of the long denigrated religious practices associated with Vodou.⁶⁵ *Le Nouvelliste* (the main newspaper in Haiti) noted that initially, by 1 March 1950, about seventy thousand visitors in total had signed up to attend the exposition,

⁶² "Haiti Tourism", <https://haititourisme.gouv.ht> (accessed 1 June 2018)

⁶³ See Rossitza Vassileva Ohridska-Olson, and Stanislav Hristov Ivanov, (2010) Creative Tourism Business Model and its Application in Bulgaria, in *Proceedings of the Black Sea Tourism Forum 'Cultural Tourism – The Future of Bulgaria'*, <http://ssrn.com/abstract=1690425> (accessed 1 June 2018).

⁶⁴ Hugues Séraphin, *Le tourisme: L'ouverture pour le peuple de Toussaint?* (Paris: Publibook, 2014).

⁶⁵ St Hubert Hadassah, "The International Exposition of Port-au-Prince, 1949-50", <http://islandluminous.fiu.edu/part09-slide18.html> (accessed 6 July 2017).

although the Haitian government expected that number to grow over the period allocated for the exposition.⁶⁶

Jean-Marie Théodat's research has shown that Haitian popular culture is the most important element in the attraction of the country. Théodat includes a consideration of Haitian bands and music and associated carnivals which are a leisure activity for the elite. In the 1940s and 1950s, some fifty thousand visitors were attracted to art exhibitions and Vodou ceremonies. Théodat reminds us that during that period, Haiti was a 'must see' in terms of being a cultural destination, and that the visit of the famous French writer and poet Andre Breton to Haiti in 1946 boosted this form of tourism in the country.⁶⁷ Other artists followed over the next few decades.

Meanwhile, as Alison Booth observes, festivals and cultural events organised by the diaspora of a country in their host country have the potential to educate the people from the host country about the home country of the event organisers: "Within New Zealand, cultural festivals play a vital role in the local representation of diasporic cultures."⁶⁸ That said, festivals and cultural events are not the only ones held and endorsed by the Ministry of Tourism and Creative Industries, and it is important that they consider a wide range of events and their potential for uniquely appealing to different visitor segments.

Other events <B-HEAD>

In order to determine which events (based either in Haiti or abroad) should to be considered, a questionnaire was designed on Google+ which was then sent to Haitians and non-Haitians via different social networks including LinkedIn, Facebook, and Google+.

In total, 42 people replied to the survey: 12 were Haitians living in Haiti or Haitians from the diaspora, 7 were non-Haitians, and the other 23 persons either did not answer the question "What is your exposure to Haitian culture?", or provided an answer that was unclear. The small number of respondents limits the usefulness of the data; nevertheless, the vast majority of events attended by the respondents were cultural events (17), followed by other types of events (6), family events (2) or corporate events (2). It was also noted that the events were held in Canada, Romania, Spain, France, England, the USA and that they were in general highly regarded by the attendees ("The event gave a good image of Haiti" / "The event triggered a will to visit Haiti").

The key implication of these preliminary results is that research should now focus on the potential of festivals and cultural events that educate people at the pre-visit stage and, more importantly, attempt to convince attendees to visit Haiti.

4. Methodology <A-HEAD>

Overview <B-HEAD>

In this section we discuss the conceptual protocol that should be used to determine whether or not festivals and cultural events are an effective way to change negative perceptions of Haiti

⁶⁶ Ibid.

⁶⁷ Jean-Marie Théodat, "L'endroit et l'envers du décor: la «touristicité» comparée d'Haïti et de la République Dominicaine", *Revue Tiers Monde* 2 (2004): 293-317.

⁶⁸ Booth, "Production Networks", 100.

(and more generally any PCCD destination) at the pre-visit stage. More specifically, we attempt to investigate *Taste of Haiti*, a gastronomic event, as a potential instrument of change of image of Haiti.

“Gastronomic tourism refers to that branch of the sector where persons make trips to destinations where the local food and beverages are the main motivating factors for travel.⁶⁹ Many destinations, including Jamaica, Israel, the Cayman Islands and Australia, are placing local chefs and local food at the centre of their marketing campaigns; as one study suggested, 80 percent of culinary travellers participate in non-restaurant, food-related activities (visiting wineries, eating with local family or taking cooking classes with local chefs) while on vacation.⁷⁰ Indeed, it has been noted that local food contributes to visitors’ experience of regional culture, gives them a sense of the place, while increasing the earnings of local food producers and tourism businesses alike, and increases social bonds between locals and tourists.⁷¹ Our strategy here includes three distinct steps:

Step 1: Selection of a festival and cultural event <B-HEAD>

We judiciously selected the Miami-based Taste of Haiti as a sample because it promotes and celebrates the unique Haitian culture and more specifically Haitian cuisine abroad. This event was chosen for study because it is also mounted in Haiti under the name “Gout et Saveur Lakay” (Local Tastes and Flavours). Consequently, both the pre-visit and visit stages of the tourism process are covered by a similar activity, although in this article we only consider the pre-visit stage in depth.

Step 2: Analysis of the quality of the (recovery) message issued by the event organiser <B-HEAD>

This involved analysing the press releases on two websites. The Miami Beaches website stated:

<START EXT>

Taste of Haiti brings to the community of South Florida a discovery of Haiti's culture and flavours primarily through its food and all its cultural components. The festival offers a blend of the best of Haiti's cuisine, music and art. This festival is free to the public. From 2 to 10 p.m., visitors have the opportunity to go around sampling food from various local restaurants, catering companies, bakeries, and chefs, and can enjoy the flavours of Haitian rum, beer, soda and juices at the VIP tent. Taste of Haiti offers a range of activities throughout the day such as cooking demos, a chef cooking competition, live music, and display of Haitian art for purchase. This event has become one of the premier events in the city of North Miami, and one of the largest cultural events in South Florida. It is not to be missed!⁷²

⁶⁹ Ja Young Choe, Jeong Hyun Kim, and Mi Sook Cho, "A Comparison of Food Contents Used by Official Tourism Organizations' Mobile Applications", *Journal of Gastronomy and Tourism* 2, no. 3 (April 2017): 203-16, <https://doi.org/10.3727/216929717X14870140201198> (accessed 7 July 2017). ¹²¹⁰

⁷⁰ "Jamaica Enticing Travellers with Local Food", <https://www.caribbean360.com> (accessed 27 July 2017); "Israel Looks to Food Tourism to Attract a Different Kind of Visitor", www.skift.com (accessed 26 July 2017).

⁷¹ Choe, Kim, and Cho, "Comparison of Food Contents".

⁷² "Miami Beaches", <http://www.miamiandbeaches.com/event/taste-of-haiti/29943> (accessed 31 March 2018).

<END EXT>

Another Miami website proclaimed:

<START EXT>

Taste of Haiti is a celebration of culture, being that it's part of the Haitian Cultural Heritage Month celebration and the celebration of the creation of our flag. Obviously it is geared toward the Haitian community and for them to feel like they have a festival that offers all the different aspects of our culture which includes music, bands and some of the games like dominoes and arts and crafts.

The event is called Taste of Haiti but the idea of creating an event like this is not solely for the Haitian community. It's also [a] show for the rest of the community of South Florida and to be able to share our culture with them and some of things we have in common.⁷³

<END EXT>

In both cases, the full content of the press releases was analysed using our combined DRA model.

Step 3: Analysis of event attendees' feedback on social media <B-HEAD>

Social network research is used to study how individuals affect social structure; the social processes that underpin and sustain the social system; how individual outcomes and the social system are entwined; and the global outcomes of the social system.⁷⁴ To analyse this content it has been suggested that the research method should "focus on the characteristics of the language as communication with attention to the content or contextual meaning of the text The goal of [such] content analysis is to provide knowledge and understanding of the phenomenon under study."⁷⁵ The results of the analysis are filtered through the DRA model and a conclusion drawn. That said, this approach presents some limitations: as Michael Hammond and Jerry Wellington note, among these are the fact that the results are based only on the people who actually posted comments, therefore the results cannot be generalised. Hammond and Wellington challenge the concept of bias by claiming that "the term bias is not a helpful one as it implies that there is a state of 'being unbiased'. There is not."⁷⁶ Beyond the social network research aspect of this article, its positivist approach could also be considered as a limitation. "Positivist research does not lead to law like generalisations, but has been seen as providing 'fuzzy generalisations', ones that are useful to inform decisions about both policy and practice."⁷⁷ Indeed, this article was to some extent designed to understand how a positive experience at an event could affect the perception of a destination. It is equally important to understand how a negative experience might affect attendees'

⁷³"Taste of Haiti", <http://www.miami.com/miami-restaurants/taste-of-haiti-marks-five-years-at-new-venue-160771/> (accessed 31 March 2018).

⁷⁴ Garry Robins, *Doing Social Network Research: Network-Based Research Design for Social Scientists* (London: Sage, 2015).

⁷⁵ Hsiu-Fang Hsieh, and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis", *Qualitative Health Research* 15, no. 9 (2005): 1277-88, <https://doi.org/10.1177/1049732305276687> (accessed 7 June 2017).

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⁷⁶ Michael Hammond and Jerry Wellington, *Research Methods: The Key Concepts* (London: Routledge, 2013), 15.

⁷⁷ Ibid.

perception of the destination. That said, based on the Bruwer and Kelley model that explained that when first-time or repeat visitors perceive an event as delivering quality it leads to the decision to buy the product/service (Figure 3),⁷⁸ we can assume that when the delivered event provides a poor experience, it not only does not encourage the visitor to visit the destination but might damage the perception of the destination.

[INSERT FIGURE 3]

Results and discussions <A-HEAD>

Results of analysis of press releases<B-HEAD>

The content of press releases included keywords related to ethos, logos and pathos (see Figure 1), with a particular emphasis on the latter. Both press releases analysed in this case conveyed a convincing message, although the educational aspects were limited. We suggest that the words used in both press releases could be recalibrated to be more effective in terms of educating and convincing the audience to attend the event.

Results of analysis of feedback from attendees<B-HEAD>

Taste of Haiti has 2,735 followers on Facebook. Only one person provided feedback on Taste of Haiti 2017. On YouTube there are two videos of Taste of Haiti 2017, one with 24,741 views and one with 253 views. Only a handful of people provided feedback that provided evidence of their enjoyment of the event, although there was no evidence that the event convinced them to visit or revisit Haiti in those comments.

Conclusion <A-HEAD>

This article provides some preliminary evidence that festivals and cultural events are an effective type of activity to be used at the pre-visit stage of the tourism process to give a positive image to a destination and encourage potential visitors to travel to the destination. In terms of opportunities, these types of event combine, essentially by default, ethos, pathos and logos. However, many destinations are lacking their education potential, and therefore technology may be usefully integrated into other promotional activities as an educational tool. From a destination point of view, hybrid festivals and cultural events offer an alternative to traditional promotional material.

Future propositions <B-HEAD>

Having established that the potential of live festivals and cultural events falls into the pre-visit stage, we can discuss the future of festivals and cultural events and their relationship to the performance of PCCD destinations. This is all the more important, since, as Donald Getz observes, “in terms of future studies of planned events the slate is blank”.⁷⁹ In drawing these conclusions we suggest that in the future some aspect of new technology must be integrated

⁷⁸ Johan Bruwer and Kathleen Kelley, "Service Performance Quality Evaluation and Satisfaction in a USA Wine Festivalscape: Buying Behavioural Effects", *International Journal of Event and Festival Management* 6, no. 1 (2015): 18-38, <https://doi.org/10.1108/IJEFM-04-2014-0009> (accessed 1 April 2017).

⁷⁹ Donald Getz, *Event Studies: Theory, Research and Policy for Planned Events* (London: Elsevier, 2008), 376.

into live festivals and cultural events and, specifically, that the educational thrust that is currently lacking in most live festivals and cultural events should be developed using that technology. This is all the more important as new technologies (particularly mobile devices) have a strong impact on the development of festivals and cultural events (shape, design and consumption).⁸⁰ A programme of VOLMs should be developed as a complementary element to the live event. To some extent, this is a call for hybrid events where these future options are connected to the topic of the ambidexterity of event and tourism activities discussed earlier. This proposition to some extent supports Getz's prediction that "virtual events will gain in frequency and importance in response to advances in global technology . . . but they will be in addition to, and not a substitute for live event experiences".⁸¹ Also, VOLMs can play the role of a complete educator as they engage users, contribute to enhancing their collective intelligence and their capacity to engage with a product.⁸² It is also important to note that technologies (Internet, mobile devices, and social media) have had the greatest impact on consumer behaviour at the pre-purchase, service-encounter and post-encounter stages (before, during and after consumption). It has been asserted that Internet and social media exert the greatest influence on consumers at the pre-purchase stage.⁸³ Technology aids consumer decision-making and enhances experience, which explains the consumers' demand for applications and tourism organisations' interest in developing them.⁸⁴ These findings therefore strengthen the potential of any actions that help in educating tourists at the pre-visit stage using a combination of online technologies and live events.

Following the approach of Donald Getz, we would offer some propositions regarding the future use of festivals and cultural events at the pre-visit stage to improve the image of PCCD destinations and encourage people to visit these destinations, thus fulfilling Getz's demand for more 'futurists' in the field of event management:⁸⁵

1. Events organised at the pre-visit stage to improve the image of a destination will increasingly be the main initiative from the diaspora.
2. Events organised at the pre-visit stage will increasingly have the function of reconnecting the diaspora's third and fourth generations with their foreparents' country.
3. Hybrid events will gain popularity because of their strong and convincing potential for changing perceptions and creating behaviours.

⁸⁰ Yeoman, "A Futurist's Thoughts".

⁸¹ Getz, *Event Studies*, 377.

⁸² Séraphin, Butcher, and Korstanje, "Challenging the Negative Images".

⁸³ Ali Bavik, Henrique Fatima Boyal Ngan, and Erdogan Ekiz, "Technological Advancement Shaping Consumer Behaviour", in *The Routledge Handbook of Consumer Behaviour in Hospitality and Tourism*, ed., Saurabh Kumar Dixit (New-York: Routledge, 2017), 95.

⁸⁴ Sarah Gardiner, Joan Carlini, and Noel Scott, "Smartphone Technological Advancement and Consumers", in Dixit, *Routledge Handbook*, 426-33.

⁸⁵ Getz, *Event studies*, 377.

4. Until PCCD destinations turn their local population into domestic tourists, the organising of events at the pre-visit stage will continue to remain a ‘must do’ activity.

The above propositions, the results of the literature review and empirical investigation are in line with the fact that there is a need, and a will, for Haiti to correct its negative image through a repositioning strategy that includes correcting its negative image as the current image does not create customer demand.⁸⁶ Education hybrid events organised at the pre-visit stage providing quality experience to first-time and repeat visitors can contribute to this change of image and encourage tourists to visit Haiti. Indeed, in the early twentieth century the tourism industry transformed not only the visual representations but also the physical spaces of the Caribbean through tropicalisation.⁸⁷ Based on the fact that heritage remains an important aspect of the popularity of destinations, it is important for the destination to avoid a further commodification. That said, it is important to mention that changes and innovative approaches happen very slowly in the Caribbean.⁸⁸ Last but not least, the political, economic, and social contexts of Haiti have to be considered as a priority as they can be deterrents, no matter how attractive is the destination.⁸⁹

Directions for future research <B-HEAD>

This article can be considered as an addition to research on marketing strategies for developing countries;⁹⁰ a complement to research which argues that restoring the positive image of a destination relies on applying practical measures such as a marketing and sales

⁸⁶ Hugues Seraphin, Anca C. Yallop, Alexandru Capatina, and Vanessa GB Gowreesunkar, "Heritage in Tourism Organisations' Branding Strategy: The Case of a Post-Colonial, Post-Conflict and Post-Disaster Destination", *International Journal of Culture, Tourism and Hospitality Research* 12, no.1 (2018): 89-105, <https://doi.org/10.1108/IJCTHR-05-2017-0057> (accessed 1 July 2018).

⁸⁷ Thompson, *An Eye for the Tropics*.

⁸⁸ Hugues Séraphin, et al., "Tourism Planning and Innovation: The Caribbean under the Spotlight", *Journal of Destination Marketing & Management* 9 (September 2018), 384-88, <https://doi.org/10.1016/j.jdmm.2018.03.004> (accessed 1 September 2018).

⁸⁹ Louis Dupont, "Cointégration et causalité entre développement touristique, croissance économique et réduction de la pauvreté: cas de Haïti", *Études caribéennes*, nos. 13-14 (2009), [6](https://journals.openedition.org/etudescaribeennes/3780) <https://journals.openedition.org/etudescaribeennes/3780> (accessed 17 December 2016); Hugues Séraphin, and Bénédicte Paul, "La diaspora: un levier pour le développement du tourisme en Haïti", *Mondes du Tourisme*, no. 11 (2016), [1-16](http://journals.openedition.org/tourisme/990) <http://journals.openedition.org/tourisme/990> (accessed 1 April 2017).

⁹⁰ Yinghong (Susan) Wei, Saeed Samiee, and Ruby P. Lee, "The Influence of Organic Organizational Cultures, Market Responsiveness, and Product Strategy on Firm Performance in an Emerging Market", *Journal of the Academy of Marketing Science* 42, no. 1 (2014): 49-70, <https://doi.org/10.1007/s11747-013-0337-6> (accessed 1 April 2017); Lia Zarantonello, Bernd H. Schmitt, and Kamel Jedidi, "How to Advertise and Build Brand Knowledge Globally: Comparing Television Advertising Appeals across Developed and Emerging Economies", *Journal of Advertising Research* 54, no. 4 (2014): 420-34, <https://doi.org/10.2501/JAR-54-4-420-434> (accessed 1 April 2017).

strategy suitable to the context and situation of the destination;⁹¹ and a continuation of work which emphasises the importance of further research in the field of post-disaster messages. From a conceptual point of view, this article contributes to the meta-literature in the field of event management and also introduces the concept of ambidextrous management to event tourism. This managerial strategy is currently untapped in academic research in tourism and event management. In order to strengthen these findings, it would have been useful to empirically test the model of hybrid events developed in this article for the pre-visit stage of tourist actions, an option that is now deferred to future investigations. More importantly, further research on the potential of festivals and cultural events like Taste of Haiti needs to be conducted. For example, it is important to know how many people will actually visit for the first time or return to Haiti (or any PCCD destination) after having attended an event in their own country and even their local neighbourhood.

⁹¹ Eli Avraham, "Destination Image Repair during Crisis: Attracting Tourism during the Arab Spring Uprisings", *Tourism Management* 47 (April 2015): 224-32, <https://doi.org/10.1016/j.tourman.2014.10.003> (accessed 20 March 2018).

⁹² Walters and Mair, "Effectiveness of Post-Disaster Recovery".

TABLES

Table 1: Events held in Haiti (January–July 2017)

Date	Name event	Event in Haiti	Event about Haiti abroad	Cultural event	Sport event	^a Corp. event	^b Hall. event	^c Meg. event	^d Loc. event	^e Small Int. Event
Jan 2017	Jet ski Karujet	X			X				X	X
Jan 2017	Run Haiti	X			X				X	
Jan 2017	Farm to table	X		X					X	
Feb 2017	Carnival	X	X	X			X		X	X
Feb 2017	Conference Internatonale Des barreaux ⁹³	X				X			X	X
May 2017	YMCA annual conference	X				X				X
June 2017	Livre en folie	X		X					X	
June 2017	Haiti Tech Summit	X				X			X	
July 2017	Symposium of Haitian Doctors practicing abroad	X	X			X				X

^aCorporate event / ^bHallmark event / ^cMega even / ^dLocal event / ^eSmall international event

Source: <https://www.facebook.com/haititourisme/>

FIGURES

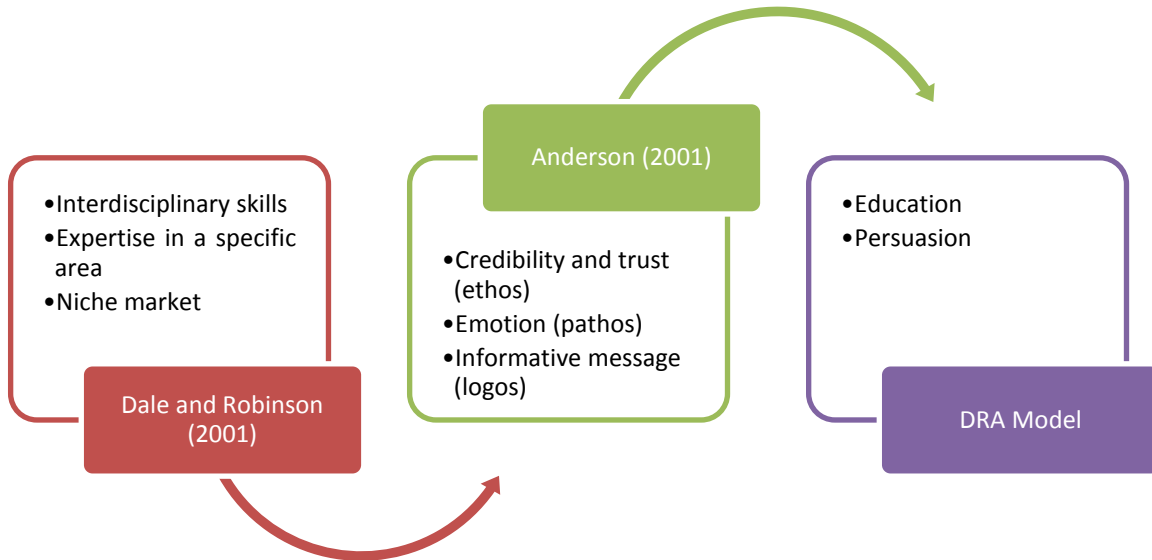


Figure 1: The Dale Robinson Anderson Model (DRA Model)

Source: Hugues Séraphin, Michele Ambaye, Alexandru Capatina, and Frederic Dosquet, "DRA Model and Visual Online Learning Material in Tourism", *International Journal of Hospitality & Tourism Systems* 11, no. 1 (2018): 6

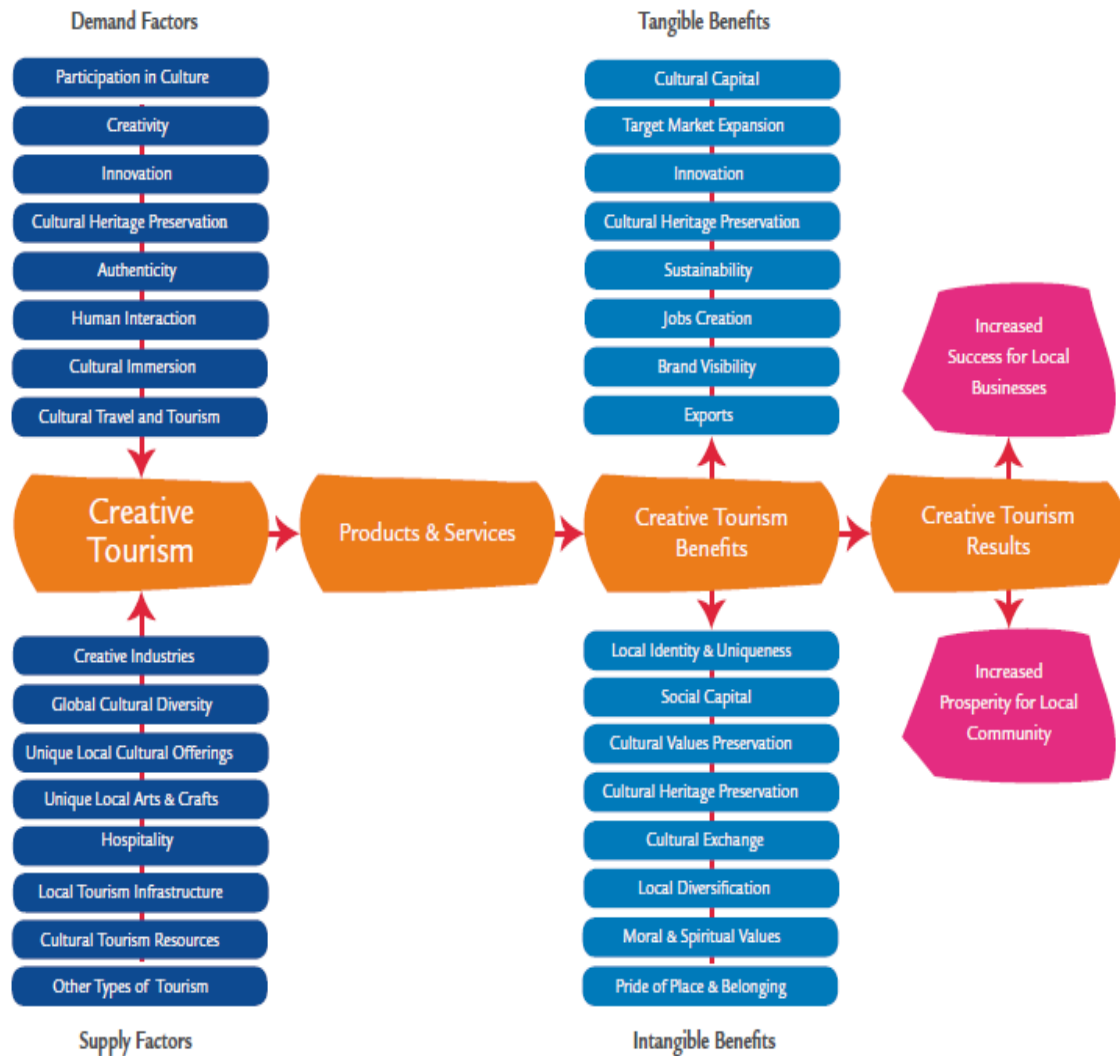


Figure 2: Creative tourism business model
 Source: haititourisme.gouv.ht

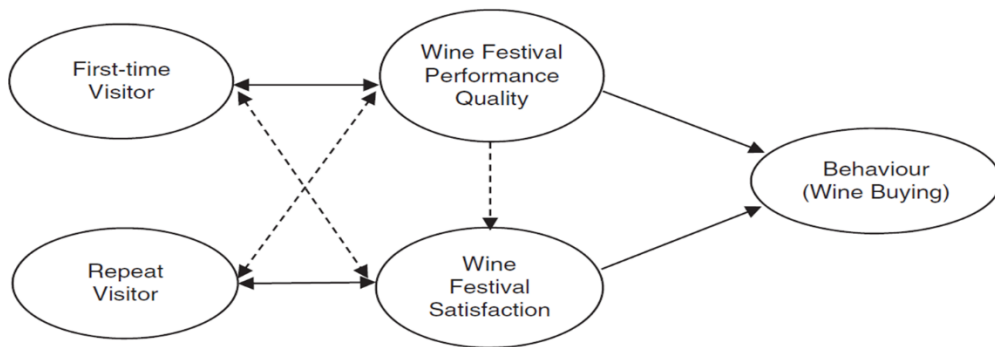


Figure 3: Conceptual model of interrelationships between tourist type, perceived performance quality, satisfaction, and buying behaviour at a wine festival
 Source: Johan Bruwer and Kathleen Kelley, "Service Performance Quality Evaluation and Satisfaction in a USA Wine Festivalscape: Buying Behavioural Effects", *International Journal of Event and Festival Management* 6, no. 1 (2015): 21