

THE ART OF TOURISM MARKETING AS A WAY TO A SUSTAINABLE RESTART AFTER THE PANDEMIC

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Abstract: The paper's primary goal is to point out tourism development options through a solitary element with the potential of photogenicity and aesthetics, which can complement other tourism offer and point out the positive and negative effects of applying such an element in the complex of tourism. The analytical part of the work describes and evaluates the impacts of the installation of a work of art called Súľovská visual pyramid, which managed to increase the number of visitors to the particular site by about 250% in five years – but was also - based on negative experiences of local people - disassembled. Based on this experience, we argue that development through the arts can also be unsustainable if possible negative externalities are not considered in advance in planning and management.

Keywords: art; communication; culture; tourism marketing; sustainability of tourism

1 Introduction

Tourism in Europe is currently facing several challenges, in particular volatile economic conditions and fiscal pressures, the need to strengthen its share of the world tourism market, growing competition from other destinations such as BRICS countries (Brazil, Russia, India, China, South Africa), changing traveler's behaviour, climate change, seasonal fluctuations, etc. (Alam, M. S., & Paramati, S. R., 2016). The Covid-19 pandemic can undoubtedly be ranked among the most significant threats today (Darázs, T., Šalgovičová, J., 2021). According to the World Tourism Organization (UNWTO), tourism accounts for 3-5% of global GDP, employment for 7-8% and export for 30%. It still, unfortunately, does not receive sufficient political and economic recognition.

The conditionality of the interrelationship between tourism and culture, where tourism acts as part of the cultural system and as a stimulation tool of the cultural environment, is obvious. We assume that tourism provides an attractive space for sharing cultural values, protection, and development (Font, X., & McCabe, S., 2017). On the other hand, cultural values in tourism create an original primary offer, the unique one in the market and guaranteed long-term development. In today's society, tourism plays an important role and is expected to grow further, along with its increasing importance. Tourism ceases to be understood only in the economy's context, i.e., being an essential sector of the economy, but it is perceived as a social, human and cultural phenomenon. Traveling becomes an integral part of the modern way of life, work and leisure, as well as the need to address tourism comprehensively, i.e., as an important phenomenon with its specifics and regulations and rules. To keep the sustainable development of tourism, there arises a need to research its overlaps in various scientific disciplines and view tourism from an economic point of view and the point of view of cultural sciences (Fodness, D., 2017). Tourism is an important cultural system within culture, composed of cultural elements and complexes. It also embraces tangible and intangible cultural values. According to Gössling, culture and its activities are also of great benefit to municipalities and cities, e.g., it is about strengthening social cohesion; improving the image of the place; reducing criminal activity and acts of violence; promoting interest in the local environment; community self-confidence development; building partnerships between the private and public sectors; identity research and confirmation; strengthening organizational skills; promoting independence; stimulating visions for future development (Gössling, S., 2016).

2 Theoretical background

In the theoretical part of our paper, we deal with tourism's connection with the region and understand culture as an essential part of tourism. We explain these areas, forming the basis of this paper while being its integral part. We also focus on tourism marketing as a part of regional marketing, which can significantly affect the influx of tourists to a particular area.

Importance of tourism in the region

Tourism is an economic activity, able to generate growth and employment in the EU while contributing to economic and social development and integration, especially in rural and mountainous areas, coastal regions and islands, peripheral and remote regions (Bec, A., Moyle, B., & Moyle, CL, 2018). The European tourism sector, consisting of around 1.8 million mainly SMEs, employing around 5.2% of the total workforce (which is around 9.7 million jobs with a significant share of young people), generates more than 5% of the EU GDP, constantly increasing. Thus, tourism is the third largest socio-economic activity in the EU, after the trade, distribution, and construction business. Concerning connected and securing sectors, the contribution of tourism to GDP is even higher, given that it creates more than 10% of the European Union's GDP and around 12% of jobs (Anastasia, V., 2015). If we compare developments over the last ten years in this respect, employment growth in the tourism sector has always been more visible and forward than in other sectors of the economy.

Currently, tourism is seen primarily as an economic sector and thus a bearer of economic functions and effects. Tourism performs numerous functions in the economy and is therefore referred to as the tourism industry (Bramwell, B., & Lane, B., 2012). Of course, given the services' very commercial nature and the benefits perceived in the microeconomic and macroeconomic understanding, its economic aspects cannot be refuted.

Tourists and occasional visitors perceive the region from a different point of view. They perceive the landscape, the environment, the services offered and their quality, the cultural, sports and recreational opportunities, the safety, the cleanliness, the friendliness of the locals and the language skills of the people they meet during their stay. The visitor and the tourist come to the region only when there is something to be offered. Therefore, every region in tourism should ask the question: What is unique with us, why should tourists visit us? Although regions have not recently realized the importance of attracting tourists, not all participants in the regional marketing process are aware of the need to use marketing and marketing tools to their advantage (McCartney, G., Butler, R., & Bennett, M., 2008). It may be the critical aspect to their continued existence, which will ultimately support their very competitiveness.

Understanding tourism and culture

For a multi-contextual relationship between tourism and culture, its definition is a complex process where both the cultural and economic aspects of tourism need to be considered and a broad-spectrum understanding of culture and tourism (Richards, G., & Marques, L., 2012). The relationship between tourism and culture can be understood from different perspectives:

- Culture is understood as a hierarchically higher system – we understand tourism as a product of a person who is part of the culture.
- Culture is understood as a hierarchically lower system - we understand the culture in tourism as a product and tourism is a determinant of culture.
- Culture and tourism together form one equal system - both represent two complex systems where we identify mutual intersections and functions.

The goals of connecting tourism with culture are based on its cultural context. Here we find the fulfilment of the consumer's cultural needs supplemented by economic goals that are on the side of the provider of tourism services (Carballo, F. R., 2015). This fact complements our expectation of the intertwining of tourism goals with culture. It also implies the need for knowledge of cultural laws among tourism professionals. If we look at culture as a way of life of a particular community, tourism, the activity of people connected with spending their free time, belongs directly to this category. The bearer and creator of tourism is the human being. Everything we can think of, what man has created, we understand as part of a particular culture (Bramwell, B., 2017). From this context, the connections between tourism and culture are derived. Thus, tourism activities ensure meeting different cultures and the exchange of cultural values in a particular region/territory. In the life and culture of residents, tourism gets various forms. For the local community, it can represent leisure activity (e.g., participation in a festival attended by locals and tourists), source of income (in major tourist destinations it even becomes the primary job), direct or indirect encounter with foreign culture bringing cultural exchange, source of economic, social and cultural development on a regional scale. For culturology, tourism is proof of the development of human society.

Marketing and culture in tourism

Marketing as a separate theoretical discipline was applied for the first time in the USA; it was rather a response to the challenge of an industrially advanced economy (mass consumption). In Slovakia, the initial development of marketing was present by 1989 – in the late 70's and early 80's of the 20th century within the concept of "socialism with a human face". Later, as a result of the "normalization" process, marketing topics were divided into disciplines (business strategies, advertising, market research, etc.) and their content was "cleansed" of ideas friendly to the system of the economy. The marketing renaissance in the Czechoslovak Socialist Republic occurred after 1989 (Žaloudek, K., 1996). We cannot determine a unified definition for marketing because it deals with and is researched from several perspectives. This issue is just affecting the inconsistency of the marketing concept. From the economic point of view, marketing represents a global business strategy focusing on market requirements and the market itself (Hall, C. M., 2014). The „spiral“ of services with the potential to meet human needs is constantly evolving and new services are emerging. The visitor, a subject of cultural tourism, satisfies the needs connected with travel and cognition. These needs are satisfied by free (air, water, sand, etc.) and economic goods (services). Cultural marketing aims to ensure the largest possible market share, maintain or increase the number of visitors, and create a set of satisfied clients (Jones, P., Clarke-Hill, C., Comfort, D., & Hillier, D., 2008). The following principles apply in cultural marketing:

- Inside - Out process, predetermining the initial production of a specific product and then its placement on the market.
- Artistic goals are at the forefront of cultural marketing and are subordinate to other goals. A key attribute for marketing is its proper timing and launch. It is necessary to consider the difference between consumer-attractive products and projects that are interesting from an artistic point of view within marketing culture.
- Marketing in culture, which intends to apply to a specific region, should be based on its independence (we mean mainly independence from market influence), but on the other hand, it is necessary to pay attention to the consumer and his interests.

Within the market environment, concerning culture, or cultural heritage or art in general, we divide several types of visitors, based on the periodicity of visits:

- Occasional visitors - their frequency is set at once a year. The visitors are aware of the place or specific cultural entity but still prefer another place to spend their free time.

- Regular visitors – as evident, these are visitors visiting cultural sites, institutions, etc., regularly. Their frequency was defined several times a year. In marketing in culture, subscription programs are used to retain these visitors. However, these programs are not applicable everywhere; for example, it applies to artificially created cultural attractions.
- Tourists - tourists form a separate group of customers of a given cultural monument. To visit a particular site, they have to cover a certain distance. As part of marketing activities in culture, the distribution itself is recommended, such as tourists' recommendations of the monument they visited, attraction or institution to other people. In this regard, the region could distribute various leaflets, ads in newspapers, radio or television, and develop the trendy sharing of photos on social networks.
- Local visitors - this group of customers is perhaps the most demanding, as to re-attract them, it is necessary to constantly develop new activities, such as special events, new exhibitions, various entertainment or educational programs (Font, X., & McCabe, S., 2017).

Tools helping a specific city or region to tailor the offer to the target market are included in the marketing mix. We include in the marketing mix everything that could affect the product demand in a specific area (Dolnicar, S., & Ring, A., 2014). To the essential 4P (product, price, place, promotion) marketing mix, several authors add the following Ps in their publications: people; packaging; programming; partnership; processes and political power.

Product in culture

In general, we can define a product as anything we can offer in the market and subsequently satisfy the needs of the customer buying it (Li, H., Chen, J. L., Li, G., & Goh, C., 2016). A product in culture can have a tangible (monuments, museums, attractions,...) and an intangible (festivals) character. A specific feature of tourism in the context of culturology is that local residents supplement the target group of tourism participants, i.e., tourism is also intended for the local community/population. Carballo argues that the most critical characteristic distinguishing a product from a product in culture is its uniqueness (Carballo, F. R., 2015). In culture, every product is very particular and therefore unique, as is its perception by individual customers or consumers. The product in culture can be analyzed from different perspectives, involving four different levels: the core of the product, the product itself, the expected product, and the extended product (Estevão, C., Garcia, A. R., Filipe, S. B., & Muniz, A. C., 2017). The core of the product is the benefit that the cultural good or service brings to the consumer. It is, e.g., an artistic, aesthetic, emotional or social experience. The product itself represents a specific offer of a place or region, and thus it is primarily about the offer towards the target market. Within the region, historical monuments or other attractions artificially created to make the area more attractive can be presented. The expected product includes the consumer's regular expectations regarding the product. Visitors expect from the product, e.g., its fast availability, attractiveness, photogenicity, etc. The extended product consists of other products, services or benefits that the consumer would not expect as a standard.

Many products in culture have the nature of services. For example, a theater performance, a visit to a gallery or a museum. Services have certain features that physical products lack, but they can affect other tools of the marketing mix in some ways. We classify cultural services among the „quintary“ services (Bec, A., McLennan, C., & Moyle, B., 2016). Their main feature is that somehow they change and improve their recipients, such as education and recreation. Within education, it can also be educational trails, which are built artificially in the region with the purpose of education.

3 Examples of good practice combining art and tourism in central Europe capable of triggering action to increase regional traffic

The combination of culture, art and tourist attractions in these countries shows that even with relatively small resources, art and culture can be used as an offer and a tool of promotion if aligned with community requirements even in relatively unattractive places.

Slovakia

Forest sauna in Spišský Hrhov

At the foot of the forest in Spišský Hrhov, in an old orchard with a view of Spišský castle, there is a sauna, original in its architecture and concept. It is accessible free of charge to anyone who books it. The sauna has an unconventional shape on the outside, but inside it is built according to traditional techniques. There is no electricity, heated by wood-burning and cools with water from the stream. The sauna was built based on a public collection, with a lot of volunteer work done. The village of Spišský Hrhov introduced this revolutionary idea, the forest sauna project together with the "Čierne diery" association and created an object interesting for its architecture. A municipal enterprise carried out the whole construction. Architects from the Woven association created the design. This attraction is an example of how to connect various subjects using the potential that the environment offers for tourism.

Figure 1 Forest sauna in Spišský Hrhov with the unique view over the Spišský castle



Source: <https://www.archinfo.sk/diela/exterior/lesna-sauna-spissky-hrhov.html>

Forest sauna and ladder to heaven in the village Dúbravica

Dúbravica is a village in the district of Banská Bystrica. The village has less than 500 inhabitants and outside the district can be considered unknown. Nevertheless, it hides several interesting tourist attractions, also a unique architectural piece of art. Interesting works in Dúbravice were initiated by the civic association "Peripheral Centers", the aim of which is, among other goals, to connect art with the local unique natural environment. The civic association calls its local effort "Kunstdorf", a cultural village. Artists from all over Slovakia and from across the border cooperate mutually in Dúbravice. The result is art installations, which also serve as tourist attractions, increasing the region's awareness and increased visits.

Figure 2 Work in Dúbravica – Forest sauna



Source: www.oazy.sk

Figure 3 Work in Dúbravica – Ladder to heaven right after being installed



Source: www.oazy.sk

Forest megaphone in Zlatá Baňa

To increase the forest's attractiveness for tourists in eastern Slovakia, four young men from the civic association Hlas lesa (Sound of the forest) came with the brilliant idea. When a person sits in it, the sounds of the surrounding nature multiply. One hears birds singing, the hum of trees or the sound of the forest. The municipality contributed with land to the civic association and the local beer brand covered the financial costs of building a megaphone by the amount of 2905€ The construction demonstrates that creating art as an attraction of tourism can be done in various ways, but essential in this case was the activation of a small group of people's endogenous potential.

Figure 4 Forest megaphone and its founders



Source: <https://www.severovychod.sk/>

Observation tower, barrel-shaped

The dominant of the Tokaj wine region in Slovakia is a 12-meter high observation tower, shaped like a wooden barrel. Together with a gazebo and a children's playground, a tower is a resting place for tourists, cyclists, and families with children. When climbing to the top, a view of the Tokaj region and its vineyards is incredible. This element is a demonstration of harmony while combining the art, tourist attractions and the environment.

Figure 5 Observation tower, barrel-shaped



Source: <https://www.aktuality.sk>

Love bench as an element completing the synergy effect of other attractions The bench above the village of Poniky offers a view of the natural scenery and complements the region's offer, which unfortunately has no significant tourist "attraction" but several

small attractions, showing the ability of natural promotion based on their photogenicity.

Figure 6 Bench of love



Source: <https://www.aktuality.sk>

„Megabench“ Gardeon in Kláštor pod Znievom

The bench on the hill above the village of Kláštor pod Znievom is an example of how a business entity's activity can reach the development potential of the entire region. The bench is the initiative of a local businessman in construction, as his tribute to respect the memories of walking trips with his father on the hill where he had the bench built. Due to its photogenicity, the bench can attract visitors to the village, where the relatively unknown castle to the visitors is located, or the beautiful alpine nature and the associated tourism.

Figure 7 Megabench Gardeon



Source: www.slovago.sk

Bench on the top of Čipčie hill

The bench on the Čipčie hill is an example of the region's development through imaginative groups, as mentioned by Govers. Volunteers placed the bench on the hill with the intent to develop tourist opportunities in their area. These volunteers chose a picturesque view, which can be reached after about two hours of hiking along the route, which they also marked very well.

Figure 8 Bench on the top of Čipčie hill



Source: www.turisticky.sk

Czech Republic

Open door at the top of Pancír hill

Pancír hill and its surroundings offer visitors several attractions and points of interest. However, the hill does not have an official peak point, so the local association decided to design the local environment with a door that opens into the surrounding nature and creates a symbolic peak. This door is another example of activating the endogenous potential of the community

Figure 9 Door at the peak of Pancír hill



Source: www.kudyznudy.cz

Architectural viewpoint Salaš

A private investor initiated the viewpoint. It is unique in its architecture, having the potential to increase the interest of tourists in this attraction, the nature in the area and architecture as well.

Figure 10 Architectural view Salas



Source: www.rozhlednasalas.cz

Trail above vineyards

The observation tower is architecturally unique, it stands out in the surrounding country more visible than usual and as one of the few observation towers in the Czech Republic, it is barrier-free. Through aesthetic processing, it offers a unique type of experience in a unique place for people who are often facing barriers in their lives and every wine lover.

Figure 11 Trail above vineyards – Kobylí



Source: Magazine INTRO, 2019.

Bell tower in Horečky and municipal inn - Rekovice

The bell tower in Horečky is an example of a small detail set in picturesque nature, offering many tourist attractions. However, it is an excellent example of successful cooperation between the municipality and modern architectural design. The cooperation

began with the reconstruction of changing rooms in the village's sports facilities, but the result of its success are many small examples of the harmony of modern architecture with nature, such as the local village inn, bell tower, or other buildings and details in the village and its surroundings.

Figure 12 Belltower



Source: www.mrva.net

Goethe Viewpoint - Karlovy Vary

Viewpoint from 1889 in the neo-Gothic style. A great example of the fact that even a hundred years ago, architects made sure that the tourist attractions matched the surrounding environment, as with this building, complementing the visitor's possibilities to Karlovy Vary.

Figure 13 Viewpoint close to Karlovy Vary



Source: Magistrate of Karlovy Vary

Observation place Durch

The idea and implementation is the activity of the family company Jánošík, producing windows under the hill where the Dürch observatory is located. "I was thinking about redesigning our billboards. In the end, the desire to revolt against unclean nature was combined with advertising with our corporate philosophy of clean views. Overnight, we canceled all the billboards and began to create the Dürch Observatory with the money we saved – expressing our support for a clear view." This attraction is a successful example of how a company engaged in activities other than tourism can develop an activity that develops tourism and a demonstration of the positive externality of business in the region.

Figure 14 Observation place Dürch



Source: www.archinfo.sk

Hungary

Round shaped sightseeing – Balatonboglár

In the 1950s, the political leadership decided that an aluminum structure that used to be part of the Hungarian stand at the World's Fair in Brussels in 1956 would be a suitable tourist "attraction" for foreign tourists bringing the foreign exchange to the country. Even after many reconstructions, tourists enjoy the magnificent view from this building, connecting the turbulent history, architecture, and direct intention of developing tourism on the shores of Lake Balaton.

Figure 15 Sightseeing Balatonboglár

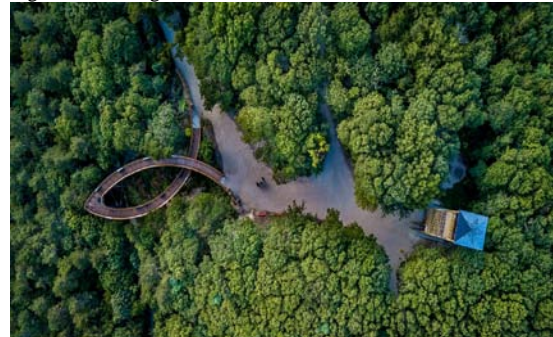


Source: <https://csodalatosmagyarorszag.hu/>

Bridge in the sky – Observation point – Pannonhalma

The view from the hill in the shape of a church symbol above the village of Pannonhalma in Hungary is an example of community cooperation, bringing together the church, the municipality and the administrator of locally protected forests to provide a tourist experience, a more accessible path and the possibility of easier reachable inner peace of believers. A perfect example is this building, bearing a historical person's name and emphasizing the importance of the site.

Figure 16 Boldog Mór Kilátó



Source: www.csodalatosmagyarorszag.hu

Austria

Sternenbalkon

The „Star balcony“ might not even appear on this list because similar examples of good practice such as this one have already been shown more when the local community caught on and built something. However, the Star Balcony above the alpine lake, surrounded by local farms, is unique in that the community has made it the core of the product and an extended product. The local farmers cooperated and offered the possibilities of experiential gastronomy. It is done by local farmers creating a unique „dinner package“ or another meal type according to the preference of the guests preparing it for a set hour at this particular attraction. Thus, this attraction is an example of the explicit economic development of local farmers thanks to a tourist attraction.

Figure 17 Viewpoint close to Karlovy Vary



Source: www.millstaettersee.com

Albania

Benja Thermal Pools

Albania is not at the top of the European chart, neither by size nor by the countries' economic development. However, it works with symbols. In the case of Albania, it is a bridge. Albania is characterized by stone bridges, the most important of which is in the city of Mostar. An example of a thermal spring, which is a tourist attraction based on its natural potential, is not included in this paper based on its characteristics, but on the Bridge that Albania recently built close, thus forming a natural part of nature, and the symbol of Albania in the photo documentation of tourist guides.

Figure 18 Natural thermal lake and bridge in the background



Source: <https://www.intoalbania.com/>

Ukraine

Swings in the Transcarpathian part of Ukraine

Ukraine, like Albania, is one of the well visible examples of unused natural potential. Nevertheless, this country can boast many sights, especially of a natural origin. The swings, located on the Ukrainian Carpathians' hills, that the local people can develop and beautify their environment. Nature and technique used, correspond to their financial capabilities. However, the existence of "bottom-up" pressure to build new values and sites is essential to our research.

Figure 19 Mountain swings in Ukraine



Source: www.unsplash.com

4 Methodology

The paper aims to clarify the possibilities and impacts of combining the art and attractions of tourism into one piece. The work maps examples of good practice of combining symbolism, art and aesthetic architecture in penetration as an attraction of tourism in several European countries with different economic and natural characteristics. The research part of the paper deals with analysing the overall impact of building a tourist attraction in a specific area with the installation duration of 5 years. The analysis of the negative and positive externalities evoked by this initiative throughout its duration brings essential insights to those interested in raising tourism in a particular area through tourism attraction with penetration into art.

The research part of the paper works with data obtained through qualitative and quantitative research methods. Qualitative data are obtained through in-depth interviews with local government officials, local citizens as well as entrepreneurs. The qualitative data used in the research we got through a predetermined sample of 27 business entities. Thanks to this sample, while including all municipality subjects providing gastronomic services, accommodation services in the municipality, and entities in retail, the data are deterministic based on a deeply researched sample of the statistical survey.

During the statistical survey, respondents were asked several primary and control questions, finding out their opinions and attitudes.

5 Results

The visual pyramid in Súľov as an example of the good practice of combining art and tourism

During the research, we found out that there is very little empirical research on the involvement of art in the tourism complex in the current theory of tourism marketing. Therefore, this paper provides knowledge about the impacts of the application of art as a product of tourism and maps the influences, context, and knowledge that this unique practice provided in a particular place with a set duration of time.

Research into the influence of the visual pyramid in the village of Súľov-Hradná in the Central European state of Slovakia brings a unique opportunity to map the life cycle of an art installation acting as a tourist attraction in nature. The Visual Pyramid (Figure 20) was an 18-meter-long work of art located in mountain scenery in the village of Súľov-Hradná, which was installed in the village in 2015 with a limited duration, but as a result of negative impacts on autochthony people, caused by a positive impact on local tourism, this art was disassembled earlier than planned. It is the possibility of mapping the life cycle of a given installation and the possibility of recording and analyzing quantitative and qualitative data on the impacts of this activity on the territory characterized by being geographically bounded by natural obstacles which, in addition to tourism, create a barrier. Surrounded by mountains with the possibility of measuring this installation's impacts, this example makes a clear statement capable of the effects of the combination of art and tourism and based on its story and conscious impacts, recommendations could be made for other communities.

Figure 20 Profile of the pyramid in Súľov



Source: www.visit.trencin.sk

Short overview

The wooden pyramid was installed in nature based on a contractual legal relationship from 2015 to 2020. The visual pyramid was a place where tourists hid from the sun and rain, enjoying “framed” views of the surrounding nature in every season. Slovak artist Juraj Gábor created the artwork. His work has initially been installed in the interior of a gallery in Zlín, Czech Republic. At the open end of the construction, films from nature were screened. The author decided to replace the recorded recordings with a living landscape. As a result of the positive social bonds between the author, other artists from northern Slovakia, and the mayor of the village of Súľov-Hradná, the installation was subsequently located on a meadow above the village of Súľov-Hradná. The attraction became the highlight very quickly. The number of tourists in the village increased almost as soon as the first shots of the “framed” (Figure 21) Súľov hills appeared in the media and social networks.

Figure 21 View from the visual pyramid



Source: www.dafson.sk

The visual pyramid had been visited by more than 30,000 people a year, which was also the reason for the earlier attraction disassembly. The municipality soon introduced a “parking tax”, this financial income provides the only approximate record that the municipality has about this attraction's financial benefits. It should be noted that the municipality themselves claim that the records were very inaccurate and no fund was kept and there was no idea of setting up the fund focused on the future development of tourism. However, such an increase in visitors also brought negative externalities. The biggest problem for the village was mainly undisciplined tourists. Although there was a paid parking lot available in the village, many tourists, also following the advice from social networks and blogs, parked for free wherever they found a place, which was often on private land or in nature. It was no exception that the locals could not leave their homes and garages due to undisciplined tourists and blocked roads. They also lacked privacy and especially peace. The visitors were not environmentally friendly either. Some, out of their pure comfort, drove to the pyramid directly. Others covered the area with garbage, and even the locals found empty bottles in their gardens. Considering these facts, the municipality proceeded to the earlier than planned disassembly of this attraction, mostly due to the negative general atmosphere caused by the locals' experience.

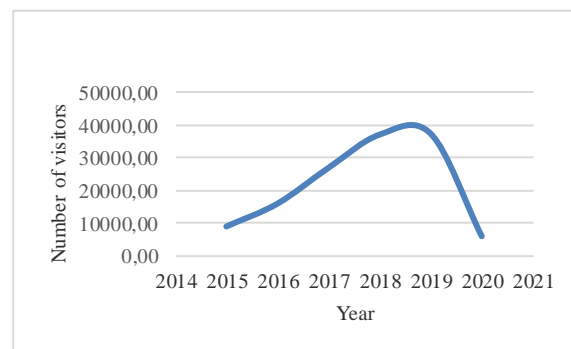
According to the municipality representatives, based on their own experience, it is necessary to think about the infrastructure, not only to build attractions when building tourist attractions. The municipality currently cannot do so due to the limited capacity, but it wants to prepare better for further visitors. The village's most significant issue was caused by tourists who overcrowded the village, so the village is currently looking for a solution to build a parking lot outside the village to visit other attractions in this area.

The municipal office did not keep accurate records of income from the collected parking tax, nor does the accommodation tax provide accurate data. As a result, the municipality could not help us discover the exact effects of installing an artistic attraction because they do not know what financial effects this attraction caused. Based on our efforts to get information from

community officials, we can say that the local attractions could have a positive impact on local entrepreneurs in the form of increased visits, earnings, development, even expanded capacity, or added services in the village, such as “ice cream stall”. Nevertheless, they say that, overall, this activity could have harmed the community. The concentration of tourism bothered the locals in particular, who could not park comfortably in the village center during the weekend when shopping, but especially the inhabitants of one street, the one with the access street to the attraction.

Based on the obtained data and interviews with local government representatives, we created an estimate of the total number of visitors to the village during the art installation.

Graph 1 Estimated number of visitors in a village with an artistic installation while being present



Source: own research

However, the estimated quantitative expression of traffic fails to provide exact information about the impacts of this attraction, so we consider it necessary to know local businesses, residents, and opinion leaders' attitudes.

The local community is more important for tourism development than it may seem

The village of Súľov-Hradná is also relatively small concerning the conditions of the Slovak Republic. Approximately 950 people live here, but the negative experiences of about 10% of the village population were able to cause the earlier disassembly of the pyramid. The attendance of more than 30,000 people a year, concentrated mainly during the weekends of the summer tourist season, brought an increase in tourists, whose movement was concentrated mainly from the village center, where they parked, using one unsuitable street for the traffic aspect, to the meadow above the village. In-depth interviews were conducted with the village inhabitants to find out more accurate information.

Citizen 1 – living in the street, accessing the attraction

Citizen 1, living on the main access route to the former attraction, says he is glad that the Súľov pyramid was disassembled because thousands of people walked around his house every day, checked on him in the yard, violated his privacy and violated road traffic bans. However, he also admits that this attraction could be beneficial for tourism in the village. However, he says that it is necessary to deal with traffic differently and consider the protected area, such as parking outside the village. He also says that the municipality could have done more to eliminate negative externalities.

Citizen 2 –Entrepreneur in gastronomy in the village

The negative impacts were not an issue of the pyramid but insufficient infrastructure; the citizen directly proposed constructing a parking lot and a shuttle service to the municipality's management. According to her, the failure of the management to resolve the situation led to the current situation. The entrepreneur says that this attraction helped her business a lot, as well as her competition. She says that such an attraction had great potential, which was not exploited, but if it was, it could help, for example, kick-start the local economy and

mitigate the adverse effects of the Coronavirus pandemic. Citizen 2 states that the municipality, even if it did not take measures to eliminate the adverse effects of infrastructure, either due to its incapacity or for other objective reasons, could, for example, proceed to tax relief for the citizens as a form of compensation. Citizen 2 believes that Instagram tourism, which included this attraction due to its ability to promote itself through photos of people on social networks, represents a significant opportunity and support for tourism entrepreneurs within local tourism. However, it is necessary to think in advance about the effects of such an activity.

Citizen 3 - Entrepreneur in agriculture

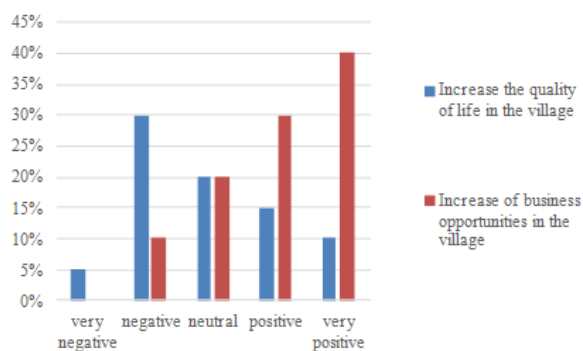
He says that their municipality could benefit the most from all sectors of the national economy from tourism, as the municipality has a substantial natural potential within this field. The citizen says that he is disappointed with the development of tourism support in the village. In his opinion, the village could build public services and goods and educate citizens on how to cope with the opportunity offered by this attraction. The citizen says that even strangers often parked in front of his house, but it was a source of money to the village, and it is a missed opportunity. Citizen 3 regrets that the best solution to the village's problems was to get rid of the „issue“ by disassembling the tourist attraction. The citizen expects that his business will also be affected by the attraction disassembly, but he expects the municipality to attract tourists in other ways, such as repairing hiking trails.

Impacts of an artistic installation on the options of business related to tourism

To obtain exact information, quantitative research was carried out on a sample of 27 business subjects. Through this sample, including all subjects in the municipality providing gastronomic services, accommodation services in the municipality, as well as entities performing activities within the retail, we get the data of deterministic nature based on a comprehensive range sample of the statistical survey.

During the statistical research phase, respondents were asked several primary and control questions, finding out their opinions and attitudes regarding the impacts of the village's visual pyramid. Based on several questions, we found that the subjects performing business activities felt the positive impact of the art installation, but the subjects themselves also felt the adverse effects, as they act as entrepreneurs in the village and as residents. Graph 2 shows the percentage of answers to the question concerning the increase in business opportunities and quality of life resulting from the installation of a work of art/attraction. The results show that most business entities felt the positive effects of an artwork installation, but at the same time, felt the adverse effects on the quality of life in the village.

Graph 2 Estimated visits at a village with an art installation while present



Source: own research

Based on another question asked to the respondents, only 52% of the respondents believe that the art installation contributed to the

municipality's economic development, but on the contrary, 48% of them think that it did not contribute. This indifference in the opinion suggests that the negative externalities of positive impacts on tourism are also reflected in businesses' opinion on the contribution of the art installation to the economic development of the municipality.

Considering another question, 62% of respondents said that the municipality's proper steps could eliminate the adverse effects of tourism development in the village and only 14% of respondents were of the opposite opinion; the remaining share did not want to comment on the steps of the municipality.

When asked about the possibilities and needs to keep the visitor in the village for more than one day by creating other values that could attract visitors, 40% of respondents said that it was not necessary to keep the visitor longer during the primary tourist season because they had their total capacity completely overloaded. 20% percent of them stated that keeping the customer longer is the competence of the municipality, 20% of the respondents said that such opportunities did not arise. In retrospect, they realize that they should have worked on it in the past to build other attractions in the municipality and 20 % of respondents state that certain activities initiated by citizens or local entrepreneurs were present.

Through their answers, local entrepreneurs also provided a clear picture of their views on their business's possible economic development by building similar attractions connecting art and culture. 87% of respondents stated that attractions similar to the Súl'ov pyramid, if adequately managed, can have a positive effect as a complement to other tourist attractions such as cultural or natural heritage. This heritage can contribute to significant economic development in their surrounding area. Most respondents also agreed that they would be willing to enter into a transparent partnership with other subjects in their vicinity, such as entrepreneurs, the municipality or local tourism organization or local activists, and to participate in building a tourist attraction or suitable infrastructure such as parking, also to contribute financially.

Regarding the specific impacts of the installation of an artistic attraction on the marketing activities of the respondents, 82% of them said that they spent the same amount on promotion, but with a higher profit, 18% of respondents spent less on promotion as much as in the period before the installation of the work of art. Within closed question with choosing from several options, 87% of respondents stated that their customers learned about the location in which they work and its offer through nice photos of other people on social networks, 13% of the remaining respondents stated that their customers learned about the location and its offer from nice photos of other people on social networks shared in various groups and social networking sites of local tourism organizations. This aspect may indicate an essential link between the aesthetics and photogenicity of the attraction and its ability to propagate organically.

Based on the chi-square test, we did not reveal any dependence between the type of facility and the strength of business success caused by building an art installation, so we can say that this initiative helped every business in the village and its surroundings.

6 Discussion

Art, culture and aesthetics are even more critical in social networks in the tourism environment than ever before. The examples presented in this paper illustrate the number of individual initiatives that were able to raise the profile of a particular site and attract capital to the sites in increased traffic. The given examples are interesting not only by their appearance but especially by their motivations or story. They show that communities can voluntarily have the desire to uplift their surroundings and entrepreneurs who, following the Keynesian economy, can enrich the community around them. We should not forget the aesthetic experiences through which these

attractions can bring new elements and values to their surroundings and the additional development when proactive individuals can seize opportunities and perceive the attraction of tourism as an essential product that seeks to expand. This paper took the unique opportunity to map the course and impact of installing a work of art, which became an attraction of tourism in the particular period. The data obtained through qualitative and quantitative surveys presented in this work suggest that art as an attraction of tourism can, without any additional promotion, increase the total annual traffic of one site by at least 250% over 5 years compared to the period before its construction. However, as our findings show, it is essential to create a tourism attraction, but the creators of future attractions should also focus on aligning the aspects of the new attraction with the local community and sustainable tourism principles, because the community does not have to take the initiative positively, as was the case of this particular “unsustainable” attraction. It is essential to think that similar activities should enrich the whole community, not just individuals, so inappropriate infrastructure or management not thinking about the needs of different groups can ruin such an activity's success. The example of the Súl'ov Pyramid showed that the management of the solitary attraction of tourism, at first sight, is crucial and the estimation of its possible future impacts is all the more critical. As locals said, “the first two years we did not observe anything, the last two years we could not stand it anymore.” However, we are still of the opinion that even before the disassembly of the attraction as the best solution, monetary regulation could be raised, for example by increased parking fees in attractive periods of the high number of visitors and especially by rational management of achieved revenues to enable more efficient management of attraction management.

Last but not least, it turns out that it is necessary to build a culture of tourists to be considerate of the locals and surrounding area. It seems that tourism must be adopted mostly by local people. The market balances demand and supply for accommodation, but the infrastructure must be built by the local government, which is essentially a local population and citizens.

7 Conclusion

This paper deals with art as a possible tool suitable for identification of the right solution to sustainable tourism; therefore, this paper provides not only a theoretical search of fundamental principles but also presents good examples from the tourism practice in which art has become a product, but also a communication tool. These examples are more than just inspiration for effectively combining art with tourism. However, they describe the various forms of such activity that can be initiated by the local municipality, citizens, and entrepreneurs of local communities in a cycle that they can benefit from. The analytical part of the paper evaluates the effects of installing a work of art on local development. It turns out that local peoples may be a more important factor for successful development within the tourism development than is explicitly visible. Based on our findings, there is a need to think in advance about the possible negative externalities that the development of the site may bring to the stakeholders and prepare for the need to eliminate these future externalities. The analysis of a specific case of the penetration of art and tourism confirmed the high potential of development through “Instagram” tourism by incorporating art into the tourism complexity. The ability to increase traffic and develop business opportunities has been proven. However, the example of rocket development of tourism also pointed to the need for quality site management and visions and strategies. It should consider the local population's values because otherwise, tourism development may not be aligned with what the local population finds appropriate. Therefore also art can become an instrument of unsustainable development.

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Primary Paper Section: A

Secondary Paper Section: AL